

The Asian Conference on Arts & Humanities 2012

Official Conference Proceedings

ISSN: 2186-229X



日本

i
a
f
o
r

馬六甲
越平

The Second Asian Conference on Arts and Humanities 2012

Osaka, Japan, 2012

The Asian Conference on Arts and Humanities Official Conference

Proceedings 2012

For the International Academic Forum & the IAFOR International Advisory Board

The Reverend Professor Stuart D.B. Picken, Chairman of the International Advisory Board, Order of the Sacred Treasure, M.A. (Hons), B.D., Ph.D., F.R.A.S.

Joseph Haldane, Executive Director – The International Academic Forum, B.A. Hons., Ph.D. (London), F.R.A.S.

Dr Shamim Ali, Lecturer, National University of Modern Languages, Pakistan

Professor David N Aspin, Professor Emeritus and Former Dean of the Faculty of Education, Monash University, Australia

Dr William Baber, Associate Professor, Kyoto University Graduate School of Management, Japan

Professor Don Brash, Former Governor of the Reserve Bank, New Zealand, Former Leader of the New National Party, New Zealand, Adjunct Professor, AUT, New Zealand & La Trobe University, Australia

Lord Charles Bruce of Elgin and Kincardine, Lord Lieutenant of Fife, Chairman of the Patrons of the National

Galleries of Scotland, Trustee of the Historic Scotland Foundation, UK

Professor Judith Chapman, Professor of Education, Australian Catholic University, Australia, Fellow, St Edmund's College, Cambridge University, UK, Member of the Order of Australia

Professor Chung-Ying Cheng, Professor of Philosophy, University of Hawai'i at Manoa, USA, Editor-in-Chief, The Journal of Chinese Philosophy

Professor Tien-Hui Chiang, Professor and Chair, Department of Education, National University of Tainan, Taiwan/Chinese Taipei

Mr Marcus Chidgey, CEO, Captive Minds Communications Group, London, UK

Professor Steve Cornwell, Professor of English and Interdisciplinary Studies, Osaka Jogakuin University, Osaka, Japan

Professor Michael A. Cusumano, SMR Distinguished Professor of Management and Engineering Systems, MIT Sloan

School of Management, Massachusetts
Institute of Technology, USA

Professor Dexter Da Silva, Professor of
Educational Psychology, Keisen
University, Tokyo, Japan

Professor Georges Depeyrot, Professor
and Director of Research, French
National Center for Scientific Research
(CNRS)/Ecole Normale Superieure,
Paris, France

Professor Sue Jackson, Professor of
Lifelong Learning and Gender, Pro-Vice
Master of Teaching and Learning,
Birkbeck, University of London, UK

Professor June Henton, Dean, College
of Human Sciences, Auburn University,
USA

Professor Michael Hudson, President
of The Institute for the Study of Long-
Term Economic Trends (ISLET),
Distinguished Research Professor of
Economics at the University of Missouri,
Kansas City

Vice-Consul Kathryn Kiser, Cultural
Affairs Officer, Lahore, Pakistan, The
United States Department of State, USA

Mr Shahzada Khalid, Deputy Director,
SAARC Energy Center, Pakistan

Mrs Eri Kudo, Head Private Sector
Fundraising, United Nations World Food
Programme Japan, Tokyo, Japan

Professor Sing Kong Lee, Director, The
National Institute of Education,
Singapore

Dr Woon Chia Liu, Associate Dean,
Practicum and School Partnerships,

Teacher Education, The National
Institute of Education, Singapore

Professor Sir Geoffrey Lloyd, Senior
Scholar in Residence, The Needham
Research Institute, Cambridge, UK,
Fellow and Former Master, Darwin
College, University of Cambridge,
Fellow of the British Academy,
Honorary Foreign Member, The
American Academy of Arts and
Sciences

Dr Robert Logie, Associate Professor
of Computer Science, Osaka Gakuin
University, Japan

Dr David McLoughlin, Associate
Professor, Meiji University, Japan

Professor Vasile Meita, General
Manager, The National Institute for
Research and Development in
Construction, Urban Planning and
Sustainable Spatial Development
(URBAN=INCERC), Romania

Professor Keith Miller, Louise
Hartman Schewe and Karl Schewe
Professor of Computer Science, The
University of Illinois Springfield, USA,
Editor-in-Chief, IEEE Technology and
Society

Professor Marjo Hannele Mitsutomi,
Head of English Language Teaching
Practices and the Language
Development Intercultural Studies
Center, Akita International University,
Japan

Professor Ka Ho Joshua Mok, Chair
Professor of Comparative Policy,
Associate Vice-President (External
Relations), Dean of the Faculty of Arts
and Sciences, The Hong Kong Institute

of Education, Hong Kong SAR

Dr Jo Mynard, Associate Professor & Director of the SALC, Kanda University of International Studies, Japan

Professor Michiko Nakano, Professor of English, Director of the Distance Learning Center, Waseda University, Tokyo, Japan

Ms Karen Newby, Director, Par les mots solidaires, Paris, France

Professor Jerry Platt, Professor of Business, Akita International University, Japan, Dean and Professor Emeritus, College of Business, San Francisco State University, USA

Professor Michael Pronko, Professor of American Literature and Culture, Meiji Gakuin University, Tokyo, Japan

Professor Monty P. Satiadarma, Clinical Psychologist and Lecturer in Psychology, Former Dean of the Department of Psychology and Rector of the University Tarumanagara University, Indonesia

Mr Michael Sakamoto, Interdisciplinary Artist, UCLA, USA

Mr Mohamed Salaheen, Director, The United Nations World Food Programme, Japan & Korea

Mr Lowell Sheppard, Asia Pacific Director, HOPE International Development Agency, Canada/Japan

Professor Ken Kawan Soetanto,

Professor and Director of CLEDSI, Waseda University, Japan

Dr Jeffrey Sommers, Associate Professor of Economics, University of Wisconsin-Milwaukee, USA, Visiting Faculty, Stockholm School of Economics, Riga, Latvia

His Excellency Dr Drago Stambuk, Croatian Ambassador to Brazil, Brazil

Professor Mary Stuart, Vice-Chancellor, The University of Lincoln, UK

Professor Gary Swanson, Distinguished Journalist-in-Residence & Mildred S. Hansen Endowed Chair, The University of Northern Colorado, USA

Dr David Wilkinson, Associate Dean (International & External Programmes), Faculty of Law and Management, La Trobe University, Australia

Professor Kensaku Yoshida, Professor of English, Director of the Center for the Teaching of Foreign Languages in General Education, Sophia University, Tokyo, Japan

Mrs Elly Zaniewicka, Political Correspondent, BBC Political Programmes, London, UK

Dr Thomas French, Associate Professor, Ritsumeikan University, Japan, Editor of the IAFOR Journal of Arts and Humanities

Dr Melissa Kennedy, Lecturer, The University of Vienna, Austria

©The International Academic Forum 2011
The International Academic Forum (IAFOR)
Sakae 1-16-26 - 201
Aichi-ken, Nagoy-shi
460-0008 Japan
ISSN: 2186-229X

http://www.iafor.org/acad_proceedings.html

- Spatial and Sexual Disorientation in the Films of Tsai Ming-liang*
Nicholas de Villiers pp. 1-9
- Perceptual and Demographic Variables of Sense of Place in a Religious Setting*
Seyed Maziar Mazloom
Syed Iskandar Ariffin
Raja Nafida Raja Shahminan pp. 10-40
- Collaborative Mural Painting Teaching Experience in Bulgaria*
Kong Ho pp. 41-54
- Creating New Landmark For The Mah Meri Indigenous Community In Malaysia*
Nur Hisham Ibrahim
Dan Wollmering pp. 55-75
- Sustainability Threats and Policies in the Arab States: A Public Awareness Study*
Mohammed Alhefnawy
Mohammed Shaawat pp. 76-81
- Okimono: A Dialogue between East and West*
Svitlana Ryblko pp. 82-94
- Venus and Mars Encountering Earth by Language*
Hajar Ghafarpour pp. 95-104
- Best Practices: The Seven Habits*
Joanne Trina Moreno Javier pp. 105-116
- Repositioning Ikebana in Contemporary Art*
Shoso Shimbo pp. 117-126
- Effects of Text Formats on College Students' Self-Efficacy*
Zola Chi-Chin Lai
Feng Sheng Hung pp. 127-148
- The Influence of Transportation Revolution to Local Tourism Development —Example for Puli Area of Taiwan*
Ya Hui Hsueh
Hsiu Yuan Tseng
Shu Mei Wang pp.149-164
- The Spatial Diffusion of Mushroom Cultivation in Xinshe Area of Taiwan*
Ya-Hui Hsueh
Mei-Yue Lin pp. 165-177

- Asians ain't Asians -Asian Students are not all the Same*
Etsuko Toyoda pp. 178-185
- Colonial Representations and Mimicry in the Photographic and Fashion Practices of the Early Ottoman Empire*
Fulya Ertem
Dilek Himam pp. 186-203
- Gender Differences Are Predictors of Workplace Bullying*
Mei-Ling Wang pp. 204-214
- Changing Peripheries – East-West Relations during the Growth of Globalization*
Olavi K. Fält pp. 215-223
- Voices from the Dance Floor: Re-presenting the Subalterns*
Solehah Ishak pp. 224-241
- Homosexuality in ...dalam Botol (...in a Bottle, 2011): Close Up (CU) through the Islamic Perspective*
Putri Tasnim Mohd Arif pp. 242-255
- Retrospection and Prodigy: Memory and Childhood Toys in the Creation of Contemporary Ceramic Art using a Hybrid of Clay Slip and Absorbent Material*
Mohd Khairi Baharom
George Aslanis pp. 256-271
- Mapping Spatial Ongoing Change of Thai dialects: A Case of Transition Area of Central Thai, Northern Thai, and Northeastern Thai*
Sirivilai Teerarojanarat
Kalaya Tingsabadh pp. 272-293
- The Vivaldi Effect on Emotional Regulation of Babies*
Angela Astri Eka Wahyuni Soemantri pp. 294-298
- The Encounter of Hybridity with Space in Narratives: Life Stories of Military Dependents' Villages in Taiwan*
Pei-Ling Lee pp. 299-307
- When the East Meets the West: The Educational Career of George L. Mackay in Formosa, 1872-1901*
Huan-Sheng Peng pp. 308-319
- Perceptions towards E-Learning Mediating the Link between Motivational Factors and Academic Performance of Distance Learners*
Zulnaidi Yaacob pp. 320-329

- International Economic Relation Under Tunku Abdul Rahman And Mahathir: A Comparative Study*
Faridah Jaafar pp. 330-343
- Recentring Multiculturalism in Malaysia: Nationalist Encounters and On-Screen Exchanges*
Hong Chuang Loo pp. 344-357
- Australian-American Alliance in Vietnam War*
Sah Hadiyatan Ismail pp. 358-367
- Traditional Performing Arts Practices of Taiwanese Opera and Hand Puppetry*
Yuan-Ting Tsai pp. 368-381
- The Enlightenment from New Zealand's Experience of the Development of Kohanga Reo and its Implications to Plan for Taiwan's Indigenous Language Teaching in Early Childhood Education*
Li-Huei Chen pp. 382-395
- Location-based Services: Discourse of Efficient Spatiality*
Tatjana Todorovic pp. 396-407
- Transinterpretation of Quranic Words Based on Semantic Network Theory and Devising their Data Base*
Sharareh Sadat Sarsarabi pp. 408-417
- Zen Master Dong-Gao's Contributions through Cultural Exchange between China and Japan in Regards to Guqin Music*
Mei-Yen Lee pp. 418-429
- Likay Akaoni: Encounter and Exchange of Intercultural Performance*
Sukanya Sompiboon pp. 430-442
- Are You "Buzz" Enough?*
Ema Apriyani pp. 443-456
- Encountering Mandela on Screen: Transnational Collaboration in Mandela Image Production from 1987-2010*
Okaka Dokotum pp. 457-465
- The Spatial Structure of Ping-Shi destination zone of Taiwan*
Yu-Shan Lin
Ya hui Hsueh pp. 466-478

- Learning Experiences of International Students in Taiwan: A Cultural Hegemony Perspective*
Su-ying Chen pp. 479-496
- Omar Sharif as an Example of Changes and Encounters*
Muhammad Gamal pp. 497-504
- Hidden Forms of Cultural Encounters and Exchanges: Examples of Japanese Culture in Graz (Austria)*
Klaus-Juergen Hermanik pp. 505-509
- A Studio Research Project: Malay Celebration As A Cultural Expression In Creating Sculpture Utilizing An Up-Cycle Approach.*
Hanif Khairi
Dan Wollmering pp. 510-521
- Microtorch Canting: The New Tool For Batik Artisan*
Danuri Sakijan
Hanif Khairi pp. 522-529
- Knowledge Management Practices in Academic Libraries: A Case Study of King Abdulaziz University Central Library*
Mohammad Arif
Muna Alsuraihi pp. 530-546
- Gender Performance in James Joyce's Characterization of Stephen Dedalus and Molly Bloom*
Yi-Ling Yang
Pin-fen Huang pp. 547-558
- Kingship in Nepal: Envisioning Contemporary perspective*
Purna Bahadur Karki pp. 559-576
- The Diverse Norms of Love and Reflexive Project about the Psychology of Love in Contemporary Japanese Society: Analysis of the Articles Written about How to Build a Better Relationship of Love in the Women's Magazines*
Yasushi Okegawa pp. 577-583
- Framing Modern Japanese Domestic Interiors through Cinematic Mapping*
Simone Shu-Yeng Chung pp. 584-598
- 'Sandwich Coalitions' in the Politics of Development: Asian 'neo-populisms' in Comparative Perspective*
Arun Swamy pp. 599-611

The Readers Positioning and the Representation Of A Child As The Main Character In Children's Literature: The Case Of P. Pearce's "Tom's Midnight Garden"

Leni Marlina pp. 612-623

Effects of Teaching Methods on Immigrant Women's Learning of Chinese Words

Yu-Min Ku

Chia-Hui Kao

Hwa-Wei Ko

Shu-Hui Lin

Meg Lu

pp. 624-632

Flowing and Sharing of Knowledge as a Learning Method in the Google Generation

Taweesak Sangkapreecha

pp. 633-640

The Study on the Relationship between Homeroom Teachers' Paternalistic Leadership and Classroom Management Effectiveness in High Schools in Taiwan

Yi-Ting Wu

Huan-Hung Wu

Yu-Liang Chang

pp. 641-649

Factors Influencing E-Learners access to Japanese e-learning Websites: An Empirical Study in Taiwan.

Paul Juinn Bing Tan

Wei-ling Chen

pp. 650-668

Exploring Nagusamegusa (1418): The Semiotics of Encounter and Exchange for a Poet-traveller in Muromachi Japan

Penelope Shino

pp. 669-677

Life Therapy in Sudhana's Pilgrimage: A Study of the "Entry into the Realm of Reality" of the Hua-Yen Sutra

Wen-chung Huang

pp. 678-704

The Consciousness of Being the Political and the Consciousness of the Common:

Comments About Phenomenology of Time in the Context of Democracy

Cezary Olbromski

pp. 705-719

The Interaction between Social Culture and Social Capital: The Case of Taiwanese School Masters

Tien-Hui Chiang

pp. 720-734

Teaching English in State-Run Schools and Private Language Institutes in Mashad, Iran

Mohammed Pazhouhesh

pp.735-747

Ethics of Care as Normative Morality without Principle

Shiu-Ching Wu

pp. 748-759

- Justice or Prey: The Switch among Different Forms of Capital in Robert Louis Stevenson's "Kidnapped"*
Pinyao Chiu pp. 760-769
- The Impact of Content Design With Story Grammar on Learning Achievement for Mobile Game-Based Learning*
Wen-Shou Chou
Chieh-Ming Chang pp. 770-778
- Public Obsession: The Fatty Arbuckle Case and its Impact on Modern Day Media Coverage of High Profile Court Cases*
Sungmin Yoon pp. 779-795
- The Musical Activity of Organists in Brazil in Christian Churches: Renovation, Innovation and Conflict*
Any Raquel Carvalho
Dorotea Kerr pp. 796-808
- Patterns and Strategies of Social Entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation, Thailand*
Phitak Siriwong pp. 809-815
- The Life of Tricycle Rickshaw Riders, Hua Hin Municipality, Prachuap Khiri Khan Province, Thailand*
Manassinee Boonmeesrisa-nga pp. 816-826
- The Motif Buketan (Floral Motif) in Pekalongan Batik: Development Dynamic and Social Identity in Pekalongan, Central Java*
Karina Melati pp. 827-846
- Study on the Core Competencies of Early Intervention Professionals*
Chen-Ya Juan
Yu-Lun Chiu pp. 847-854
- Comparative Study of Youth in Japan and Spain Regarding the use of Urban Parks and Ideal Park Facilities*
Hitomi Tsujikawa
Patricia de Diego Ruiz pp. 855-872
- Instinct with Signs of Disaster: Used of Mixed Media Art Technique (CNC machine)*
Kunjana Dumsopee
Pattarapong Phasukkit pp. 873-877

Instinct with Signs of Disaster: Used of Mixed Media Art Technique (CNC machine)
Kunjana Dumsopee
Pattarapong Phasukkit pp. 878-883

Nationalism, Syncretism and the Enforcers of History
Israt Jahan pp. 884-894

Virtual Relationships: an Attempt to Reform in Social Life through Internet Dating Services
Pataraporn Sangkapreecha pp. 895-903

Hospital Wayfinding through Directional Sign on Logistics Concept
Supawadee Boonyachut
Chai Sunyavivat
Nan Boonyachut pp. 904-914

Spatial and Sexual Disorientation in the Films of Tsai Ming-liang

Nicholas de Villiers

0010

University of North Florida, USA

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Malaysian-born Taiwan filmmaker Tsai Ming-liang is known for his films about encounters between strangers in disorienting urban environments. His films are also often tinged with nostalgia and a sense of temporal disorientation in the modern world. In this paper, I examine Tsai's film *The Hole* along with his earlier *Vive L'Amour* in terms of his motifs of disorientation, in both the temporal and spatial senses, adding another dimension that I will call "sexual disorientation" (drawing from Michael Moon and Sara Ahmed). Sexual disorientation unsettles our assumptions, our "knowingness," about sexual identity, resulting in uncanny and "queer" effects on our reading of desire in cinematic narratives. Queer in this sense challenges the fixity implied by the logic of "sexual orientation." My reading of Tsai's films as having queer effects is in part a way of understanding his statement that he is "sick of people labeling my films as 'gay films'." I argue that both *Vive L'Amour* and *The Hole* perform a deconstruction of sexual identity, in that they treat sexuality and desire as performed without cohering in an identity. Tsai's framing of how bodies are oriented in space also manages to "queer" space. I end with a coda on the encounters in his recent film *I Don't Want to Sleep Alone*.

Tsai Ming-liang's short film *The Skywalk Is Gone* (2002) functions as a coda to his feature film *What Time Is It There?* (2001) where Hsiao Kang (Lee Kang-sheng) and Shiang-chyi (Chen Shiang-chyi) met briefly at Hsiao Kang's stall where he was selling watches on a skywalk atop the Taipei train station, and she buys his "double time-zone watch" before she leaves for Paris. In *The Skywalk Is Gone*, Shiang-chyi has returned to Taiwan and the audience expects that she will finally rendez-vous with Hsiao Kang after each have undergone a similar sort of temporal and spatial dislocation shown through parallel storytelling in *What Time Is It There?* Our expectations are frustrated along with Shiang-chyi however as she finds that the skywalk is now "missing" (it has been torn down), and she is ticketed for J-walking as she tries to cross the street where the skywalk once was. Brian Hu has argued that this reflects a kind of nostalgia in Tsai's work that is both temporal and spatial, and results in a unique form of disorientation and dislocation: "The two objects of nostalgia are the city of Taipei, which transforms so continually that Shiang-chyi does not even recognise it after returning from vacation, and the cinema itself, particularly the culturally Chinese cinema of the past and the local Taiwanese cinema of the present" (Hu, 2003). Hu argues that the nostalgia for the urban landmark is in some senses interminable: "we realise that in an era of continuous dislocation through urban construction, the disappearance of a landmark leads to a search that cannot end: if a skywalk is gone, how does one possibly look for it? Shiang-chyi travels to where she thinks it ought to be, only to be led around it, in front of it, or on the other side of it altogether. The nostalgia for an industrialising city is thus by definition never ending" (Hu, 2003).

The second form of specifically cinematic nostalgia is activated by the seemingly "kitsch" or "camp" Mandarin pop song from the 1960s with which Tsai ends the film. Tsai has declared a great fondness for this sort of song in opposition to the American-influenced pop music currently predominant in Asia, which he sees as a result of what he calls the "terrifying phenomenon" of globalism (Berry, 2005, p.386). While globalism represents a kind of homogenizing effect for Tsai, certainly his films use transnational and cross-cultural relations as a way of reflecting on the contingencies of both place and time (such as in *What Time Is It There?*—a French/Taiwanese co-production which critically reflects on Asian tourism in France, French *nouvelle vague* film, and the significance of "time zones"). Like the character Hsiao Kang who is constantly adjusting clocks all over Taipei to read Paris time instead, Tsai himself is hyper-aware of his own temporal dislocation (what many critics identify as his nostalgia). In an interview with Michael Berry entitled "Tsai Ming-liang: Trapped in the Past," Tsai clarifies: "It is not that I am setting out to introduce sixties culture to a new generation; it is just that my own life, or at least my ability to accept popular culture, is stuck in that era. And it is only natural that my films are a reflection of what's going on in my life." (2005, p.387). Hu explains the historical significance of these now unpopular forms of popular musical songs:

As in *The Hole* (1998), *The Skywalk is Gone* communicates with 1960s Chinese cinema through popular song. Famous outside of Asia for its martial arts films, 1960s Hong Kong cinema also saw a flourishing musical genre. Among its most popular stars were Lin Dai and Grace

Chang, the latter's songs appearing prominently in *The Hole*. Tsai has cited these early musical films as direct influences on his own filmmaking. (Hu, 2003)

I would like to examine *The Hole* along with Tsai's early work *Vive L'Amour* (1994) in terms of these motifs of disorientation, both in the temporal and spatial sense already established, but also adding another dimension that I will call "sexual disorientation." I draw from Michael Moon's (1998) application of this concept to David Lynch's *Blue Velvet* in my argument that sexual disorientation unsettles our assumptions, our "knowingness," about sexual identity, resulting in uncanny and "queer" effects on our reading of desire in cinematic narratives.

Queer in this sense challenges the fixity implied by the logic of "sexual orientation" (as opposed to sexual preference or taste) which understands desire as a sort of compass with a magnetic north aligned according to gender "polarity" (sexual difference therefore determining whether "opposites attract" or whether homosexuality is thought of as "same-sex attraction" or gender inversion, where a man desiring another man must do so "as" a woman). Moe Meyer argues that unlike the identities labeled "gay and lesbian,"

Queer sexualities become, then, a series of improvised performances whose threat lies in the denial of any social identity derived from participation in those performances. As a refusal of sexually defined identity, this must also include a denial of the difference upon which such identities have been founded (Meyer, 1994, p.3)

In other words, queer involves the "deconstruction of the homo/hetero binary" (Meyer, 1994, p. 3). My reading of Tsai's films as having queer effects is in part a way of understanding why he has insisted that he is "sick of people labeling my films as 'gay films'" (Berry, 2005, p.385). I will argue that both *Vive L'Amour* and *The Hole* perform a deconstruction of sexual identity, in that they treat sexuality and desire as performed without cohering in an identity, but also in the way that they understand how bodies are oriented in space, in other words, how they "queer" space (de Villiers, 2008).

In her book *Queer Phenomenology*, Sara Ahmed extends Moon's concept of sexual disorientation to think about what happens when space is made queer:

What does it mean to think about the "nonresidence" of queer? We can consider the "affect" of disorientation. As I have suggested, for bodies that are out of place, in the spaces in which they gather, the experience can be disorientating. You can feel oblique, after all. You can feel odd, even disturbed. Experiences of migration, of becoming estranged from the contours of life at home, can take this form. ... At the same time, it is the proximity of bodies that produces disorientating effects, which, as it were, "disturb" the picture ... queer moments happen when things fail to cohere. In such moments of failure, when things do not stay in place or cohere as place, disorientation happens. The question becomes how we "face" or

approach such moments of disorientation. ... Queer would become a matter of how one approaches the object that slips away—as a way of inhabiting the world at the point in which things fleet. (Ahmed, 2006, p.170–72)

Ahmed's remark here about "the object that slips away" would certainly apply to Hu's understanding of nostalgia in Tsai's *The Skywalk Is Gone*, and Tsai's love of songs considered "camp" might be thought of as a queer way of inhabiting the world at the point in which things are fleeting. But I would first like to consider her very promising connection between the "nonresidence" of queer and the affect of disorientation (which is considered a hallmark of the New Taiwan Cinema movement).

In a familiar plot pattern of "synchronous monadic simultaneity" identified by Fredric Jameson (1994) in relation to urban Taiwanese cinema (specifically Edward Yang's *Terrorizer*), Tsai's *Vive L'Amour* follows three individuals: a young realtor May Lin (played by Yang Kuei-mei), and two street vendors Ah-jung (Chen Chao-jung) and Hsiao Kang (Lee Kang-sheng). May Lin repeatedly fails to rent a large upscale apartment, and the three characters are shown variously occupying the vacant apartment like squatters: Hsiao Kang steals the key to the apartment and surreptitiously uses it as a sort of experimental space like a child might "play house": he unsuccessfully attempts suicide, takes a bath, washes his clothes in the bathtub, tries on women's clothing and does cartwheels in the hallways, makes out with a watermelon with holes cut in it, which he then uses as a bowling ball in one of the hallways. While he is bowling, he is caught by Ah-jung who demands to know how he got in, despite the fact they he also has a dubious right to be there since he was merely brought there for a one-night-stand by May Lin. They form a sort of "buddy" relationship, however, and Ah-jung offers to drive Hsiao Kang anywhere he wishes (they go to a crematorium where people purchase funerary drawers, in a comic parallel with the real estate theme of the film).

Again in a rather childlike or "adolescent" moment, Hsiao Kang masturbates in empty apartment but is interrupted by the sound of Ah-jung and May Lin once again coming back to the apartment for a quick tryst, so he quickly hides under the bed, and proceeds to masturbate as they have sex on the bed above him. Once May Lin leaves (to go cry in a park, in the stunning final shot of the film, for what seems like an eternity), Hsiao Kang silently joins the sleeping Ah-jung in bed and gives him a rather coy kiss on the lips. It is for this reason that Hsiao Kang is identified as "gay" in the promotional literature for the film, but I would agree with Angelo Restivo's demurral on this point. Restivo finds the film "to be ambiguous on this point" (2002, p.193 n.16). This is where I think the concept of sexual disorientation is helpful, not only for making sense of a "romantic triangle" established by the film, but for understanding that Hsiao Kang's "performances" in the apartment have a destabilizing effect on how we read his gender and sexual identity. As Ahmed argues "queer moments happen when things fail to cohere" and Tsai manages to challenge the coherence of the audience's perception of the sexual identities of his characters (this disorientation-effect also helps explain a rather coy lesbian kiss in *What Time Is It There?*—Shiang Chyi meets a fellow Chinese woman in Paris, and spends the night at her apartment, but their potential sexual encounter, like most in Tsai's films, is

missed or cut short at a kiss. Tsai thus highlights multiple forms of spatial, cultural, and sexual disorientation).

Ahmed is also useful for how she draws attention to the sense of being “oblique” in relation to the contours of “life at home.” Specifically, domestic space is “disoriented” by Tsai’s film: each character is shown “appropriating” real estate, whether it is Ah-jung quickly rolling up the clothing he is selling on a blanket in the streets of Taipei, May Lin waiting around in various vacant buildings for potential buyers (in one rather slapstick moment we see her alone in a house at night and Tsai’s long take highlights her physical performance as she swats mosquitoes), or Hsiao Kang “playing house” in a queer fashion. Like Ahmed, Tsai depicts bodies that are out of place even as he emphasizes the idiosyncratic ways in which they use the space of the empty apartment. In this way, his film is “queer” in both its treatment of space and its treatment of sexual desire and behavior.

The Hole refines Tsai’s concern for the uses of domestic space and his disorienting approach to sexual desire. As Ahmed notes, it is both the sense of estrangement and the proximity of bodies that can result in an “oblique” or “queer” relation to space. Tsai constructs a situation in which proximity and social communication is rendered anxious and suspicious through a vague but omnipresent fear of viral infection, in this case by the “Taiwan fever” which causes people to act like cockroaches. In an interview with David Walsh (1998), Tsai explains the concept behind this film which he was commissioned to make as a vision of the new millenium: “I thought the end of the century was too close to describe a future predicament, so it’s actually a reflection of contemporary society. And being so dark, and full of disease, I think it’s my observation of people also being so lonely, existing in their own solitude.” The interviewer David Walsh remarks that “The film refers at one point to the ‘Taiwan fever.’ I would say that the problem is not particular to Taiwan. This alienation is fairly universal at this point.” to which Tsai replies:

I agree with you, because I think that although I invented a disease called “Taiwan fever,” there are similar situations happening in many parts of Asia. There are a lot of strange diseases developing. Ever since AIDS there are all sorts of unprecedented diseases. In terms of the cockroach symptoms [...] a lot of people live in poverty, and try to adapt to the role, to the living environment they have, and acquire the characteristics of a cockroach. Being adaptable to a bad situation. Living purely on survival instinct, with a lack of any dignity. (Walsh, 1998)

Like another genre obsessed with infection and survival instinct, namely the modern zombie film (such as Romero’s *Dawn of the Dead* [1978], set in a shopping mall) Tsai uses the established genre of the “disaster film” to throw the realities of modern life into stark relief. In particular, through the character of the woman in the downstairs apartment, he highlights the interconnection of germ phobia and social phobia, but as a counterpoint Tsai reveals her fantasies of contact through rather disjunctive musical sequences using the songs of Grace Chang mentioned earlier in connection with 1960s

Hong Kong musicals. It could be argued that the conventions of the song-and-dance musical are now not only “camp” but are also “uncanny” to modern audiences and so their appearance is increasingly highlighted as a moment which breaks with the diegesis: for instance Lars von Trier’s *Dancer In the Dark* (2000) or Royston Tan’s *15* (2002) with its music video pastiche moments of the boys singing violent Singapore gang anthems. Reading the desire of *The Hole*’s musical sequences might seem straightforward in that they are about the desire of a woman for a man. But the “alienation effect” which Tsai achieves through such a jarring aesthetic juxtaposition renders the scenes all the more “queer.”

Certainly, the film is structured by sexual difference, but this sexual difference is problematized and rendered “uncanny” along with the conventions of romance. For example, the interactions between the man and woman take place around a gaping hole in the floor, with the man above the woman, but if the hole is a sexual metaphor, it is complicated by the fact that both parties “penetrate” it (him through dangling his leg and puking through it, her with bug spray that floods his apartment). They also interact on two levels of a courtyard, another hole in the middle of a building, in a way that highlights their missed encounters and renders them each oblique to the other. One could argue that the film demonstrates Jacques Lacan’s (1982) assertion that “there is no sexual relation,” but rather than Lacan’s transcendentalization of heterosexual sexual difference, this obliqueness of gender and sex is “queer,” following Eve Sedgwick’s suggestion that queer refers to the “gaps” of meaning where elements of gender, sex, sexual orientation, sexual preference, and sexual identity refuse to line up monolithically (1993, p.8). The camp musical sequences help highlight this non-straight understanding of sexual differentiation and disorientation, and Tsai takes this up again in his “porn musical” *The Wayward Cloud* (2005) which features the same characters as *What Time Is It There?* and *The Skywalk is Gone*. Tsai’s handling of genres “askew” as it were (romance, comedy, *nouvelle vague*, disaster, musical, pornography) is also disorienting for his critics (perhaps especially with *The Wayward Cloud*), but that is precisely what makes his films so ripe for queer reading: they challenge our orientation to normative plots of heterosexual difference and to normative rules of genre.

Coda: *Huaqiao*

Tsai’s more recent film *I Don’t Want to Sleep Alone* (2006) is in some ways a continuation of the kind of queer love triangulation explored in *Vive L’Amour*, in this case between a migrant Bangladeshi laborer Rawang (Norman Bin Atun), a battered Chinese homeless man he rescues and nurses back to health, Hsiao-Kang (Lee Kang-sheng), and a domestic servant (Chen Shiang-Chyi), who all share the same building owned by Chyi’s older woman boss (Pearly Chua) in Kuala Lumpur. This time there is much more clear expression of jealousy by the man who so lovingly cared for Hsiao Kang’s bruised and frail body, but while he threatens him with cutting his throat, he is unable to carry out further violence to this body, and Lee strokes away his tears in a moment pregnant with both possibility and loss.

This film marks Tsai's return to his native Malaysia (he was born in Kuching, but moved to Taiwan to pursue his studies). But like Ahmed's remarks about feeling oblique, and queer, through the disorienting effects of migration, Tsai's relationship to "home" is complicated. Ian Johnston notes that

the personal roots of this disconnectedness are broader than simply those of Tsai's sexuality. In Taiwan, he is a *huaqiao*, an overseas-born Chinese, someone simultaneously of the culture and outside it; which is a reflection of and variation on his shifting outsider status, growing up in Malaysia, as a Chinese in an officially-sanctioned/mandated majority Malay culture. So, in this return to his country of birth, his identification with migrant labourers — the most despised and discriminated-against portion of the population in wealthier Asian countries (Filipina maids in Hong Kong, Thai labourers in Taiwan etc) — is most appropriate. (Johnston, 2007)

Thus, in his return "home," Tsai uses his film to critically comment on both environmental and political aspects of contemporary Malaysian culture. In terms of the environment, in *I Don't Want to Sleep Alone* "a smoky haze settles on the world of the film, just like the apocalyptic rain of *The Hole* and the drought of *The Wayward Sky*, enveloping the characters in a cocoon that is frustrating and then finally embracing," and Johnston notes that "This haze has a realistic basis in the annual forest fires in Indonesia that cause such havoc to the air quality in Malaysia. But in a radio broadcast we hear the blame for this shifted onto migrant workers and the supposed illegal fires that they light in Kuala Lumpur" (Johnston, 2007). Like *The Hole*'s environmental disaster/disease that is introduced and politicized through radio announcements and interviews with distrustful civilians about garbage and how to sterilize tap water (like the foregrounding of government broadcast media misinformation in Romero's zombie films), Tsai uses an environmental problem to comment on the political problem of xenophobia and racism.

It is therefore important that the film's most tender relationship is between a Bangladeshi laborer and a Chinese homeless man without a passport. Johnston notes that "There's no overt sexuality to Rawang's care for Hsiao Kang. It's a tender act of love, a selfless giving of himself to another." (Johnston, 2007), and this underscores the significance of sexual disorientation in Tsai's films. Yet Tsai also uses *I Don't Want to Sleep Alone* to comment on the role of homophobia in Malaysian politics, specifically through the Chinese title of the film and the prop of the discarded mattress on which Rawang nurses Hsiao Kang back to health. Johnston explains how the political aspect of Tsai's film

comes not only in the allusions to the xenophobia and discrimination that the migrant workers suffer, but also in the film's Chinese title. "Hei yan quan" translates literally as "Black circles round the eyes" and means both "Shadows under the eyes" (from lack of sleep) and "A black eye." Tsai has himself stated how through both this title and the mattress of the story he is referring to the case of Anwar Ibrahim, the former Deputy Prime Minister and Minister of Finance, whose political downfall was orchestrated by Malaysian Prime Minister Mathahir Mohammad in a

patently faked court case. One aspect of the court case was an accusation of sodomy (a crime in Malaysia) where a stained mattress was brought as evidence into the courtroom and where Anwar appeared nursing a black eye. Yet Tsai's own take on this is not so politically orientated but rather developed in a more generalised statement that fits in with his own concerns in the film, namely that "you could really be somebody and be brought down to being nobody"—down, in other words, to the level of *I Don't Want to Sleep Alone's* three main protagonists, Hsiao Kang, Rawang, and Chyi. (Johnston, 2007)

Johnston's suggestion that Tsai's film is less politically "orientated" might be complicated by an attention not only to homophobia as a political problem, but also how queerness and sexual "disorientation" factor into Tsai's intervention in local political problems (xenophobia and racism) and South-South migration and labor. [1] In other words, Tsai's concerns are both general and local, his characters figure in problems that are both romantic and political.

Like Wong Kar-wai's *Happy Together* (1997), Tsai focuses on transnational migration and labor, and like Wong, Tsai manages to make a cheap color-changing fiber-optic toy into a kind of poetic yet ironic image of romantic fantasy. The final shot of the film shows a dream-sequence image of the three main protagonists sleeping on Chyi's bed in the middle of a reflecting pool in a vacant building under construction/demolition, and the fiber-optic toy rather comically floats by as another bittersweet nostalgic Mandarin song accompanies the fade to black and credits rolling. But like *The Hole*, Tsai also juxtaposes the rather destitute reality of urban labor in Malaysia with the Bollywood-style musicals that entertain the migrant workers, and he uses the romantic fantasy elements of the lyrics to these musicals to comment ironically on the decidedly un-idealized vision of sexuality and desire his film depicts. The final disorienting shot of the bed floating off on black water in the midst of ambiguous urban demolition/construction signifies—to twist a phrase from Roland Barthes (1977, p. 142)—the "drift far from that all-too-pure pair" hetero-homo.

Notes:

[1] There is obviously much more to say here, but I want to thank Sim Wai Chew for his comments pointing me in this analytic direction.

References:

- 15, 2002 [DVD, 2010]. Directed by Royston Tan. USA: IndieFlix.
- Ahmed, S., 2006. *Queer Phenomenology: Orientation, Objects, Others*. Durham: Duke University Press.
- Berry, M., 2005. *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*. New York: Columbia University Press.
- Barthes, R., 1977. *Roland Barthes by Roland Barthes*, trans. Richard Howard. New York: Farrar, Straus, and Giroux.
- Dancer in the Dark*, 2000 [DVD, 2001]. Directed by Lars von Trier. USA: New Line Home Video.

- de Villiers, N., 2008. Leaving the Cinema: Metacinematic Cruising in Tsai Ming-liang's *Goodbye, Dragon Inn*. *Jump Cut: A Review of Contemporary Media* [e-journal] 50. Available at: <<http://www.ejumpcut.org/archive/jc50.2008/DragonInn/index.html>> [accessed 30 April 2012].
- Happy Together*, 1997. [DVD, 2003] Directed by Wong Kar-wai. USA: Kino Video.
- The Hole (Dong)*, 1998 [DVD]. Directed by Tsai Ming-liang. USA: Fox Lorber.
- Hu, B., 2003. Goodbye City, Goodbye Cinema: Nostalgia in Tsai Ming-liang's *The Skywalk is Gone*. *Senses of Cinema* [e-journal] 2003. Available at: <http://www.sensesofcinema.com/2003/feature-articles/skywalk_is_gone/> [accessed 30 April 2012].
- I Don't Want to Sleep Alone (Hei yan quan)*, 2006 [DVD]. Directed by Tsai Ming-liang. USA: Fortissimo Films/Strand Releasing.
- Jameson, F., 1994. Remapping Taipei. *New Chinese Cinemas: Forms, Identities, Politics*, edited by Nick Browne, Paul Pickowicz, Vivian Sobchack, Esther Yau. Cambridge: Cambridge University Press, pp.117–50.
- Johnston, I., 2007. Butterfly Dream: Tsai Ming-liang's *I Don't Want to Sleep Alone*. *Bright Lights Film Journal* [e-journal] 57. Available at: <<http://www.brightlightsfilm.com/57/sleep.php>> [accessed 30 April 2012].
- Lacan, J., 1982. God and the *Jouissance* of [The] Woman. *Feminine Sexuality: Jacques Lacan and the école freudienne*, edited by Juliet Mitchell and Jacqueline Rose, translated by Jacqueline Rose. New York: W.W. Norton, pp. 137–48.
- Matsumura, T., 2004. Internal Borders, or De-translating the Construction of Male Homosexuality: Tsai Ming-liang's *The Hole* and the Imaging of 'Okama' in Contemporary Japan. Paper presented at the *QGrad* Conference, UCLA, 16 October 2004.
- Moon, M., 1998. *A Small Boy and Others: Imitation and Initiation in American Culture from Henry James to Andy Warhol*. Durham: Duke University Press.
- Meyer, M., ed. 1994. *The Politics and Poetics of Camp*. London: Routledge.
- The River*, 1997 [DVD, 2001]. Directed by Tsai Ming-liang. USA: Leisure Time.
- Sedgwick, E.K., 1993. *Tendencies*. Durham: Duke University Press.
- Vive L'Amour (Ai qing wan sui)*, 1994 [DVD, 1996]. Directed by Tsai Ming-liang. USA: Strand Releasing.
- The Wayward Cloud (Tian bian yi duo yun)*, 2005 [DVD, 2008]. Directed by Tsai Ming-liang. USA: Strand Releasing.
- What Time Is It There? (Ni neibian jidian)*, 2001 [DVD]. Directed by Tsai Ming-liang. USA: Wellspring Media.
- Restivo, A., 2002. *The Cinema of Economic Miracles: Visuality and Modernization in the Italian Art Film*. Durham: Duke University Press.
- Walsh, D., 1998. An Interview with Tsai Ming-liang, director of *The Hole*. *World Socialist Web Site* [e-journal]. Archived at: <<http://www2.ups.edu/faculty/velez/flfilm/html/Chinese%20Film/tsai-o07.shtml>> [accessed 30 April 2012].

Perceptual and Demographic Variables of Sense of Place in a Religious Setting

Seyed Maziar Mazloom, Syed Iskandar Ariffin, Raja Nafida Raja Shahminan

0013

Marvdasht branch, Islamic Azad University, Iran

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The study in this paper is part of a more in-depth research investigating the architectural and physical design influences on sense of place dimensions in the context of contemporary mosques in Malaysia. The focus of this paper is human-place bonding in sacred and religious settings, based on a framework including the aspects of sociality, physicality and spirituality, in addition to demographic variables such as ranges of length of experience with, and frequency of presence in, the environment of the studied mosques. The effects of the perceptions of architecture and physical design, social environment, and spiritual atmosphere on dimensions of sense of place were studied using a structural equation modeling analysis (SEM) based on 302 questionnaires completed in seven state mosques across the Southeast Asian country of Malaysia. Meanwhile the socio-demographic effects on sense of place dimensions were also tested based on several analysis of variances (ANOVA) in various demographic groups through sense of place dimensions. In doing so, we adopted the multi-dimensional approach towards sense of place developed by Jorgensen and Stedman (2006) consisting of cognitive, affective and behavioral dimensions. As major findings, this research provided empirical evidence for the existence of causal relationships between perceptions of the key environmental factors studied and the sense of place dimensions in contexts with extensive religious and sacred attributes; on the other hand, no interactive relationship was found between most of the socio-demographic variables and those dimensions. This article discusses in detail each of those approved and rejected causal relationships

1. Introduction

'Place'-centered studies have contributed an outstanding share to the expansion of theoretical knowledge in the fields of human and environmental relationships. Owing to this, even being human has been defined as "to live in a world that is filled with significant places" (Relph, 1976). Decades of human place bonding studies have led to a growing body of knowledge which is no longer limited to boundaries of geography, human ecology, and environmental psychology

Beyond the influences of religious beliefs on human-place relationships, defining sacred structures as places of veneration, prayer, education, and mediation, Mazumdar and Mazumdar (2004) have presented a conceptual model comprising: 'physical characteristics and qualities', 'social development of religious place attachment', and 'individual collective place attachment' to discuss the complex interconnections between place, religion, identity, and attachment in the context of religious environments. Moreover, there are studies on "houses of worship" as environmental settings with an important role in the well-being of people related to the "psychologically meaningful activities" that may occur at those settings (Herzog, Ouellette, Rolens, & Koenigs, 2010). Furthermore, in addition to the restorative benefits of visiting overtly religious settings, the influences of religious place making have even been investigated on community buildings for immigrant minorities (Mazumdar, & Mazumdar, 2009).

One uninvestigated aspect is the effect of environmental perceptions on the sense of place in religious contexts. It seems reasonable to conduct empirical studies to evaluate the influences of a range of essential environmental and demographic factors in sacred and religious contexts on various dimensions of sense of place; providing further insight into the nature of human-place relations in sacred environments. Through these studies, the generalizability of

the results of earlier research into non-religious contexts can be also tested and examined in the presence of extensive sacred and religious attributes.

The primary objective approached in this paper was to study the perceptual predictors of sense of place dimensions in the setting of the mosque, based on a confirmatory modeling strategy using structural equation modeling (SEM). The second objective meanwhile was to examine the influences of socio-demographic variables on SOP dimensions, with the aim of advancing knowledge on human-place relations in the sacred and religious setting of the mosque.

2. The sense of place dimensions

The multidimensionality of sense of place has been reflected in a considerable number of place-related studies. Sense of place has been also conceptualized in the work of Jorgensen & Stedman (2001), who suggest a multidimensional structure grounded on attitude theory including place identity, place attachment and place dependence, admitted as cognitive, affective and conative attitudinal variables respectively.

According to the terminology of environmental studies, place identity is determined as “those dimensions of self that define the individual’s personal identity in the physical environment” (Proshansky, 1978). This belief is at the core of the conception of place identity that suggests that “place is part of my identity” (Trentelman, 2009). Place identity also indicates the degree to which social, psychological, and cultural needs are fulfilled in context of a certain place (Williams & Vaske, 2003).

Place attachment is also characterized as the development of affective links between individuals and the places (Hidalgo & Hernandez, 2001; Moore & Graefe, 1994; Lewicka, 2008). Although place attachment is sometimes redefined to encompass all the place-related

constructs such as place identity, rootedness, place dependence, and satisfaction (Farnum, Hall, & Kruger, 2005), we have retained a conception of place attachment which concentrates only on the emotional or affective aspect.

At the same time, place dependence addresses an individual's reliance on functionalities and resources the given setting provides compared to available alternatives (Williams & Vaske, 2003). The conception of place dependence involves a comparison between the current setting and a range of alternatives, addressing the issue of how well the given setting is able to foster behavioral goal achievement for individuals (Jorgensen & Stedman, 2001).

Due to its established frameworks, terms, and interrelationships between variables within psychology-based attitude theory, the attitudinal approach of sense of place seems to provide a reliable basis for place constructs and eventually place bonding studies (Jorgensen & Stedman, 2001). Our conceptualization of human-place bonding thus, draws on the earlier works of Jorgensen and Stedman (2001, 2006) based on the attitudinal conceptualization of sense of place (SOP) comprising of the three correlated first order constructs of place identity (PI), place attachment (PA), and place dependence (PD).

3. Perceptual predictors and demographic effects

While perceptual influences of sense of place (and place attachment) can be found in earlier studies, the present paper aims for a comprehensive study of the particular context of a religious place in a congregational religion. It therefore looks at a coherent conceptualization of the mosque as a physical, social, and spiritual place. On the other hand, the key demographic factors are also considered.

Social meaning is acquired according to communal experiences occurring at the place (Ruback et al., 2008). The relationship between community and place has been expressed as a

“very powerful one, in which each reinforces the identity of the other” (Relph, 1976). In fact, beyond a “sense of individual identity”, places also foster “a sense of community”, of belonging to a group (Orum & Chen, 2003). In this regard, mosques can also be considered as perfect examples of religious places which are at the same time primarily regarded as places of assembly (Sopher, 1967). Like other religious settings in some other religions, mosques are designed and built with the relevant congregational rituals in mind (Mazumdar & Mazumdar, 2004). In fact, gathering people who are similar in their beliefs at a place for congregational rituals, communal events, and social activities enables them, as community places, to promote and support communal bonds and social relations.

Furthermore, in addition to the social environment, physical spaces have been also claimed to be the object of attachment through individuals’ interactions with their physical environments (Kyle, Graefe, & Manning, 2005). Investigations into the physical dimensions of attachment to places have pointed towards individuals’ preferences for spatial environments even independent from their social relationships (Hidalgo & Hernandez, 2002).

On the other hand, the symbolic meanings, features of topography, natural conditions, and built forms are believed to be integrated by individuals, people, and society through their value system to develop a sense of place (Jiven & Larkham, 2003). In this respect, based on a case study exploring the symbolic physical and psychological values attributed by people to a mosque, Mohyuddin and Lamit (2008) have investigated the case of the recently built and creatively designed AN-NAHDAH mosque in Bishan, Singapore (Figure 1). They have found that the Muslim community is proud of the new image of their new mosque, since it manifests the contemporary religious, social, and cultural identity of their contemporary urban settings.

Figure 1- An-Nahdhah Mosque, Bishan, Singapore



Moreover, although religious places become sacred when they are associated with symbolic meanings (Mazumdar&Mazumdar, 2004), beyond this people also connect to sacred places through sacred acts (Mazumdar, &Mazumdar, 1993). Stegers (2008) has argued that religious activities originate from the sacred rather than from a notion of divinity. He has also defined the sacred as a “category of sensitivity, a fleeting intense phenomenon that can never be described in itself but only in relation to a reaction which it inspires”. It seems that spirituality stems from those inspirations caused by the sacred and religious experiences of individuals. Based upon research carried out in the context of a Canadian monastery on the last day of the respondents’ retreat, Ouellette, Kaplan, & Kaplan (2005) have pointed up the distinct role of spirituality in predicting the positive outcomes of the retreat experience. Herzog et al. (2010) has also claimed that spirituality is one of the strongest predictors of positive outcomes of visits to houses of worship.

Spirituality has been treated as an independent factor from religiosity; and can be defined as the expression of a more personal dimension of religious life. In fact, spirituality has been argued to act on a value system beyond the self and the self’s interests; rather, it is considered

as “a distinctive, potentially creative, and universal dimension of human experience arising both within the inner subjective awareness of individuals and within communities” (Cook, Powell, & Sims, 2009).

It is undoubtedly true that mosques, as well as some other religious places belonging to congregational religions, have been regarded as sacred structures that provide an environment conducive to feeling spirituality, learning and expressing religious identity, and providing fellowship with other believers (Elon, 1989). These experiential and socializing processes are believed to be significant in the context of religious places – enabling individuals to interact with the setting and with people from the same religious community (Mazumdar, 2005).

Based on the above discussion, sense of place dimensions in context of the mosque were hypothesized to be predictable by perceptions of physical design, social environment, spiritual atmosphere, and the interconnections between them.

Preferences for architectural design, textures, colors, and forms along with tastes for the social environment can be related to the place identity as the cognitive component of sense of place. Moreover, assessments of architectural functionality and evaluations of social activities taking place in a setting can be associated with place dependence as the behavioral dimension of sense of place. At the same time, design elements along with the strength of personal relationships in an environment are assumed to create affective attachments to places.

On the other hand, evaluation of the spiritual atmosphere prevailing in a mosque environment is also assumed to relate to dimensions of sense of place in the context of such sacred and religious environments. A positive evaluation on spiritual atmosphere helps individuals to better identify with, as well as to develop emotional attachment to and behavioral dependence

on, sacred and religious settings. In accordance with these potential predictors of sense of place dimensions, the following hypotheses were tested:

- H-1: As perceptions of the architecture design of mosques become more favorable, place identity, place attachment, and place dependence will increase.
- H2: As perceptions of the social environment of mosques become more favorable, place identity, place attachment, and place dependence will increase.
- H3: As perceptions of the spiritual atmosphere in the environment of mosques become more favorable, place identity, place attachment, and place dependence will increase.

In addition to perceptual variables, the demographic variables of length of experience with the place, frequency of visiting and age are also assumed to affect the dimensions of sense of place in the context of the study. In this respect the following hypotheses were also examined and tested:

- H4: The dimensions of sense of place vary significantly depending on the different ranges of an individual's age.
- H5: There are direct positive relationships between the length of experience with the mosque and the sense of place dimensions.
- H6: There are direct positive relationships between the frequency of attendance at the mosque and the sense of place dimensions.

4. Method

4.1 Study settings

This study was conducted at seven state mosques across Malaysia. The country of Malaysia is situated in South East Asia and consists of 14 states. Being a multi-religious and multi-

racial country, religious tolerance is mostly practiced in Malaysia. At the same time, Islam is declared to be the official religion in the country, as more than 60% of Malaysia's population are Muslims (Malaysia, 2000). The state mosques of Negri Sembilan, Selangor, Kedah, Johore, Malacca, Penang and the National Mosque in the capital Kuala Lumpur were selected for study (Figure 2).

Aside from different architectural styles of mosques in Malaysia, which range from the traditional to modernistic styles (Rasdi, 2006), the mosques of Malaysia have been also categorized into four classes of state, district, 'qaryah' and private in reference to their sources of finance and administrative aspects (Sulaiman, 2007). This classification may also reflect their cultural, political, and social importance on urban and national scales. Indeed, state mosques were selected for this study due to their compatible attributes and properties to control the social atmosphere, their cultural, political, functional, and volumetric characteristics and also their importance on urban and national levels.

4.2 Participants

Data was collected from individuals gathered for congregational prayer at the mentioned state mosques on four Fridays in April 2011. In total, 318 participants over the age of 15 years were randomly selected and interviewed by four trained assistants at each mosque, based on a closed-ended questionnaire. Although there are differing views on the need for direct experience in order to form a sense of place (see Farnum et al., 2005), the questionnaires from 16 participants were discarded from this study due to the subjects' lack of familiarity with the setting (all were visiting the specific mosque for the first time). Moreover, the questionnaire did not cover the demographic variable of gender since, due to the realities of Friday congregational prayers in Malaysia, all the participants were male.

Figure 2- Situations of the investigated state mosques across Malaysia peninsula



4.3 Measures

A closed-ended questionnaire containing a 5-point Likert type scale – ranging from ‘strongly disagree’ (1) to ‘strongly agree’ (5), and with a midpoint (3) to indicate a neutral response – was produced to gather the data. The questionnaire included three main sections comprised of questions on sense of place dimensions – adopting the multidimensional attitude-based conception as suggested by Jorgensen and Stedman (2006) – in addition to the potential perceptual predictors of sense of place – based on our discussion of their physical, social, and spiritual natures – along with a section investigating demographic characteristics.

Place identity, place attachment, and place dependence as the three constructs of sense of place were measured by 4 self-report items for each (Table 1). The measurement items of sense of place dimensions in this paper were patterned on scales used in earlier works by Jorgensen and Stedman (2006), Nielsen-Pincus et al., (2010), Qian et al. (2011), Borocotto

(2007), and Kyle G. et al. (2004), though with some modifications to fit the context of this study.

Table 1- Items used for the place dimensions

Place constructs	Item label	Item description
Place identity ($\alpha = 0.75$)	PI 1	- This mosque well represents me as who I am.
	PI 2	-Everything in this mosque is a reflection of me.
	PI 3	-I think I have a strong sense of belonging to this mosque.
	PI 4	-I powerfully identify with this mosque.
Place attachment ($\alpha = 0.88$)	PA 1	-It is my favourite place to be.
	PA 2	-I really miss this mosque when I am away from it for a long time.
	PA 3	-Being at this mosque makes me feel happy.
	PA 4	-I am proud of this mosque.
Place dependence ($\alpha = 0.81$)	PD 1	-To me this mosque is the best place for the activities I like to do among all the available mosques.
	PD 2	-This mosque offers me all I need better than other alternatives.
	PD 3	-As far as I am concerned there are better available mosques to be rather than this one.
	PD 4	-I like the activities I do in this mosque, more than in other alternative places.

On the other hand perceptions of architecture and physical design as one of the perceptual variables have both functional and aesthetic dimensions. The functional dimension concerns comfort, layout and organization; while the aesthetic dimension assesses the desirability of visual elements such as color, texture, form, and style. In this regard, 4 items were proposed to measure the perceptions of architecture and physical design, concerning both functional and aesthetic dimensions.

In addition, the next 3 items were developed to measure perceptions of the social environment based on social interactions and relationships; while the last set of items measured perceptions of the spiritual atmosphere prevailing in the mosque environment (Table 2).

Table 2-Items used for the perceptual factors

Perceptual factor (Scale α)	Item label	Item description
Architecture design(α =0.79)	AD 1	-This mosque is absolutely well designed.
	AD 2	-The colours and ornamentations applied in the building of this mosque are completely desirable to me.
	AD 3	-To me the architectural design of this mosque presents the best appearance of a mosque.
	AD 4	-The mosque is well organized as even at the most crowded times functions well.
Social environment(α =0.82)	SE 1	I like to participate in collective social activities in this mosque.
	SE 2	The relationships I have in this mosque are very important to me.
	SE 3	To me the people in this mosque are like a family.
Spiritual atmosphere (α =0.73)	SA 1	To me this is a particular mosque with distinctive spiritual attributes.
	SA 2	I feel an outstanding spiritual atmosphere when I am here.
	SA 3	I experience outstanding spiritual feelings being in this mosque.

4.4 Analytical approach

Structural Equation Modeling was applied to complete the first object of the study, using AMOS 18.0.0 Build 992. As a multivariate technique combining aspects of multiple

regression and factor analysis, SEM provides the ability to simultaneously examine a series of related dependence relationships among a number of latent constructs (Hair et al., 2010). A six-stage process, starting from defining the constructs to assessing the structural modeling validity, reflects the unique procedure of SEM (Hair et al., 2010). In this procedure the assessment of the measurement model validity comes before the assessment of the structural model.

The fitness of the models was assessed by the use of a robust estimation method based on the complete database. We used the fit statistics model of GFI, CFI, IFI and TLI indices along with a robust root mean square error of approximation (RMSEA) to check the fitness of the model. In line with the measurement model assessment, the three hypotheses of H1, H2, H3, and all their sub-domains were also tested and analysed according to direct and causal relations between the perceptual and place variables, as were indicated in the theoretical model highlighted in Figure 4.

For the second objective several ANOVA tests were performed to determine relationships between socio-demographic variables and sense of place dimensions. Firstly, we studied the relationship between age and the three dimensions of SOP, dividing the respondents into 5 categories of age, ranging from 15 to 25 years to older than 55 years. Then participants were categorized in accordance with the frequency of their visits to the mosque; and we also divided them into 5 different groups ranging from less than one year to more than 7 years of experience with the specified studied environments.

5. Results

5.1 Descriptive

The largest group in terms of age were between 46 to 55 years old (32%); 30% were more than 55 years old, 17% were in the 36 to 45-year old range, 13% were between 26 and 35 years old; while only 8% were less than 25. The age distribution of the interviewed participants in all the investigated state mosques is described in Table 3.

Table 3- Distribution of Participants in State Mosques as to Age

	More than 55 years	46-55 years	36-45 years	26-35 years	15- 25 years	Total
Selangor	14	18	7	4	2	45
Kedah	15	8	5	6	6	40
Johore	11	8	4	2	1	26
Kuala Lumpur	10	23	11	7	2	53
Penang	9	11	9	7	4	40
Negri Sembilan	25	13	5	5	6	54
Malacca	8	16	10	6	4	44
Total	92	97	51	37	25	302

The means and standard deviations of the perceptual and SOP constructs highlighted in Table 4 show that place dependence (4.14) and perceptions of the social environment (4.17) have the highest mean values among the sense of place dimensions and perceptual predictors. Our primary analysis indicated that the respondents have a generally strong sense of place in all its cognitive, affective, and conative dimensions, along with positive perceptions of the physical design and social environment. In contrast, positive perceptions of the spiritual atmosphere are considerably lower (3.80). This outcome might be related to the more

complicated nature of the measurement items measured in this latent construct, which also caused the highest standard deviation among all the latent variables (Table 4).

Table 4- Summary statistic for variables (N=302)

Variable description	Label	Mean	Standard deviation
Place Identity	PI	4.05	0.62
Place attachment	PA	4.11	0.59
Place dependence	PD	4.17	0.57
Perception on Architecture design	AD	4.06	0.65
Perception on Social environment	SE	4.14	0.51
Perception on Spiritual atmosphere	SA	3.80	0.68

Furthermore, the correlations between dimensions of sense of place were relatively low – in the range of 0.28 for PI versus PD to 0.48 for PI versus PA; while the correlation between PA and PD was 0.40 (Table 5). The correlations between perceptual constructs were also low – between 0.32 for AD versus SE to 0.43 for AD versus SA, while they were 0.33 for SE versus SA (all significant at .01 alpha level).

Table 5- Correlations

Correlation	Correlation Estimate	Square of Correlation Estimate
PI <--> PA	.468**	.22
PI <--> PD	.283**	.08
PA <--> PD	.398**	.16
PI <--> AD	.474**	.22
PI <--> SE	.414**	.17

PI	<-->	SA	.474**	.22
PA	<-->	AD	.517**	.27
PA	<-->	SE	.459**	.21
PA	<-->	SA	.488**	.24
PD	<-->	AD	.307**	.09
PD	<-->	SE	.371**	.14
PD	<-->	SA	.357**	.13
AD	<-->	SE	.315**	.10
AD	<-->	SA	.428**	.18
SE	<-->	SA	.332**	.11

** . Correlation is significant at the 0.01 level

5.2 Confirmatory factor analysis

The assessment results of the measurement model of the study initially did not fit the data, based on the GOF indices shown in Table 6. In a second step, after applying some modifications including dropping three items with standardized factor loadings of less than 0.5, the results showed a relatively good fit between the modified measurement model and the data as indicated in Table 6. The items dropped were PI2, PD4, and AD4, concerning to the constructs of place identity, place attachment, and perception of architectural design respectively.

Table 6- Summery of fit indices

Model		χ^2	Df	Relativ e χ^2	GFI	CFI	TLI	IFI	RMSEA
Original model	measurement	419.073 (p=.000)	19 4	2.160	.889	.888	.886	.890	.062
Modified model	measurement	266.892 (p= .000)	13 7	1.948	.916	.929	.911	930	.056

After this second step, the results of the modified measurement model showed that the indices such as GFI, CFI, IFI, and TLI met the criteria (Figure 3), and reached the minimum requirement value (> 0.9). In addition, the RMSEA was 0.056, which shows that the model was a good fit with the data as the recommended range is between 0.03 and 0.08 (Hair et al., 2010). The results further showed that all the items in the modified measurement model had a high standardized factor loading on their underlying constructs: with a range of values between 0.54 to 0.86, all were significant at 0.001 (Table 7) – against a cut-off point proposed by Hair et al. (2010) of 0.5. In other words, the construct's convergent validity of the measurement instrument was also proved. In addition, the assessment of discriminate validity indicated that the average variances extracted for all the constructs (Table 7) were greater than the square correlation between them (Table 5) - thus providing evidence for discriminate validity, according to Fornell & Larcker (1981). Finally, the result showed no problem of multi-collinearity among the constructs included in the analyses, based on correlation estimates among the constructs ranging from 0.28 to 0.48 (Table 5) - obviously lower than the consideration point of 0.85. As a next step, the reliability of the scale items was also determined. In this respect, all the reliabilities of the latent constructs exceeded the lower limit of Cronbach's $\alpha = 0.70$ according to Hair et al. (2010), ranging in fact from 0.73 to 0.88 (Tables 1 & 2). Hence it was found that the modified measurement model exhibits validity in accordance with the fit indices, convergent and discriminate validity, considerations of multi-collinearity, and reliability tests.

Figure 3- The measurement model of the study

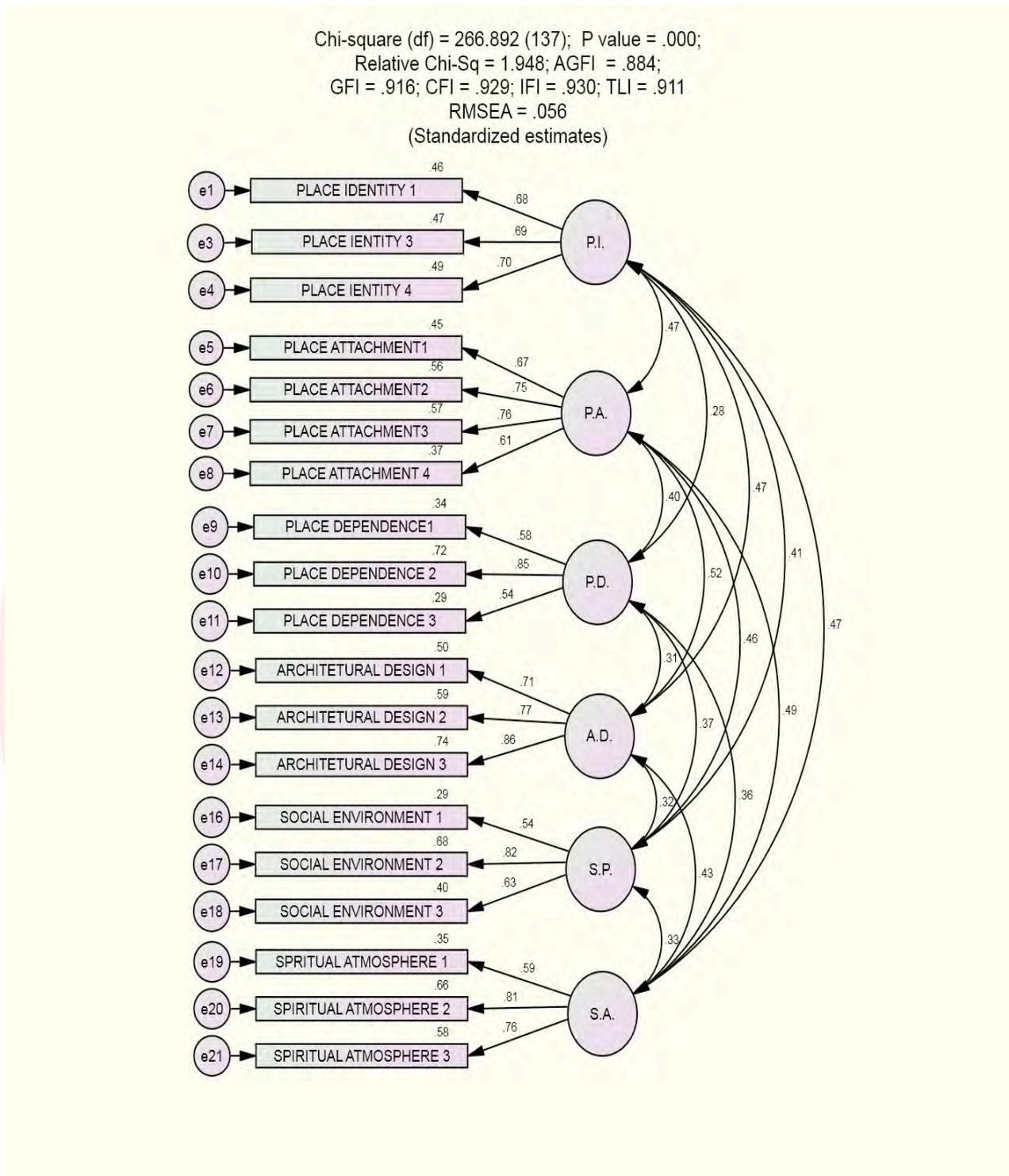


Table 7- The construct validity (convergent validity)

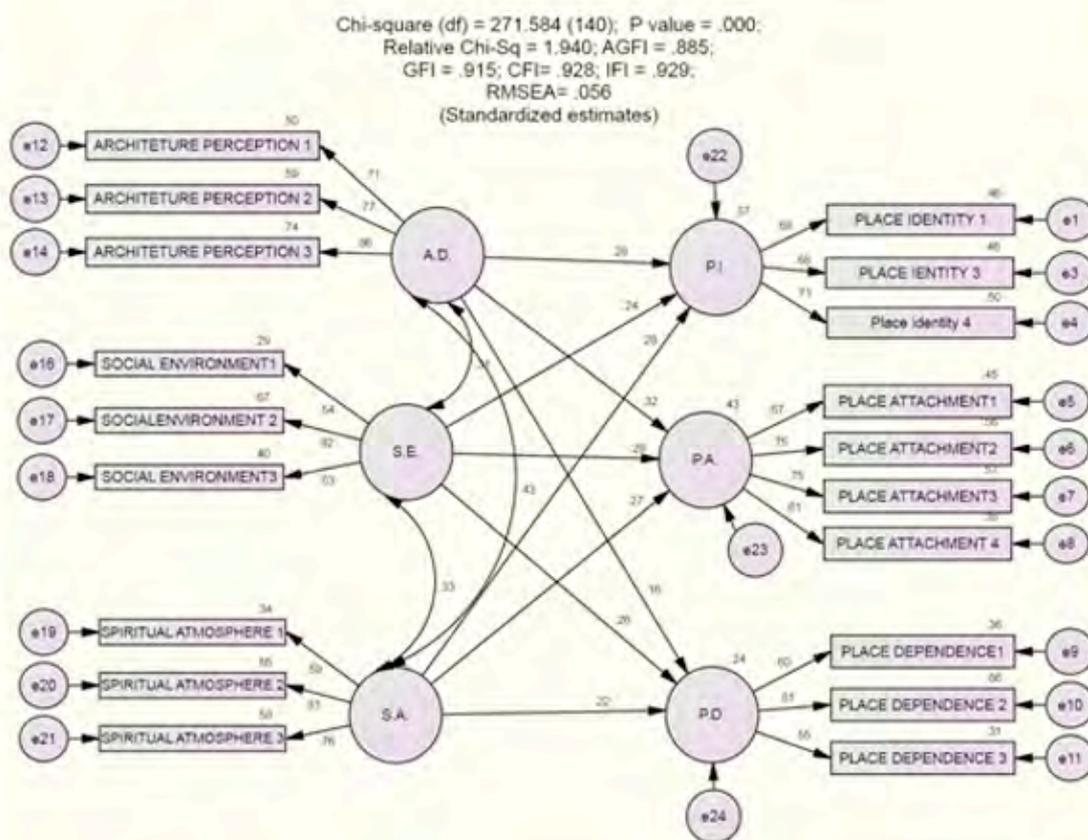
Constructs	and Standardized Average
------------	--------------------------

items	Factor loading	Variance Extracted
Place Identity		0.50
- PI 1	.68	
- PI 3	.69	
- PI 4	.70	
Place Attachment		0.50
- PA 1	.67	
- PA 2	.75	
- PA 3	.76	
- PA 4	.61	
Place Dependence		0.45
- PD 1	.58	
- PD 2	.85	
- PD 3	.54	
Architecture Design		0.61
- AD 1	0.71	
- AD 2	.77	
- AD 3	.86	
Social Environment		0.47
- SE 1	.54	
- SE 2	.82	
- SE 3	.63	
Spiritual Atmosphere		0.53
- SA 1	.59	
- SA 2	.81	
- SA 3	.76	

5.3 Structural model

Having tested the measurement model, we are now able to examine the fit between the theoretical model of the study - proposed on the basis of the first three hypothesized of H1, H2, H3 and their sub-domains addressing the causal relationships between the exogenous perceptual and endogenous dependent variables of sense of place dimensions (Figure 4) – and the data.

Figure 4- The structural model of the study with standardized regression weights



The results of the structural model assessment showed that the GOF indices of GFI, CFI, IFI, and TLI met the criteria and reach the minimum cut-off value of 0.90; meanwhile, the

RMSEA (0.056) was also inside the recommended range suggested by Hair et al. (2010), indicating that the model was a good fit with the data.

The results of the SEM analyses between the variables of perceptions of architectural design, social environment and spiritual atmosphere on the one hand, and sense of place dimensions on the other, were as follows:

Hypothesis H1 refers to direct and positive relations between architectural design perceptions and place identity, place attachment and place dependence. The results of the structural model analyses shown in Table 8 indicate that the latent construct of perceptions of architectural design contributed significantly to the prediction of place identity ($\beta = .283$, C.R. = 3.524, $p = .000$). In addition the results indicated that positive perceptions of the architectural design were directly related to stronger place attachment ($\beta = .320$, C.R. = 4.250, $p = .000$). However, architectural design perceptions did not significantly contribute to predicting place dependence ($\beta = .159$, C.R. = 1.953, $p = .051$). In summary, H1 was partially supported by the study results.

Table 8- Un-standardized and standardized regression weights in the hypothesized path model

Hypothesized			Un-standardized	S.	Standardized	C.	P	
AD	→	PI	.306	.087	.283	3.52	.000	Support
AD	→	PA	.326	.077	.320	4.25	.000	Support
AD	→	PD	.155	.080	.159	1.95	.051	Not
SE	→	PI	.442	.149	.240	2.96	.003	Support
SE	→	PA	.488	.134	.282	3.65	.000	Support
SE	→	PD	.430	.145	.258	2.97	.003	Support
SA	→	PI	.347	.105	.282	3.31	.000	Support
SA	→	PA	.310	.091	.268	3.42	.000	Support
SA	→	PD	.248	.098	.223	2.54	.011	Support

H2 investigates the positive direct relationship between perceptions on the social environment and dimensions of sense of place. In this respect, all the hypothesized paths were significant between social environment perceptions and place identity ($\beta = .240$, C.R. = 2.965, $p = .003$), place attachment ($\beta = .282$, C.R. = 3.657, $p = .000$) and place dependence ($\beta = .430$, C.R. = 2.975, $p = .003$). Hence the data provided complete support for H2.

H3 suggests that the exception of the spiritual atmosphere positively relates to the sense of place dimensions. This hypothesis is also completely supported by the data, as the sense of spirituality was found to make a significant contribution to predicting the place of identity ($\beta = .282$, C.R. = 3.317, $p = .000$), place attachment ($\beta = .268$, C.R. = 3.428, $p = .000$) and place dependence ($\beta = .233$, C.R. = 2.547, $p = .011$).

Against that, as highlighted in Table 9, we did not find any significant interactive relationship between dimensions of sense of place and different ranges of age based on an ANOVA test ($p > 0.05$). Thus H4 was not supported.

Table 9- ANOVA test on Age influence on SOP dimensions

	Sum of	Df	Mean Square	F	Sig.
Place Identity					
Between	21.382	4	5.345	1.553	.187
Place					
Between	30.433	4	7.608	1.346	.253
Place					
Between	5.343	4	1.336	.446	.776

Furthermore, the results of the ANOVA tests on the effects of length of experience on dimensions of SOP (Table 10) indicated no significant interactive influences on PI, PA, and PD ($p > 0.05$). Thus the hypothesis of H5 was also not supported.

Table 10- ANOVA test on length of experience effects on SOP dimensions

	Sum of Squares	Df	Mean Square	F	Sig.
Place Identity					
Between various Groups	13.532	4	3.383	.978	.420
Place Attachment					
Between various Groups	15.669	4	3.917	.690	.600
Place Dependence					
Between various Groups	14.012	4	3.503	1.181	.319

Table 11- ANOVA test on frequency of presence effects on SOP dimensions

	Sum of Squares	Df	Mean Square	F	Sig.
Place Identity					
Between various Groups	29.681	3	9.894	2.915	0.035
Place Attachment					
Between various Groups	87.251	3	29.084	5.367	0.001
Place Dependence					
Between various Groups	25.467	3	8.489	2.909	.035

Turning to H6, based on the significant differences found between respondents with various frequencies of attendance at the mosque and the PA and PD, the relationships between these SOP dimensions and frequency of visits to the mosque was significant. Thus H6 was partially supported (Table 11). However, as a partial exception to H6, no significant relation was proved between a higher frequency of visits to the mosque and a stronger place identity. While the frequency of visits to the mosque initially seemed to have a significant interactive relationship with place identity (mean square = 9.894, F=2.915, p<.05) as well as place attachment (mean square = 29.084, F=5.367, p<.05) and place dependence (mean square = 8.489, F=2.909, p<.05), in contrast with the latter dimensions of PA and PD the effects of the

frequency of visits on PI failed the test of homogeneity of variances – as highlighted in Table 12 ($p < 0.05$).

Table 12- Test of homogeneity of variances

Levene Statistic	df1	df2	Sig.
Place Identity 2.966	3	297	.032
Place Attachment .701	3	297	.552
Place Dependence 1.720	3	297	.163

6. Summary and discussion

The analysis showed a relatively good predictive validity for most of the perceptual exogenous variables, which were regressed on dimensions of sense of place based on the structural equation modelling. However, the results of the ANOVA test on the effects of socio-demographic variables on those dimensions did not support most of the hypothesized influences. The mentioned effects and influences were reflected in the following discussion.

The most influential variables among all the perceptual predictors of place identity were the perceptions of architectural design and spiritual atmosphere. These two exogenous variables each verified 28% of variance for the place identity construct. Moreover, the correlation estimates between perceptions of architectural design and spiritual atmosphere was, interestingly, the highest among all the correlations between the perceptual variables (Table 5). The evidence suggests that a combination of a positive perception of the architectural

design and a positive view of the spiritual atmosphere in the mosque environment best enable individuals to identify with the place.

On the other hand, place attachment was the best predicted dimension of SOP by perceptual variables. While 87% of place attachment variance could be explained on the basis of the direct effects of perceptual factors, those same perceptual variables could only verify 64% of place dependence variance (as an example). It seems that among all the sense of place dimensions the individual development of affective relations towards the religious setting of the mosque is more explainable by perceptual variables.

Meanwhile, architectural perception maintained its distinctive role, describing 32% of the variances for the construct of place attachment versus 28% for the perceptions of social environment and 27% for the perception of spiritual atmosphere.

At the same time, the fact that the perception of social environment was the strongest construct defining place dependence showed that individual behavioural dependence on the religious environment of the mosque was mostly developed based on the social aspect rather than physical and spiritual dimensions. Perceptions of the social environment verified 26% of the place dependence variance, versus 22% for perceptions of the spiritual atmosphere; while the predictive relation between architectural perceptions and place dependence was surprisingly not significant.

While the importance of perceptions of the social environment and spiritual atmosphere on the behavioural dimension of sense of place can be understood by referring to the social activities and atmosphere prevailing at congregational rituals and communal gatherings (these being the most iconic and important behavioural goals in the context of a mosque), the lack of a significant causal relationship between architectural perceptions and the conative

(behavioural) dimension of sense of place can conversely be explained by the limitations to the measurement items of the architectural perception construct in this study.

Although the measurement items of the latter construct were initially intended to encompass both aesthetic and functional aspects, in addition to the omission of item AD4 (which directly investigated the functional aspect of architectural perception) due to difficulties related to the measurement model fit, it seems that participants also assessed item AD1 mostly through aesthetic perspectives. Hence, the scale items of architectural perception could not properly reflect the perceptions of the functional dimension of physical design, as opposed to the aesthetic aspect.

In summary, this study further emphasizes the importance of the social environment, and its significant causal relationship with human-place bonding in a sacred context which also provide further generalizability to existing literature of the studies in non-religious settings. In addition, this study provides empirical evidence that individuals develop a sense of place in a religious setting in part based on their evaluation of the spiritual atmosphere prevailing in the environment. Finally, the structural paths between architectural perception on the one hand, and place attachment and place identity on the other, address the fact that affective and cognitive attachment to the environment of mosques might also be developed based on the individuals' perceptions of the architectural and physical design of the given religious environment of the mosque. Results of the analysis of the structural model of the study also provide empirical support to the theory that religions endow sacred places with symbolic attributes as expressed via their locations, architecture, aesthetics and layouts (Mazumdar&Mazumdar, 2004).

In contrast, our analysis of the socio-demographic effects on sense of place dimensions did not support any significant influence for length of experience with the mosque or

participants' various ranges of age. Rather, it seems that individuals similarly identify with, and develop affective attachment to and behavioural dependence on, the religious environment of the mosque regardless of whether they are young or old or familiar with or new to the mosque environment. This can be understood if we take account of the limited and specified ranges of activities carried out in the context of the mosque, as well as of similar conceptions of the sacred and religious aspects of these settings - mostly originating in religious beliefs and perceptions about essential environmental factors.

One exception to the socio-demographic variables was the frequency of visits to the mosque: our study showed that this significantly related to some of the SOP dimensions. The results of the study showed that individuals with a more regular and frequent presence at the mosque generally developed a stronger affective attachment to and conative dependence on the mosque's environment. This could be explained by the individual's personal involvement in activities, which may have caused such significant correlations between stronger place attachment and place dependence on the one hand and a more frequent presence in the setting of the mosque on the other. Our research did however find no strong causal effect between frequency of presence at the mosque and the way the individuals identify with this environment.

In conclusion, the study provided further insight into the nature of sense of place formation in such contexts, testing the socio-demographic variables' influences on dimensions of sense of place - which mostly produced negative results. The study demonstrated that individuals tend to develop a sense of place in the religious context of mosques mostly based on environmental perceptions and, probably, their engagement level in the mosque's activities (as reflected in their frequency of visiting the mosque), rather than variables such as age and length of experience with the place.

References

- Altman, I., & Low, S. (1992). *Place Attachment*. New York: Plenum Press.
- Arrifin, S. (2005). *Architectural Conservation in Islam : Case Study of the Prophet's Mosque*. Skudai, Johor : UTM.
- Billig, M. (2006). Is my home my castle? Place attachment, risk perception and religious faith. *Environment and Behavior*, 38 , 248-265.
- Bricker, K. S., & Kerstetter, D. L. (2000). Level of specialization and place attachment: an exploratory study of whitewater recreationists. *Leisure Sciences*, 22 , 233-257.
- Brocato, E. (2006). Place attachment: an investigation of environments and outcomes in a service context. *dspace.uta.edu*, (May). Retrieved from <http://dspace.uta.edu/handle/10106/244>.
- Canter, D. (1977). *The psychology of place*. London: The Architectural Press.
- Casakin, H., & Billig, M. (2009). Effect of Settlement Size and Religiosity on Sense of Place in Communal Settlements. *Environment and Behavior*, 41 , 821-835.
- Cook, C., Powell, A., & Sims, A. (2009). *Spirituality and Psychiatry*. London: RCPsych Publications.
- Cuba, L., & Hummon, D. M. (1993). A place to call home: identification with dwelling, community and region. *Sociological Quarterly*, 34 , 111-131.
- Elon, A. (1989). *Jerusalem: City of Mirrors*. Boston, MA: Little, Brown and Company.
- Farnum, J., Hall, T., & Kruger, L. E. (2005). *Sense of place in natural resource recreation and tourism: An evaluation and assessment of research findings*. Portland, OR: U.S. Department of Agriculture, Forest Service, Pacific Northwest Research Station PNW-GTR-660.
- Fethi, I. (1985). The mosque today. In S. Cantacuzino (Ed.), *Architecture and continuity* (pp. 53-63). New York: Aperture.
- Fischer, Y., & Motzkin, G. (2008). *Religion and Democracy in Contemporary Europe*. Hampshire, UK: Alliance Publishing Trust.
- Fornell, C., & Larcker, D. (1981). Evaluation structural equations models with unobservable variables and measurement error. *Journal of Marketing Research*, 18 , 39-50.
- Hair, J., Black, W., Babin, B., & Anderson, R. (2010). *Multivariate Data Analysis: A Global Perspective*. London: Pearson.
- Haynes, J. (1995). *Religion, Fundamentalism and Ethnicity A Global Perspective*. Geneva: UNRISD.

Herzog, T., Ouellette, P., Rolens, J. R., & Koenigs, A. M. (2010). Houses of Worship as Restorative Environments. *Environment and Behavior*, 42 , 395-419.

Hidalgo, M. C., & Hernandez, B. (2002). Attachment to the physical dimension of places. *Psychological Reports*, 91 , 1177-1182.

Hidalgo, M. C., & Hernandez, B. (2001). Place Attachment: Conceptual and Empirical Questions. *Questions." Journal of Environmental Psychology*, 21 , 273-281.

Ismail, A. S. (2008). The influence of Islamic political ideology on the design of state mosques in West Malaysia (1957-2003). Faculty of Built Environment and Engineering, (September). Retrieved from PhD thesis, Queensland University of Technology. Retrieved from <http://eprints.qut.edu.au/>.

Jiven, J., & Larkham, P. (2003). Sense of place: Authenticity and character, a commentary. *Journal of Urban Design*, 8 , 67-81.

Jorgensen, B. S., & Stedman, R. (2006). A comparative analysis of predictors of sense of place dimensions: Attachment to, dependence on, and identification with lakeshore properties. *Journal of Environmental Management*, 79 , 316-327.

Jorgensen, B. S., & Stedman, R. (2001). Sense of place as an attitude: lakeshore property owners' attitudes toward their properties. *Journal of Environmental Psychology*, 21 , 233-248.

Kaltenborn, B. P. (1998). Effects of sense of place on responses to environmental impacts: A study among residents in Svalbard in the Norwegian high Arctic. *Applied Geography*, 18 , 169-189.

Kyle, G., Graefe , A., & Manning, R. (2005). Testing the Dimensionality of Place Attachment in Recreational Settings. *Environment & Behavior*, 37 , 153-177.

Kyle, G., Graefe, A., Manning, R., & Bacon, J. (2004). Effects of place attachment on users' perceptions of social and environmental conditions in a natural setting. *Journal of Environmental Psychology*, 24 , 213-225.

Kyle, G., Mowen, A., & Tarrant, M. (2004). Linking place preferences with place meaning: An examination of the relationship between place motivation and place attachment. *Journal of Environmental Psychology*, 24 , 439-454.

Lewicka, M. (2008). Place attachment, place identity and place memory: Restoring the forgotten city past. *Journal of Environmental Psychology*, 28 , 209-231.

Low, S. M. (1992). Symbolic ties that bind: place attachment in the plaza. In I. Altma, & S. M. Low (Eds.), *Place attachment* (pp. 165-186). New York: Plenum.

Malaysia. (2000). Kuala Lumpur: MDC Publishers Printers Sdn Bhd.

Mazumda, S., & Mazumdar, S. (2009). Religious Placemaking and Community Building in Diaspora. *Environment and Behavior* , 307-337.

Mazumdar, S. (2005). Religious place attachment, squatting, and “qualitative” research: A commentary. *Journal of Environmental Psychology*, 25 , 87-95.

Mazumdar, S., & Mazumdar, S. (2004). Religion and place attachment: A study of sacred places. *Journal of Environmental Psychology*, 24 , 358-397.

Mazumdar, S., & Mazumdar, S. (1993). Sacred space and place attachment. *Journal of Environmental Psychology*, 13 , 231-242.

Milligan, M. J. (1998). Interactional past and potential: The social construction of place attachment. *Symbolic Interaction*, 21 , 1-33.

Mohyuddin, A., & Lamit, H. (2008). Masjid An-nahdhah, Bishan, Singapore: Muslim Identity With A Contemporary Image. *Jurnal Alam Bina*, 13 , 105-129.

Moore, R. L., & Graefe, A. R. (1994). Attachments to recreation settings: the case of rail-trail users. *Leisure Sciences*, 16 , 17-31.

Nielsen-Pincus, M., Hall, T., Force, J. E., & Wulfhorst, J. D. (2010). Sociodemographic effects on place bonding. *Journal of Environmental Psychology*, 30 , 443-454.

Orum, A., & Chen, X. (2003). *The world of cities: Places in comparative and historical perspective*. Malden, MA: Blackwell.

Osburn, C. B. (2007). Regaining place. *Advances in Library Administration and Organization*, 23 , 53-90.

Ouellette, P., Kaplan, R., & Kaplan, S. (2005). The monastery as a restorative environment. *Journal of Environmental Psychology*, 25 , 175-188.

Pellow, D. (1992). Spaces that teach: attachment to the African compound. In I. Altman, & S. M. Low (Eds.), *Place attachment* (pp. 187-210). New York: Plenum.

Proshansky, H. M. (1978). The city and self-identity. *Environment & Behaviour*, 10 , 147-169.

Qian, J., Zhu, H., & Liu, Y. (2011). Investigating urban migrants’ sense of place through a multi-scalar perspective. *Journal of Environmental Psychology*, 31 , 170-183.

Rasdi , T. (2006). Mosque Architecture In Malaysia ; Classification of Styles and Possible Influence. *Jurnal Alam Bina* .

Relph, E. (1976). *Place and placelessness*. London: Pion.

Ruback, R. B., Pandey, J., & Kohli, N. (2008). Evaluations of a sacred place: Role and religious belief at the Magh Mela. *Journal of Environmental Psychology*, 28 , 174-184.

- Shamai, S. (1991). Sense of place: An empirical measurement. *Geoforum*, 22 , 347-358.
- Sopher, D. E. (1967). *Geography of religions*. Englewood Cliffs, NJ: Prentice-Hall.
- Stedman, R. C. (2003). Is it really just a social construction: the contribution of the physical environment to sense of place. *Society & Natural Resources*, 16 , 671-685.
- Stedman, R. C. (2002). Toward a social psychology of place: predicting behavior from place-based cognitions, attitude, and identity. *Environment & Behavior*, 34 , 405-425.
- stegers, R. (2008). *Sacred buildings: A design manual*. Basel : Birkhäuser.
- Stokols, D. (1990). Instrumental and spiritual views of people–environment relations. *American Psychologist*, 45 , 641-646.
- Sulaiman, M. (2007). The Internal Control Procedures of Mosques in Malaysia. *Universo Contábil*, 3 , 101-115.
- Trentelman, C. K. (2009). Place Attachment and Community Attachment: A Primer Grounded in the Lived Experience of a Community Sociologist. *Society & Natural Resources*, 22 , 191-210.
- Tuan, Y.-f. (1977). *Space and Place: The Perspective of Experience*. Minneapolis, Minnesota Press.
- Tuan, Y.-f. (1974). *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. Englewood Cliffs, N.J.: Prentice-Hall.
- Vaske, J. J., & Kobrin, K. C. (2001). Place attachment and environmentally responsible behavior. *The Journal of Environmental Education*, 32 , 16-21.
- Vorkinn, M., & Riese, H. (2001). Environmental concern in a local context: the significance of place attachment. *Environment & Behavior*, 33 , 249–263.
- Williams, D. R., & Roggenbuck, J. W. (1989). Measuring place attachment: some preliminary results. *NRPA Symposium on Leisure*. San Antonio, Texas, October 20–22.
- Williams, D. R., & Vaske, J. J. (2003). The measurement of place attachment: validity and generalizability of a psychometric approach. *Forest Science*, 49 , 830-840.

Collaborative Mural Painting Teaching Experience in Bulgaria

Kong Ho

0023

Universiti Brunie Darussalam, Brunei Darussalam

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Collaborative mural painting is a relatively new art concepts in the traditional Bulgarian higher art education system because almost all frescos or murals were created solely by well-trained individual artists no matter during Russian dependency or nowadays multiparty democratic time. So when the first collaborative mural appeared on one of the studio walls of the National Academy of Art in Sofia as a result of a cultural and educational exchange Fulbright Scholarship program between the United States and Bulgaria in the spring of 2010, Bulgarian students, faculty and general public did not know what to think about this collaborative mural art. This paper explores how to create a collaborative mural painting program and environment in a higher educational setting that meet the ideals of quality art education and creative learning experience for all participants. Also, the paper offers a first-hand understanding of collaborative community mural painting production and teaching through my experience as practicing teaching artist and educator. I have been instrumental in directing and painting numerous international and regional community murals in the past fifteen years. Furthermore, this paper presents the case study of Bulgarian-American Cultural Mural which I and my ten Bulgarian students created during my five-month Fulbright U.S. Scholarship program in Bulgaria in 2010. Finally, this paper will discuss the foundation of art learning, collaborative education, actively engaging in hands-on pedagogies of instruction, creation and reflection.

I. Introduction: Fulbright Experience In Bulgaria

On a snowing February day in 2010 I arrived in the city of Sofia, Bulgaria to teach mural painting at the National Academy of Art for my five-month Fulbright U.S. Scholarship Program lecturing award. I selected Bulgaria as my host country in my 2009-10 Fulbright U.S. Scholarship Program application because of its rich mural painting culture. I also want to create a collaborative mural dedicated to the cultural exchange in a traditional mural painting program in Bulgaria. For more than sixty years since its establishment in 1946 under legislation initiated by the Senator J. William Fulbright of Arkansas, the Fulbright Program has sponsored programs that endeavor to promote mutual understanding and respect between the people of America and the people of other nations. I was inspired by Senator J. William Fulbright's vision for the Fulbright Program:

"Our future is not in the stars but in our own minds and hearts. Creative leadership and liberal education, which in fact go together, are the first requirements for a hopeful future for humankind. Fostering these – leadership, learning, and empathy between cultures – was and remains the purpose of the international scholarship program with an immodest aim—the achievement in international affairs of a regime more civilized, rational and humane than the empty system of power of the past. I believed in that possibility when I began. I still do." (Fulbright, 1967)

My own vision of public art and belief in collaborative and inclusive learning are based on my personal experience as a teaching artist with a physical disability. I wear a leg brace as a result of polio that I contracted at one year old. Psychologically, the oppressive and exclusive experience has become a driving force in my advocacy for collaborative and inclusive mural painting. Becoming a Fulbrighter meant I had obligations and opportunities to promote mutual understanding and respect for differences between people, cultures and nations. It was this reason that I was assigned to take over Professor Roujko Cheblev's mural painting class that spring semester.

II. Challenges of Teaching Collaborative Mural Painting in Bulgaria

Although I know that each new mural project I undertake will be different from the last, the beginning of any collaborative community mural is almost always the same – distrust from the participants – and this was the case in Bulgaria as well. In general, my experience is that participants don't believe they will be able to complete the project (no matter how persuasive my lectures are) and that they are always surprised when the project is successfully concluded. The quality and expression of each mural may be different, but the impact on the participating individuals and the community is similar. A collaborative mural brings a sense of belonging, ownership and pride to that unique community. It gives an opportunity for each community member to learn about themselves and each other, to interact with and trust each other, and to close the distance between each other within the community. As Philadelphia Mural Arts Program founder, Jane Golden (2002, p.11) noted in her preface in the book *Philadelphia Murals and The Stories They Tell*, has described the challenge of community mural:

"This is not to say that murals come easily – far from it. More often, they are the end product of hours of negotiation, a dynamic balance of diverse forces that find temporary

resolution in the image that goes up on the wall. When the mural is completed, the artist, community, and funder move on, caught up in their respective lives. But that one moment when they all came together is preserved on the wall, vibrating with the positive force of their collective energy.'

Despite these commonalities between projects, I knew that teaching Bulgarian undergraduate mural painting majors would be different from teaching my general education designated mural design course at the University of Pittsburgh at Bradford, a liberal arts university deep in the woods of Pennsylvania's Allegheny National Forest. At Pitt-Bradford the most common reason students sign up for my mural design class is to fulfill their general education requirement. They often have little or no art background or interest in art at all. During the semester, as they learn how to work in a collaborative setting, they also learn about the history of mural painting through art history lectures and about the design concepts and painting techniques from me and by working with other students in the class. They build their confidence in mural design and painting simply through active involvement in the mural painting process and with the help of digital photography and imaging technology. Students create their own meaning and build their knowledge through this collaborative learning and teaching process.

In contrast to my American students, I quickly realized that the juniors in my Bulgarian mural painting class were already experienced and skilled artists with proven ability in rendering realistic paintings and drawings. Their mural painting training at the Academy focused on traditional, professional, and individual mural production. As part of this training, students are required to study a wide range of mural painting techniques, including fresco, secco, sgraffito, mosaics, and stained glass, and execute their individual mural project all by themselves from design to finish. They had been trained to trust themselves and depend on their own abilities and talents in the individual execution of mural design and painting.

The Academy's approach to solo mural painting is much different from my mural painting course objectives which emphasize collective mural design development, collaborative painting execution, and a constructivist learning experience. Each mural painting participant soon comes to realize that the challenge in a collaborative mural painting program is ensuring individual accountability while building group interdependence. Despite their prior experience with mural painting and excellent artistic skills, this was a lesson my Bulgarian students had to learn.

Specifically, it was a challenge for my independently trained Bulgarian juniors to figure out a collective expression for this collaborative mural project. It was also difficult for them to work with others without any dispute during the mural design and painting execution stages of this project. They had difficulty finding a common thread to integrate all their diverse ideas and artistic expressions. Each of them came with different backgrounds and beliefs about mural painting and they had conflicting ideas about what our mural theme should be. Some believed that we should set up a competition to choose the best individual design. Others suggested that we should divide the best mural design into sections and each student would be responsible for painting that section only.

At points, I was almost persuaded to give up the ideals of this collaborative mural painting course. Undoubtedly, it might be easier to produce nine individual murals than one collaborative

mural, but I reminded myself that the meaning of a collaborative mural project is more than just a showcase of technical skills or artistic design, but also a unique art experience generated by participating individuals to create something greater than themselves. I knew that teaching my independent-minded Bulgarian students the process of collaborative mural painting would not only require my social skills and leadership but also their willingness to engage with the ideals of the Fulbright Program in learning, exchange, and empathy between cultures and apply this understanding to the challenges they were to face working on this project.

III. Generating Communication Through an Online Discussion Forum

After the first three classes of introduction to the American mural art movement and discussions about the major themes for this collaborative mural project, we finally came to the conclusion that the theme of this mural should be about the cultural and artistic similarities between Bulgaria and America. We would emphasize the visual arts and letters rather than performing arts, since the mural site was located in the National Academy of Art. We all agreed that without the support of the Fulbright Program in educational exchange and mural painting materials, there would be no collaborative mural in the Academy. Therefore, the theme for this mural should honor the cultural exchange between two nations. During this discussion the students slowly came to understand that the success of this collaborative mural depended on building trust between all the participants. And, I knew that supporting communication between participants and developing a trustful setting for discussion were the key factors in fostering collaborative learning between my Bulgarian students.

To this end, I set up an online Gmail blog discussion platform, the "Bulgarian-American Mural Painting 2010 Discussion Forum," shown in Figure 1. The Gmail blog was similar to the "Blackboard" – an online comprehensive teaching and learning platform used by the University of Pittsburgh. This online discussion forum was designed to encourage participating students to engage in after-class discussion and idea sharing, and to promote individual responsibility during the project. Through this online blog forum, I posted the supplementary information related to American mural art history, mural organizations, mural painting programs in U.S. colleges and universities, mural art supplies vendors and funding resources, and examples of outstanding contemporary American muralists. This useful and practical information was welcomed by most of my Bulgarian students.



Figure 1: Bulgarian-American Mural Painting 2010 Discussion Forum, set up by Prof. Kong Ho in February 2010, viewed 7 July 2010.

<http://bamuralpainting.blogspot.com/2010/07/announcement-35-more-mural-opening.html>

At the same time, I provided additional instructions, guidelines, and study guides for them to focus on. This included discussions about mural ideas, collaborative research for mural images, and issues of time management. It was also a way to help them organize their thoughts through writing blog journals and commenting on the posted discussions. This online discussion forum proved to be an effective tool to promote mutual understanding and respect between professor and students. Because this blog was designed for the project participants, but not the general public, my students were empowered to share their thoughts about our collaborative mural in an intimate and friendly setting. In the end, online discussions were key to closing the gap between art teaching and learning and in encouraging communication between class meetings.

IV. Integrating Individual Ideas to Form a Collective Mural Design

During this design phase I realized just how challenging it was for my Bulgarian students to work with others in a team painting process. It was the first time they had to share their opinions and values with others while designing a mural and it was not always easy for some of them to accept that their peers' ideas were as strong as or stronger than their own. With the help of the digital imaging software Adobe Photoshop I could incorporate the digital photos collected by my first tour of Sofia and the images provided by my Bulgarian students into our collaborative mural design by projecting the initial mural composition during the class. The digital imaging technology provided a collaborative platform for us to make spontaneous changes of the image size, placement, orientation, color and opacity adjustment, and layer arrangement. We could transform the selected images by resizing, rotating, flipping, overlapping, or distorting instantly. It was a new experience for my Bulgarian students to use imaging software to compose the mural design collectively because they were trained in a traditional drawing curriculum, which required

them to prepare their mural designs or proposals all by hand. Certainly, the Adobe Photoshop helped them share ideas and come to consensus more easily.

After several thorough and vigorous class discussions and democratic selections, we finally came up with a final collective design, shown in Figure 2. It was a long, frustrating process to come to consensus on the design. At one point, we had included several significant Bulgarian individuals in our mural design, including the eccentric artist Christo, the inventors John Vincent Atanasoff, and the sumo wrestler Mahlyanov Kaloyan Stefanov (Milner & Paromita 2005, p. 23). Our mural design discussion sometimes went off track from the cultural exchange theme to the debates about American foreign policy and capitalism. Some students asserted that this mural should showcase the cultural heritage of both nations, while others insisted on highlighting the past glory of Bulgars. It was at this time that I came to understand that teaching mural painting to these technically skilled students was less about teaching them how to paint a mural, and more about facilitating direct communication, mutual understanding, respectful exchange, and interdependent relationships between participating individuals in a particular community.

Eventually, we came to a mutual agreement that we would keep the Statue of Liberty on the top right corner overlaid with the ancient decorative Bulgarian Cyrillic text to signify the origin of Liberty Statue, which laid a long relationship between American and European cultures. The Liberty Statue was tattooed with decorative Cyrillic letter "B" and Cola-Coca sign on both cheeks representing the mutual respect of freedom in both cultures. In the bottom left corner of the mural, there was the bronze lion statue, the Unknown Soldier memorial, embossed with the Cyrillic alphabet stood for a culture built by so many unknown individuals rather than few emperors or presidents. At the bottom of the mural, the silhouettes of ten participating students and myself merged with the colorful geometrical textile pattern which appear in both Bulgarian and Native American crafts. At the center of the design were two larger silhouettes, inserted separately with Bulgarian and American flag designs, and served as the symbols of two countries. The inverted image of the modern statue of St. Sophia monument on the left upper portion of the mural contrasted with the ancient double-headed bird symbol of Bulgaria and the ancient Bulgarian golden deer-shape artifact at the lower right portion.



Figure 2: Final mural design of Bulgarian-American Cultural Mural, produced collaboratively by 9 Bulgarian undergraduate students with major in mural painting, 1 Ph.D. candidate and Prof. Kong Ho in the end of April 2010.

V. Introducing New Mural Painting Material and Techniques

With the design finalized, the whole mural was divided into nine square sections with the approximate dimension of 5 feet by 5 feet and each participating student was responsible for painting their assigned section as well as assisting others. Our mural site presented some challenges which included a metal door in the middle of the mural wall which was 13.6 feet square and located at the high-travel corridor of the north building of the National Academy of Art. The chosen mural site was the entrance to the mural painting studios and with a long corridor at the front, which provides a good viewing space for the mural. However, this meant it would be impossible to set up a scaffold in front of the mural wall for several months because it would block access to other mural painting studios behind this mural wall. We also had to deal with two different surfaces, plaster-primed wall and enamel-printed metal door, and only water-based acrylic paints to work with. So, instead of painting the mural directly onto the mural wall and door, we painted the mural on ploytab non-woven fabric, like canvas, which I specially shipped from the States through the Fulbright program. This flexible mural fabric was new to my Bulgarian students and gave us the opportunity to paint mural indoors without worrying about outdoor weather conditions. It also helped lower the cost for scaffold rental and speeded up the mural production time. Moreover, the students enjoyed the flexibility of this mural fabric which could be hung up onto the studio wall easily with only several piece of masking tape, shown in Figure 3.



Figure 3: Mural painting stage of *Bulgarian-American Cultural Mural* in the National Academy of Art, Sofia, Bulgaria. The recognized students in the picture (left to right) are Elena Ignatieva, Iva Todorova, and Ema Trifonova. (Photo credit: Kong Ho)

VI. Execution of Collaborative Mural Painting

During the execution stage, my role changed from teaching artist to team player. I painted with my students on their individual section and demonstrated how to work with acrylic paints and gel medium, with which they had less experience. I became their mentor and American-Chinese friend. We talked and shared our differences and commonalities in art, life, and values during our painting sessions, shown in Figure 4. This was the first time for them to work as a group together in the same studio because there was not enough studio space in the Academy and they usually produced their work at their own apartments or houses. We often went out to have coffee or beer after studio time, and I even joined them for a peaceful student protest against increasing student college tuition close to the end of the semester. I started to feel that the distance between teacher and student, foreigner and localist, American and Bulgarian, had started to close.



Figure 4: Mural painting stage of *Bulgarian-American Cultural Mural* in the National Academy of Art, Sofia, Bulgaria. The recognized students in the picture (left to right) are Stefan Krustev, Stefan Ivanov, and Elena Ignatieva. (Photo credit: Kong Ho)

From the beginning of our semester I knew it was not easy for my Bulgarian students to work as a team on this project. Some of them, just like some American students, found all sort of excuses for not attending the mural painting sessions because they like to work independently. They formed small groups within themselves. Sometimes they fought over who should paint that overlapping section, or who made the mistake on that particular area. Usually, when I heard them speaking in Bulgarian, then I knew they were arguing. I tried to work in between the groups and painted the part which they thought was most difficult or the cause of argument, shown in Figure 5. When they saw me painting quietly, they would settle down and started painting with me again. I believe that the best way to teach is to set yourself as an example and, sometimes, just working with my students side by side was better pedagogy than lecturing them.



Figure 5: Mural painting stage of *Bulgarian-American Cultural Mural* in the National Academy of Art, Sofia, Bulgaria. The recognized students and teaching artist in the picture (left to right) are Stefan Krustev, Stefan Ivanov, and Prof. Kong Ho. (Photo credit: Elena Ignatieva)

VII. Installing the Mural Fabric onto the Wall and Door

After struggling for studio space and time in the process of completing this first collaborative mural at the Academy, we were able to get most of the nine mural sections done by the middle of June. We joined the upper, middle, and bottom three mural sections together in order to retouch and unify the colors on the overlapping areas. The students and I were excited to install the mural fabrics onto the mural wall and door. We set up the scaffold and cleaned the wall surface before painting the acrylic gel as wallpaper glue to install the first upper right mural section, as shown in Figure 6.



Figure 6: Mural installation stage of *Bulgarian-American Cultural Mural* in the National Academy of Art, Sofia, Bulgaria. The recognized students and teaching artist in the picture (left to right) are Ani Kazirian, Albina Koparanova, and Prof. Kong Ho. (Photo credit: Elena Ignatieva)

After the first upper row was done, the rest of the installation was more manageable even we had to cut the fabric into small sections to install on the metal door surface and door frame. We spent one day installing the whole mural. At the end of the day, we took a memorable group photo together in front of the newly installed mural, shown in Figure 7. The happiness that emerged from individual facial expressions and gestures in this group photo suggested we had accomplished something greater than ourselves. We had made a difference in each other's lives and I was sure that my Bulgarian students finally understand the meaning of collaborative mural painting.



Figure 7: A group picture of participating students and teaching artist in front of the just installed *Bulgarian-American Cultural Mural* in the National Academy of Art, Sofia, Bulgaria. The recognized students and teaching artist in the picture (left to right) are Prof. Kong Ho, Setfan Krustev, Ani Kazirian, Elena Ignatieva, Albina Koparanova, Stefan Ivanov, and Emo Purvanov. (Photo credit: Anelia Aleksandrova)

VIII. Conclusion

The rest of week, we worked together in refining the details of the mural and adjusting the colors on the joint sections of mural fabrics. After we varnished the whole mural with gel medium, we shared our experiences during our final assessment and reflection session. It was wonderful to realize how much my Bulgarian students had changed during those five months, how they valued their trust towards each other, how they benefited from this Fulbright exchange program, and how they saw the world beyond Bulgaria.

The changes of my Bulgarian students were from the inside out, and included a new willingness to work with others, an increased openness to new ideas and technologies, and a new understanding of the benefits of collaboration and individual accountability. It was each of us who chose to transgress the Bulgarian tradition of mural painting – a solo masterpiece of a single famous artist – and allowed others to participate and to share the moment when we stood back from our complete mural, in the kind of transcendent self-loss that only artists know. Without this cultural exchange offered by the Fulbright Program, we would still be thinking we knew our cultures, values, and national beliefs. The process of creating a mural collaboratively gave us not only a colorful mural, but also a unique opportunity to understand each other. Undoubtedly, Fulbright Program provided us some distances from our own cultures and gave us a better perspective to see ourselves in the context of our interchanging cultures and changing world. With social, political and economic ties between nations fluctuating dramatically on almost a daily basis, I believe in the mission and imperative of the Fulbright Program to support the development of global awareness and multi-cultural understanding.

During the mural opening ceremony and reception at the end of June 2010, we acknowledged the support from the Bulgarian-American Fulbright Commission, the U.S. Embassy in Bulgaria, the Mural Painting Department. Our completed collaborative cultural mural, shown in Figure 8, not only showcased the meaningful exchange of cultures between two nations through art education, but also the significant milestone of collaborative mural art learning in Bulgaria.



Figure 8: *Bulgarian-American Cultural Mural*, 13.6 feet high by 13.6 feet wide, in the National Academy of Art, Sofia, Bulgaria, produced by 10 Bulgarian students and Prof. Kong Ho in the summer of 2010 (Photo credit: Kong Ho)

Undoubtedly, the most effective art education pedagogy is to set yourself as an example for your students, shown in Figure 7. Through actual participation in the collaborative teaching and learning curriculum or community art project, the boundary between instructor and learners becomes indistinct. Students gain valuable knowledge and skills via hands-on experience and interaction with others. Digital technology and Internet communication provide means for the students with different backgrounds to be included in community art projects regardless of their talents, knowledge and abilities. Students are no longer just art learners but also art creators. Mural painting, as a part of collaborative studio-practice, will be created by community members, appreciated by community and supported by community. Mural or any public art will no longer be admired only by a small group of people, but be truly enjoyed by the community.

In the 21st century, methods of art education and collaborative learning discourse is changing and the focus is shifting from one-way transmission of knowledge, as from instructors to learners, to two-way collaborative teaching and learning among instructors and learners. As

educators, Elizabeth Barkley, K. Cross and Claire Major (2005, p. xi) noted in their preface in their book *Collaborative Learning Techniques*, have described research in collaborative learning:

'First, the predominant conclusion from a half-century of research is that teachers cannot simply transfer knowledge to students. Students must build their own minds through a process of assimilating information into their own understandings. Meaningful and lasting learning occurs through personal, active engagement.'

Digital mural design and collaborative mural painting set a platform for contemporary collaborative and innovative art education. Collaboration depends on good communication, while interactivity provides better understanding. In the end, all collaborative projects rely on individual responsiveness. No matter how advance our technology will be in the future, we are still living in a community of people. The value of mural art is not just based on its aesthetic value or size, but also its influence to the society and the people living in that community.

As I walk through the studio and watch my U.S. painting students at work after returning back to Pitt-Bradford, I feel that Sofia does not seem so far away to me anymore. I still remember the faces of my ten Bulgarian students, including Anelia Aleksandrova, Elena Ignatieva, Stefan Ivanov, Ani Kazirian, Albina Koparanova, Stefan Krustev, Dennis Marinov, Emo Purvanov, Iva Todorova, and Ema Trifonova, their voices, their laughs as well as their arguing sound in Bulgarian, from the deep of my mind. I believe that art serves as an international language which blends us together and that this memorable collaborative art experience in Bulgaria truly transgressed geographic boundaries, language barriers, racial differences, and cultural identities.

References

Fulbright, JW 1967, 'Senator Fulbright on International Exchange', *The Price of Empire*, viewed 8 March 2010.

<http://fulbright.state.gov/history/sen-fulbright/quotations>

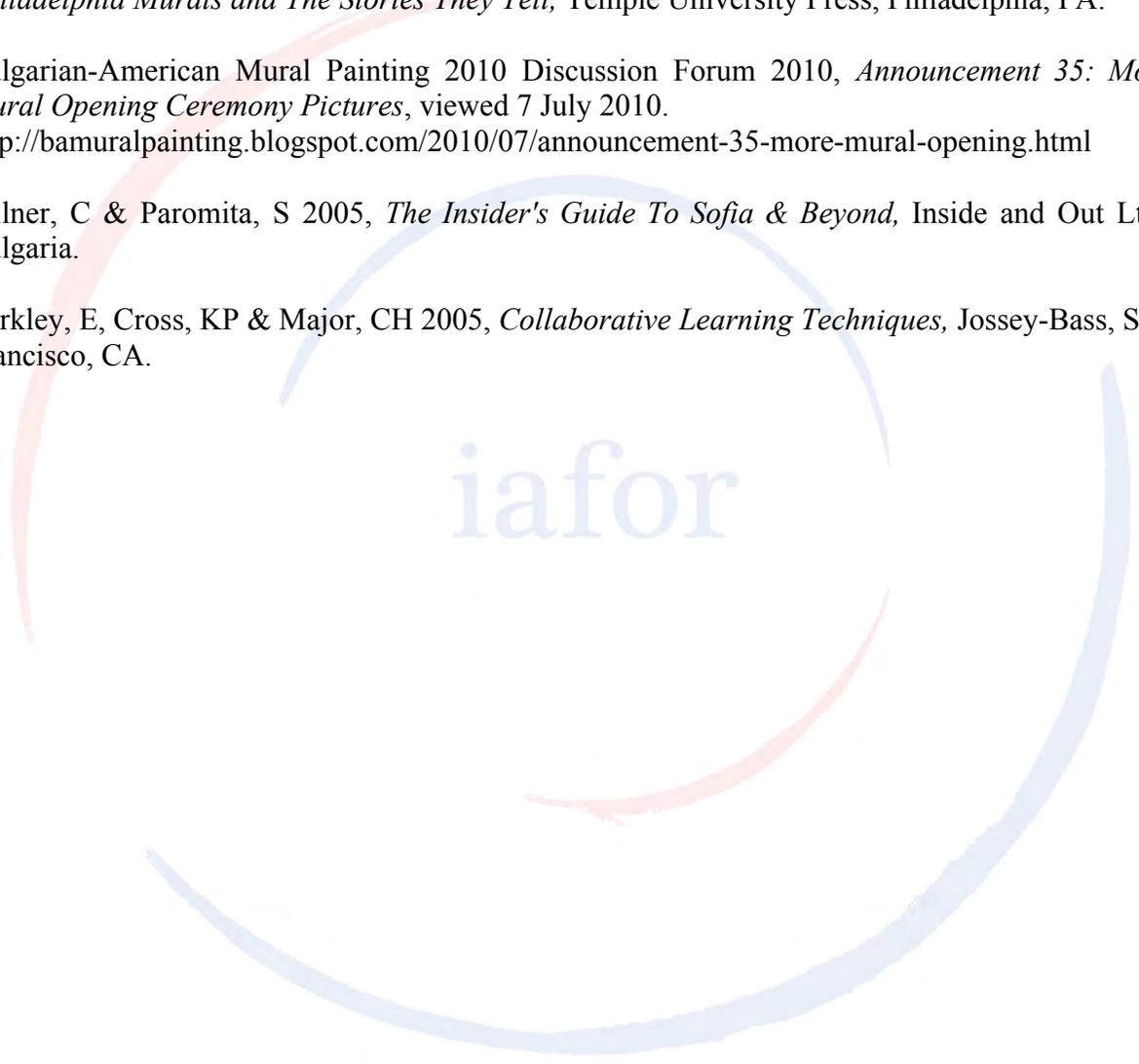
Golden, J 2002, 'Preface: What Is a Mural's Value', in Golden, J, Rice, R & Kinney, MY, *Philadelphia Murals and The Stories They Tell*, Temple University Press, Philadelphia, PA.

Bulgarian-American Mural Painting 2010 Discussion Forum 2010, *Announcement 35: More Mural Opening Ceremony Pictures*, viewed 7 July 2010.

<http://bamuralpainting.blogspot.com/2010/07/announcement-35-more-mural-opening.html>

Milner, C & Paromita, S 2005, *The Insider's Guide To Sofia & Beyond*, Inside and Out Ltd., Bulgaria.

Barkley, E, Cross, KP & Major, CH 2005, *Collaborative Learning Techniques*, Jossey-Bass, San Francisco, CA.

The logo for the International Association for the History of Art (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 red one on the left and a blue one on the right, which together form a partial circle around the text.

Creating New Landmark For The Mah Meri Indigenous Community In Malaysia

Nur Hisham Ibrahim, Dan Wollmering

0030

Monash University, Australia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

To have a more efficient form of communication, nowadays designers create a diverse range of media alternatives. This practice-based research aims to create new landmark for the Mah Meri indigenous community in the village of Sungai Bumbon, Pulau Carey, Malaysia. The researchers propose to design an informative sculptural signage system. Research will be conducted to assess whether the combination of traditionally inspired and contemporary design, will strengthen cultural identity by synthesising all the cultural information into a new sculptural signage system. The research aims to promote the Mah Meris' art and culture to local and international tourists through current form of media communication. This potential is reflected in the culture and art produced by local residents because of their uniqueness and authenticity. Perhaps, it will increase economic resources in the tourism industry in the local area.

Introduction

Signage is one of the methods that been used by designers to create better communication. Signage is an important form of environmental communication that enhances environmental legibility when properly executed and installed. A sign will be useful only if it can be clearly seen and understood (Kopec, 2006). Mollerup (2005:9) an academic and designer explains that environmental signs work spatially. He states the information presented on a sign belongs to and says something about the place of that sign and derives part of its meaning from its location. At the same time it represents its identity. Meanwhile Peters (2005:9) a design creative notes:

Identity lies at the very core of culture, and it is the key to our understanding of self. Culture encompasses language, traditions, belief, morals, laws, social behaviour, and the art of a community.

The Mah Meri Community

During research pertaining the cultural context in this community, I admit that it is therefore appropriate to begin in this study with a narrative that explain about the art and culture activities that have established within the Mah Meri community in Malaysia. When I first visited the Museum Orang Asli in Gombak, Selangor in 2009, I observed that there was interesting cultural information, artefacts and crafts on exhibition. During this visit I was also fortunate to speak with the museum's staff and at the same time was received further information about the indigenous people.

The Mah Meri denotes 'Orang Laut' (People of the Sea), while in terminological terms, Mah Meri is spoken as 'bersisik' or loosely translated 'scaly'. Rahim a president of Center For Orang Asli Concerns explains 'mah' refers to 'people' while 'meri' means 'forest,' thus the words translate as 'people of the forest' (Rahim, 2007:1). In the past, this term was used by the Mah Meri to refer to another indigenous groups. During my research trip in October 2011, in the meeting session with Rashid Esa, an indigenous culture specialist/consultant in Malaysia, he describes that The Mah Meri group is known as 'sea people' due to their settlements close to the sea or river and their main source of economy is also from the same place. They are said to have originated from the islands in the south of the state of Johor. As of late, they have started to enter the farming sectors such as coconut and oil palm plantation while also taking part in culture and handcraft art endeavours which is wood carving and craft woven that make up the identity of this particular group.

The Mah Meri, as a people, is dwindling in numbers. Out of the 147,412 Orang Asli surveyed by the Department of Orang Asli Affairs (JHEOA) in 2003, the community numbered only 2,896 or about 2 per cent of the total Orang Asli population (Rahim, 2007:2). Although the Mah Meris' ancestors used to roam the coastal areas of southern Peninsular Malaysia, they have since settled in the state of Selangor. The community now lives along its southwest coast, within the districts of Kuala Langat and Klang, and on Pulau Carey, which is also close to Kuala Lumpur.

Although Mah Meri is part of the larger Orang Asli community, the people do not speak the same language. During my research trip to Kampung Sungai Bumbun, I observe that this community uses Malay language to communicate, when conversing with other indigenous group and Malaysians. Even though their daily spoken language is Besisi', somehow this

community influence in Malay language, which they learn and practice in the government schools. Some of them can also converse in rudimentary English especially when communicate with tourists outside Malaysia.

The Mah Meri are known for their woodcarving skills. However the economic activity remains rooted in agriculture and fishing. The Mah Meri believe that humans, plants, animals, and even inanimate objects possess spirits, which interact with the daily lives of the Mah Meri. They say that ancestral spirits cursed plants and animals to become food for humans. Yet, paradoxically they also believe illness or injury is caused by offended spirits of plants or animals which have been killed. Natural disasters are the result of transgression of their moral code (Joshua, 2011). Surprisingly, the Mah Meri community has managed to preserve a tradition of spiritual woodcarving that is truly world class in terms of quality of its craft and artistry. The art, which has rich mythological meanings behind the images and symbols, is handed down from father to son.

This community lives on the island now known as Pulau Carey (Carey Island), Selangor, Malaysia. Today, this village has many modern amenities including paved road access, 24-hour water and electricity supplies, a primary school (fig. 1), pre-school (fig. 2), multi-purpose hall cum clinic (fig. 3), and several handicraft workshops (fig. 4). Hence they are already dwelling in modernization and more importantly the number of visitors has steadily increased after a bridge (fig. 5) was built in 1985 and a sealed access road constructed in the 1990s (fig. 6). These infrastructure projects have connected the Mah Meri people to the capital city of Kuala Lumpur.



Fig 1: Primary school, Kampung Sungai Bumbun, Malaysia
Photograph: Nur Hisham Ibrahim, October 2011.



Fig 2: Pre-school, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, October 2011.



Figure 3: Multi-purpose hall cum clinic, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, October 2011.



Figure 4: Handicraft workshop, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, October 2011.



Fig 5: A bridge built in 1985, Carey Island, Malaysia,
Photograph: Nur Hisham Ibrahim, October 2011.



Fig 6: Paved road, Kampung Sungai Bumbon, Malaysia,
Photograph: Nur Hisham Ibrahim, October 2011.

Arts and Cultures

During my early pilot study in July 2009, I visit the museum and library of Orang Asli in Gombak, Selangor. With the permission of the Department of Indigenous Development, I captured some images and gained more information about the distinctiveness of the Mah Meri community. In my personal investigations as well my observations, art and culture have played an important role in their everyday life. These can be seen in their spiritual and joyous ceremonies and also in their arts and crafts through personal experience and literature review that I researched.

One of the most interesting artwork I discovered was Mah Meri's masks and sculptures (fig. 7). The Mah Meri believes in a creator-God but this divinity takes little interest in human affairs. Much more important are the *moyang*, the spirits of the ancestors. There are a great number of these, and all guard the spiritual welfare of the tribe. The most respected spirits are those of ancestors who have long been dead, and of people who possessed influence or fame during their lifetime. The *moyang* are both respected and feared, for it is they who punish crimes and transgressions against tribal taboos. To please and to propitiate the *moyang*, it is necessary to conduct certain religious ceremonies, the central feature of which is a dance. The participants in these sacred dances always wear wooden masks representing the ancestral spirits.

In earlier times, woodcarving of characters or *moyang* masks and figures from folk stories, were used in spirit huts and left in the jungle, as offerings to the forest forces. All Mah Meris agree that the mythological characters are supreme. They believe some of the *moyang*

influence health, illness, and healing. Their main festival is the Day of the Ancestors where offerings and rituals are made to their ancestral spirits. They see dreams as indicators of future events. The Mah Meri are rather resistant towards outside beliefs.



Fig 7: Mah Meri mask and sculptures, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, October 2011.

The other intriguing art and craft produces by the Mah Meri peoples is craft weaving. Previously women of the Mah Meri did not make handicrafts for a living but produce its for personal and everyday use only. Most women in this village are not well educated. They prefer to stay at home and look after their families. Only the youngster and better-educated women have managed to secure jobs on the mainland. However, the women have always managed to supplement their family's income by doing odd jobs between household chores. These include making stick brooms from discarded oil palm fronds or by husking coconuts. Those whose husbands are woodcarvers would help them to sand, wax and polish their finished sculptures. By 2000, there was a revival of interest in the Mah Meri woodcarving, but the scenario is totally opposite to pandanus weaving. The loss of pandanus (hake) clumps due to land clearance led to the loss of raw material and eventually interest in woven craft.

Terrified by the decline in woven craft, women in this settlement began to weave, first for documentation purposes and later, for sale. In 2003, they gathered with family and friends to revive the weaving of betel pouches, mats and baskets (fig 8). Aided by several individuals, non-governmental organizations (NGOs) and the Malaysian Handicraft Development Corporation (MHDC), the women managed to improve on processing, weaving and dyeing skills. In 2005 Tompoq Topoh group was established ('tompoq' translates as 'the start of a weave' while 'topoh' is an interlocking mat pattern). While I was observing their activities at kampong Sungai Bumbun, the members in this group were not only participating by women but also by men. Most are active weavers who also belong to the Mayin Jo-Oh cultural group.



Fig 8: Tompoq Topoh handicrafts, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, November 2011.

Communication

Communication is a process because it consists of an on going series of exchange which is one person uses symbols to intentionally send a message, then others interpret the message's meaning and respond (Kenney, 2009:1). Communication is the process of transferring information from a sender to a receiver with the use of a medium in which the communicating information is understood by both sender and receiver. It is a process that allows people to exchange information by various methods. Using basic design elements, it's possible to bypass differences in symbol perception and language to convey our message through imagery. Therefore audiences depend on visual language for the efficient and informative value. By using an informative technique to visual language it allows the audience to perceive concepts and relationships even though they had not recognized previously. The visual language of a graphic and every compositional element it contains potentially convey a message to the viewer (Malamed, 2009:10-40).

Communication requires that all parties understand a common language that is exchanged. There are auditory means, such as speaking, singing and sometimes tone of voice, and nonverbal, physical means, such as body language, sign language, paralanguage, touch, eye contact, or the use of writing. Communication is also defined as a process by which we assign and convey meaning in an attempt to create a shared understanding. This process requires a vast repertoire of skills in intrapersonal and interpersonal processing, listening, observing, speaking, questioning, analysing, and evaluating. Usage of these processes are developed and transferred to all areas of life: home, school, community, work, and beyond. It is through communication that collaboration and cooperation occurs (Definitions.net, 2010). Some how in my approach of communication in my research it will involves interaction between people and signage.

Signage System

Understanding culture is, therefore, imperative in avoiding an identity crises and it is also a prerequisite to creating effective identity formation and communication. As cities grow and mobility increases, thus making the built-environment more complex, people's need for information to better understand and navigate through their surroundings also grows. Thus, there is the need for a proactive, systematically planned, visually unified signage and wayfinding program (Calori, 2007:3). Contemporary signage programs give a singular unified voice to an environment or a site in order to convey a message. Signage also can perform a place-making role by creating a unique identity and sense of place. Its effectiveness can create a brand image in the respective environment. Functioning as wayfinding and place making roles, signage can also communicate other kinds of information such as warning, operational, and interpretive information. It grasps my intention when I read Signage Design Manual book by Smitshuijzen (2007:13) a design principal when he mentions:

Signage is not only about wayfinding (navigation in the built environment) - which by itself does not involve only signs - though wayfinding constitutes its essential core. Signage also supplies general information about organisations and structures and about security and safety regulations, as well as instructions on how to use machines and facilities. It is clear that we cannot possibly do without signage.

Landmarks

As this research continues, I realise that my design work will not only serve as a communication tool but also operate as a new landmark to the Mah Meri community in Kampung Sungai Bumbun. I estimate in my argument based on the literature that stated, anything that is unmistakable and identifiable is suitable as a landmark (Meuser and Pogade, 2010:28). Landmarks are also highly visible geographic identity clues that serve as reference points for orientation and usually unique or memorable by simply defined physical objects such as mountain, building, tree or sign. As Kopec (2006:301-302) writes:

Landmarks, as with most visual stimuli, are more easily identifiable and more likely to be chosen as significant if they have high figure background contrast and clear form and are located in prominent locations, especially when they are located at junctions involving path decisions.

In order to support my argument I keep searching and reading, and discovered that in the New-Land-Marks program in Philadelphia, United States of America, this is a public art program designed to explore the possibilities for new landmarks by engaging artists and community organisations in the planning and creation of enduring works of public art. The new landmarks will reflect the geographic variety, social richness, cultural diversity of Philadelphia's neighbourhoods and moreover will enable to represent culture and serve as legacies for the future generations (Bach, 2001:12-19). Other, the Landmark Tower at Holland Park, designed by Brookes Stacey Randall Fursdon marks the completion of the new London ring main and set as a landmark. The structure is a tribute to both engineering skill and architectural ingenuity. Yet the achievement is largely an unseen, subterranean one. The

Landmark Tower is a modest monument to engineering prowess, but rather than a static commemorative object, it takes the form of a giant, working barometer (Slessor, 1995).

Research Influences

At present less research has been conducted on art or media communication in the indigenous communities in Malaysia. Indeed, most previous research focused on traditional lifestyle, socio-economic or infrastructure developments of these communities. This fact can be seen in journals or books that have been published earlier in Malaysia or overseas, for examples such as *Chita' Hae: Culture, Crafts and Customs of the Hma' Meri* by Reita Rahim, *Mah-Meri Art and Culture* by Roland Werner and *An Introduction to the Malayan Aborigines* by Williams Hunt (Ibrahim et. al., 2011). In contrast to the Malaysian scenario, developed countries such as United Kingdom, United States of America and Australia are some of the earliest countries to realize the potential of enhancing indigenous arts and culture and, thus, are taking the initiative to promote the indigenous arts and culture to the wider world through a various projects and events such as publish books, art fair or exhibition, foundation and aboriginal museum. For example in the *Contemporary Aboriginal Art: the complete guidebook*, it contains information about the art producing aboriginal communities in Australia since aboriginal art has become Australia's most internationally known art form. They mention that aboriginal art is one of the most positive black-white cultural collaborations in modern history. The art just not only benefits the important facet of cultural and financial restoration to the aboriginal communities but also to Australian society and the art-loving public of the world (McCulloch and McCulloch, 2008:8).

For me as a designer and academic I take this challenge by developing media communication, which is informative sculptural signage system as a way of introducing and exposing the Mah Meri community to the world especially with new neighbour in Kuala Lumpur. Despite the widespread use of the latest media technology today, the Mah Meri community still lags behind in utilizing any effective method of communication. To develop or to enhance media communication, there should be an initiative to design a new signage system in order to improve social interactions between this community and outside visitors and at the same time will preserve their own identity. Even though the government has developed some infrastructures in their community, the initiative on enhancing media communication still leaves much to be desired. In 2009, there is only one piece of signage available in the Mah Meri settlement (fig. 9). Later, when I did fieldwork in Malaysia on October 2011, I noticed there are new signage been placed at Kampung Sungai Bumbun (fig. 10, 11 & 12). In my perception the information signage are not well planned in term of location and stunning enough to attract the audience attention. Calori (2007:6-9) a principal of Calori & Vanden-Eynden notes, the signage and other visual wayfinding clues can help people to navigate in any unfamiliar place or environment. Without signage a sense of place cannot be created such as gateways, portals, gathering points and landmarks. Signage provides information that people actively seek. Hence, good signage builds good relations with any audience.

Traditionally, the Mah Meri community relies from small-scale agriculture as their main source of income but at the same time depend on the tourism industry. Indeed, the development of a new signage system that I intend to pursue, perhaps, may also help to boost tourism industry in this community. Tourism is an enormous industry in Malaysia, and more funding is becoming available for promotion has been the rise. Historic sites are major tourism draws, and they can have a tremendous impact on the economic health of cities and town (Berger, 2005:109). I intend to research and design an innovative and improved a new

signage system in order to promote and enhance the cultural identity of this community within Malaysia and to the outside world.



Figure 9: Signage 1, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, June 2009.



Fig 10: Signage 2, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, November 2011.



Fig 11: Signage 3, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, November 2011.



Fig 12: Signage 4, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, November 2011.

At the first stage, I researched the background and historical information concerning the Mah Meri community. As suggest by Gray and Malins (2004, 15):

It is important to consider initially a wide range of option, to examine some useful examples, and perhaps try a few out (as pilot studies). You might adopt a methodology in which in which your practice, or aspect of it, may paly a role in the investigation. You might need to use several methods – a multi-method strategy – in which two or more methods are used to address your research question. This stage might require you to test out the ground before venturing onto it, to retrace your steps, to use more than one vehicle, to go off in different directions, to explore many kinds of terrain, to collect a range of data in order to begin to provide enough evidence to be in a position to address your research questions.

Due to the above reason, so I conducted a pilot study in Malaysia in June 2009, which included a discussion with Mr. William Harald Wong, who is a principal / design director at William Harald-Wong & Associates Sdn. Bhd. Wong is a well-known figure in communication design industry through his expertise and contribution in design world. In this session he provided information relevant to this research. By the permission of the Department of Indigenous Development Malaysia, I saw Carey Island first hand when on an organised a field trip to the Mah Meri settlement and visited the Museum of Orang Asli in Gombak, Selangor. On this trip, a meeting with Batin (community leaders) also took place in order to elicit more information regarding the history and lifestyle of the community. Following more in-depth research I made an interesting and important discovery in relation to art and craft works being made in this community.

I observed that woodcarvings and other handicrafts of the Mah Meri were products based on the natural elements around them that were also linked on their beliefs. This is especially so in the production of pandanus and pandan, the types of leaves woven in art crafts. In woodcarving, all creations are based on the community's collective imagination and dreams that normally depict the struggle between good and evil forces as part of the natural world. Some photo images were captured for future references. With this information and data that I gained from the field trip I flew back to Australia. During this process I was inspired by the artwork of masks and sculptures (fig. 13) and the craft weaving (fig. 14). The craft weaving is practices by Tompoq Topoh's group, the Mah Meri female project members who produced the first woven products that were established in 2005. Meanwhile, masks and sculptures are only produced by menfolk in this community. 'Tompoq' translates as 'the start of a weave' while 'topoh' is an 'interlocking mat pattern'.



Fig 13: Mask and sculpture, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, June 2009.



Fig 14: Crafts woven, Kampung Sungai Bumbun, Malaysia,
Photograph: Nur Hisham Ibrahim, June 2009.

Informative Sculptural Signage

During preliminary process in designing a new signage system based on the fieldwork (pilot study) on 2009, I began with sketches to record my experience when I was in Malaysia. This is in order to develop my ideas as a quick way to graphically demonstrating an image, idea or principal of doing signage system that related to the Mah Meri community in Kampung Sungai Bumbun. These sketches (fig. 15) will serve as a memory aid to help me remember important features of any subjects that I observed. Quickly by doing this exercise I experiment with composition, and indicating movement and balance.

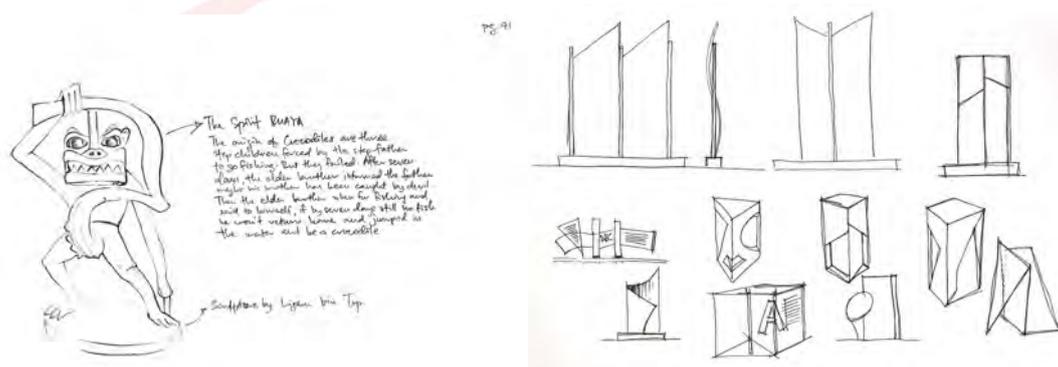


Fig 15: Preliminary sketches, Nur Hisham Ibrahim, 2009.

Once I finished doing sketches, then I transferred these sketches drawings onto the computer (fig. 16 & 17). To discover some potential concepts, I developed various model with different shapes, patterns and colours. In doing so, I created two dissimilar styles of signage related to wood art and craft weaving respectively.



Fig 16: Computer execution, Nur Hisham Ibrahim, 2010.

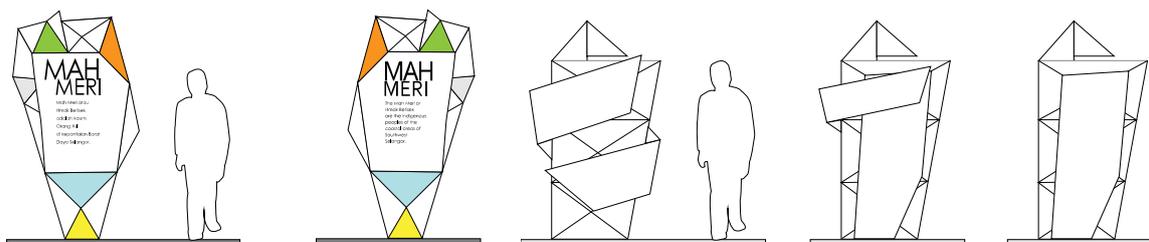


Fig 17: Computer execution, Nur Hisham Ibrahim, 2010.

Due respect to the Mah Meri beliefs and religious issue relates to wood art, I determined that pandanus (mangrove palm) craft is the most suitable subject to design the sculptural signage system. Based on the preliminary sketches of this project, I created a model or mock-up based on craft woven. Essentially craft woven was a major part of the Mah Meri cultural identity. Then I developed several series of signage that represented the meaning/narrative of the knot technique that I had applied into my artwork. Most of the shapes were based on geometric (fig. 18), weave techniques join (fig. 19) and knot techniques (fig. 20).

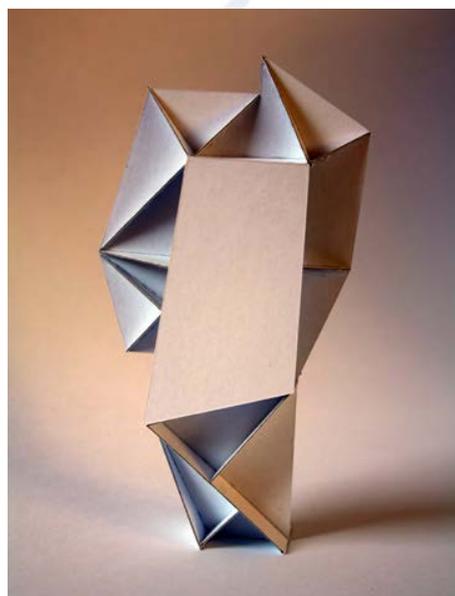


Figure 18: Geometrical technique, 2010 Figure 19: Weave technique, 2010

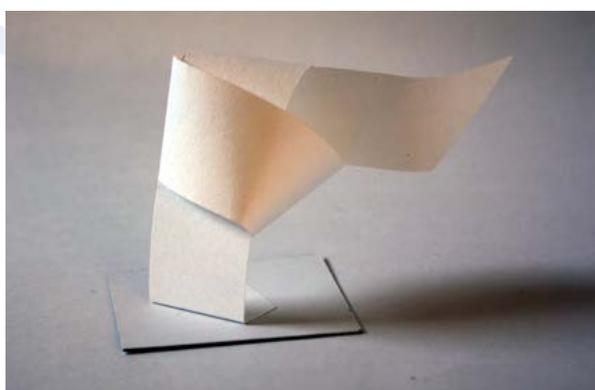


Figure 20: Knot technique, 2010

In order to achieve a more satisfactory outcome, I formed a lot of different models. I started to look in depth at the potential of this artwork to make sure it suited the environment and the culture of the Mah Meri community. With this intention, I started to focus on the notion of the artwork through creating a model with variable heights, shapes, colours, messages and fonts. To stimulate my creativity, I explored and observed a few places in Melbourne that had attractive signage and captured images as references in order to use all the sources mixing the modern and traditional art into the signage. In this exploration I find a signage for City Musuem (fig. 21) at Old Treasury design by Emery studio is so engaging in terms of shape and colour. The museum is located in a heritage building at the end of a primary city axis. To enter this museum I have to climb a grand stair and crossing a windswept podium. I notice that this signage is in purpose to signal the presence of the museum, to encourage visitation and at the same time to announce any current events. It is really fascinating to see the signage in bright coloured and in folded form within the monumental signage element are as contemporary insertions into the historic setting. Wang Shaoqing a designer notes that this sign-objects is placed to intuitively guide people upwards to discover the museum entry and the exhibitions within. The aim of the signage is to enhance the operational requirements of the museum while respecting the historic building (Shaoqiang, 2009:150).



Fig 21: City museum signage, Melbourne, Australia
Photograph: Nur Hisham Ibrahim, 2010.

After recording all the data, I shaped new models and tried a few approaches by maintaining the elevation of the entire model. I did make some changes in terms of messages and used different knot techniques. During this initial investigation I grasped that more visuals information was desirable for this signage about the Mah Meri people. I was able to produce

a model of ideal height (fig. 22) with varieties of knot technique, based upon information gathered from previous explorations and investigations. In creating these models (fig. 22 & 23) I used two different languages of Malay and English. Language is the cornerstone of every signage, in some way, audience will need written text to get information about surrounding environment (Smitshhujen, 2007:38). I intentionally use Malay and English language since the visitors to the Kampung Sungai Bumbun are normally from locals and overseas. The main purpose is to let the audience grasp and be able to read the message easily. The message will also be set in a 360-degree rotation. Positively, the activities will invite audience's involvement with the environment alongside the signage. The placement of the text is fix to the eye level, which is between 1.25 meters to 1.60 meters. This is to suite the difference of individual eye level depending on our height. The standard heights of all elements used in this signage will create an important sense of aesthetic value throughout the whole environment. On the other hand, to make the artwork compatible with the natural environment I applied colour to an example of each signage study based on the pandanus leaf.



Fig 22: Signage 1, 2011.



Fig 23: Signage 2, 2011

As a step further, derived from previous exercises and questions, I then created 3D models of the sculptural signage system (fig. 24) in order to experience a real condition and location of the new signage system whether it is feasible to produce. Extend from this initial process it has become the main motivating factor in completing this project. In exploratory research I gained experience and knowledge regarding the history, stories and memories of the Mah Meri community.



Fig 24: 3D models, 2011.

Conclusion

I believe and hope that this contribution through the new notion of design work will encourages the Mah Meri and Malaysians to take advantages of the most valuable resources and influence the audience to learn about the history, peoples, and distinctive culture about this community. Thus I initiate this research in order to plan and create unique design project through my imagination, creativity, skill, and the energy with knowledge and commitment

that celebrate community identity, respond to the local environment and positively will invigorate public spaces in the Kampung Sungai Bumbun, Pulau Carey, Malaysia.



Fig 25: New Landmark, 2012.

Due to this perspective, I intent to design an informative sculptural signage system that will set as a new identity and landmarks among people who will engage in the Mah Meri settlement and at the same time it influenced me to decide what to accomplish to make this signage both as novelty and on effective tool.

References

- BACH, P. B. 2001. *New-Land-Marks: public art, community, and the meaning of place*, Washington, DC, Editions Ariels, an Imprint of Grayson Publishing.
- CALORI, C. 2007. *Signage and Wayfinding Design : A Complete Guide to Creating Environmental Graphic Design Systems*, Hoboken, N.J., John Wiley.
- GRAY, C. & MALINS, J. 2004. *Visualizing Research: A Guide to the Research Process in Art and Design*, Hants, England, Ashgate.
- IBRAHIM, N. H., BUTLER, J. & KENNEDY, R. 2011. A Way to Communicate: A New Signage System for the Mah Meri Community. *Design Principles and Practices: An International Journal*, 5, 19.
- KENNEY, K. 2009. *Visual Communication research designs*, Madison Ave, New York, Routledge.
- KOPEC, D. 2006. *Environmental Psychology For Design*, New York, USA, Fairchild Publications, Inc.

- M. BERGER, C. 2005. *Wayfinding and Implementing Graphic Navigational Systems*, Mies, Switzerland, RotoVision SA.
- MALAMED, C. 2009. *Visual language for designers: principles for creating graphics that people understand*, Beverly, Massachusetts, Rockport Publishers, Inc.
- MCCULLOCH, S. & MCCULLOCH CHILDS, E. 2008. *Contemporary Aboriginal Art: the complete guide*, Fitzroy, Vic, McCulloch & McCulloch Australian Art Books.
- MEUSER, P. & POGADE, D. 2010. *Construction And Design Manual: wayfinding and signage*, Berlin, Germany, Dom Publishers.
- MOLLERUP, P. 2005. *Wayshowing: A guide to environmental signage principles and practices*, Baden, Swiss, Lars Muller Publishers.
- PETERS, R. L. 2005. *Worldwide Identity: inspired design from forty countries*, Gloucester, Massachusetts, Rockport Publishers.
- PROJECT, J. 2011. *Mah Meri, Besisi of Malaysia Ethnic People Profile* [Online]. USA: U.S. editor for world mission. Available: <http://www.joshuaproject.net/people-profile.php?peo3=13213&rog3=MY> [Accessed 7 July 2011 2011].
- RAHIM, R. 2007. *Chita' Hae, Culture, Crafts and Customs of the Hma' Meri in Kampung Sungai Bumbon, Pulau Carey*, Subang Jaya, Malaysia, Center for Orang Asli Concerns, Tompoq Topoh.
- SHAOQIANG, W. 2009. *This Way Please*, Kaki Bukit Techpark II, Singapore, Sandu Publishing.
- SLESSOR, C. 1995. *Public barometer*. 1995 ed.: Architectural review.
- SMITSHHUIJZEN, E. 2007. *Signage Design Manual*, Baden, Switzerland, Lar Muller Publishers.
- What does communication mean?* [Online]. Available: <http://www.definitions.net/definition/communication> [Accessed 15 September 2010].

Sustainability Threats and Policies in the Arab States: A Public Awareness Study

Mohammed Alhefnawy, Mohammed Shaawat

0041

University of Dammam, Saudi Arabia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The Arab region has strong threats towards its communities from environmental stresses. The threats result from population and demographic pressures, overexploitation of land, scarcity of water, desertification, pollution, and climatic changes. The region is of the least responsible for the production of the greenhouse gases. The region's share of carbon dioxide emissions was no more than 4.7 per cent in 2007. However, the region is the nearest to be a victim of climatic change, which affects water shortages; reduces agricultural production; transfers population; lowers economic activity and threats to national security. Recently, there has been an increase in Arab concern about environmental issues. Institutions, strategies, and NGOs have been set up. Although there has been a trend to coordinate environmental policies with the UNEP, the Arabs view environmental issues as left over issues compared to power issues. This results in limited resource allocations to environmental issues and limited regulations to protect the environment. As building industry has the largest share of carbon dioxide emission, the study focuses on building regulations and sustainability practice in the Arab world. The paper aims to find out whether sustainability issues are addressed within the practice of building and architectural profession in Arab states, whether there are any regulations to direct professions towards sustainability, and if not, what regulations should be implanted in the processes to achieve sustainability in building industry. To achieve the objectives, the plan of work includes reviewing policies related to the issuance of building permits and carrying out a survey among architects; engineers; real estate developers and consulting offices.

1. Introduction

There is an increasing attention in the Arab world of the acuteness of the environmental problems that face the Arabs. The Arab region has strong threats towards its communities from environmental stresses. The threats result from population and demographic pressures, the overexploitation of land, scarcity of water, desertification, pollution, and climatic changes. The Arab region is of the least responsible for the production of the greenhouse gases. The region's share of carbon dioxide emissions was no more than 4.7 per cent in 2007. However, the region is the nearest to be a victim of climatic change, which will have effects of water shortages; reduced agricultural production; large population transfers to foreign countries; lower levels of economic activity and threats to national security [1]. The built environment has a profound impact on our natural environment, economy, health, and productivity. Buildings affect people's lives, the health of the planet and transform land that provides valuable ecological resources. In the United States alone, buildings account for 72% of electricity consumption, 39% of energy use, 38% of all carbon dioxide emissions, 40% of raw materials use, 30% of waste output, and 14% of potable water consumption [2].

There are concerns to improve construction practices to minimize their effects on the natural environment. The environmental impact of construction, green buildings, designing for recycling and eco-labeling of building materials, bioclimatic design, sustainable buildings, high performance buildings, energy-sufficient buildings, eco-blocks, have captured the attention of building professionals across the world who tried to minimize the adverse environmental impacts of building industry [3]. Building performance towards sustainability is a major concern in the building industry and environmental building performance assessment has emerged as one of the major issues in sustainable construction [4].

In the Arab world, attention to the environmental issues began in the early 1980s as a result of the acute environmental problems which began to hit the Arab world. By the early 1990s, a new trend in the Arab world linked issues of the environment with security. Most Arab countries have established institutions to deal with issues related to the environment, issued strategies for environmental protection, developed NGOs, and issued environmental journals. Arab countries have also signed over 64 governmental agreements on the protection of the environment such as the three Rio conventions with sustainable development focus, the United Nations Convention to Combat Desertification, the Convention on Biological Diversity, the UN Framework Convention on Climate Change, and the Montreal Ozone convention. Implementation of some of these conventions is humble for many countries due to lack of adequate resources. The Montreal Ozone convention has achieved the most successful level of implementation in the Arab world [5]. Despite that attention, there are no tangible policies that direct building and construction process and professions to pay attention to sustainability issues related to real estate development. The research importance is reflected in promoting sustainability issues in the building and construction process in order to eliminate the problems of traditional building techniques

2. Key environmental problems in the Arab states

The way of life in the Arab countries is very far from sustainability performance. High consumption rates, resource exhaustion, dispersed communities, gated residential development accompanied by low densities and very luxurious schemes, social segregation, excessive use of private cars, huge miles travelled by cars, absence of public transport systems in the daily life, huge energy consumption in air-conditioning and transportation, excessive water usage and waste constitute crucial problems that threaten the future of life. Unsustainable construction industry forms serious problems with the excessive expansion and the huge increase in construction industry and real estate development [6]. The Arab region has strong threats towards its communities from environmental stresses. The threats result from population and demographic pressures, the overexploitation of land, scarcity of water, desertification, pollution, global warming and climatic changes. The Arab region is of the least responsible for the production of the greenhouse gases. The region's share of carbon dioxide emissions was no more than 4.7 per cent in 2007. However, the region is the nearest to be a victim of climatic change, which will

have effects of water shortages; reduced agricultural production; large population transfers to foreign countries; lower levels of economic activity and threats to national security [1].

Urban growth of cities and towns is creating overcrowded, unhealthy and insecure living conditions in many Arab centers. In 1970, 38 per cent of the Arab population was urban. In 2005 it was 55 per cent, and it is likely to exceed 60 per cent by 2020. The Arab region is least responsible for the creation of greenhouse gases. According to the global Human Development Report (HDR) 2008 and world development indices for 2007, the region's share of carbon dioxide emissions, which contribute to the phenomenon of climatic change, was no more than 4.7 per cent—lower than any other region except Sub-Saharan Africa. However, the region is becoming a direct victim of climatic change, which will affect it in the following ways: a) water shortages; b) reduced agricultural production; c) large population transfers to foreign countries; d) lower levels of economic activity; e) threats to national security. According to the UNDP Global Human Development Report 2007/2008, Egypt, Lebanon, Sudan, and the countries of North Africa could be the most affected by climate change. An increase in the Earth's temperature of three to four degrees would raise the sea level by one meter, creating 6 million refugees in Egypt, with 4,500 square kilometers flooded of agricultural land in the Delta. In the Kordofan region of Sudan, an increase in temperature of 1.5 degrees centigrade between 2030 and 2060 would reduce average rainfall by 5 per cent, leading to a drop in agricultural production and a decrease in the production of maize by 70 per cent of current levels. An increase of 1.2 degrees centigrade by 2020 would reduce available water in Lebanon by 15 per cent and in some areas of Morocco by over 10 per cent [1].

3. Environment-related policies in the Arab states

Most Arab countries have established national institutions to major in issues related to the environment, issued strategies for the protection of the environment, developed NGOs, and issued environmental journals. Arab countries have also signed over 64 governmental agreements on environment protection. Among the most important are the three Rio conventions with sustainable development focus, the United Nations Convention to Combat Desertification, the Convention on Biological Diversity, the UN Framework Convention on Climate Change, and the Montreal Ozone convention. Implementation of some of these conventions has been humble for many countries due to lack of adequate resources. The Montreal Ozone convention has achieved the most successful level of implementation in the Arab world [5].

The League of Arab States (LAS) has an intensive effort to co-ordinate Arab environmental strategies. LAS has established a Department of Environment and Sustainable Development responsible for coordinating Arab environmental projects. A Council for Arab Ministers Responsible for the Environment (CAMRE) was also established in 1989. At the level of NGOs the Arab Network for Environment and Development (RAED) was formed in 1990. It comprises NGOs in Arab countries dealing with environmental issues [5].

Table 1 Mandatory requirements in European countries [7]

Requirement pertinent to	Belgium	Denmark	Finland	France	Germany	Netherlands	Norway	Sweden	UK
Buildings									
Energy efficiency	+	+	+	+	+	+	+	+	
Water efficiency	+	+							
Selective demolition		+	+				+	+	+
Reuse building wastes	+	+	+			+	+		
Components									
Water boiler/space heating							+		
Insulation			+				+		
Water saving fittings		+					+		

Wash down toilets		+					+		
Materials									
Raw materials/additives		+							
Mineral wool		+							
Substances									
Arsenic components	+	+	+	+	+	+	+	+	+
Asbestos	+	+	+	+	+	+	+	+	+
Benzene	+	+	+	+	+	+	+	+	+
Radon		+	+			+			+
Volatile organics							+		

However, environmental problems in the Arab world still cause a major threat. According to Prof. Tolba, the top Arab specialist in the environment, environmental problems have begun to impact upon the health of present generation, and threaten the future ones. This is a result of the common model in the Arab world that environmental issues are left over ones, which results in limited financial allocations to deal with them. It is a result of inefficient government bureaucracies, inadequate legislation, and the tendency to view environmental issues as technical ones that do not create immediate threats. The Arabs need to change their environmental prototype to integrate environment into their national security strategy. This will result in more allocations for the environmental issues. They should think of establishing a regional environmental agency, as is the case in Europe, to deal with the common issues [5].

Despite that attention to the environmental issues in the Arab states, there are no tangible policies that direct building and construction process and professions to pay attention to sustainability issues related to real estate development. While European countries; USA; Canada and many other developed countries have established many rules; measurement tools; rating systems; and imposed some mandatory requirements in the building and construction practices to promote sustainability issues, Table 1, the Arab states are still far beyond in this respect. Some voluntarily systems are created in the Gulf countries such as Pearl rating system and BREEAM Gulf, but they are implemented as a prestigious feature of the project not as a mandatory tool to protect the environment and promote sustainability [6].

4. The survey

4.1 Method

The questionnaire was distributed earlier this year to a number of architects, engineers, contractors, and developers whom I knew to have some level of involvement or interest in sustainable building. I sent out a mass e-mail request for questionnaire responses (with a website address link and an e-mail version of the questionnaire) to approximately one hundred e-mail addresses: some were individuals' work addresses and some were general firm addresses. My e-mail message was then circulated by some of these recipients to people within and outside of their workplaces. I collected responses over the course of a four-week period. Twenty-five individuals completed and returned the questionnaire.

4.2 Purpose of the study

The questionnaire was primarily intended to gather basic information about what some building professionals view as the barriers to sustainable building practice, and what types of policies and programs would be most effective in encouraging building professionals to adopt more sustainable practices. It was also a question for determining the extent of sustainable practice in the building professions. The data provide an investigative look at the views of a group of building professionals who have a strong personal interest in the field of sustainable design and construction.

5. Results and discussions

Respondents are mainly from Saudi Arabia and Egypt. Most of them have more than 15 years of work experience. Making up 68% of respondents, architects are the most represented group of building professional targeted for this survey. Other participants include engineers 20%, consultants 4%, interior designers 4% and contractors 4%. Respondents have been involved in various types of building projects (commercial, residential, and institutional). Most do at least two of these three types of work. The projects included public projects more than private ones, and the new projects were more than the renovation ones. This background information indicates that respondents have diverse types of project experience; their overall work experience is fairly typical of the general population of building professionals. Respondents attended a variety of schools in different countries. 48% of the respondents hold the doctorate degree. 75% of the PhD holders graduated in foreign countries such as UK, USA, Canada, Germany, Belgium, and 25% graduated in Egypt. Most of the respondents had their undergraduate studies in Saudi Arabia, some from Egypt, and a few from Bangladesh. 68% of the respondents are very familiar with the concepts and methods of sustainable buildings, 24% are somewhat familiar, while 8% are barely familiar with them. In spite of being studying in many developed countries, 68% of the respondents consider personal research as a source of sustainable building information. It indicates educational programs do not provide them with enough knowledge and that they have enough personal interest in this area to take some time to educate themselves about it. 56% of respondents indicated media/articles, 44% continuing education/workshops, and 32% courses as sources of information.

There were variations among the extent of the application of sustainability elements in the firms where the respondents work. 40% of the respondents work for firms or companies that incorporate sustainable building elements in most projects. They are most probably working in some foreign companies. Another 40% of the respondents' firms incorporate these elements in a few projects, while 16% their companies never incorporated sustainability elements in their projects. The remaining 4% responded that their firms incorporate sustainability elements in every project. These figures give an indication that sustainability issues are addressed in only some projects in current construction development. The respondents indicated incorporating sustainable elements in the projects are very limited. As 37.5% of the respondents think that only 20% of the people in their profession incorporate sustainable elements in their projects, while only 8.3% of them consider 40% of the people in their profession incorporates them.

Responding to the main barriers to practice sustainability in the building profession, the major barriers ranked descending are lack of training/education (88%), lack of expressed interest from clients (75%), lack of technical understanding on the part of subcontractors (71%), absence of building laws and regulations (64%), and lack of technical understanding on the part of the project team (52%). While the minor barriers recorded were lack of interest from others on the project teams (48%), lack of green materials suppliers (44%), sustainable building options are too expensive (40%), and not sure where to get information on sustainable building methods (40%). So all proposed barriers by the questionnaire were assigned a major or minor barrier and none of them was not considered not a barrier.

The respondents indicated that the most recommended policies to become more involved incorporating sustainable building into projects are as follows: educational programs (continuing education, demonstration projects, case studies, academic courses) (76%), economic incentives (utility rebates, lower interest rates, building height exemption) (72%), voluntarily sustainable guidelines and construction standards (60%), and stricter building codes or building permitting requirements (58%). While 60% of the respondents recommended using an international environmental impact assessment and rating system such as LEED, the other 40% recommended a local assessment system.

6. Final comment

Sustainability elements in building and construction industry in the Arab states are still far from application. Education, training and development programs should be strictly directed towards spreading, enhancing and strengthening the understanding and implementation of sustainability principles in all sectors. New building regulations should be set to urge and encourage owners and developers to adopt elements of sustainable buildings in their investments.

7. Conclusions

Environmental problems in the Arab world still cause a major threat. There is an increasing attention to the environmental policies to protect the environment. Despite that attention in the Arab states, there is no tangible policies that direct building and construction process and professions to pay attention to sustainability issues. Results of the study reflect the reality of the process of building and construction in Arab countries in general, and especially Egypt and Saudi Arabia. Where there are professions and skills that can apply and adopt elements of the principles of sustainability. Despite this, the practical reality is still far from adopting these elements in the field of building and construction. Moreover, the study showed that the most important obstacles that prevent achievement of the elements of sustainability in construction are lack of training and education, the clients have lack in those elements, lack of professional contractors, lack of laws that govern and guide sustainable buildings, and lack of professional design teams. Education programs in the Arab countries are still far from establishing the bases of community sustainability, and what confirms that the main source of information of sustainability for the respondents was through their personal research. The respondents' recommendations to guide the profession of building and construction to the bases of sustainability included care for the development and education programs, provide economic incentives to those who embrace the implementation of those bases, and provide reference guide and strict laws governing building practice, with the adoption of an international environmental assessment system developed to fit with local realities of the Arab countries.

8. References

1. UNDP, "Arab Human Development Report 2009", United Nations publications, NY, 2009, pp. 2-4.
2. U.S Green Building Council, "Leadership in Energy and Environmental Design LEED, Building impacts". www.usgbc.org/ShowFile.aspx?DocumentID=4317 accessed 1/3/2011.
3. Mawgoud M., "High Performance Buildings: Meaning, Benefits, and the Pathway Towards them", the 2nd International Conference for Development and Environment in the Arab World, Assiut University, 2004, pp.11-14.
4. Ding, G.K.C., "Sustainable Construction—The Role of Environmental Assessment Tools", *Journal of Environmental Management*, Vol. 86, 2008, pp. 451–464.
5. Salim M., "Environmental Security in the Arab World", the Meeting of the International Studies Association, Montreal, Canada, 17-20 March 2004, pp.6-14.
6. Mawgoud M., "Decision Support System for Suitability of Environmental Development in Urban Communities", Unpublished PhD thesis, Tanta University, 2003, pp. 23-25.
7. Reijnders L., and Roekel A. van, "Comprehensiveness and Adequacy of Tools for the Environmental Improvement of Buildings", *Journal of Cleaner Production*, Vol. 7, 1999, pp. 221–225.

Okimono: A Dialogue between East and West

Svitlana Ryblko

0050

State Academy of Culture, Ukraine

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The present state of research in Japanese arts is characterized not only by a considerable number of retrospective narratives and conceptual works, but also by the prevalence of die-hard stereotypes. Most general works on Japan's art history tend to elaborate on time-proven cultural phenomena commanding a warranted interest in the West. A researcher into materials new to the academic discourse is then faced with such challenges as scarcity of accessible factual information, non-unified terminology and unagreed appreciation criteria. Among the cultural phenomena neglected by the mainstream narratives of art history seems to be *okimono*, Japanese miniature plastic arts for decorating the interior. Its heyday, which falls upon the Meiji era, stems from the synthesis of European and Japanese artistic traditions. Among the *okimono* carvers of the time one can count such renowned masters as *Ishikawa Komei*, *Udagawa Kazuo*, *Morino Korin*, *Asahi Meido* et al. The ivory carved or bronze-cast statuettes were selected to present Japan's culture at World Industrial Fairs. However, this art form appears to have been understudied both internationally and in Japan itself. A researcher molded by the traditional paradigms in Japanese art history may feel unprepared to rightly appreciate such phenomena as Japanese realism and Japanese orientalism. The present report is dedicated to the history of *okimono* in the context of Japanese and European cultural interaction.

Among the Japanese art-objects destined to present Japanese culture in Europe and the USA at the turn of XIX – XX cc., the *okimono* occupies a particular place. Undeservedly neglected by art historians, *okimono* still lends itself to an in-depth study in art criticism, culturological and in a political context.

Western collectors and art dealers tend to define the *okimono* as a miniature plastic art object carved in ivory or wood, or metal-cast. The Japanese language provides a wider definition of the word. It defines “*okimono*” as “something freestanding”, the term embracing all things standing, that is, placed on the shelf for decoration, including art objects, dolls, souvenirs, and craftworks.

The lack of fundamental research in *okimono* can partly be explained through the brevity of its heyday as it were, as well as the scarcity of quality items and the deficit of reference sources.

The earliest studies into the art of *okimono* date back to the late XX – early XXI centuries, pioneered by Barry Davies (Davies 1996), *Achim Hartmann* (Hartmann 2005), *Laura Bordignon* (Bordignon 2010). Their round-up articles provided brief information on the *Meiji* period, as well as the testimonials of the known *okimono* carvers. The primary objective of such publications, however, lied in the attribution and description of the art objects presented. Alongside with the undeniable significance of such catalogues for the collectors, their importance for the scientific community also can hardly be overestimated as they introduce a novel visual material into the research and critical thesaurus.

The same time period witnessed the first publications pertinent to the art of *okimono* back in Japan as well. Worth mentioning in this respect is, first of all, *Fukui Yasutami's* (Fukui 1996) pioneer article, which provided essential factual information, without attempting at any critical assessment of the subject or explaining the role it played in the cultural exchange between East and West. Within the limitations of his study, the author gave a wide coverage of the creative work of several generations of carvers, including the participants to industrial fairs, with numerous references to *okimono* samples from a variety of collections.

A valuable contribution into the *okimono* studies has been made by *Murata Masayuki*, a director of *Kiyomizu Sannenzaka* Museum, whose *okimono* collection, though part of a much more extensive display, is much representative of the art. Exhibition catalogues and review articles on biographies and work of acclaimed carvers serve as an important source for building up the factual ‘database’ for further research (Murata 2003; 2010).

Some fragmentary information on *okimono* carvers can be obtained from the *netsuke* literature. Such, for example, was a series of publications on the artistic heritage of *Morita Sōko*, who was renowned as both a *netsuke* and *okimono* carver. Thus *Watanabe Masanori's* (Watanabe 2007) and *Yoshida Yukari's* (Yoshida 2007) publications provide important facts on both art forms in question.

The present article suggests a change in the approach to *okimono* studies from a chronological narrative to a contextual review in the light of the missions posed before the artists in the *Meiji* period, in line with the ‘cultural dialogue’ between East and West. This approach was inspired by the research work of Victor Harris (Harris 1994), Joe Earle (Earle 2002), and *Aleksandr Meshcheryakov* (Meshcheryakov 2006).

The *Meiji* Reforms provided for the disbandment of the four divisions of society, whereby samurais were disallowed to bear arms and a European dress code was introduced. A lot of things that were integral to the Japanese’ everyday lifestyle became obsolete. However, in his special order of 1876, the Emperor *Meiji* (1852-1912), preoccupied not only with the image of

the country in the West but the preservation of traditional crafts as well, proclaimed applied arts one of the directions of Japan's export policies.

The government's support of traditional crafts was not reduced to paperwork only. Japan's informal participation in the 1862 London World Fair testified not only for vivid interest in Japanese crafts on part of the Europeans, but also revealed a number of organizational drawbacks. The formal invitation, which the United Kingdom conveyed to the Japanese side back in 1859, did not arouse any curiosity with the Japanese government, which left the British ambassador, Rutherford Alcock (1809-1897), in charge of the exhibition singlehanded. It was him, who built up the entire collection for the composition "Japanese Yard", featuring lacquer work, ceramics, bronze articles, traditional raiment, and silk paper.

*His purpose was to introduce Japan to a curious public, although a Japanese in London at the time, Takeuchi Shimano no Kami, remarked that the objects chosen were 'crude and unbearable to look at'. His comments might well have affected the selection of the first formal Japanese entry in the Paris Exposition of 1867, in the last year of samurai government and the year before the Meiji Emperor took formal control (Harris 1994, 15). The exposition was met with criticism from the Japanese embassy as well, who happened to see the display on several occasions. Tokujō Fuchibe in his *Diary of a Journey to Europe* remarked that the art objects on display looked like outmoded knick-knacks and all the Japanese exhibits were of appallingly inferior quality.*

All criticism taken into account and in search of a niche on the international art market, from then on the Japanese government undertook to supervise the selection of items for World Fairs, resulting in the resounding success of Japanese traditional crafts displays at all consecutive fairs in San Francisco (1871), Vienna (1873), Philadelphia (1876), Paris (1878, 1900), Amsterdam (1883), New Orleans (1885), Barcelona (1887), Chicago (1893), Venice (1897), St. Louis (1904), and London (1910).

In addition, the Emperor of Japan initiated special quality boards in traditional crafts, as well as insular industrial fairs which were viewed as a sort of dress rehearsal prior to world events. At the turn of the XIX - XX cc. major Japanese art centers, namely Tokyo (1877, 1881, 1890), Kyoto (1895) and Osaka (1903), hosted a series of exhibitions in support of national industries with a view to selecting the artists to be entrusted with presenting Japan at every new 'parade of civilizations' in the West. According to Joe Earle (Earle 2002, 240), "*The Industrial Expositions were an integral part of the government's project to consolidate its power and press ahead with a program of industrialization and radical social and economic reform. As nationwide events, they not only promoted competition by offering prizes to the most enterprising and innovative exhibitors, but also helped to foster a sense of shared Japanese national identity - something that had been largely absent during the Edo Period with its system of devolved feudal government and local loyalties. They were also among the earliest mass events of Japan's modern age. Even though there was no national transportation system, 454, 168 people managed to attend during the three months of the first National Industrial Exposition, and 823,094 during the four-month run of the second Exposition*".

The participants to the first all-Japanese 1877 Tokyo Exhibition were such carvers as *Asahi Gyokuzan, Okubo Ichitaro, Hattory Nobuhisa, Ishikawa Komei, Kato Masashi, and Furukawa Kahichi* (Bordignon 2010, 14). The importance of the event, however, extended far beyond a mere selection of the best items for World Fairs, as the government were equally interested in shaping the new image of the country not only worldwide, but at home as well. As justly notes *Aleksandr Meshcheryakov*, "*As labour and mastery begin to receive recognition by the government, industry comes to serve as an ideologeme of a new Japan, one of the ingredients of the adhesive mortar mixture meant to ensure the national identity of the Japanese as a single*

nation. Both participants and spectators were being involved in the build-up of their shared space of what was a new Japan” (Meshcheryakov 2006, 366).

The efficiency of the *Meiji* policies could be judged by the remarkable success of the Japanese exhibitions at International Industrial Fairs, a detailed record of which can be found in specialist literature. We have to limit ourselves to just one reference characteristic of the enthusiasm and fascination the contemporaries experienced at the Japanese exposition of the Chicago Fair, the largest in the XIX century, “*In the not very distant day when we shall receive envoys... from the inhabitants of Mars... to our own international expositions, these exhibits will probably not differ very much from our own than do those of the Empire of Japan in the present Chicago show... The European or American who enters these galleries... recognizes at once a new order of things and a new world ... [an] air of having come from somewhere beyond the stars” (Earle, 246).*

The need to present *okimonos* to advantage in the European-type interior prompted their larger, as compared to regular, dimensions, up to 25-50 cm. The Europeans grew fond of Japanese figurines, which satisfied their interest in an exotic Japan and comported with the Western tradition of decorating houses with objects of miniature plastic arts.

Okimono took Europe by storm on the tide of the overall craze of everything Japanese and in this sense they made a timely appearance on the European art market. Yet, Europeans were captivated not only by the artistic merits and cognitive value of Japanese plastic arts, but also by the luxury of the material itself. It should be noted, that in Europe ivory commanded an exorbitant, if not prohibitive price, whereas in Japan an ever-growing import of the merchandise always held high in demand had a cost-cutting effect.

All these gave a new boost to miniature plastic arts, especially with the influx of the former *netsuke* carvers and bronze smiths in the new business. The large-scale closure of the Buddhist temples all over the country, having resulted in mass dismissals of Buddhist sculptors, caused them to seek employment elsewhere, in many cases bringing them into the new craft.

With the view to better quality control of final products, the then workshops usually united masters of different arts, including lacquer work, metalwork, ceramics, ivory carving etc. Special guidelines were elaborated to help carvers with the nomenclature of subject matters and ornaments sellable in the West while reflecting what was known as the “Japanese style” proper. It was via the dialogue with the Western civilization that Japan raised an issue of her national identity both in sociocultural and aesthetic aspects, making an inventory of her achievements and setting out to enhance them.

The ‘opening’ of Japan ushered in an era of an in-depth study of the European art heritage, with the new policy enabling Japanese sculptors to travel and study abroad, thus gaining hands-on experience at Europe’s world-famous museums and contemporary art exhibitions. Not only this, but the *Meiji* administration took the policy of inviting Italian sculptors to lecture in Japan. In was in this atmosphere of cultural exchange conducive to creative work that the best samples of *okimono* were born. As an ivory-carving world centre, Japan owes much of its fame to such names as *Asahi Gyokuzan* (1843-1923), *Ishikawa Komei* (1852–1913), and *Takamura Koun* (1852-1934). It was they who became founding fathers of the Tokyo Fine Arts School (now the Tokyo National University of Fine Arts and Music), established in 1888 (1887). *Ishikawa Komei* also headed the Emperor’s Ivory Carving Board.

Ishikawa Mitsuaki, who worked under an assumed name of *Komei*, was one of the most acclaimed carvers of the *Meiji* period. He was born into a family of professional ivory-carvers in *Asakusa* (a district in Tokyo, famous for its craft shops). Apart from carving, *Ishikawa Komei*

studied painting at the *Kano* school in *Kano Sosen's* course. Predominantly, he carved in ivory, and, as an exception, in wood.

His works were first exhibited at the 1881 Tokyo Second National Industrial Exhibition. *Komei* successfully combined creative and pedagogical work. In 1891 he received professorship in Tokyo Art School. Apart from that he became a member of the Imperial Court Board of Arts. The master's works received recognition both in Japan and beyond. His works, earlier exhibited at 1900 Paris World Fair, now make the pride of the Japanese Imperial collection, Tokyo National Museum.

In 1917 in commemoration of the artist *Asakura Fumyo* (1883–1964) cast a bronze bust, now on display in the Museum of Tokyo Academy of Arts and Music.

One of the works typical of *Komei's* style is a *Flower Monger* (il. 1). The figure of a flower monger, clad in an austere peasant robe, carrying a basketful of his delicate and odorous merchandise looks as if cut out from an old photograph taken in the Meiji time like an embodiment of the long-lost Japanese world at the turn of the centuries. The dynamic composition, plastic expressiveness, mastery in form-shaping and attention to detail as well as psychological profundity and high level of craftsmanship are characteristic of the Tokyo carving school in general and *Ishikawa Komei's* work in particular.

Illustrative of this period are works of *Morino Korin* (?-?), a participant to the 1900 Paris World Fair. Whereas his *Herons*, with all the convincing force of the 'plastic solution', still bear a touch of 'salon art', his *Hen* is unequivocally realistic, suggesting preliminary draft sketches (il. 2, 3). The artist masterfully conveys a 'nascent' movement. In his portrayal of a hen, which might have just spotted a worm, the artist manages to catch an instance preceding the bird's movement rather than the movement itself. Astute observation, subtle appreciation of nature, perfect carving technique, fine modelling and unerring feel of textures are all trademark features of the Tokyo carving school in general and the given work in particular.

Considering the Meiji period one cannot help but note its landmark significance in the history of *okimono*. For, on the one hand, it 'summed up' the already accumulated experience in traditional arts and on the other hand, ushered in an era of new artistic challenges. Characteristic of this period is *Udagawa Kazuo's* (?-?) *Mother Breastfeeding her Baby* (il. 4).

A bone-carved figure of a woman breastfeeding a baby is remarkable for its complex composition. The woman sitting on a bench is holding a baby at her breast while trying to have a snack herself picking noodles from a bowl with chop-sticks.

The artwork is notable for the realistic rendering of the figures and technical mastery, ranking it among the best samples of classical three-dimensional sculpture. The thorough modelling of the shapes and plastic expressiveness combine happily to produce an effect of a marble sculpture.

Although the artist presents a Japanese woman of the *Meiji* period, the image of a mother breastfeeding her baby is close to any audience, transcends over the temporal cultural boundaries and is therefore universally understandable. When viewed from different angles, the sculpture reveals the artist's awareness of the European tradition with its long established 'Madonna and Child' motif. Indeed, viewed from certain angles the 'Japanese Madonna', irrespective of her traditional garments, is reminiscent of Leonardo da Vinci's *Madonna of Benois*. Similarly to the Florentine genius, *Udagawa Kazuo* creates a radiant poetic image of a young mother. Even the smile she gives to the baby is akin to that of Leonardo's 'Maddonnas'. The portrayal of the infant also complies with the European iconography as he smiles back trying to reach for the mother's face. Incidentally, in Ukraine this work is also known under the title of "Japanese Madonna".

On the other hand, the carver's treatment of the theme also suggests an influence of *Kitagawa Utamaro (1753-1806)*, who in his series of prints *Yama Uba and Kintaro*, masterfully conveyed a feeling of motherhood, immortalizing a bond between mother and child. In a simple genre scene *Udagawa Kazuo* glorifies the beauty of maternity. The given work can be justly placed among the best samples of Japanese realism.

The sculpture, later replicated in ivory, wood, and bronze with the bronze variation exhibited in Louisiana in 1904 and at the Japanese-British Exhibition in 1910, also seemed to answer Japan's aspirations to enter the 'club of the mighty powers' of the world.

Another acclaimed name in Japanese realism in *okimono* is that of *Yoshida Homei*, whose multi-figure composition largely addressed the themes of childhood and old age, remarkably combining thorough treatment of the surfaces and verisimilitude in translating plastic peculiarities of the subjects with an emotionally loaded, if not sentimental, interpretation of the scenes presented.

One of the effects of the democratization process initiated by the *Meiji* reforms was an emergence of the peasant theme in Japanese visual arts, which was especially vivid on the example of *okimono*. In a classical Japanese society free peasants occupied a second step on the social hierarchical ladder, formally one step higher than craftsmen and traders. The hard working conditions and everyday toil for survival, however, only allowed for a subsistence level of life, reminiscent of slavery and, without doubt, not conducive to fine arts. The annulment of social ranks, coupled with a high urbanization rate, caused many artists to seek inspiration in country life, the more so as in Europe, in whose footsteps Japan intended to follow as far as arts was concerned, the pastoral theme had long paved its way into *haute arte*. In this vain, there appeared numerous *okimonos* featuring old countrymen either binding rice straw sheaves, or dragging their feet back home after a day's toil in the field, or just reposing on a bunch of wood, etc.

A realistic approach to what could be called 'still-life' *okimono* can be traced in *Ando Rokuzan (1885-1955)*, who worked under a pseudonym of *Manzo* and made himself a name as 'the master of fruit and shells' (il. 5). The 'lavish gifts of nature' attracted Japanese artists long before the advent of European culture with the genre of still-life in particular. Illustrative examples of these can be found in numerous colourful *ukiyo-e*. A peculiar point of excellence was when an artist would treat an object as if it were just discovered in the 'native environment', e.g. a mussel on a tidal strand or a ripe persimmon on a branch of the tree.

Customarily, *Ando Rokuzan* makes a point of following this rule, so much so that for more likelihood he, apart from his usual fine furnish, also resorts to tingeing his articles to achieve a striking similarity to objects from nature. Even today, a modern viewer blasé with 3D visual effects and virtual reality computer technologies find themselves captivated by *Rokuzan's* virtuosity in imitating nature. In his best works, however, *Ando Rokuzan* transcends over the mere replication of natural entities. An example of this is his *Pomegranate*, which can only be compared to the works of 'old' Dutch artists, capable of conveying 'life of things': one fruit is partially peeled to reveal the seeds, whereas the twig is still holding unripe fruit to create a message of growth, from birth to maturity. The *Pomegranate* is distinguished by naturalistic modelling, diversity of texture nuances and virtuoso carving, all of which rank it among the best samples in the given genre.

New to Japan was also a nude female model. Japanese art never cultivated appreciation of the naked female body (the genre of *shunga* was far from demanding in depicting a human body). Traditional Japanese raiment provided a perfect guise for the body, yet 'deprived' it of any

individual features. The mastery in depicting a naked body, which, in the then Europe, was part and parcel of classical artistic education, took centuries to be honed. Japanese artists proved to be capable students in that they achieved the required mastery within one generation.

A pattern work in this respect is an *okimono* signed “*Senkei*”, published in the Barry Davies’ catalogue (Davies 1996, 29), which is illustrious of the key dissimilitude of the Japanese nude art, gravitating towards lyricism and chastity, if not diffidence. The nude model looks as if constrained by her nudity.

Note worthily, at the time nude art was not readily accepted by the Japanese art-lovers and critics alike. Typically, *Kuroda Seiki’s* (1866-1924) series of paintings *Morning Toilette* featuring a nude model on display at the 1895 Kyoto Industrial Exhibition ended in a scandal.

Generally, in evaluating the Japanese miniature sculpture of the time it should be one should note a marked European influence in many aspects of Japanese life. Even though an indisputable role model for artistic intelligentsia was *Auguste Rodin* (1840-1917), the contemporary Japanese sculpture also showed allusions to the works of *Émile Antoine Bourdelle* (1861-1929), *Aristide Maillol* (1861-1944), as well as masters of Italian realism. An important role in acquiring the European artistic experience was played by *Kuroda Seiki*, who not only lectured in Western Arts at the Tokyo Academy of Arts and Music, but also initiated compulsory classes in nude pencilling and plastic anatomy on the Academy’s syllabus, thus enhancing the budding sculptors’ plastic modelling skills.

Equally traceable in the contemporary Japanese visual arts is an in-depth knowledge of European Art History, which contributed to the renewal of the subject matter repertoire and enrichment of the arsenal of artistic devices, the borrowings, however, being not indiscriminate but subject to rigorous aesthetical and ethical censorship.

While Japan itself was living through the crucial period of rapid modernization, its appeal to the West still lay in times past. Against the background of the disappearing past, the photographers would hectically try to capture the sights of rural Japan; the *okimono* masters undauntedly followed suit, depicting genre scenes from fishermen’s and peasants’, samurais’ and beauties’ everyday life. The world bound to disappear in real life would continue to exist in bronze and ivory.

The new subject matter repertoire was complemented with the traditional themes, all these with a mind to Western tastes. «*A report by Omori Shinchu, an official of the Third Domestic Industrial Exhibition, describes the kind of objects required by the West, which included turtles, dragonflies, toads, the female deity Okame, the mythical forest-dwelling tengu, the popular deities of fortune such as Hotei, and similar eye-catching subjects. He wrote rather unkindly that the West had a taste for crude material like tatoored buttocks and revealed breasts*» (Harris, 16).

From 1900 on, the subject matter and motif repertoire of the *okimono* greatly expanded to include Japanese mythology and *Ainu* imagery. This answered Japan’s ambitions to enter the world’s ‘Mighty Powers’ Club’, whose members could boast overseas colonies at the time. Similarly, Japan positioned herself as an empire, whose solemn commitment was to bring in civilization to the territories annexed.

The military campaigns in the Far East found their reflection in the ‘war’ motifs with the *okimono* carvers. The revival of the samurai values, *Saigo Takamori* (1827-1877) rehabilitation accounted for the ever-spreading depictions of samurais either fighting or wearing full array. A little boy in full war array, who successfully fights demons, *Momotaro*, perfectly matched the

idea of patriotic upbringing (il.6). Ivory and bronze was viewed as a perfect artistic medium to convey the invincible spirit of Japanese warriors. By 1910, the year of the Japan-British military alliance prolongation, such plots had become particularly in demand.

Gaining momentum as much as Japanese Realism was also 'Japanese Orientalism'. By "orientalism" we usually understand the imagery of an Eastern culture as perceived by Europeans. However, in the case of the *Meiji* period cultural heritage we observe an intended *orientalization* of the cultural product. A vivid example of this was the *Miyao* production line, specializing in art objects to decorate the 'European-style' interior. It was not uncommon for the company's carvers to sacrifice historic verisimilitude to emphatic decorative effects.

A fine example of this is an ivory composition, *Woman with a Baby* (il. 7), which features a genre scene common to ancient Japan: a woman carrying a baby on her back, supporting it with one hand. On her head she is carrying a big basket. Such scenes can be viewed in numerous photographic images of the *Meiji* period. However, for a better decorative effect, the carver contravenes the historical verisimilitude: a bare-footed peasant woman, with her hair tied up with a head band (which could be the case if she were at work), could not possibly be wearing luxurious garments adorned with golden embroidery.

The European ideas of art and industry 'confluence' were reflected in some of the *Miyao* company's designs. Illustrious in the spirit of the convergence of art and utility goods design are such works as a table-stand, *Tenaga-Ashinaga* (il. 8), *A Demon Serving a Charcoal Tray*, a *Woman with a Baby* candleholder, etc. all noted for their plasticity, rich decorative effects and functionality.

The founder of the company seems to have been a *Miyao Eisuke*, of whom there is little if any evidence left. Yet, it was under him that the *Miyao's* offer came to dictate fashion in the European art-market. In the late XIX — early XX century bronze statuettes with a silver and golden inlay and the recognizable 'Miyao' hallmark made their way into Europe's most fashionable houses. Peasant women in richly ornamented garments or Japanese folk heroes wearing Chinese clothing could not fail to force a smile with an expert and nothing short of puzzlement with the contemporary Japanese. The world market, however, could not wait to see what can be termed 'a fairy-tale of the orient', and the companies like *Miya-o* readily met the demand. Interestingly, an unrealistic oriental 'lining' of many of such items often neighbored on a masterly performance.

It should not come as a surprise, though, that alongside with the true artists, who served purely artistic missions, there existed a cohort of craftsmen busy with fashioning off-the-mill, fast-to-make figurines for undiscerning tourists and private collections. These works, produced by the thousands in Tokyo's numerous workshops, featuring elephants, the Seven Lucky Gods, samurais in full war array and oriental beauties clad in festive kimonos, were never intended for art exhibitions and laid no claim to fame as objects of *haute arte*.

Without the risk of overgeneralization, one can state that it was the art of *okimono* which became a testing ground for new creative artistic devices. Indeed, it largely mirrored the complexity of the *Meiji* period with its quest for preserving national carving traditions, the nascent realism, sentimentalism, orientalism, all coupled with the rapid modernization and search for national identity.

The Japanese miniature sculptures exhibited in the West seem to have epitomized Japan's artistic traditions as well as sophisticated technologies, the carvers' diligence and flawless artisanship. Not only this but also a pronounced cultivation of the European artistic heritage served as an

important constituent of Japan's imagery. On the example of the 3D sculpture, the country proved capable of mastering the world's century-old experience in a few decades. The subject matter repertoire of the miniature plastic art forms of the *Meiji* period fully reflects Japan's message to the world, that of positioning herself as one of the oldest civilizations with an immense industrial potential and military build-up. In this way Japan secured for itself an image of a country capable of uniting the East and becoming an equal partner to the West on the geopolitical arena.

A century since the events under discussion, the art of *okimono* still commands Europeans' undying interest, the proof of which can be seen in a wide public response to exhibitions of *okimono* collections and related publications. In Ukraine, one such collection is that built up by Oleksandr Feldman.

With the new political and cultural reality in hand, the art of *okimono* can be viewed as an invaluable ethnographic source and a symbol of Japanese *haute* artisanship in miniature sculpture, memorial to Japanese diligence and ingenuity.

References:

- Bordignon 2010** Bordignon, Laura. *The Golden Age of Japanese Okimono*. Woodbridge: Antique Collectors' Club, 2010.
- Davies 1996** Davies, Barry. *Okimono: Japanese Decorative Sculptures of the Meiji Period*. London, 1996.
- Earle 2002** Earle J. *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*. London, 2002.
- Exposition 1900** *Exposition Universelle Internationale de 1900 : catalogue special officiel du Japon*. Paris, 1900.
- Harris 1994** Harris V. *Japanese imperial craftsmen. Meiji art from the Khalili collection*. London, 1994.
- Imperial 2008** 「帝室技芸員と一九〇〇年パリ万国博覧会」
『三の丸尚蔵館展覧会図録』四七号 東京 二〇〇八年
九九頁。 (*Imperial palace artists and Paris International Exhibition 1900*. Tokyo, 2008)
- Kuni 2005** 国 雄行 「博覧会の時代：明治政府の政策」2005年、
岩田書院、東京 (Kuni Takeyuki. *The era of the exhibition: The Politics of the Meiji patronage of the exhibition*. Tokyo, 2005)
- Meshcheryakov 2006** Мещеряков А.Н. *Император Мэйдзи и его Япония*. Москва, 2006.
(Meshcheryakov A.N. *Emperor Meiji and Japan*. Moscow, 2006)
- Murata 2003** Murata Masayuki *Exquisitely Crafted Ivory and Wood Carving of Meiji Period*. Kiyomizu Sannenzaka Museum. 2003
- Murata 2010** Murata Masayuki. *Ivory Carving in the Meiji Era - Kiyomizu San'enzaka Museum Collection // Takamura Koun & Ishikawa Komei. DARUMA – JAPANESE ART & ANTIQUES MAGAZINE. ISSUE*

69. 2010/11/20. Pp.12- 30

Murata 2010

Murata Masayuki. *A Wood-carving Master: Takamura Koun – Kiyomizu San'nenzaka Museum Collection // DARUMA - JAPANESE ART & ANTIQUES MAGAZINE ISSUE 68*. 2010/11/11. Pp.12- 33

Mutsu 2001

Mutsu, H., *British Press and the Japan-British Exhibition of 1910*. Routledge, 2001.

Okimono 2005

Okimono. *Masterpieces of Japanese decorative sculpture during the Meiji period / Text by Achim Hartmann*. Katowice, 2005.

Watanabe 2007

Watanabe Masanori. Divine Work of elaborate Carvings-Morta Soko's World. In BS 「森田藻己の世界：根付、提物と細密彫刻」 『緑青』 三五号 東京 二〇〇七年 九六頁。 (*The World of Morita Soko: Netsuke, sagemono and detailed carving*. Rokusho. Vol. 35. Tokyo, 2007. Pp. 4-83).

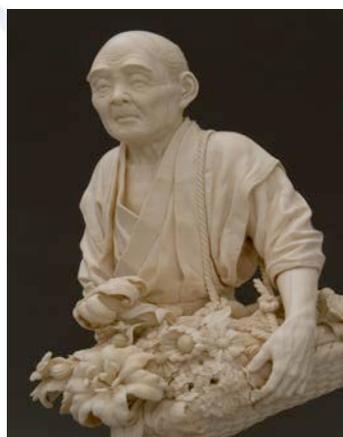
Yasutami 1996

福井泰民 「明治の牙彫置物盛衰史」 『日本象牙美術』 東京 一九九六年 二一〇—二一七頁。 (Yasutami Fukui. *The history of prosperity and decline okimono of ivory in the Meiji // History of Japanese ivory carving. Gebory-okimono and Shibayama of Meiji Period*. Tokyo, 1996. P. 210).

Yoshida 2007

Yoshida Yukari. Modern Japanese sculpture and Morita Soko. In BS 「森田藻己の世界：根付、提物と細密彫刻」 『緑青』 三五号 東京 二〇〇七年 九六頁。 (*The World of Morita Soko: Netsuke, sagemono and detailed carving*. Rokusho. Vol. 35. Tokyo, 2007. P.83).

1. Ishikawa Komei. A Flower Monger. Ivory. Ca 1900. Olexandr Feldman's Collection, Kharkiv, Ukraine



2. Morino Korin. *Hérons*. Ivory. Ca 1900. Olexandr Feldman's Collection, Kharkiv, Ukraine



3. Morino Korin. *A Hen*. Ivory. Ca 1900. Olexandr Feldman's Collection, Ukraine



4. Udagawa Kazuo. *Mother Breastfeeding her Baby*. Ivory. 1900-1910. Olexandr Feldman's Collection, Kharkiv, Ukraine



5. Ando Rokuzan .‘Pomegranate’. Ivory. 1910-1920. Olexandr Feldman's Collection, Kharkiv, Ukraine



6. Miyao. Momotaro. Bronze. Ca 1890. Olexandr Feldman's Collection, Kharkiv, Ukraine



7. Miyao. Woman with a Baby. Bronze. Ca 1890. Olexandr Feldman's Collection, Kharkiv, Ukraine



8. *Miyao. Tenaga-Ashinaga. Bronze. Ca 1890. Olexandr Feldman's Collection, Kharkiv, Ukraine*



iafor

Venus and Mars Encountering Earth by Language

Hajar Ghafarpour

0059

Foulad Institute of Technology, Iran

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The myth of gender differences once flown to the sky now is deemed to be back on earth due to revolutions in social structures. To prop such a claim, an inherent aspect of our mind, language, is probed; language that is not spoken, but written. Can the literary language have descended back to earth during the last two centuries? Has it in fact dwelled in the sky, so distant from the earth? 60 English short stories with British or American authors were selected 30 of which had female authors and 30 male authors, making four major categories of 19 and 20 centuries male and female. The investigated features include empty adjectives, boosters and intensifiers that were inspected using the Word Smith Tools. The results demonstrated some degree of difference in the language used by men and women though this difference tends to minimize by the passage of time. A placid and light departure to earth!

1. Introduction

Gender as a sociolinguistic variable has been deemed to be of significance, its effect being investigated by many researchers and approved of (Bradley 1981; Harris 1984; Holmes 1990; Janssen and Murachven 2004; Precht 2008). Language and gender is an area of study within sociolinguistics, applied linguistics, and related fields that investigate varieties of speech associated with a particular gender, or social norms for such gendered language use. A variety of speech (or sociolect) associated with a particular gender is sometimes called a **genderlect**.

The study of the effect of gender on language dates back as early as 1915; Sapir (1968) reported an anthropological research on sex differences in language and labeled female language as “abnormal”. Jepsen (1921, 1924) hypothesized sex differences in English usage and like Sapir he considered these differences as indicative of “feminine weakness”.

In this regard different areas have undergone investigation such as interruptions and silences (Zimmerman and West, 1975), qualifying phrases (Bradley 1981), stance (Precht 2008) tag questions (Harris 1984) hedges (Coates 1996; Holmes 1996) etc.

By far the most complete analysis has been proposed by Robin Lakoff (1975). She discusses six characteristics of women’s speech. The first is lexical choice. Certain words are used exclusively by women like Sumerian women had a special language called *Emesal*, distinct from the main language, *Emegir*, which was spoken by both genders. The women's language had a distinct vocabulary, found in the records of religious rituals to be performed by women, also in the speech of goddesses in mythological texts. Second is the use of empty adjectives such as “cute”, “divine”. Not only are these adjectives meaningless but in contrast to male adjectives like “great”, “terrific” they are noticeably devoid of any connotation of power. Third is the use of the question intonation in conjunction with declaratives. Tag questions, for instance “she is a nice person, isn’t she?” allow women to make a statement without making an assertion. In addition to using tag questions, women often pronounce declarative statements with a rising intonation. These statements are most frequently made in response to a direct question, as in the interchange: 'when will you come?' 'Oh, about eight o'clock?' Fourth is the frequent use of modifiers or hedges (e.g. 'sort of', 'kind of', 'I guess') which, again, decrease the assertiveness of the commitment involved in any statement. Intensive use of the word 'so' is the fifth characteristic. Finally, the last characteristic is using hyper-correct and polite grammar. Females adhere to the rules of politeness while males adhere to the rules of direct discourse. As a result, female speech is typically indirect, repetitious, and unclear while male speech is typically direct, clear, and precise.

These six characteristics of “speaking like a lady” are referred to by Lakoff as “aspects of women’s language”. More preferably the term “female register” has been applied in literature (Crosby and Nyquist 1997).

Some researchers have speculated about the social and psychological implications of the observed sex-preferred differentiation in spoken language. According to Van Baalen (2001) two main approaches exist to account for such a difference:

1. The dominance approach: in which it is proposed that the difference is the consequence of male dominance and regarding women as the suppressed, minority group. Scholars such as Lakoff (1975), Spender (1980) and Zimmerman and West (1983) ascribe to this view. Lakoff argues that language gives concrete expression to implicit social norms. It both reflects and subtly reinforces social order. Furthermore she maintains that unequal roles or status of women in society as a whole is echoed by observable differences between men's and women's language. According to her, men's language is assertive adult and direct while women's language is immature, hyperformal, hyperpolite and non assertive. Both men and women may use the female register. Hence the distinguishing feature of the register is not being used exclusively by women but rather it embodies the female role in our society.
2. Difference approach whereby women use a different language because they belong to a different subculture. Hence the difference in language can be attributed to cultural differences. Additionally the difference in language can be attributed to cultural differences. It might be due to the difference in the way women are brought up. Amongst the supporters of this approach are Coates 1986, Tannen 1990.

The six traits mentioned by Lakoff might be used when speakers are uncertain of something or want to mitigate the force of the utterance especially for the sake of politeness. Lakoff mentions still a third reason for the use of these structures, that is, women want to express themselves tentatively without warrant or justification. Hence, even when they are sure of what they say and there is no danger of offence they apply them. Holmes (1990) believes that many of the features identified as characteristics of women's language like hesitation, tag questions, intensifiers and rising intonation are linguistic devices used to express epistemic modality or degrees of uncertainty about a proposition. She believes that Lakoff selected them quite explicitly, though somehow arbitrary, as ways of expressing uncertainty or tentativeness.

Although Lakoff argues strongly that female language differs in predictable and measurable ways from male language, she admits that she does not have precise statistical evidence, and that the data on which she bases her claims have been gathered mainly by introspection.

Irrespective of the probable causes of the difference in language due to gender, despite some researchers (Sterkel 1988; Canary and S. Hause 1993 and Van Baalen 2001) being disagree on the existence of such a significant difference, in at least some of these respects, there is an increasing consensus that sex like social class or sub cultural group is a variable which strongly affects speech (Crosby and Nyquist 1997).

Much of the studies on the effect of gender on language, including the one by Lakoff have dealt with spoken language (Dixon and Foster 1997, Crosby and Nyquist 1997, Precht 2006, Zimmerman and Candace 1975, Bradley 1981, Mulac, Wiemann and Widenmann 1988, Canary and S. Hause 1993) with a limited number of researches on written language (Janssen and Murachver 2004, Kubota 2003, Heather 1993, Sterkel 1988, Baker and Gambbell 1991).

Flyn (1983) and Kamler (1994) investigate the effect of gender on the writing of the students and came up with the result that there is a parallel between the writing and speaking behaviors of the two sexes in terms of the subject chosen and the content.

The present study aims at investigating the written mode to find any probable difference due to gender and detect the areas of the difference, keeping an eye on Lakoff hypothesis. Additionally, as sex-exclusive differentiation now seems to be less conspicuous than before and women are less likely to be regarded as the suppressed minority, it has been tried to find out whether the patterns of language use has changed dramatically during the last two centuries or not; this might be useful for determining which approach can best account for the difference in the language use by the two genders.

Janssen and Murachver (2004) investigated the role of gender in New Zealand literature across periods and styles. They found that more than one third of the linguistic variables coded for in the literature varied on the basis of author gender; additionally, the gender effect was greater for authors writing in the early period than the contemporary period. Finally they concluded that although results show that gender is not the only factor influencing language use, the role of gender in professional literature is robust.

2. Method

In order to meet the aforementioned purpose a sample of 60 English short stories of the fiction type is selected 30 of which have female authors and 30 male authors, making four major categories of 19 century male and female and 20 century male and female. The chosen corpus in each category is approximately the same length in terms of words. In order to eliminate the effect of the first language and culture the works with British or American authors are selected. To investigate the existence of any evolution during the time, the short stories are categorized according to the century of its production. Therefore there are 30 stories in each century-category.

For detecting the features more exactly, Wordsmith Tool is being applied. That is, some key features are given to Wordsmith Tool as key words. It detects them and shows them in the context. Then, their functions can be probed and when approved of it will be counted as a determining feature.

The investigated features include empty adjectives, boosters and intensifiers.

For empty adjectives the key words are: nice, cool, cute, charming, weird, wonderful, divine, fascinating and quaint.

Boosters are the words like clearly and obviously which allow writers to express their certainty in what they say and to mark involvement with the topic and solidarity with their audience. They function to stress shared knowledge, group membership and engagement with their readers. Like hedges they occur in clusters, underlying the writer's conviction in his or her argument. The key words for boosters are surely, certainly, strongly, highly, clearly, obviously, demonstrate, mainly, definitely and indicate.

Intensifier is a linguistic term for a modifier that makes no contribution to the propositional meaning of a clause but serves to enhance and give additional emotional context to the word it modifies. Intensifiers are categorized as grammatical expletives, specifically *expletive attributives*. They function as semantically vacuous filler. English draws intensifiers from a class of words called *degree modifiers*, words that quantify the idea they modify. More specifically, they derive from a group of words called *adverbs of degree*. However, when used grammatically as intensifiers, these

words cease to be degree adverbs, because they no longer quantify the idea they modify. Instead, they emphasize it emotionally. The other hallmark of prototypical intensifiers is that they are adverbs which lack the primary characteristic of adverbs, that is, the ability to modify verbs. In other words intensifiers modify exclusively adjectives and adverbs. However, this rule is insufficient to classify intensifiers, since there exist other words commonly classified as adverbs that never modify verbs but are not intensifiers, e.g. questionably.

The key to this solution is defining intensifiers in context. Intensifier is a category with grammatical properties, but insufficiently defined unless we also describe its functional significance, what Huddleston (1988) calls a *notional definition*.

Technically, intensifiers roughly qualify a point on the affective semantic property, which is gradable. Syntactically, intensifiers pre-modify either adjectives or adverbs. Semantically, they increase the emotional content of an expression. The basic intensifier is 'very'. A versatile word, English permits 'very' to modify many adjectives and adverbs (but no verb!). Other intensifiers often express the same intention as 'very'. Examples are: really, awful, as in "awful good", bloody, dead, as in "dead sexy" or "dead wrong", dreadfully, extremely, most, as in "Most Reverend", precious, as in "precious little", quite, real, as in "real nice", remarkably, terribly and moderately.

3. Results

Three main features of female register, empty adjectives, boosters and intensifiers are investigated for each of which several indicators have been chosen. Table 3.1 demonstrates these features with their indicators and the number of times they were applied in texts by male and female authors.

As can be seen from the table the most recurring indicator is “very” as an intensifier. Some other words have never been applied in the intended sense for instance ‘indicate’ and ‘demonstrate’ as boosters and ‘moderately’ as intensifier.

	Empty adjective		Booster		Intensifier	
	men	women	men	women	men	women
19 century	12 wonderful	11 nice	6 surely	10 certainly	72 very	223 very
	4 nice	11 charming	5 certainly	7 surely	26 most	70 most
	4 cool	7 cool	2strongly	4 highly	21 quite	70 quite
	3 charming	7 wonderful	2 highly	2 strongly	19 really	19 really
	2 weird	3 divine	1 clearly	0 clearly	11 real	18 dead
	0 divine	2 weird	1 obviously	0 obviously	7 awful	16 real
	0 cute	2 quaint	0	0	5 dead	5 precious
	0	1 fascinating	demonstrate	demonstrate	3 dreadfully	4 terribly
	fascinating	1	0 mainly	0 mainly	2 extremely	4 awful
	0 quaint	fascinating	0 definitely	0 definitely	2	1 dreadfully
		0 cute	0 indicate	0 indicate	remarkably	1 extremely
					2 terribly	1 remarkably
					1 precious	0 bloody
					0	0 moderately
				moderately		
				0 bloody		

20 century	2 weird	10 nice	7 clearly	5 surely	64 very	59 very
	2 wonderful	3 wonderful	4 certainly	3 certainly	13 quite	20 really
	1 nice	2 cool	3 obviously	2 clearly	12 really	20 most
	1 cool	2 charming	2 highly	1 definitely	10 real	19 real
	1 cute	1 weird	1 mainly	0 highly	3 awful	7 quite
	1	0 cute	1 strongly	0 strongly	3 most	2 extremely
	fascinating	0 divine	1 surely	0 obviously	2 extremely	2 awful
	0 charming	0	0 definitely	0	1 bloody	1 dreadfully
	0 divine	fascinating	0 indicate	demonstrate	0 precious	0 precious
	0 quaint	0 quaint	0	0 mainly	0	0 remarkably
			demonstrate	0 indicate	remarkably	0 terribly
					0 terribly	0 bloody
					0 dreadfully	0 dead
					0 dead	0 moderately
					0	
				moderately		

Table 3. 1. features and indicators of female register in 19 and 20 century

Women exceeded men in the application of all of the features, except boosters of the twentieth century. Table 3.2 presents the number of the three main features per 1000 words.

	Empty adjective		Booster		Intensifier	
	men	women	men	women	men	women
19 century	0.5	0.88	0.34	0.46	3.42	8.64
20 century	0.16	0.36	0.35	0.22	2.22	2.6

Table 3.2. three main features per 1000 words

The most conspicuous difference between the two genders is in the area of intensifier in both centuries. In fact, for intensifiers, there are more indicators than the two others most of which are being applied much more than other indicators of other categories.

The least noticeable difference is in boosters which is even negative in the twenty century. That means that men use it more than women. These are presented in table 3.3.

Men in twenty century used boosters a bit more than 19 century (0.35 vs.0.34 per 1000 words). The use of empty adjective has also augmented. Women's use of any these three features has decreased, but this decrease for boosters made them appear less than that for men, though the primary difference is not so large.

	Empty adjective	Booster	Intensifier
19 century	0.38	0.12	5.22
20 century	0.2	-0.16	0.38

Table 3.3. difference of feature application in the two genders

Regarding the evolution of usage, the application of all of the three features has decreased in the twentieth century as can also be observed from table 2; even the difference in the application by each gender has decreased (table 3.3).

4. Conclusion

The result of this paper demonstrates some degree of difference in the language used by men and women. The notion of the existence of such a difference is also approved of by Bradley 1981; Harris 1984; Holmes 1990; Crosby and Nyquist 1997; Janssen and Murachven 2004 and Precht 2008. Furthermore, this difference can be tracked in the written material as well as the spoken one as was observed by Flynn (1983) and Kamler (1994) with respect to the chosen subject and the content and Janssen and Murachver (2004) with regard to linguistic variables.

Women authors of the nineteenth century exceeded men in the use of empty adjectives, boosters and intensifiers; some of these features have been investigated and approved to be used by women more than men. The most conspicuous research done in this regard is by Holmes (1990) in which women outnumber men in the use of intensifiers.

But, does the passage of time influence the distinction in the genderlect? As can be observed from the result of the research, the difference in the language used by each gender tended to minimize as is also demonstrated in Janssen and Murachver (2004). This might be attributed to the change in women's role in society. As they have gained an increasing role in social activities outside home their language is no more restricted to home interactions. Needless to say, this social intermingling might equally affect men's language.

Whichever approach taken to account for the difference in the genderlect, the dominance approach and the difference approach, it is justifiable to see a diminishing difference. According to the dominance approach the distinction in language use is the consequence of male dominance and regarding women as the suppressed group. Existing social patterns indicate that women can gain high roles; hence men are no longer as dominant as they used to be. Difference approach ascribes the women to a different sub-culture. It attributes this distinction to the difference in the way women are brought up. This, too, no longer holds as from the very childhood, girls are exposed to the same media as boys, though still there exist some other means to exert some degrees of distinction between boys and girls, they are not as powerful and domineering as they used to be. This is in line with Trugill (1974)'s assertion that "the larger and more inflexible the differences between social roles of women and men in a particular community the larger and more rigid the linguistic behavior differences tend to be" (pp. 94-95).

Several reasons have been proposed in literature for the difference of men and women's language for instance Van Baalen (2001) mentions that female register is used when speakers are uncertain or want to mitigate the force of an utterance especially for being polite. A third reason is mentioned by Lakoff (1975) that women want to express themselves tentatively and without warrant or justification. Holmes (1990) believes that such features as intensifiers are used to express epistemic modality. Referring to indicators of each feature, it can be observed that they can be applied more to facilitate discourse or as lubricants; they have affective meaning as well as expressing epistemic modality or degrees of someone's certainty about a proposition. This runs contrary to Lakoff's claims as they are frequently used by women to assert their views with confidence or as positive politeness devices applied for solidarity purposes.

To sum it up, the present paper supports and adds a bit to Holmes (1990)'s claim that the emerging picture of women's speech is far more encouraging than the one which viewed them as anxiety-ridden beings afraid to assert their views, in both oral and written interaction.

Reference

Baker, Margaret Ann and Gambbell, Patricia Goubil. 1991. Scholarly writing: the myth of gender and performance. *Journal of business and technical communication* 5(4): 412-443.

Bradley, Patricia Hyes. 1981. The folk- linguistic of women's speech: an empirical examination. *Communication monographs* 48(1): 73-90.

Canary, Daniel J & S. Hause Kimberely. 1993. Is there any reason to search sex-differences in communication? *Communication Quarterly* 41(2): 129-144.

Coates, Jennifer. 1986. *Women, Men and Language*, New York: Longman.

Coates, Jennifer. 1996. *Women Talk, Conversation between Women Friends*, Oxford: Blackwell, 152-173.

Crosby, Faye and Nyquist Linda. 1997. The Female Register: An Empirical Study of Lakoff's Hypotheses. *Language in Society* 6(3); 313-322.

Dixon, John A. and Foster Don H. 1997. Gender and hedging: from sex differences to situated practice. *Journal of psycholinguistic research* 26(1).

Flynn, Elizabeth A. 1983. Gender difference and student writing. *Paper presented at the annual meeting of the conference of college composition and communication*. 34th, Detroit, MI, March 17-19, 1983.

Harris, Sandra. 1984. "Questions as a Mode of Control in Magistrates' Courts", *International Journal of the Sociology of Language* 49.

Heather Brodie Graves. 1993. Regrinding the lens of gender: problematizing "writing as a woman". *Written communication* 10(2): 139-163.

- Holmes, Janet. 1990. Hedges and boosters in women's and men's speech. *Language and communication* 10(3), 185-205.
- Holmes, Janet. 1996. *Women, Men and Politeness*, New York: Longman, 74-75.
- Huddleston, Rodney D. 1988. "1. Preliminaries", *English Grammar: An Outline* (1 ed.), Cambridge, England: Cambridge University Press, p. 4
- Janssen, Anna and Murachven, Tamar. 2004. The role of gender in New Zealand literature: comparison across periods and styles of writing. *Journal of language and social psychology* 23: 80.
- Jespersen, Otto. 1921. The woman. In *Language: Its nature, development, and origin*. New York: W. W. Norton, 237-254.
- Jespersen, Otto. 1924. Sex and gender. In *The Philosophy of Grammar*. New York: W. W. Norton, 243-266.
- Kamler, Barbara. 1994. Gender and genre in early writing. *Linguistic and education*, 6(2): 153-182.
- Kubota, Ryuko. 2003. New approaches to gender, class and race in second language writing. *Journal of second language writing*. 12:31-47.
- Lakoff, Robin. 1975. *Language and Women's Place*, New York: Harper & Row.
- Mulac, Anthony, Wiemann, John M., Widenmann, S. J., & Gibson, T W. 1988. Male/female language differences and effects in same-sex and mixed-sex dyads: The gender-linked language effect. *Communication Monographs* 55, 315-335.
- Precht, Kristian. 2006. Gender differences and similarities in stance in informal American conversation. Unpublished MS, Kent State University. Available at Kprecht.net.
- Precht, Kristian. 2008. Sex similarities and differences in stance in informal American conversation. *Journal of sociolinguistics* 12(1): 89-111.
- Sapir, Edward. 1968. Abnormal types of speech in Nootka. In David G. Mandelbaum (Ed.), *Selected writings of Edward Sapir in language, culture, and personality*. Berkeley, Calif.: University of California Press.
- Spender, Dale. 1980. *Man Made Language*. London: Routledge and Kegan Paul.
- Sterkel, Karen. 1988. The relationship between gender and writing styles in business communications. *Journal of business communication* 25(4): 17-38.
- Tannen, Deborah. 1990. *You Just Don't Understand, Women and Men in Conversation*, New York: Ballantine Books.
- Trugill, Peter. 1974. *Sociolinguistics*. Baltimore, Md. Penguin.

Van Baalen, Irene. 2001. Male and female language: growing together? *Historical sociolinguistics and sociohistorical linguistics*. [http://let.leidenuniv.nl/hsl-shl/malefemale language.htm](http://let.leidenuniv.nl/hsl-shl/malefemale%20language.htm).

West, Candace, and Don H. Zimmerman. 1983. "Small insults: a study of interruptions in conversations between unacquainted persons." In B. Thorne, C Kramarae, and N. Henley (eds.) *Language, Gender and Society*, 102-17. Rowley, MA: Newbury House.

Zimmerman, Don H. & West Candace. 1975. Sex roles, interruptions and silences in conversation. In Thorne, Barrie/ Henley, Nancy (eds.): *language and sex: difference and dominance*. Rowley; MA: 105-129.

The logo for the International Association for Feminist and Gender Studies (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, hand-drawn style arcs. The outer arc is a light blue color, and the inner arc is a light pink color. The arcs are thick and have a slightly irregular, brush-stroke-like appearance.

Best Practices: The Seven Habits

Joanne Trina Moreno Javier

0060

Miriam College, The Philippines

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Miriam College Child Study Center uses various strategies that advocate the mission of the unit, that is: “To develop a happy, healthy and well adjusted child.” An important thrust to promote this mission is through the training of its faculty. Thus, last November 3-7, 2009, its faculty, administrators and staff participated in the Seven Habits of Highly Effective People workshop, specifically the Leader in Me program. It involved the application of the Seven Habits of Highly Effective People as created and founded by Stephen Covey. Specifically, the expressions of the Seven Habits in terms of teaching young children were also discussed. The unit came up with an Effective Implementation of the 7 Habits. A refresher course was also done during the summer in-service training to ensure the guidance and application of the workshop. Certain practices were purposefully included in the curriculum. The principles that the 7 Habits taught were also translated and interpreted that best “fit” the needs of the preschool children and the unit. Thus, posters and layouts of the habits were designed to meet these criteria. To find out the specific activities and practices, faculty members who underwent the training were asked to answer questions through focused group discussions and interviews. Their answers were organized and categorized. The best practices in teaching the Seven Habits were discussed and organized as 7 Habits in the CSC Classroom. Further plans and intentions of inculcating the 7 Habits, like the continuous process of assessment and evaluation in the future were also discussed. With the particular training, the Mission of the unit made necessary changes to cater to its thrust, which now states, “ To develop a happy, healthy and well-adjusted child **leader**.”

Introduction

The Miriam College Child Study Center (CSC) is a premiere Catholic school in the Philippines. Its preschool unit, the Child Study Center, caters to children from 3-6 years old boys and girls. To date, it is recognized as the biggest preschool in the Philippines that handles three levels: First Step (3-4 years old), Nursery (4-5 years old) and Kindergarten (5-6 years old). Moreover, the unit is committed to provide wholesome learning experiences to children. It strongly believes in developing children holistically by recognizing that a child is able to actualize one's potentials through developmentally appropriate activities and practices. Particularly, this is done through the use of current and up-to-date strategies. With the fast and constant changes in the child's society, he/she is met with challenges that vary across time. CSC equips this child through updating its faculty members through training.

Through the efforts of a group of individuals and the positive feedback about the program, the school showed interest to be part of the training. The opportunity came when a multinational pharmaceutical company offered to help fund the training through launching its new milk product to the school. Thus, the unit was trained with The Seven Habits of Highly Effective People, The Leader in Me program last November 3-7, 2009. Particularly, there were 7 administrators, 36 faculty members, 9 administrative group members and 3 grade school faculty members.

The training yielded an important addition to the school's curriculum. It also added a more visual representation of the Seven Habits by posting posters in each building, simplified habits and appropriate translations of each habit to children. It also gave different materials for the faculty to utilize in the classroom for better understanding of the habits. Through such strategies, the unit is able to maximize the potential of the children and make them more "effective" learners in doing so. The following discussions will shed more light to the significant changes that the Seven Habits has instilled.

Review of Related Literature

The Curriculum of the Child Study Center is based on age appropriate activities. It considers the capacities of children at their particular developmental stage. It is developmentally appropriate as well. Since one of the main thrusts of the Child Study Center is to maximize the child to ones full potential, it is but logical to involve activities that are suitable to the age of the children.

The 7 Habits of Highly Effective People, as founded by Stephen Covey was initially designed for adults. However, the creators of the program, created an area where the needs of the 21st Century students are catered. This specifically started when a principal of a "struggling" school, AB Combs Elementary School of North Carolina, approached Stephen Covey in one of his seminars. She asked him if his "material" applied to children. The answer came about the same year, when Stephen Covey came up with a program designed specifically for schools. The FranklinCovey Education Solutions is a primary/elementary offering from the said institution that created *The Leader in Me*

program. This process helps develop the essential life skills and characteristics that students need to be able to succeed in the 21st century (FranklinCovey, 2009). This is designed particularly for school's programs and core curriculum. It is also created in such a way that isn't "one more thing" teachers and administrators have to do. Finally, the program has the following objectives: (a)Develops students who have the skills and self-confidence to succeed as leaders in the 21st century, (b)Decreases discipline referrals (c)Teaches and develops character and leadership through existing core curriculum (d)Improves academic achievement and (e)Raises levels of accountability and engagement among both parents and staff. (Internet Source 1,2009).

A habit is defined as a behavior pattern acquired by frequent repetition exposure that shows itself in regularity or increased facility of performance OR an acquired mode of behavior that has become nearly or completely involuntary (Merriam-Webster). From the definitions, it is evident that a **habit** is a set of behaviors that may be acquired with constant practice and exposure. Moreover, it is something that can be learned. It is therefore but rational to say that **habits** can be taught as well.

Being effective means, producing a decisive, decided and desired effect (Merriam-Webster). However, being effective in the terms of the 7 Habits paradigm means getting excellent results repeatedly. So, the aim of effectiveness is to maintain, preserve and enhance the resources that produce the desired results.

We ourselves aim to be effective at the craft that we are in. This is especially so in the field of education. What does being effective in education mean? This can be answered in a number of ways. But what matters, however, is HOW to be effective in teaching. This is an essential element, since it involves molding very young minds to become EFFECTIVE individuals as well. How can this be achieved then? The 7 Habits of Highly Effective strategies can be a tool. Its special program, the Leader in Me, is a specialized tool that will directly address this need.

What are the Seven Habits of Highly Effective People? *¹ The following discussions will expound on each habit. Each will be followed by a slogan that will make it easier to remember and understand.

The principles are mainly divided into two major aspects of principles. The first three principles pertain to the building of one's character, wherein one's lasting effectiveness lies. This is something that is deeply rooted in a person and must be enhanced and taken care well first. Habits. 4-7 pertained building on deep, lasting and highly effective relationships with other people. It discusses about the Emotional Bank Account, which is a metaphor for the amount of trust that exists in a relationship. Briefly, it considers

¹ **(information, descriptions and notes about the 7 habits mentioned on this paper were taken from the notes and workshop last November, 2009 at Miriam College since the author is one of the participants of the workshop.)*

deposits, as those that which build and repair trust in relationship while withdrawals are those that break down or lessen them.

Habit 1: Be Proactive. You're in Charge.

This is the habit of choice. This habit pertains to responsibility. It allows the person to be aware that he/she has always the option of taking the turn he chooses to take. However, it is also important that one is aware of the responsibilities of the actions that one partakes. Therefore, being proactive means not blaming others for wrong doings. It also looks at the responsiveness of a person. As opposed to being reactive, which is allowing moods, feelings and circumstances to drive one's responses. Being proactive means that one has the power, freedom and ability to choose the responses according to the values that are aligned with one's principles.

Habit 2: Begin With the End in Mind. Have a Plan

This is the habit of vision. It involves the setting of goals in every endeavor that one partakes. This gives more meaning to what one is doing since he/she has already defined goals. It clearly defines a direction that makes the road clearer to take. It gives one more authority to design what he/she wants to do. He/She can be able to focus and can make clarifications as to what is important to one's self.

Habit 3: Put First Things First. Work First, Then Play.

This is the habit of integrity and execution. This involves spending time on things that are more important first, rather than those which are deemed urgent. The value of prioritizing is being honed in this principle. Thus, it includes saying no to things that are beyond one's capability as of the moment. The art of making a plan and being organized is on top of this principle.

Habit 4: Think Win Win. Everyone Can Win.

This is the habit of mutual benefit. An effective paradigm for this principle is that there is plenty out there for everyone and more to spare. This pertains to necessity of respect and mutual benefit to have long-term and effective relationships. It involves a balance between courage and consideration as well. A key result this is faster solutions to problems, more team involvement, generosity of spirit and rich relationships. Mainly, it facilitates people to look for solutions that work for different parties. Agreements, which are classified as win-win, are helpful when one wants to clarify expectations, increase empowerment, delegate responsibilities or align conflicting priorities. Moreover, this can work on any two parties such as employer/worker, peer/peer, parent/child or teacher/student.

Habit 5: Seek First to Understand then Be Understood. Listen Before You Talk.

This is the habit of mutual understanding. The effective paradigm of this principle is to listen with the intent to understand. An effective tool to communicate is to have the art of understanding others first. It involves listening empathically, taking the perspective of the other and the instill in oneself the concept of “diagnosing before you prescribe.” In this way, outcomes such as greater influence of others, better solutions to complex problems, issues will be clarified and there will a quicker problem solving.

Habit 6: Synergize: Together is Better.

This is the habit of creative cooperation. The effective paradigm of this is that together we can create a better and higher way. It allows the valuing and celebration of differences. Moreover, it practices cooperation. As a consequence, there is innovation and invention, produces new and better solutions, transforms relationships and appreciates the different perspectives of individuals. Moreover, synergizing is results-oriented, has positive energy, involves consulting and seeking others’ opinions to improve one’s paradigm, has win-win cooperation, comprises mutually agreed-upon end in mind and has a disciplined process. Finally, this paradigm encourages one to create Third Alternative, which may be come up by a process. This process includes checking the willingness (searching for a solution that is better than what either of the parties have in mind), reflect viewpoints (restate the “other’s” viewpoint before stating one’s own and creating new ideas (which involves the proposing and refining of new ideas).

Habit 7: Sharpen the Saw. Balance Feels Best.

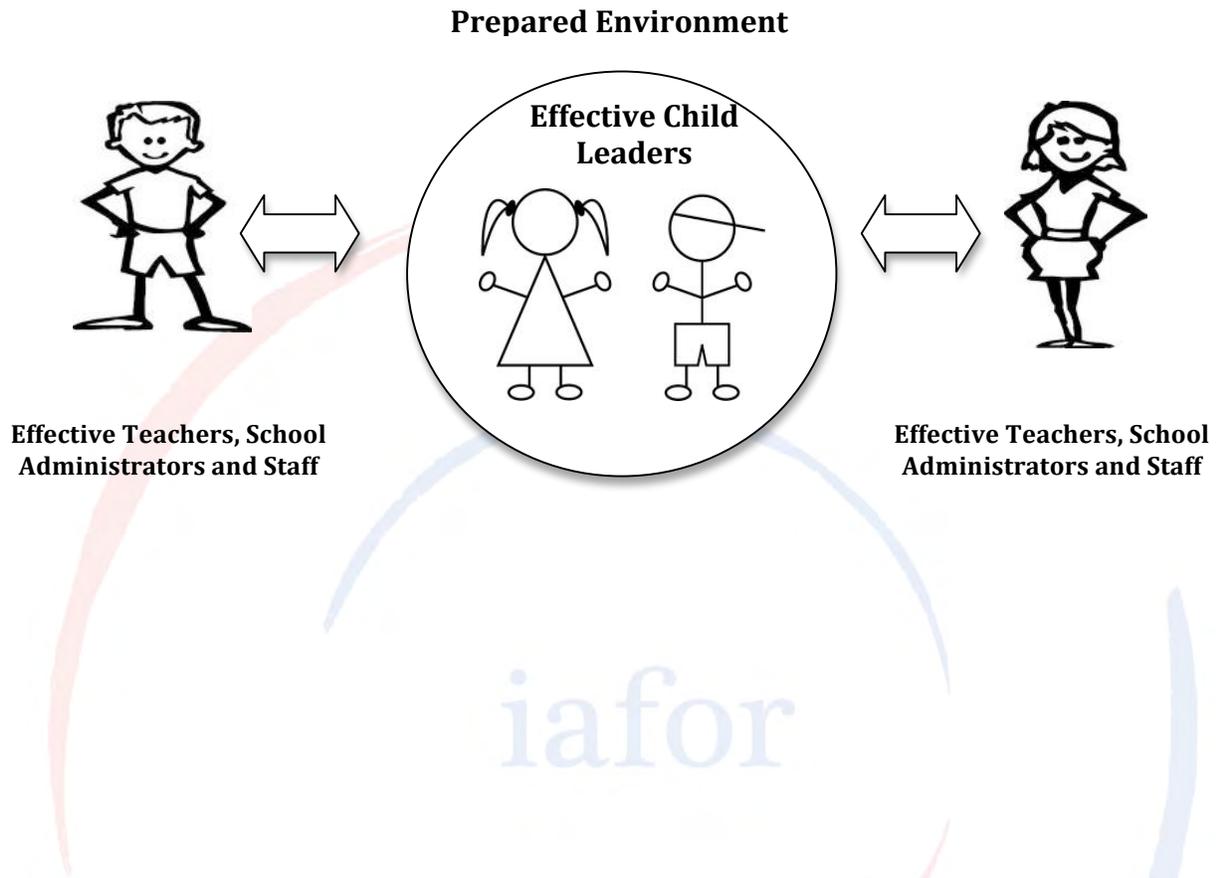
This is the habit of renewal. The effective paradigm of this principle is nurturing the “goose that lays the golden eggs.” Simply put, this principle encourages one to take care of oneself to be an effective individual. This involves nourishing ones physical, social, emotional and spiritual aspects of the self. Simply put, it means nourishing one’s body, heart and soul to be successful. Key results of this nurturing are improved capacity, stronger relationships, greater reserves and promotes continuous improvement.

Conceptual Framework

The Child Study Center believes in the capacity of the child to optimize his/her potentials to the fullest. Important facets such as physical, social, cognitive and emotional development are essential. A child who has a carefully prepared environment will have a better chance of maximizing one’s talents and interests. One of the ways to achieve this is through the guidance of highly competent faculty and staff. Competence can be gained through appropriate training and constant updates of current trends in teaching preschool children. As one of the principles of the 7 Habits, one way of increasing productivity is “investing” on its producers. It is therefore an “investment” to train and hone the teachers and staff of the preschool unit to be able to meet the unit’s goals.

Moreover, it believes that an effective child is a happy child. This is strongly rooted in the principles of the Seven Habits of Highly Effective People. It is therefore the goal of

inculcating such principles into the curriculum of the Child Study Center. To illustrate, Figure A is shown below:



Method

Information about the best practices is gathered through focused group discussions among teachers, interview of teachers who are integrating the 7 habits into their lessons, direct observations of actual classroom implementation and feedback. Focus group discussions were done among Kindergarten teachers, Nursery teachers and First Step teachers.

Results and Discussions

Best Practices of the Seven Habits of Highly Effective Children at the Child Study Center: A Review and Assessment

The following sections will discuss the different strategies and practices that the Child Study Center is using that answers to the implementation of the Leader in Me Program. **The CSC Physical Environment and the 7 Habits of Effective People, *Leader in Me Program***

The Child Study Center has equipped its environment with materials that address the inclusion of integrative needs of the 7 Habits of Highly Effective People to the school curriculum. It has partnered with the school's Executive Administrative Office in making the design of the materials.

Materials included posters and bulletins that show the combination of the 7 Habits and the unit's standard characters. The materials are placed in strategic areas of each level's building. They are situated in such a way that they are readily visible to the children. Such places include the Chapel Lanai, Reception Area, Nursery entrance at the first floor, staircases of the Nursery and Kindergarten buildings, First Step Play House and Discovery Area.

Specifically, the designs of the 7 Habits included the official character of CSC, Maria Katipunera and its counterpart boy character. They represent the ideals that the unit emulates on its children. They are placed on the different posters of the 7 habits, as well as the slogan of the unit, Live to Love, Learn to Lead, Live to Learn!

CSC as a Pioneering Catholic Preschool that Attempts to Integrate the 7 habits in its Curriculum : The 7 Habits in the CSC Classroom

The Leader in Me Program has inculcated changes in the classroom of CSC. Such changes ranged from classroom physical appearance to management. Generally, the habits are applied by using the terminologies of the habits as part of the activities. Thus, a "common language" is currently being worked on as terms are utilized in several activities. Specific examples are given as each habit is discussed.

Habit 1: Be Proactive

This habit involves making the children realize that they are "in charge." Through this, they are empowered and given various activities that enable them to exercise leadership. To empower them, they are "leaders" of certain tasks. Such tasks can be from getting the crayon trays of their groups to being the line leader of the class for the day. A teacher also assigns a "Little Teacher" everyday to do the routine tasks for her. She is given a necklace that states, "Little Teacher." Through this, the child is able to experience being the class leader in all the activities. At the First Step, students are given the chance to choose their task for the day, through the job chart. Tasks vary from being line leaders, key keepers, prayer leaders, weather watchers, and calendar leaders.

Among some teachers, application in this habit extends to the use of the word, "proactive" by giving awards to the group that is the most "proactive." A poster is posted on their classroom's wall, that is labeled, Most Proactive Group. Each time identified (good behaviors) behaviors are done by certain groups, Teacher places a heart cut-out beside their group's name. This practice extends to another habit, Synergize (Habit 6) as well since it involves group efforts as essential to fulfilling a task.

The classrooms of CSC are filled with posted artworks of students. These may also be answers to questions posed by the teachers during class discussions, or reactions to certain activities in the unit or in the classroom. Through these, children are able to see that their works are worth to be seen by others.

The First Step holds various classroom activities that showcase the abilities and skills of the students. This comes in activities that inculcate learning experiences such as the Talent Show, Fashion Show and Show and Tell Activities. This is another form of “empowering” them as they show their skills to others.

Habit 2: Begin With An End In Mind

This habit involves the value of proper planning. Most activities, in the efforts of organization and time management, are planned ahead of time. They are, in other words, scheduled and laid out and are presented and implemented on the children. This habit, however, allows the children to BE INVOLVED in the planning of some activities. For example, activities are given to them during homeroom or Circle Time. This presentation is done in such a way wherein some may be “flexible” in nature, such that the children may be consulted as to how they want their schedule to be. Particularly, a class is asked by Teacher to choose from the options of playtime activities or areas, for example, in the First Step level. Moreover, teachers also involve the children in deciding on the “menu” that they want in class activities that let them bring food to share for everyone. Specifically, the teacher lists down the food that they prefer to eat, by drawing it on the board as they mention it. They vote on it so as to get consensus. In Kindergarten and Nursery, children are asked about their ideas of the day’s plan. The scheduling of such activities are labeled, Begin With An End in Mind, instead of simply writing Schedule. Through this, language is often heard and practiced by the students. Discussion and compromise usually follows, depending on the allowable time and place of the agreed activity.

Habit 3: Put First Things First

The habit involves acting upon the plans that were organized. Thus prioritizing is of the topmost goal. Teachers say, Put first things first, for example, when moving on to a next activity. This is done for more familiarity of the language itself. The First Step has a general schedule that it follows which places the Snack Time and Play Time after the Work Time. Thus, the principle of Work First, Then Play is strengthened. The children are shown the value of doing important things first, and in the process, practicing gratification delay. This is also shown through the simple tasks of packing away materials and toys, when it is already time to do some class or group activities such as Circle Time, Story Time or Work Time. The children are made to experience to prioritize the activities that they do.

Habit 4: Think Win-Win

This principle teaches the children a “third alternative.” This involves coming up with a compromise with agreements that make all parties feel happy. An activity that exemplifies this is the appropriate scheduling of activities among the sections in CSC. For example, each class is given a fair and equal chance to play at the different play areas in the school.

Teachers provide activities that promote this habit. Specifically, games are introduced in class that enable the children to practice it. For example, saying “think win-win” is done in place of saying, “play fair.” Giving all the children the chance to play with the different materials in the classroom is also encouraged at the First Step. Since it is a self-contained level, children are able to access a number of materials at once. When this happens, it is difficult to avoid some “misunderstandings” among them. It is easier to make them “agree” on something when the words, “think win-win” are expressed. The habit is directly applied during these occasions.

Habit 5: Seek First to Understand Then Be Understood

This principle allows the recognition that others have their own perspectives that ought to be respected. The term is quite long for children to recite but Teachers apply this habit through opportunities that allow them to appreciate differences. Specifically, this is through the use of the “talking stick” that varies across different classrooms. The idea of a talking stick allows children to listen to whoever is holding it at the moment. This is especially applied when the class is having a discussion after major school activity or after storytelling time. It allows children to have a turn to listen to others and appreciate the differences of their ideas. Specifically, this is also applied during stories where the teacher makes the children make their own story endings.

Moreover, art activities are also geared towards appreciation of differences. The teacher makes sure that each child has an opportunity to show his/her classmates one’s artwork. This is done through posting of several artworks in the classroom (first step level) and the different parts of the school building (Nursery and Kindergraten).

Habit 6: Synergize

The habit that promotes the idea of Teamwork. There are a number of activities that foster teamwork. First is the various group activities that Teacher gives in the classroom. When such group activities are introduced in the class, the phrase, “Let’s Synergize!” is said out loud before it starts. This encourages the children to remember the application of the principle better since they readily associate it with its name. Another evident application of the principle is during the Sportsfest activity. This activity is a show of sportsmanship through games between classes. They play games that involve the speed and “togetherness” of a group through strategies that they will use in “winning” the game.

This habit also comes in through the distribution of tasks to each member of a group is tasking. For example, they get to choose tasks that will help all of them achieve the goal of the class, that is, to have an organized and well-managed classroom.

So as to help the children remember the habits that are introduced to them, teachers include the review of the habits in the routine. This is by letting read the habits together. The Annual Play is a good opportunity to practice such habit. The children are given the chance to work together as they sing and dance. The synchrony of their actions

necessitates them to agree on certain means and ways to perform together. The teacher guides them but they have to “synergize” to be able to do the steps and sings together.

Habit 7: Sharpen the Saw

This habit pertains to the value of nurturing the self in every aspect. Taking care of oneself is essential to achieve the balance of the different needs of the self. This is introduced by exposing the children to the terms such as, “sharpen the saw” and “balance feels best.” Specific activities include occasions that involve everyone to have fun. Major activities of the unit like the Book Day, Araw ng Wika, Sportsfest, Christmas Celebration, Love Sharing Day, Family Day, 100th Days of school celebration and the Annual Play.

CSC and the 7 Habits’ *The Leader in Me Program: A Work in Progress*

A number of areas are still being organized, to be able to integrate the 7 habits into the CSC’s “way of life.” These have been commonly stressed during the discussions done on the teachers from the different levels. Such recommendations, to be able to be address accordingly, are organized according to the following areas:

Among Administrators, Faculty and Staff

The Leader in Me Program is a useful guide in teaching children key elements to be effective at learning. This was unanimously underscored during discussions done among faculty members of CSC. However, such program needs to be evaluated and assessed since CSC is one of the pioneer schools that have integrated this program into its existing curriculum. It is therefore imperative that teachers, administrators and staff be included in the evaluation since they are all involved in the implementation of the program. This may come in at least semi-annual “refresher’s training” or the actual guidance of program implementation from CLCI. Specifically, this may involve the review of the activities that have been done, monitoring of the application of the program and consultations from the experts of the program.

Additionally, employees need to be reminded of the utilization of such principles to make them more “effective.” This will also clarify some possible misinterpretations of the principles. The 7 habits does not work when this happens. Stephen Covey when asked if the 7 habits have its own pay offs emphasized this. From Internet Source 2 (2009), he mentioned that, “If there is misalignment, you'll find it will undo the efficacy of the principles. You may be thinking "win-win," but the system we've developed rewards "win-lose." It is therefore important that employees of the unit have the same language, in terms of their understanding of the application of the 7 habits.

Moreover, new employees, especially new faculty members must be given the training as well. This will further enhance their knowledge and skills about the program.

Among Parents

The program involved the echoing of its thrusts and principles to parents of the students. Continuity of the program at home is necessary for the 7 habits to be deeply rooted into the children's practices. This is made possible by informing the parents of the principles and practices as well. CSC had been successful in giving such information to enrolled children. However, it needs to be done at least annually as well, especially to parents of new students. It is therefore recommended that dissemination of the 7 habits principles and practices be done at least once a year. Giving them updates through bulletins and letters will also remind them of such practices.

Materials

Materials for integrating The Leader in Me Program include resource books, stories, posters and signages. All materials are being maximized by putting up the posters and signages in the classrooms and buildings. Visibility of such are enough for both children and adult to remember the principles of the 7 habits. Storybooks are widely used at the Kindergarten level to concretely teach the principles. Each habit has a corresponding story that simplifies the habit. The stories are compiled in the "Guide to Teaching the 7 Habits principle to children (which is part of the training kit provided for the school). This, however, could not accommodate the 12 sections of kindergarten children. Although there are alternative books that are suggested in place for the stories from the kit, they are seldom available in the unit's library. It is then recommended that a separate set of books be set aside for the purpose of teaching the 7 habits. This can be made possible by preparing them at the start of the school year, or as early as the in-service training during the summer prior the school year. Aside from books, a recommendation was also made regarding the allocation of budget for particular materials that will be used for the implementation of the programs. Teachers consistently expressed this as they stressed that for them to be able to exhaust means to be able to integrate the 7 habits into the lessons.

Curriculum

The Child Study Center had organized and established its curriculum, since it has been operating for 52 years as a unit. It continues to review, evaluate and assess its curriculum during the in-service training. The Leader in Me program is founded on the principles of the 7 Habits of Highly Effective People by Stephen Covey. It therefore requires a "paradigm shift." It necessitates a willing change of perspectives. It is in this light that the recommendation was made about the integrations of the 7 habits into the curriculum. This can be ideally done during the summer in-service training as well. A number of days must be allotted specifically for the inclusion of such program. Such discussions must include the reorganization of the unit's objectives in terms of how to accommodate the 7 habits into the lesson plan. This includes deciding on a specific amount of time for the 7 habits lesson plan itself.

In addition, materials need to be reviewed in terms of its culture fit. The stories use language and characters that Filipino children are not usually exposed to. Looking for local books as alternatives is also suggested. Moreover, making stories that pertain to each habit is also recommended.

Finally, the younger level teachers (Nursery and First Step) also expressed their concern as to how to bring the principles to the level of their students. The habits include terminologies and concepts that need further explanation. These are made possible at the Kindergarten Level. The younger levels however, need to explore more strategies and ways as to how to simplify the teaching of the 7 habits. These, they say, may be possible through the consultation with CLCI and other schools, which may have had tried strategies in teaching younger age groups.

The logo for the International Association for Faculty of Education Research (iafor) is centered on the page. It consists of the lowercase letters 'iafor' in a light blue, sans-serif font. The logo is partially overlaid by a large, stylized graphic of two overlapping circles. The upper circle is light blue and the lower circle is light red, both with a soft, glowing effect.

References:

FranklingCovey Education Solutions (2009). *The Leader in Me Teacher's Kindergarten Guide*. U.S.A

The Seven Habits of Highly Effective People Workshop (November 2009). Miriam College, Child Study Center, Quezon City Philippines

Internet Sources:

Internet Source 1:

<http://www.franklincovey.com/blog/preparing-future-leaders-leader.html>

Repositioning Ikebana in Contemporary Art

Shoso Shimbo

0066

Monash University, Australia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Ikebana is one of Japan's traditional art forms using mainly living plant materials. It is often translated as Japanese flower arrangement.

This paper intends to elaborate the classic definition of traditional Ikebana and its encounter with modern and contemporary art and so proposes that the essence of Ikebana plays a significant role in the contemporary art.

The influential text, *Ikenobo Senno Kuden* (1543) defined Ikebana philosophically as the symbolic representation of nature rather than simply floral decoration. It further positioned Ikebana as a way of spiritual training that could lead towards enlightenment.

Several contemporary international artists have explored similar attitudes in creating their work. They do not always use natural materials but their works symbolically represent nature as does Ikebana.

On the one hand, Andy Goldsworthy uses only natural materials but reveals through their use the human mind's capacity to organize the perception of nature. In contrast, Tara Donovan uses industrial materials, allowing each component of her work to grow organically in the creative process. Her works thus evoke organic forms and energy patterns within nature. Both of these artists' investigations have something of the spirit of contemporary Japanese Ikebana artists such as Hiroshi Teshigahara.

I am proposing that there is on going and productive dialogue between Japanese Ikebana and contemporary art. This connection and form of art have to date been little discussed.

Ikebana is one of Japan's traditional art forms using mainly living plant materials. It is often translated as Japanese flower arrangement. In this paper I would like to elaborate on the classic definition of traditional Ikebana and its encounter with modern and contemporary art. I propose that Ikebana has a significant role to play in contemporary art.

I will give a brief introduction to Ikebana, then look at Nature in Modern art. I will discuss Mel Gooding's categories for contemporary art and nature, then look at the work of two contemporary artists who work with the theme of nature. I will then look at the influences of contemporary art on the development of the Sogetsu school of Ikebana and the work of Hiroshi Teshigahara. Finally I will briefly discuss some of my own works.

I propose that there is an on going and productive dialogue between Japanese Ikebana and contemporary art. This connection and form of art have to date been little discussed.

1. Ikebana

The influential text, *Ikenobo Senno Kuden* (1543) defined Ikebana as the symbolic representation of nature rather than simply floral decoration. It further positioned Ikebana as a way of spiritual training that could lead towards enlightenment. Several contemporary international artists have explored similar attitudes in creating their work. They do not always use natural materials but their works symbolically represent nature, as does Ikebana.

In the modern era, Japanese Ikebana artists have tried to incorporate Western influences on various levels, from new materials to new scientific world views. Particularly the new Ikebana movement in 1930's with the influence of the modern art movement in the west had a significant influence on Ikebana today.

It is often pointed out however, that their intercultural efforts tend to be shallow and lacking sufficient understanding of the underlying principles. It may be helpful to look at Ikebana through the five strategies specified by Gooding (2002). The category of creative collaborations seem to be the most directly related to the strategies used by many Ikebana artists, although all the other strategies have something in common with Ikebana in one way or another.

2. Nature in Contemporary Art

In his 2002 publication, Gooding pointed out an important "paradigm shift in the artistic mediation of nature through art" that occurred in the modern art. He put it in short as "dynamic strategies of inter-relation with the natural world replaced static representations of the world"(P.17).

The 'bright image' disclosed by the mirror that scientists and artists of the Renaissance considered to be a reflection of the true reality, was, in fact a representation. It was the task of modernism to find a more direct interaction with the dynamic actual, and to present things in a manner that respected and reversed the incessant and unstoppable processes of modern nature (p.17).

In discussing conceptual art, one of the most important and influential modern art movements, Gooding noted that it emphasized the idea-as-artwork but what it claimed was not a true reflection or refraction of reality. The 'concept' in conceptual art was 'more in the way of a proposition of objects, events and transactions that might or might not actually exist (or have

existed) in material form' (p.17). It was then enough that such objects, events or transactions be reported in verbal, diagrammatic or photographic forms.

In essence, the contemporary artists have moved away from representing aspects of the visible world to 'the presentation of objects from the material world, of reports of experience and of traces and documentations of events in which the artist has been in some way purposively involved (Gooding, 2002, p.20). Through such presentations, the artists help us to apprehend the harmony of the universe or to hear "the song of the earth" (Gooding, 2002, p.47). In one sense, this is the same as the goal of Ikebana artists.

3. Strategies for Nature in Contemporary Art

There has been little research into the strategies that the contemporary artists have been employing in working with nature. Therefore, a provisional categorization proposed by Gooding (2002) is a valuable starting point, although, as he admits, such an attempt is bound to be loose and open-ended. He specifies the following five categories, symbolic interventions, the array, creative collaborations, protective strategies, and simulations of interdependence. I will briefly touch upon each of these strategies and then focus on some examples of what I see as Creative Collaborative works in both contemporary art and in Ikebana.

3.1 Symbolic Interventions

The first strategy is an action in the landscape which constitutes the work, whose existence is known to the artist's public "by way of a report or photograph, a marked map, or a text (which may be simply descriptive, poetically evocative, or minimally referential), or by any combination of these forms of information" (p.21). Gooding regards *Wooden Boulder* (1978) by David Nash as a perfect example of this category (Figure 1).

3.2 The Array

This strategy consists in "procedures of gathering or collecting materials and objects from nature and bringing them to the galley, or publication, in forms that imitate those of scientific or of ritualistic way" (p.26). One of the examples given is Nikolaus Lang's *Color Field* (1987) in which specimens of ochre and sand are set out in a grid (Figure 2).

3.3 Creative Collaboration

Some artists employ certain creative strategies to be essentially collaborations with nature's energies and intelligence. Many artists using this strategy have enlisted nature, in their workings, to "enable its voice to be heard through the objects they present to us" (p.33). Gooding states that David Nash's *Ash Dome* (1977), a living sculpture of trees is a perfect example of this category (Figure 3).

3.4 Protective Strategies and Benevolent Interventions

This strategy is used by certain artists who have found in the creation of a protected garden "the possibilities of a work that is at once emblematic and real" (p.39). Gooding (2002) noted that the garden has the image of nature enclosed and protected and suggests the "possibilities of human harmony with the natural world" (p.39). Among many examples Gooding mentioned is Peter Hutchinson's *Land Bridge* (1994) that contains his own text suggesting his interest in dichotomy of culture and nature (Figure 4).

3.5 Simulations of Interdependence

Some artists direct their creative effort to “the discovery of affinities and connections between the human and the nature, a sense of loss” (p.44). Gooding noted that some artists have shown interest in the strategies of harmonious survival of the tribal or aboriginal people. In their strategies those artists find object-images and actions that convey by way of implication the necessity of human interdependence with nature. Nikolaus Lang’s *Roadkill* (1999) make us realize that in a contrary way (Figure 5).

4. Andy Goldsworthy and Tara Donovan

Andy Goldsworthy (b.1956) is perhaps one of the best known contemporary artists working in collaboration with nature. Many of his works fit clearly into Gooding’s Creative Collaborations category and nature seems to play a significant role in his practice as the following comment suggests.

Nature goes beyond what is called countryside - everything comes from the earth. My work made indoors or with urban and industrial materials is an attempt to discover nature in these things also. It is more difficult to find nature in materials so far removed from their source, and I cannot go for long before I need to work with the earth direct - hand to earth. What is important to me is that at the heart of whatever I do are a growing understanding and a sharpening perception of the land (Goldsworthy, 1990).

This comment further suggests that his work is about the human contact with nature rather than about nature itself. In creating *Dandelion Flowers* (1987) and *Sweet Chestnut Green Horn* (1987) (Figure 6), Goldsworthy used only natural materials, utilizing thorns to joint each piece and created abstract forms, a circle and a horn shape. These works reveals the human mind asserting itself over natural materials, creating easily conceivable forms through conscious selection and manipulation of natural materials.

It is interesting to compare Tara Donovan’s (b.1969) art practice with that of Andy Goldsworthy. Although Donovan does not use natural materials, her work evokes nature through its form. Donovan is often described as transforming industrial materials into living organisms. The materials she uses include Scotch tape, pencils, styrofoam cups, buttons and plastic drinking straws. She seems to enjoy allowing each component to grow organically in her creative process, which leads to fluid forms suggesting internal natural energy.

Observing three of her major works, *Colony* (2002) (Figure 7), *Bluffs* (2006) (Figure 8) and *Untitled* (2003) (Figure 9), the sense of growth seems to be related to the fact that each work, just like a living tree, has an invisible center, or the core of life where the growth starts and moves towards the circumference of each work. The movement of growth is suggested by irregular but carefully controlled forms spreading gently outward or upward. In essence what she is doing is very similar to the way Ikebana artists arrange natural materials to create works that represent the essence of nature.

Other characteristics of Donovan’s three works are using single materials and repeating slightly varied massed forms made of the materials. The former contributes to create a clean and pure impression of the work that suggests a living creature in pristine nature.

The latter seems to give an energy to the man-made objects and transform them to organic forms. Mergel and Baume (2008) noted Donovan's repetition as a distinctive strategy.

It is only through such manifold repetition that Donovan's abstractions reveal their second nature. The effect of her machinations has been linked to what Baudelaire called the "sacred machinery", as "repetition turns metaphysical, obsession and process become transcendental, and magic happens." (Mergel and Baume, 2008, P.10)

The "magic" seems to involve the process of creating taken over by her subconscious, internal natural force. The emerging forms, often irregular and haphazard, are determined by nature rather than conscious decisions. Donovan actually describes her process of working as "improvisational" and "The material dictates the final forms" (Chattopadhyay, 2005). Howell also pointed out that "she has always been engaged with a process-oriented approach bordering on the meditative" (2000, p.12).

Strictly speaking, she does not belong to any of Gooding's categories as she is not using natural materials, but her goal seems to be to represent nature, and on this point she has much in common with Hiroshi Teshigahara, who broke down natural material into its component parts to create a new energy.

5. Hiroshi Teshigahara as a Contemporary Ikebana Artist

Hiroshi Teshigahara (1927-2001), apart from his role as an avant-garde film maker for which he is best known in the West, was an innovative and original Ikebana artist who created many large scale contemporary art installations, following on from the work of his father, Sofu Teshigahara, who founded the Sogetsu school of Ikebana in 1927.

Hiroshi's contribution to Ikebana is noteworthy in that his works expanded the boundaries of the art form, introducing new concepts and styles. In particular, as Cash (2001) suggested, his bamboo installations are important, not only in Ikebana but also in the international contemporary arts.

From a Japanese perspective, such works were in keeping with the Sogetsu Ikebana style, which involved large scale natural elements (not just flowers) in dramatic and symbolic configurations; to the Western contemporary art world, they were elegant atmospheric installations (Cash, 2001).

In this section of the paper I'll focus on Hiroshi's bamboo installations, which were created over two decades from 1980 to 2001. Looking closely at Hiroshi's process of creation, his attitude to nature, particularly his attitude to the role of plant materials in Ikebana seems to be the key to understand the profound nature of his view on art and nature.

It was not until 1980 when Hiroshi became *iemoto* (head master) in the Sogetsu school of Ikebana that he gave his full attention to Ikebana. After working as a film maker and a ceramic artist, he realised the unique potential of plant materials in creating three dimensional art. While they are natural materials, their naturalistic character had been denied by his father, who said that once a flower is cut, it is not a part of nature. Facing this contradiction led him to develop his own approach to Ikebana.

In general, when an Ikebana artist faces a flower, he or she has to consider two elements of the flower in his or her creation; the naturalistic character and the traditional character. Each flower has its own form and movement in nature. The artists are trained to capture the position of the flower that shows its most naturalistic as well as most attractive features. In addition, many flowers have traditional rules governing the way they are arranged. For instance, an iris flower should be arranged with five of its leaves. An important part of learning Ikebana involves learning these two characteristics of flowers, which lead to the most attractive arrangements.

However, Hiroshi had to start by rejecting arrangements that use flowers following their traditional properties, because individual flower regulations restrict an Ikebana artist from free expression and free combination with other materials. Inui quoted Hiroshi's comment from his book, *Hanazokei* (1982) (Inui, 1987).

Ikebana is not a miniature version of nature. Accordingly I have to cut away anything which connects the materials to the superficial idea of nature. To do that I have to take away the individual name of each material and treat each as a substance...not imitating nature but creating what is unique...When the object is merely a substance then it has the potential for Ikebana.

To destroy the preconceptions attached to each flower and go beyond, he had to rediscover a new way of seeing each flower by cutting away its natural characteristics. He strategically reduced flowers into substances not related to their original appearances.

Hiroshi later expressed his own radical strategies in a more concise statement. He declared that flowers are to be reduced to substances of colour and line (H. Teshigahara, 1991, 1992). He particularly emphasised the importance of lines. When a flower is observed from outside, its lines are often concealed. He had to manipulate and transform the flower to discover the lines prior to his creation. Hiroshi's early bamboo installations clearly show that his active and physical process were progressively developed and sophisticated.

Discovering lines and colour in the natural materials is not simply finding the abstract nature of concrete objects. The process appears to be against nature but it is not transforming natural materials to something like industrial materials. Hiroshi was able to rediscover the hidden, more essential nature of the flower.

Once he had established his strategy toward bamboo, he was able to explore the various possibilities of expression using bamboos. His work at the Sogetsu exhibition (Figure 10) demonstrates that he had established the core of his artistic style using bamboo from which he further explored his artistic expressions in 1980's and 1990's, including some of highlights of his works (Figure 11). Inui also noted the significance of this work, pointing out that Hiroshi's work had entered a new phase from it (Inui, 1987). Inui states that this time Hiroshi split bamboo almost as far as the bottom, while the split part was about half the length of the bamboo in his earlier works. This change in the treatment of bamboos brought a dynamism not found in the earlier works. Inui describes the difference between this work and previous works as follow.

These [*previous works*] had a sharp, elegant beauty, following the character which bamboo material possesses in its natural state. In this new work, however, it is apparent that the artist's intension is to subdue the urge of the bamboo to return to its natural condition of straightness. The tension brought about by this conflict between artist and bamboo creates the charm of the work. It creates a space suffused with the drama of

potential movement and simultaneously it isolates the decisive moment, the confrontation between man and plant material. (Inui, 1987, p.35)

It is true that the naturalness of the bamboos was apparent in his earlier works. However, the newly expressed dynamism in this work seems to be more associated with the essence of the bamboo itself rather than with the conflict between artist and bamboo. In reducing the natural materials into substances prior to his creation, Hiroshi's strategy appears to be destructive, which may look like a conflict between artist and nature. However, what is revealed in the substance is the new feature, previously hidden pure essence of the natural material. His reduction is therefore, a purification of the materials with the aim of grasping their essences. Just like a Shinto priest purifies objects for ceremonies, Hiroshi purifies bamboo and creates Ikebana selflessly to reveal the essence of nature. What Hiroshi is aiming for must be to create Ikebana using such a pure state of substance, the essence of nature where there is no trace of the human mind. This aspect will be further looked into in terms of Shinto philosophy.

Gooding (2002) found a close association of contemporary artists working with nature with spirituality or alternative forms of religion. In the case of Hiroshi, his strategy to natural materials can be better understood in terms of Shinto, in particular, its core concept, purification. Like many Japanese artists who have worked with nature in the past, Hiroshi was able to interact with nature in the spiritual dimension. The purified and clean impression always inherent to Hiroshi's works seems to be related to using pure substances, which are obtained through his reduction, the purification of the natural materials, as well as the artist's selfless state of mind. Selflessness has been the essence of the Japanese spiritual tradition, Shinto.

Concerning the beginning of Ikebana, I have pointed out its relationship to Shinto, emphasising the importance of touching natural materials as follow (Shimbo, 2008).

In the Shinto tradition, a flower is a special entity that is related the sacred world. Touching it, in particular, has a significant meaning. By touching it we can receive and enjoy its sacred vital energy. This idea of the flower as a conduit to communication with the sacred has made arranging flowers a special activity in Japan. It has played an important role in the origin and development of Ikebana (p.29).

Although Hiroshi's reduction, actively touching and dissecting natural materials, seems to be original, it can be better understood in terms of touching in Shinto tradition. While I focused mainly on the spirituality inherent in natural materials, Kasulis (2004) explored the relationship between the natural materials and the artist in artistic creation with nature in Shinto. Applying a theory of Norinaga Motoori (1730-1801), a major Shinto philosopher, he tries to explain how a poet writes a poem about, for instance, the mist on the mountain .

If the poet's responsiveness is genuine - that is if there is *makoto no kokoro* - the poet's *kokoro* resonates with the *kokoro* of the actual mountain mist and the *kokoro* of the Japanese words. Through the interpenetration and common responsiveness of these *kokoro*, the poem is produced. From this perspective, the poet alone does not write a poem about the mountain mist. More precisely, the mountain mist, the Japanese words, and the poet write the poem together (p.26).

To understand this passage, the overlap of materiality and spirituality in Shinto need to be noted first. In creative verbal expression, where the poetic and the sacred meet, *kokoro* plays an important role. *Kokoro* is generally translated as "heart and mind", but Kasulis proposes it to be the "mindful heart". Norinaga assumed objects just like persons have *kokoro*, because the

material is considered as interdependent with and inseparable from the spiritual. Norinaga also assumed that ancient Japanese words had not only physical sound but also a spiritual dimension, the *kokoro* of words.

Second, *makoto no kokoro* (truthful *kokoro*) is, according to Norinaga, the pure, sincere, mirror like human *kokoro*. He supposed that human *kokoro* ceases to reflect spiritual power because we have intentionality and our *kokoro* can be covered with the dust of everyday worries and problems. Therefore, to produce artistic works such as poetry about nature the artist has to have a pure and selfless heart that can resonate with the heart of the natural objects.

Although Hiroshi stated that he reduced the natural materials such as bamboo to substances of colours and lines, they are not simply abstract objects or components for his creations, but they have another dimension, the essence or *kokoro* of the natural materials.

Just like a Japanese gardener is eager to express the essence of nature, Hiroshi expressed the same thing through his creations, which he and bamboo created together through the interpenetration of mutual *makoto no kokoro*, the pure interaction at spiritual level.

Similar to Donovan, Hiroshi's works reveal repetition and accumulation in constructing organic forms from what he calls substances. While Donovan attributes her meditative creating process to improvisation, Hiroshi did not articulate the constructive aspect of his creation in details. However, we could assume that in his works there was interaction between artist and nature at a deeper level in accordance with Japanese Shinto tradition.

6. Shoso Shimbo

In this chapter I will briefly discuss my own works that are directly or indirectly in line with previous discussion on nature and art.

6.1 Life Force (Figure 12)

Traditionally Ikebana artists have explored for over five centuries how human being could exist in the universe, the natural world and the beyond. Living in an urban environment, surrounded by artificial materials and internet, I feel it is important to incorporate the materials other than natural materials in my works to explore how we exist in today's society

I am particularly interested in industrial waste materials that can be recycled in my art practice. Ikebana artists use the natural materials to extract the essence of the nature and reach the meta physical in their creation. In applying the similar approach to waste materials, I think I can explore the specificity of the materials.

They are often broken down, transformed and combined with the natural or dry natural materials. I am especially interested in finding unexpected organic harmony or an uneasy contrast between materials.

6.2 Cocoon (Figure 13)

This work was created for an exhibition entitles Greater than One, in which artists were required to make a work within a one metre space. I made the cocoon like outer shell from one metre of broom branches, using the every day measure of a metre as a unit of length. The inner red core I made by unravelling a metre of nylon rope, creating a red cloud that suggests much more than the metre as a unit of length. In this work I wanted to create a combination of nature and culture, with a blurring of the division between the man made and the natural, asking the question; what is a metre?

6.3 Life Cycle (Figure 14)

In the beginning of Ikebana, the beauty of individual flowers was not seen as significant. The aim of an arrangement was to capture the essence of the natural world as represented in each arrangement. In this work I wanted to give a modern take on this classical definition of Ikebana as the symbolic representation of nature. In today's world our understanding of nature often is set within an artificial environment and I incorporated artificial materials in to the usual natural elements of an arrangement to underlie the complexity of our relationship with nature in the 21st century.

6.4 Rejuvenation (Figure 15)

In this work I explored the theme of light returning to the world, as in the story of Ameterasu, the Japanese Sun Goddess, who hid herself in a cave and denied the world her light, then emerged to shine her light on the world again.

After a long period of darkness, light finally begins to shine again, starting with a small gap in a dark wall, which in fact has its own beauty. As the light breaks through, the joy of light after darkness, of hope in bleak times is seen as the floor material reaches up to bathe in the light's reflection.

The energy of light brings bright colours to life, while the dormant world still waiting for its touch remains a pensive green. Light is not seen in this work, only the response of the natural world to its presence.

6.5 After Mondrian (Figure 16)

This installation was inspired by the works of the Dutch artist Piet Mondrian (1872-1944). This work is a celebration of line and colour. The central section is a formal study of how line and colour influence composition. I used lemons with the yellow dahlias to create a sense of depth in the solid block of colour. Similarly the varying hues of red in the apples and the peppers and the combination of the purple statice and the blue delphinium add texture and draw the eye in deeper. The seeds also make a nice contrast to the darker colour of the pods. The outer sections move into a freeform exploration of line in nature. I wanted to contrast the sharp definition in the central section with the random way in which lines form in nature. I've used some recycled pink netting as a backdrop and some asparagus fern and roseberry to emphasize the beautiful shape of these branches I rescued from a hard rubbish collection in my neighborhood.

6.6 Inter dependency (Figure 17)

In 2011 Japan suffered a devastating tsunami and nuclear disaster and for many people it was their community and relationships that helped them get through the most difficult times. The same can be said for flood and fire ravaged communities in Australia, and in any place where disaster has uprooted lives.

Inspired by the community efforts to recovery, I explored the idea of relationship in this work. There are several independent abstract forms, large balls made of bamboo branches, which represent spiritual aspects of human beings. They interrelate to the ground with damaged branches. But it is the relationship between the elements that brings both tension and harmony to the work. This work is also a metaphor for the healing power of love.

Conclusion

On the one hand, Andy Goldsworthy uses only natural materials but reveals through their use the human mind's capacity to organize the perception of nature. In contrast, Tara Donovan uses industrial materials, allowing each component of her work to grow organically in the creative process. Her works thus evoke organic forms and energy patterns within nature. Both of these artists' investigations have something in common with the spirit of contemporary Japanese Ikebana artists such as Hiroshi Teshigahara. Modern day Ikebana installations have a lot in common with many contemporary art installations and I would like to see this link pursued further.

References

- Baume, N., Mergel, J. and Weschler, L. (2008) *Tara Donovan*. NY: The Monacelli Press.
- Chattopadhyay, C. (2005) 'Rules for growth: a conversation with Tara Donovan', *Sculpture*, 24 (10), pp.26-33.
- Goldworthy, A. (1990) *Andy Goldworthy*. London: Viking.
- Gooding, M. (2002) 'Listening to the music', in Gooding, M. and Furlong, W. (eds.) *Song of the earth: european artists and the landscape*. London: Thames & Hudson, pp.6-47.
- Howell, G. (2000) 'Tara Donovan: material accumulations', *Sculpture*, 19 (5), pp.12-13.
- Inui, Y. (1987) 'The ikebana of Hiroshi Teshigahara (P. Popham, Trans.)' in Teshigahara, H. *Hiroshi Teshigahara Works 1978-1987*. Tokyo: Sogetsu Shuppan, pp. 252-266.
- Kasulis T. (2004) *Shinto the way home*. Honolulu: University of Hawaii Press.
- Shimbo, S. (2008) 'The spiritual power of flowers: ikebana and shinto', *Dare to Dream*, 5, 26-29.
- Cash, S. (2001) 'Obituaries', *Art in America*, June, p.142.
- Teshigahara, H. (1991) *Watashi no Sato Hakken (Discovering Tea Ceremony)*. Tokyo: Kobunsha.
- Teshigahara, H. (1992) *Furuta Oribe*. Tokyo: NHK.

Effects of Text Formats on College Students' Self-Efficacy

Zola Chi-Chin Lai, Feng Sheng Hung

0068

National Cheng Kung University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Self-efficacy has been identified to play an important role in language learning. Previous empirical studies have shown that students with a higher level of self-efficacy are more motivated, and are more likely to take the obstacles they encounter positively. However, little is known about the impact of text formats on self-efficacy. The purpose of this study was to investigate how different text formats affected the levels of self-efficacy in reading. Specifically, three text format elements were addressed. They were passage length, columns and illustrations. This research was a survey study, and the self-efficacy questionnaires were used to collect data. There were 112 college students participating in this study. The results indicated that text formats significantly affected the participants' affective feelings when reading. As far as these three variables were concerned, they were particularly concerned about the length of reading materials.

Based on the results, the present study proposed several pedagogical implications and suggestions for English reading instruction and book publication. First, it is desirable for instructors to divide lengthy passages into smaller sections and give students the texts section by section so that they will not be daunted. Meanwhile, it is also important to train students to get used to reading long texts.

Illustrations and columns can be used to reduce the overall density of a text. Illustrations make the text more appealing and attractive for readers. Besides, illustrations show readers the gist of the article; therefore, they would know what to expect when they read. On the other hand, columns help organize the ideas. Columns could notify readers the change of ideas and make the text more reader-friendly. Owing to the reasons discussed above, it is suggested that book publishers can include illustrations and columns that are relevant to the articles in the texts.

INTRODUCTION

Reading has long been acknowledged as a method to gain insights into the world and lead to academic success owing to its benefits for learners (Hughes, 2006; James, 2008; Pretorius & Haude, 2000). For instance, people who read tend to have larger vocabulary sizes and usually retrieve words easier when writing or speaking (James, 2008). Besides, L2 learners can develop an independent ability to learn on their own beyond the classroom by reading (Carrell & Grabe, 2002). Despite the crucial role reading plays in the L2 curriculum, McCabe and his colleagues (2006) note that students might judge the difficulty of a reading passage by an immediate glance at its textual format. If students feel daunted and uneasy about the format, it is very likely that they will not be willing to read the passage. Maun (2006) interviewed 22 students, and found that text formats may affect students' emotional feelings and confidence in reading; nevertheless, the sample size was relatively small, and it lacks specific statistics to indicate the levels of impact different text formats can have on students' affective feeling. Thus, the study aims to uncover what passage formats are potential to cause lower and higher self-beliefs on comprehending the articles. Specifically, the text formats elements addressed in this study were passage length, columns and illustrations. The issue of text formats can be tackled if teachers are aware of the problems associated with the visual and cognitive aspects of texts, and take necessary measures to assist learning. Similarly, if students are aware that visual factors can cause an emotional reaction to texts, they may be able to focus on the meaning of texts, and will not be affected by the text formats even if the formats have not been modified by teachers to assist them (Maun, 2006). To this end, the research questions to be addressed in this paper are as follows:

How do different textual formats affect the learners' self-efficacy?

- (a) What kinds of textual formats give the learners a stronger sense of self-efficacy?
- (b) What kinds of textual formats give the learners a weaker sense of self-efficacy?

LITERATURE REVIEW

“Self-efficacy, a construct grounded in social cognitive theory, can be generally defined as personal beliefs in one's capabilities” (Mills, Pajares, & Herron, 2006). Such beliefs of personal

competence affect learners' behaviors in many ways. Previous research has shown that students with a stronger sense of efficacy are more likely to take the obstacles with positiveness and persistence (Schunk, 2003; Zimmerman 2000). Besides, having high self-esteem may enable apprehensive students to handle an anxiety-provoking situation better. Greenberg, Solomon, Pyszczynski, Rosenblatt, Burling, Lyon, Simon & Pinel (1992) proposed a terror management theory which posits that "people are motivated to maintain a positive self-image because self-esteem protects them from anxiety" (p. 913). This theory is in complete agreement with Aida and her colleagues' results. As cited by Aida (1994), in a study with a group of high-anxiety students of Japanese, Aida, Yukie, Allemand, & Kawashima (1993) found that students with high self-efficacy received slightly higher final course grades and oral skills scores than students with low self-efficacy. Therefore, they argued that high efficacy students might be able to handle their anxiety better than those with low self-efficacy, resulting in their higher scores on both course grades and oral skills grades. Pajares (1996) suggests that efficacy may also affect one's thoughts and emotion. Learners with low confidence tend to believe that tasks are tougher than they really are. This belief can cause tension and depression, letting learners avoid engaging in the tasks.

A pleasing layout and display of information is often the first stage in motivating learners to begin to read (Carney & Levin, 2002; McCabe *et al.*, 2006). While many researchers focus on the effect of the content and language of the text on readers' affective feelings in the reading process, others have pointed out a new direction, that is, the effect of different text formats on readers' affective responses. McCabe *et al.* (2006) conducted a quantitative study to investigate how different text formats affected students' self-efficacy levels. They focused on 3 format variables: font size (10 or 12 pt.), headings (present or absent), and margin sizes (0.5 in. or 1.0 in.). The results showed that there were significant main effects for heading ($F= 39.18, p < .001$) and font ($F= 18.97, p < .001$), but margin size was not observed to have a significant effect. Overall, about 28% of the students were observed to have the highest self-efficacy on the version of font 12, heading presented and margin 1.0 inch. On the other hand, about 36% of the students had the lowest self-efficacy when reading the version which was font 10, heading absent and margin 0.5 inch. In addition to text formats, they believe that such factors as the number of pages, recency of publication, overall attractiveness, and weight or size of reading materials may also affect readers' self-efficacy levels and engagement.

During the reading process, the organization of a text on the page such as columns, textual sub-division and titles is a crucial factor in the reader's ability to navigate the text and to follow its rhetorical organization (Maun, 2006). Maun (2006) examined text formats and affective feelings involved in the FL reading processes. The results indicated that the texts which looked solid and dense produced negative reactions. Students felt bored and daunting and thus became demotivated even before they began to read. Furthermore, the participants in Maun's study commended that they thought they could not understand any of the passages because they got overwhelmed easily by them. This immediate impact may cause readers to be not engaged with the texts. On the other hand, columns would lower the overall impression of density. The texts with columns produced less threat and reduced anxiety. They also gave readers the feeling of manageable and comprehensible in contrast with the solid texts. Therefore, it is suggested that the overall appearance and layout of the text can bring readers an immediate impression of its readability (Maun, 2006; McCabe *et al.*, 2006).

Illustrations made the passages more appealing. They can catch readers' eye and motivate them to read (Brody, 1982; Fang, 1996). In addition, they provide readers with general ideas and gist about the texts. Carney & Levin (2002) suggest that illustrations and pictures can serve as "adjunct aids" for learners to perceive and construct meanings from the reading materials (*p.* 6). Indeed, illustration is integral to the texts and it exemplifies the meaning. Maun (2006) approves this idea and states that "illustration can be a facilitator, a key, a means of entry into the text" (*p.* 117). Therefore, it made an important contribution to the readers' senses of comfort in understanding the passage they read.

In consideration of the important role text elements play in reading, the researchers argued that readers' reaction may not always directly connected with understanding the language but related to the visual aspects of the texts. Such reactions may intimidated them or deter them from trying to understand the content. As a result, it is necessary to find ways to create the meaning of a text by avoiding or overcoming those emotional barriers caused by the textual formats.

METHOD

Participants

There were 112 college students majoring in English that took part in this study. Those students were recruited from a national university and a private college in Kaohsiung. Table 1 gives

detailed information about the number of students participating in the study.

Table 1 Participants

School	National University		Private College
Major	English		Foreign Language Instruction
Class	News English	English Competence Training	Selective English Reading
No. of students	30	37	45
Total	112		

One reason for selecting English majors to be the subjects was that they had more chances to read lengthy and authentic texts performing in various textual formats. The other reason was that these students had taken at least two years of English reading courses and received formal instruction in English. As these students had years of experience in reading passages with different textual formats, it was believed that they could provide reliable information derived from their personal experience.

Self-Efficacy Questionnaires

Two self-efficacy measures were created by McCabe *et al.* (2006, p. 25) to examine students' self-efficacy levels in reading passages with different text formats. One of them was for a short look at the reading material and the other for a longer look. During the short-look measure, the subjects indicated on which essays they thought they would score the highest and lowest on a comprehension test after viewing the eight format conditions in 60 seconds. This short-look measurement aimed to reveal the students' immediate judgment of their ability to understand each passage based on their first impression of the visual formats. This measure consisted of 2 questions:

1. Of all eight essays, which one do you think you would score *the highest* on a test of reading comprehension?
2. Of all eight essays, which one do you think you would score *the lowest* on a test of reading comprehension?

These two questions provided the relative information that one might feel s/he could perform better on one passage than the other.

The other self-efficacy measure was the long-look scale. Different from the short-look measure, students had to provide information about their strength of self-efficacy judgment among the 8 text format conditions. To this end, the following question was repeated 8 times after viewing each passage.

If you were given time to read it, how sure are you that you would get all the comprehension

questions correct on essay 1, 2,...8?

1

2

3

4

5

(not at all certain)

(very certain)

In the second measure, the subjects were given 2 minutes and were asked to specify their levels of self-efficacy of each version on a 5-point Likert scale. The second measure was employed to reveal students' specific self-efficacy strength and to confirm with the results in the short-look measure.

Regarding the validity of the self-efficacy scales, McCabe *et al.* (2008) note that self-efficacy measures are context and situation specific which may vary depending upon the tasks and situations. Self-efficacy measures aim at understanding respondents' beliefs and feelings in a given circumstance; therefore, it is difficult to establish their content validity by making a comparison with other measures of self-efficacy. However, the self-efficacy questionnaire adopted in this study did follow the principles of constructing self-efficacy scales that focus on stating the questions with a designated scenario.

Reading Materials

Sample reading instruments used in this investigation consisted of 4 reading passages which were all adapted from the reading materials designed for higher-intermediate level students. The passages were "Nuts for You," "Some Spell Delicious—I-N-S-E-C-T," "Breaking Bad Eating Habits," and "A Small Wonder Called Lemon." "Nuts for You," "Some Spell Delicious—I-N-S-E-C-T," and "Breaking Bad Eating Habits" were taken from an English learning magazine, *Studio Classroom*. The passage "A Small Wonder Called Lemon" was taken from an online English reading website, *ChennaiOnline*.

The first passage, “Nuts for You,” discussed the health benefits of consuming nuts. The number of words in the text was 177. The second passage, “Some Spell Delicious—I -N-S-E-C-T,” contained 173 words. It discussed the nutritious and health benefits that insects could provide. The third passage, “Breaking Bad Eating Habits,” contained 324 words. It discussed the bad eating habits and provided tips to maintain a healthier dining routine. The fourth passage, “A Small Wonder Called Lemon,” contained 329 words. It addressed the benefits of lemons to one’s beauty and health.

In order to prevent extraneous variables such as topics and difficulty levels of passages from competing for the effects of different textual formats on the levels of self-efficacy, all the four passages were about food, and their level of difficulty was higher-intermediate. These 4 reading passages were then formatted into eight different versions by altering the format variables: length (short or long), organization (columns or solid), and elements (illustration or non-illustration). The number of words for the lengthy passages was between 320 and 330, whereas the number of words for the short passages was between 170 and 180. Besides, the format description was not shown on the reading materials as the participants may react differently if they know about the researchers’ intent. Table 2 compares and contrasts the differences between the 8 versions of reading passages. A copy of each reading passage is included in the Appendices A-H.

Table 2 The Eight Versions of the Reading Passages

	short (170-180words)		lengthy (320-330 words)	
	illustration	non-illustration	illustration	non-illustration
column	version 1	version 2	version 5	version 6
solid	version 3	version 4	version 7	version 8

Procedures

In order to have a better understanding of the participants’ reading habits, a background survey was given to the participants at the beginning of the data collection. The participants were then guided to indicate of which essay version they would score the highest and lowest on a comprehension test after viewing all the 8 texts at once in 1 minute. Immediately followed by this was the longer-look measure. During this stage, the subjects were given 2 minutes to look at all the eight versions again, and to specify how well they felt they would do on each version on

the longer-look self-efficacy response form respectively.

RESULTS

In the long-look measurement, the participants had two minutes to review each passage and were asked to indicate their strength of self-efficacy in terms of text comprehension. Table 3 shows the mean and standard deviation of the levels of self-efficacy on each of the 8 format conditions rated by the participants during the long-look presentation.

Table 3 Means and Standard Deviations of Self-Efficacy Ratings

	short (170-180words)		lengthy (320-330 words)	
	illustration	non-illustration	illustration	non-illustration
column				
M	4.19	3.69	3.89	3.36
(SD)	(.651)	(.828)	(.904)	(.957)
solid				
M	3.99	3.31	3.14	2.61
(SD)	(.822)	(.760)	(.889)	(.904)

Among those formats, the participants had the highest level of self-efficacy when reading the text which was short, with illustrations and columns. They indicated an average level of self-efficacy at 4.19 on a 5-point Likert scale. In contrast, they had the lowest level of self-efficacy when reading the passage which was lengthy, solid, and without illustrations. They had an average level of self-efficacy at 2.61 out of a total of 5.

Concerning the percentage of the participants' selection for the highest and lowest self-efficacy eliciting formats, Figure 1 shows the percentage of the frequency counts for the participants' selections in the short-look presentation.

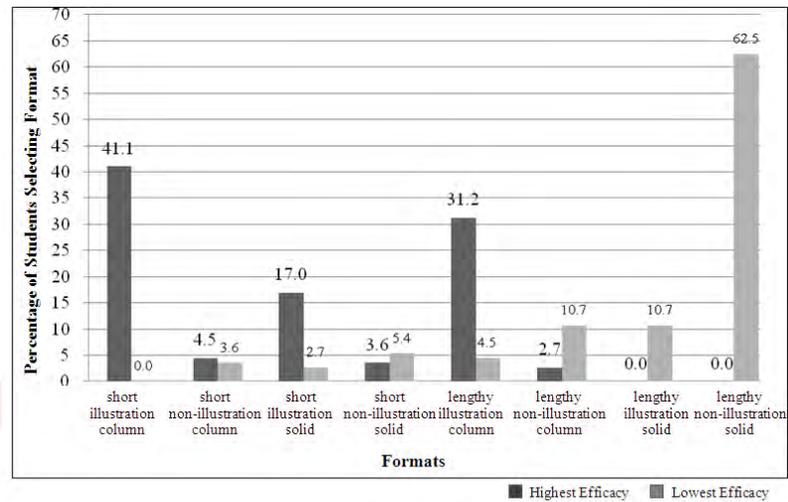


Figure 1 Students' Self-Efficacy Ratings by Format Condition in the Short-Look Measurement

As evident in the figure, the passage which was short, with columns and illustrations elicited a higher self-efficacy rating by the greatest percentage (41.1%) of the participants. Besides, there were 31.2% of the participants indicating that they felt confident when reading a passage which was lengthy, with columns and illustrations. The passage that received the third highest level of self-efficacy from 17% of the participants was short, solid and with illustrations. On the other hand, the passage which was lengthy, solid and without illustrations elicited the lowest self-efficacy rating by the greatest percentage of the participants (62.5%). In order to check the consistency of self-efficacy rating in the short-look and longer-look conditions, the self-efficacy levels in each condition were ranked, and Spearman Rank correlations indicated a strong positive relationship ($\rho = .946, p < .001$).

A further comparison of the mean rating of the high self-efficacy rating (HSER) format with the other formats in the longer look condition indicated a statistically significant difference, as can be seen in Table 4. The result shows that the passage which was short, with columns and illustrations did significantly increase the participants' confidence levels in understanding the reading material.

Table 4 Paired Samples T-Test of the HSER Format with the Other Formats

	M	sd	Std. Error Mean	t	df	Sig.
version 1 – version 2	.50000	.62960	.05949	8.405	111	< .001
version 1 – version 3	.19643	.72085	.06811	2.884	111	.005
version 1 – version 4	.87500	.69910	.06606	13.246	111	< .001
version 1 – version 5	.29464	.93614	.08846	3.331	111	.001
version 1 – version 6	.83036	1.00349	.09482	8.757	111	< .001
version 1 – version 7	1.04464	.91424	.08639	12.093	111	< .001
version 1 – version 8	1.58036	1.02789	.09713	16.271	111	< .001

version 1: short, illustration, column; version 2: short, non-illustration, column
 version 3: short, illustration, solid; version 4: short, non-illustration, solid
 version 5: lengthy, illustration, column; version 6: lengthy, non-illustration, column
 version 7: lengthy, illustration, solid; version 8: lengthy, non-illustration, solid

A comparison of the mean rating of the low self efficacy rating (LSER) format with the other formats in the longer look condition was also presented in Table 5. The result shows that the passage which was lengthy, without columns and illustrations did significantly reduce the participants' confidence levels.

Table 5 Paired Samples T-Test of the LSER Format with the Other Formats

	M	sd	Std. Error Mean	t	df	Sig.
version 8 – version 1	1.58036	1.02789	.09713	16.271	111	< .001
version 8 – version 2	1.08036	.95990	.09070	11.911	111	< .001
version 8 – version 3	1.38393	1.09253	.10323	13.406	111	< .001
version 8 – version 4	.70536	.92647	.08754	8.057	111	< .001
version 8 – version 5	1.28571	1.04346	.09860	13.040	111	< .001
version 8 – version 6	.75000	.92512	.08742	8.580	111	< .001
version 8 – version 7	.53571	.78187	.07388	7.251	111	< .001

version 1: short, illustration, column; version 2: short, non-illustration, column
 version 3: short, illustration, solid; version 4: short, non-illustration, solid
 version 5: lengthy, illustration, column; version 6: lengthy, non-illustration, column
 version 7: lengthy, illustration, solid; version 8: lengthy, non-illustration, solid

After determining that different text formats had a significant effect on the participants' feelings, the researcher further examined the effects of length, columns, and illustrations on their self-efficacy ratings. A $2 \times 2 \times 2$ analysis of variance was conducted to investigate the impact of

these factors on self-efficacy ratings in the long-look condition. Results of the analysis are given in Table 6.

Table 6 Tests of Effects of Length, Column, and Illustration on Self-Efficacy Rating

Source	SS	df	MS	F	Sig.
Length	24.446	1	24.446	9.745	.002*
Column	.643	1	.643	.256	.614
illustration	1.004	1	1.004	.400	.528
Length × Column	6.446	1	6.446	2.570	.112
Length × illustration	1.969	1	1.969	.785	.378
Column × illustration	2.362	1	2.362	.941	.334
Length × Column × illustration	1.290	1	1.290	.514	.475

* The mean difference is significant at the .05 level.

Significant main effects were observed for length but not for columns and illustrations, and there were no significant interactions among the three variables. The length of the passages did have an effect on the participants' level of self-efficacy when they read, but the presence of columns or illustrations did not.

DISCUSSION

The passages with different text formats significantly affected the levels of self-efficacy among the participants. Among the 8 text formats manipulated by the 3 variables—length, columns, and illustrations, the participants had the highest levels of self-efficacy in the passage which was short, with columns and illustrations. When the participants glanced at such a passage prior to reading, they felt they were able to understand it and had a stronger sense of confidence. However, they had the lowest levels of self-efficacy when reading the passage which was long, solid and without illustrations. When they saw the lengthy, solid passage, they lost confidence and felt overwhelmed. Thus, they had lower confidence in their ability to understand it. This finding supports Maun's (2006) results: students felt they got "bogged down" by solid passages, and those texts "threw" them and made them think they could not understand any of it at all (*p.* 117). On the contrary, illustrations provided an insight of reading context; therefore, they made an important contribution to the reader's sense of comfort in understanding what is on the page. Columns separated the ideas and reduced the overall impression of density; accordingly, students

felt less anxious and nervous when reading them.

In a close examination of the effects of length, columns, and illustrations on the rating of self-efficacy by using a $2 \times 2 \times 2$ analysis, only length was identified to be a significant effect on the level of self-efficacy. Several reasons could account for this finding. First, the density and length of a passage may have the greatest and most direct impact on the participants' confidence levels. At the first sight of a dense text, the participants might assume that there was a greater proportion of unfamiliar vocabulary together with a high incidence of syntactic complicity contained in the text, and thus they would feel overwhelmed and discouraged.

Second, after seeing the lengthy passages, the participants might reflect upon their previous reading experiences, which in turn would generate anxiety about the time, effort, and concentration required in order to read and understand such passages. If the participants' prior experiences of reading lengthy, complex texts were not pleasant, or they were not used to reading lengthy passages, it is very likely that they might feel uneasy and worried. Based on the results of the participants' background survey, they only spent 3.6 hours per week on English reading, and their major purposes of doing reading were to prepare school tests and do homework assignments. It can be inferred that the participants in this study did not have a regular reading habit. Besides, since the purposes for the participants to read were not for pleasure reading, the possibility for them to enjoy reading, when factoring in their previous reading experiences, was certainly low.

Third, lengthy passages increase the density of the overall layout. As suggested by Maun (2006), "a lengthy piece in a consistent font produced some negative emotion" (p. 118). As the density makes an immediate impact on students' feelings, students may feel demotivated and helpless right after seeing a page filled with a lot of writing.

The findings in this sections suggested that the overall layout of passages did significantly affect the participants' levels of self-efficacy in their reading ability. In addition, they also suggest that the participants did not merely react to the content of the text or the language used in the passages, but they were also concerned about the formats.

CONCLUSIONS AND IMPLICATIONS

As identified from the results, not only the content but also the overall layout of a text may affect

readers' levels of self-efficacy. The participants in this study preferred to read the passage which was short, with illustrations and columns. As far as these three variables were concerned, they were particularly concerned about the length of reading materials. In light of this, it is suggested that when the reading materials that the instructors plan to use are lengthy, they can divide them into smaller sections and give students the texts section by section. By doing so, students will not feel so overwhelmed and timid. Meanwhile, it is also important to train students to get used to reading long texts. To this end, instructors can have their students read passages which are lengthier and lengthier gradually.

Illustrations and columns can be used to reduce the overall density of a text (Maun, 2006). Particularly, illustrations make the text more appealing and attractive for readers. Texts with illustrations may give readers a positive and pleasant impression at first sight. Besides, illustrations show readers the gist of the article; therefore, they would know what to expect when they read. On the other hand, columns help organize the ideas. Columns could notify readers the change of ideas and make the text more reader-friendly. Owing to the reasons discussed above, it is suggested that book publishers can include illustrations and columns that are relevant to the articles in the texts.

REFERENCES

- Aida, Y. (1994). Examination of Horwitz, Horwitz and Cope's construct of foreign language anxiety: The case of students of Japanese. *The modern language journal*, 78(2), 155-168.
- Brody, P. J. (1982). Affecting instructional textbooks through pictures. In D. H. Jonassen (Ed.), *The technology of text* (pp. 301-316). Englewood Cliffs, NJ: Educational Technology Publishers.
- Carney, R. N. & Levin, J. R. (2002), Pictorial illustrations still improve students' learning from text. *Educational psychology review*, 14(1), 5-26.
- Carrel, P. L. & Grabe, W. (2002). Reading. In N. Schmitt (Ed.), *An introduction to applied linguistics* (pp. 233-250). London: Arnold.
- Fang, Z. (1996). Illustrations, text, and the child readers. What are pictures in children's story books for? *Read Horizons*, 37(2), 130-142.
- Greenberg, J., Solomon S., Pyszczynski T., Rosenblatt A., Burling, J., Lyon, D., Simon, L. & Pinal E. (1992). Why do people need self-esteem? Converging evidence that self-esteem

- serves an anxiety buffering function. *Journal of personality and social psychology*, 63(6), 913-922.
- Hughes, S. (2006). Why reading is important for kids of all ages. In *Canadian living*. Retrieved November 20, 2009, from http://www.canadianliving.com/family/kids/why_reading_is_important_for_kids_of_all_ages.php
- James, C. (2008). Why reading is the most important thing you will ever do. In *Associated content*. Retrieved November 20, 2009, from http://www.associatedcontent.com/article/632031/why_reading_is_the_most_important_thing.html?cat=25
- Maun, I. (2006). Penetrating the surface: The impact of visual format on readers' affective responses to authentic foreign language texts. *Language awareness*, 15(2), 110-127.
- McCabe, P. P., Kraemer, L. A., Miller, P. M., Parmar, R. S., & Ruscica, M. B. (2006). The effect of text format upon underachieving first year college students' self-efficacy for reading and subsequent reading comprehension. *Journal of college reading and learning*, 37(1), 19-44.
- Mills, N., Pajares, F., & Herron, C. (2006). A reevaluation of the role of anxiety: Self-efficacy, anxiety, and their relation to reading and listening proficiency. *Foreign language annals*, 39(2), 276-295.
- Pajares, F. (1996). Self-efficacy beliefs in academic settings. *Review of educational research*, 66(4), 543-578
- Pretorius E. & Haude H. (2000). A culture in transition: poor reading and writing ability among children in south African townships. *Early child development and care*, 172(5), 439-449.
- Schunk, D. H. (2003). Self-efficacy for reading and writing: Influence of modeling, goal setting, and self-evaluation. *Reading and writing quarterly*, 19(2), 159-172.
- Zimmerman, B. J. (2000). Self-efficacy: An essential motive to learn. *Contemporary educational psychology*, 25(1), 82-91.

References for Sample Articles

- Chang, L. H. (2008, December). Nuts for you. *Studio Classroom*, 24.
- Devlin R. (2009, June). Some spell delicious — I-N-S-E-C-T. *Studio Classroom*, 34-36.

Sanmugam, D., The correct way of eating fruits. (2009). *ChennaiOnline*. Retrieved July 1, 2009, from <http://archives.chennaionline.com/food/healthandnutrition/fruithab.asp>

Wei, B. B. (2008, December). Breaking bad eating habits. *Studio Classroom*, 16-17.

Appendix A: Text Formats 1 (Illustration, Column, Short)

Nuts for You

People love all kinds of nuts: peanuts, cashews, walnuts, pecans and more. Nuts can be enjoyed whole, in a recipe, or as a spread on bread. But now there's another reason to love nuts. It might sound "nuts," but nuts may be your heart's best friend.

For years, many people didn't eat nuts because they contain a lot of fat. Almost 80 percent of a nut is fat. Studies done in the past 12 years, however, indicate that nuts lower one's chance of heart disease. How? The fat found in nuts is good fat—the kind that reduces one's bad cholesterol. This bad cholesterol sticks to blood vessels and slowly builds up, increasing one's chance of heart disease. Eating nuts could help prevent this from happening.





In addition to the heart-healthy fat, other nutrients in nuts also make one's heart and blood vessels stronger. And to top it off, nuts may reduce one's risk of getting diabetes and some forms of cancer. All these benefits prove a healthier you may only be a few nuts away!

Appendix B: Text Formats 2 (Non-Illustration, Column, Short)

Nuts for You

People love all kinds of nuts: peanuts, cashews, walnuts, pecans and more. Nuts can be enjoyed whole, in a recipe, or as a spread on bread. But now there's another reason to love nuts. It might sound "nuts," but nuts may be your heart's best friend.

For years, many people didn't eat nuts because they contain a lot of fat. Almost 80 percent of a nut is fat. Studies done in the past 12 years, however, indicate that nuts lower one's chance of heart disease. How? The fat found in nuts is good fat—the kind that reduces one's bad cholesterol. This bad cholesterol sticks to blood vessels and slowly builds up, increasing one's chance of heart disease. Eating nuts could help prevent this from happening.

In addition to the heart-healthy fat, other nutrients in nuts also make one's heart and blood vessels stronger. And to top it off, nuts may reduce one's risk of getting diabetes and some forms of cancer. All these benefits prove a healthier you may only be a few nuts away!

Appendix C: Text Formats 3 (Illustration, Solid, Short)

Some Spell Delicious – I-N-S-E-C-T

If you had to choose between a juicy steak and an ant larva taco, which would you choose? For some of you, there is no choice—you'd take the steak. Yet many people in Asia, Africa and Latin America enjoy insects as an important food source. Experts estimate that half the people in the world include insects in their diet. The creepy crawlies are not only tasty but are also nutritious. Many species of insects are high in protein and low in fat.



termites



In Thailand, street markets offer silkworms, grasshoppers and water bugs. People in Ghana roast or fry termites or bake them into bread. In South America, moviegoers can buy roasted ants to eat instead of popcorn. With three times the protein of beef, mopane caterpillars are a favorite food in southern Africa.

Some cook them in a stew with tomatoes and onions, and some eat them dried as a snack. Next time when you travel to those countries, be sure to try some of the delicious and nutritious insects!

Appendix D: Text Formats 4 (Non-Illustration, Solid, Short)

Some Spell Delicious – I-N-S-E-C-T

If you had to choose between a juicy steak and an ant larva taco, which would you choose? For some of you, there is no choice—you'd take the steak. Yet many people in Asia, Africa and Latin America enjoy insects as an important food source. Experts estimate that half the people in the world include insects in their diet. The creepy crawlies are not only tasty but are also nutritious. Many species of insects are high in protein and low in fat.

In Thailand, street markets offer silkworms, grasshoppers and water bugs. People in Ghana roast or fry termites or bake them into bread. In South America, moviegoers can buy roasted ants to eat instead of popcorn. With three times the protein of beef, mopane caterpillars are a favorite food in southern Africa. Some cook them in a stew with tomatoes and onions, and some eat them dried as a snack. Next time when you travel to those countries, be sure to try some of the delicious and nutritious insects!

Appendix E: Text Formats 5 (Illustration, Column, Lengthy)

Breaking Bad Eating Habits

Have you heard expression “You are what you eat”? Well, do you like who you are? If not, break some bad eating habits and feel better about yourself.

Bad habit #1: All your meals come in packages

Many packaged foods, such as rice rolls and instant noodles, are unexpected sources of fat and calories.



The solution: Compare labels to find the healthiest foods. Look for those that are low in salt and high in fiber. Also check to make sure they contain ingredients such as vegetables and grains. When possible, use packaged foods as part of a “home-cooked” meal. For example, frozen dumplings with fresh vegetables are better than dumplings alone.

Bad habit #2: You skip breakfast

People who skip breakfast lack the energy they need to get through the morning. Eating breakfast improves your concentration, memory and mood.

The solution: Always keep a supply of

Bad habit #3: You’re a speed eater

It takes your body at least 20 minutes to signal your brain that you are full. So speed eaters usually eat more than people who eat slowly.

The solution: Make an effort to slow down. Try eating at least some of your meals in peace – without TV, cell phones or computers. Use a plate or bowl and eat with utensils



Bad habit #4: You snack too much

Healthy snacks between meals are fine. But when you snack instead of having real meals, you lose track of what you’re eating. Plus, typical snack foods such as chips and dried tofu aren’t very satisfying. That makes it easy to overeat.

The solution: Allow yourself two healthy snacks a day. Choose snacks that will make you feel full. Try fruit, yogurt,

quick foods like yogurt or oatmeal. Or have a standing order at a breakfast place.

nuts or a small steamed bun. Remember, bad habits can be broken. Take the first step toward a healthier eating routine—start following these tips today!

Appendix F: Text Formats 6 (Non-Illustration, Column, Lengthy)

Breaking Bad Eating Habits

Have you heard expression “You are what you eat”? Well, do you like who you are? If not, break some bad eating habits and feel better about yourself.

Bad habit #1: All your meals come in packages

Many packaged foods, such as rice rolls and instant noodles, are unexpected sources of fat and calories.

The solution: Compare labels to find the healthiest foods. Look for those that are low in salt and high in fiber. Also check to make sure they contain ingredients such as vegetables and grains. When possible, use packaged foods as part of a “home-cooked” meal. For example, frozen dumplings with fresh vegetables are better than dumplings alone.

Bad habit #2: You skip breakfast

People who skip breakfast lack the energy they need to get through the morning. Eating breakfast improves your concentration, memory and mood.

Bad habit #3: You’re a speed eater

It takes your body at least 20 minutes to signal your brain that you are full. So speed eaters usually eat more than people who eat slowly.

The solution: Make an effort to slow down. Try eating at least some of your meals in peace—without TV, cell phones or computers. Use a plate or bowl and eat with utensils

Bad habit #4: You snack too much

Healthy snacks between meals are fine. But when you snack instead of having real meals, you lose track of what you’re eating. Plus, typical snack foods such as chips and dried tofu aren’t very satisfying. That makes it easy to overeat.

The solution: Allow yourself two healthy snacks a day. Choose snacks that will make you feel full. Try fruit, yogurt, nuts or a small steamed bun.

The solution: Always keep a supply of quick foods like yogurt or oatmeal. Or have a standing order at a breakfast place.

Remember, bad habits can be broken. Take the first step toward a healthier eating routine—start following these tips today!

Appendix G: Text Formats 7 (Illustration, Solid, Lengthy)

Lemons



A Small Wonder Called Lemon

are probably the most commonly available members of the illustrious citrus family. This tiny fruit is a storehouse of Vitamin C. That is only one aspect of its versatile nature. Lemons are more useful than most us know.

Lemon juice is an excellent household cleaner. Used in combination with salt, it makes your brassware shine brighter than gold. Adding a dash of lemon juice to the water that you are using to rinse your glassware gives them an added sparkle. All you food buffs are surely aware of the fact that this wonder fruit is also an effective preservative. Besides, the pectin in the lemon rind will help set your jams and jellies very fast.

Interestingly, tough acidic in nature it has an alkaline effect on the body. This makes it useful for the cure of coughs and colds, rheumatism and flu. Being rich in Vitamin C, it is used to cure scurvy. Lemon juice when consumed with hot water and honey is said to work wonders for overweight people. Diluted lemon juice acts as a diuretic and helps to remove body toxins. Lemon juice is useful for treating a variety of skin ailments. This juice is said to prevent water retention. Those suffering from cellulite can benefit from massages using lemon based cellulite oil.

In the world of beauty care, lemons occupy a very glamorous place. Regular use of lemon juice on the skin keeps it bright and sparkling. It is believed that treating the skin with lemon juice helps to drive wrinkles away.

Want to add luster to your hair? No, I am not advertising for a shampoo. All you have to do is rub some diluted lemon juice your scalp. A word of caution here, do not go out into the sun before washing your hair, or else the sun will have a



onto

bleaching effect on your hair.

So, lemons for beauty, lemons for health, lemons for the home and lemons for the joy!

Appendix H: Text Formats 8 (Non-Illustration, Solid, Lengthy)

A Small Wonder Called Lemon

Lemons are probably the most commonly available members of the illustrious citrus family. This tiny fruit is a storehouse of Vitamin C. That is only one aspect of its versatile nature. Lemons are more useful than most us know.

Lemon juice is an excellent household cleaner. Used in combination with salt, it makes your brassware shine brighter than gold. Adding a dash of lemon juice to the water that you are using to rinse your glassware gives them an added sparkle. All you food buffs are surely aware of the fact that this wonder fruit is also an effective preservative. Besides, the pectin in the lemon rind will help set your jams and jellies very fast.

Interestingly, tough acidic in nature it has an alkaline effect on the body. This makes it useful for the cure of coughs and colds, rheumatism and flu. Being rich in Vitamin C, it is used to cure scurvy. Lemon juice when consumed with hot water and honey is said to work wonders for overweight people. Diluted lemon juice acts as a diuretic and helps to remove body toxins. Lemon juice is useful for treating a variety of skin ailments. This juice is said to prevent water retention. Those suffering from cellulite can benefit from massages using lemon based cellulite oil.

In the world of beauty care, lemons occupy a very glamorous place. Regular use of lemon juice on the skin keeps it bright and sparkling. It is believed that treating the skin with lemon juice helps to drive wrinkles away.

Want to add luster to your hair? No, I am not advertising for a shampoo. All you have to do is rub some diluted lemon juice onto your scalp. A word of caution here, do not go out into the sun before washing your hair, or else the sun will have a bleaching effect on your hair.

So, lemons for beauty, lemons for health, lemons for the home and lemons for the joy!

The Influence of Transportation Revolution to Local Tourism Development —Example for Puli Area of Taiwan

Ya Hui Hsueh, Hsiu Yuan Tseng, Shu Mei Wang

0071

National Taichung University of Education, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The purpose of this research is to explore the influence of transportation revolution to local tourism. The study area Puli Township, which is a place to stop along the way to the two international tourist spots-Sun Moon Lake and Cingjing Farm, is located in Nantou County of central Taiwan. Puli Township once was community node providing dining and accommodation facilities for tourists, but since the debut of freeway No.6, which connects to freeway No.1, to the public, tourists get to the two international destinations becoming easier. So this paper focused on the issue of Puli having changed its nodal function of tourism through the transportation revolution.

This research used Questionnaire interviews and deep interviews as investigation methods to collect the data of the 300 tourists' routes types, then analyzed the function of destination node of Puli. The results through the investigation as follow:

- 1.As the Freeway No.6 opened, the travelling attraction of tourist spots in Puli Township increased evidently, and some beautiful scenery spots, before that not arranged in tourists' travelling routes, is becoming to be secondary destinations along the lanes stretching from the main routes Freeway No.6 leading to Sun Moon Lake or Cingjing Farm.
- 2.The function of destination nodes in Puli Township has been reinforced by the transportation revolution from once was only over stops providing dining and accommodation for tourists to be as secondary destinations. After transportation revolution, more and more secondary destinations could be defined as Puli local tourism development. So this research calls the phenomenon as vines effect.

1. Introduction

Generally, researches on the relationship between transportation revolution and tourism development are discussed and analyzed from the perspective of accessibility. Several researchers indicated that the reform of transportation should include making destination regions more accessible for tourists to arrive, thus promoting tourism development. (Dickman,1994 ; Prideaux,2000a ; Su&Wall,2009 ; Khadaroo&Seetanah, 2008) Taking the tourism development of Perpignan of France and Barcelona of Spain as another example, Masson (2009) states that although located on the branches of the reformed way by transportation revolution in both places, a lot of tourists activities clustered in Barcelona; on the contrary, Perpignan is less attractive than Barcelona and because there are fewer tourist activities in Perpignan, tourists tend to choose Barcelona. Therefore, Masson proposed transportation reform can help push tourism development, but this can also intensify a spatial competition between tourist places, resulting in a core-peripheral pattern in terms of tourist spatial structure.

Schiefelbusch (2007) further stated that transportation revolution restructured the spatial pattern of travel nodes in tourist region, and demonstrated a traveling chain of tourist spatial structure by linking the primary, secondary and tertiary travel nodes together. Will it bring a hierarchical relationship of spatial pattern among travel nodes after the shaping of spatial structure of traveling chain? Dredge (1999) suggested that travel nodes could be divided into three types according to the travel attractions, namely, primary node, secondary node and tertiary node. The primary node is a core attraction that tourists have known before their arrival, which is the driving force as well to attract people there and creates tourist motivation. The secondary node is also a core attraction that tourists have known before their arrival. However, it is not the driving force to attract people there and does not create tourist motivation. The tertiary node is a core attraction that tourists don't know of until their arrival.

Based on Dredge's concept of primary node, secondary node and tertiary node, it is possible to explore the hierarchical relationship of travel nodes caused by transportation revolution. Here we proposed some discussion questions- Would new spatial pattern of ranked travel nodes combination emerge on after transportation revolution? Or would there be new travel nodes appear in the tourist region before that not known for tourists?

Prideaux (2000b) pointed out that Miossec (1976) put forward that transportation is a connecting line strengthening the travel nodes, and with its development, the connected travel nodes will consequently become more significant. Though Miossec has noticed the

significance of transportation in relation to the travel nodes, he didn't make any further practical study. Therefore, Prideaux (2000b) built up a model named "Resort Development Spectrum (RDS)" to explore the transportation revolution making new travel nodes appear in original tourist region with the increasing tourist attraction.



● Summary

From the literature analysis above that transportation revolution can promote tourist development and those areas with high transportation accessibility can develop places with travel attractions that have a potential to become travel nodes. However, the rank of a travel node in spatial structure could also be influenced by travel attraction. If the travel nodes have the same level of transportation accessibility, the more attractions there is, the more spatial competitiveness it possesses. Consequently, it may appear the fluctuation of core-periphery phenomenon between the travel nodes in tourism development process.

On the whole, the revolution of transportation network can not only link original tourist nodes but also produce more new tourist nodes thus converting the total ones within a destination region to form a travel chain area. We can then take the number of tourists as an index to analyze the extent of the attraction of the travel nodes, which in turn creates the core-peripheral spatial relationship among the travel nodes; we can also take tourist motivation to analyze the tourist preference with regard to the travel nodes, which produces hierarchical spatial relationship among the primary, secondary and occasional tertiary travel nodes. Therefore, if influenced by transportation revolution, spatial relationship among the travel nodes may bring a restructuring of the hierarchical spatial relationship and strengthen the core-peripheral spatial relationship.

2. Research Method

2.1 *The Approach*

This research analyzed the influence of transportation revolution to the travel nodes of Puli area on the way to Sun Moon Lake or Cing-Jing Farm after the availability of National Highway 6. The function of travel nodes of Puli area originally is as stop over to Sun Moon Lake or Cing-Jing Farm on the Jhong-Tan Expressway before the availability of National Highway 6. This research aimed to discuss whether the availability of National Highway 6 will change the role of Puli area as stop over to travel nodes among the tourist places along this highway after the formation of new transportation network to Sun Moon Lake for tourism development or not? Will the spatial relationship between these travel nodes be interweaved on each other for dependent, complement or compete with each other? The main objectives of this research as follows:

1. Explore the tourism development in Puli area after the transportation revolution.
2. Analyze the functional transformation of travel node in Puli area.
3. Explore the spatial relationship of travel nodes in Puli area after the transportation revolution.

2.2 Data Collection

Using the random convenient sampling method, this research conducted a survey on 300 independent tourists and 40 tourist masses in the tourist spots of Puli area along the National Highway 6 from December 2009 to December 2010. 300 Questionnaires of independent tourists were distributed in 5 sites-Carp Lake, Chung-Tai Chan Monastery, Tau-mi Community, Puli winery and 18°C tourist spot. The reason for select these 5 sites is these tourist spots are the most preferred tourist spots in Puli area, and it was convenient to conduct the questionnaire survey here. 40 questionnaires of tourist mass were respectively distributed to Puli Winery and Chung Tai Chan Monastery. In principle, each tourist mass was only given one copy of questionnaire for sampling and a total of 40 valid questionnaires were collected. The researcher only chose these two sites because they have a large parking lot, which makes it convenient to conduct the questionnaire survey of tourist masses.

The content of the questionnaire survey is comprised of two parts: the first part includes tourists' attributes such as original place, duration of stay time ; the second part includes visit times to Puli area, means of transportation and travel nodes. It is designed to get to know the tourists' primary nodes, secondary nodes and tertiary nodes after the availability of National Highway 6. Then the tourists' attributes will be used to analyze what the obvious changes were in the rank of tourist nodes in Puli area or if new travel nodes will emerge on after the availability of National Highway 6.

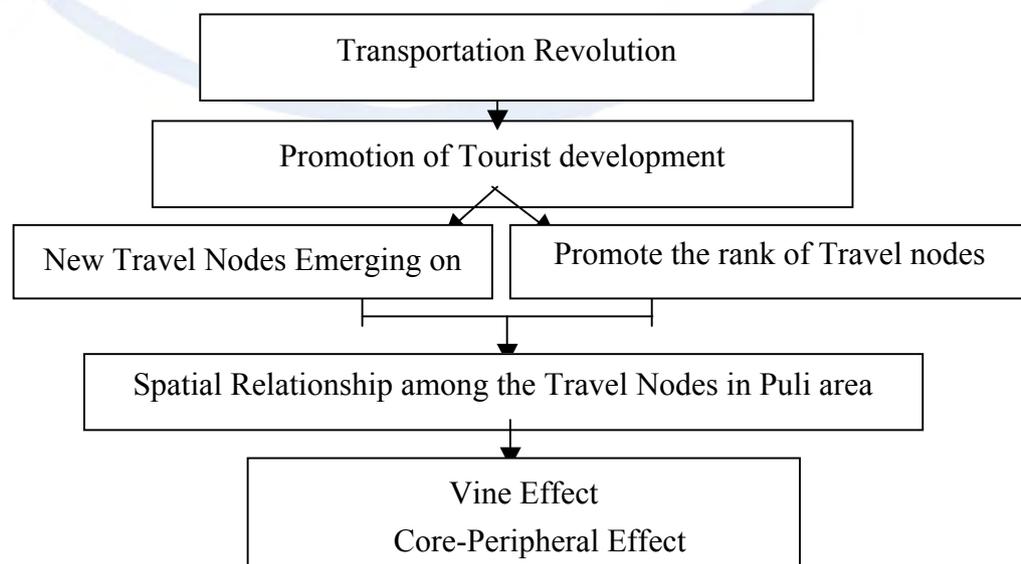


Fig 1 Research Frame

3. Results

3.1 The increase of tourist numbers in Puli area

Sun Moon Lake is one of the scenic spots that international tourists prefer and travel most to in Taiwan (Table 1). The international tourists of Taiwan mainly come from Mainland China and Japan (Table 2, Fig 2). Once the National Highway 6 was made available in 2009, the number of tourists in the Sun Moon Lake and scenic spots nearby such as Chung Tai Chan Monastery, Formosan Aboriginal Culture Village and Cing-Jing Farm increased a lot, but some scenic spots like Hui Sun Leisure Forest Adventure, Atayal Resort, Auwanta Forest Recreation Area and Wu She had no obvious increase (table 3).

Table 1 The Top 10 favorite scenic spots of international tourists of Taiwan (2010)

rank	scenic spots	Tourist numbersl(%)	rank	scenic spots	Tourist numbersl(%)
1	night markets	76.76	6	National Dr. Sun Yat-sen Memorial Hall	29.40
2	Taipei 101	59.34	7	Taroko National Park	27.99
3	the Palace Museum	53.86	8	Chiang Kai Shek Memorial Hall	27.61
4	Sun Moon Lake	36.52	9	Shy Hzu Bay	26.99
5	Yeh Liu Geo Park	30.37	10	Chung Tai Chan Monastery	24.77

Source: The Website of Taiwan Tourism Bureau

Note: Each one can has several choices.

Table 2 The International tourist numbers (2010)

Origin(nation)	Tourist numbers	Origin(nation)	Tourist numbers
HongKong. Macao	794,362	Belgium	4,435
Mainland China	1,630,735	France	26,455
Japan	1,080,153	Germany	42,446
Korea	216,901	Italy	12,246
India	23,849	Netherlands	13,158
Middle East	13,542	Switzerland	6,594
Malaysia	285,734	Spain	5,770
Singapore	241,334	U.K.	44,430
Indonesia	123,834	Austria	5,806
Philippines	87,944	Greece	1,258
Thailand	92,949	Sweden	6,519
Canada	64,739	Russian	5,457
U.S.A.	395,729	Australia	62,254
Mexico	2,142	New Zealand	8,644
Brazil	4,106	S. Africa	4,066
Argentina	984	Total	

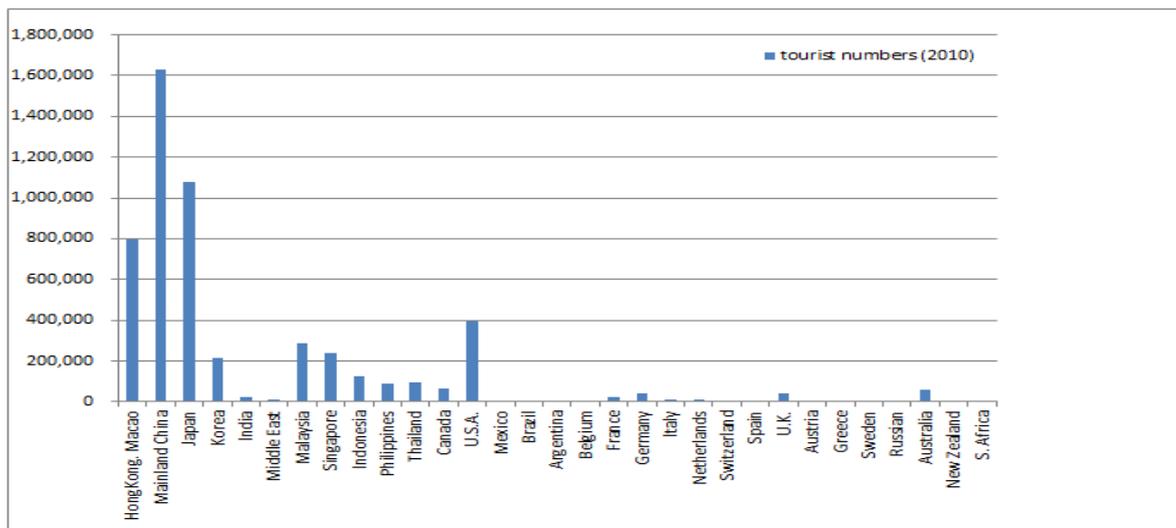


Fig 2 The International tourist numbers (2010)

Table 3 The International tourist numbers in scenic spots (2010)

Year	Sun Moon Lake	Formosan Aboriginal Culture Village	Chung Tai Chan Monastery	Cing Jing Farm	Wu She	Hui Sun Forest Recreation Area	Atayal Village	Aowanda National Forest Recreation Area
1986	1011018	-	-	-	588802	124724	-	-
1987	1186788	808628	-	-	565687	156920	-	-
1988	1012996	571411	-	-	576219	163074	-	-
1989	963349	642794	-	-	621976	114907	-	-
1990	747814	586282	-	-	559581	169549	-	-
1991	574503	604089	-	-	582353	168381	-	-
1992	756233	757902	-	299859	606795	149229	-	-
1993	741784	771796	-	272291	618686	184364	-	-
1994	731776	813923	-	261656	503356	150416	-	-
1995	821894	1078762	-	287154	66773	164778	-	-

					3				
1996	738862	829088	-	252187	57665 9	190827	-	225917	
1997	786350	796152	-	245229	61100 5	196304	-	281844	
1998	883344	950635	-	310501	76804 7	225394	-	439356	
1999	634276	602554	-	257704	49242 6	132472	-	105604	
2000	310580	729662	-	133832	22045 2	49312	-	82768	
2001	536062	545770	-	436945	49440 0	105621	96397	122215	
2002	670412	558009	1881747	755823	73309 2	154224	16605 7	157612	
2003	539848	948243	969214	102282 6	10226 88	134762	14690 7	147776	
2004	615253	789554	531524	784627	12281 37	114072	23485 2	156999	
2005	707217	907574	627905	100917 6	16620 99	133061	22669 6	221465	
2006	114367 4	919767	1032525	120534 3	60722 3	134219	23998 2	228637	
2007	105730 2	717640	853945	101108 3	50510 7	125865	18627 5	178853	
2008	128875 5	804609	795628	873064	43640 6	124102	15343 6	77761	
2009	262013 3	768610	1365489	104760 0	52983 7	151782	16595 6	215812	
2010	638163 6	2017316	2363253	102279 5	50865 9	167668	23197 4	246267	

Source: The Website of Taiwan Tourism Bureau

We calculated the tourist number of several scenic spots located in this region after the time of National Highway 6 was done, but why was there a difference in the results with regard to the increase in tourist numbers? The main reason is because of the effect of the places' attractions. Compared to the new tourism image of Sun Moon Lake, Chung Tai Chan Monastery, Formosan Aboriginal Culture Village and Cing-Jing Farm from the tourists' perspective, there were no obvious innovations or

changes in that of Hui sun Leisure Forest Adventure, Atayal Resort, Auwanta Forest Recreation Area and Wu She (Fig 3). Therefore, this destination region also have spatial competition in tourism development which proves the research done by Masson (2009), namely, transportation revolution creates spatial competitiveness wherein scenic spots with more attractions can draw more tourists to visit.

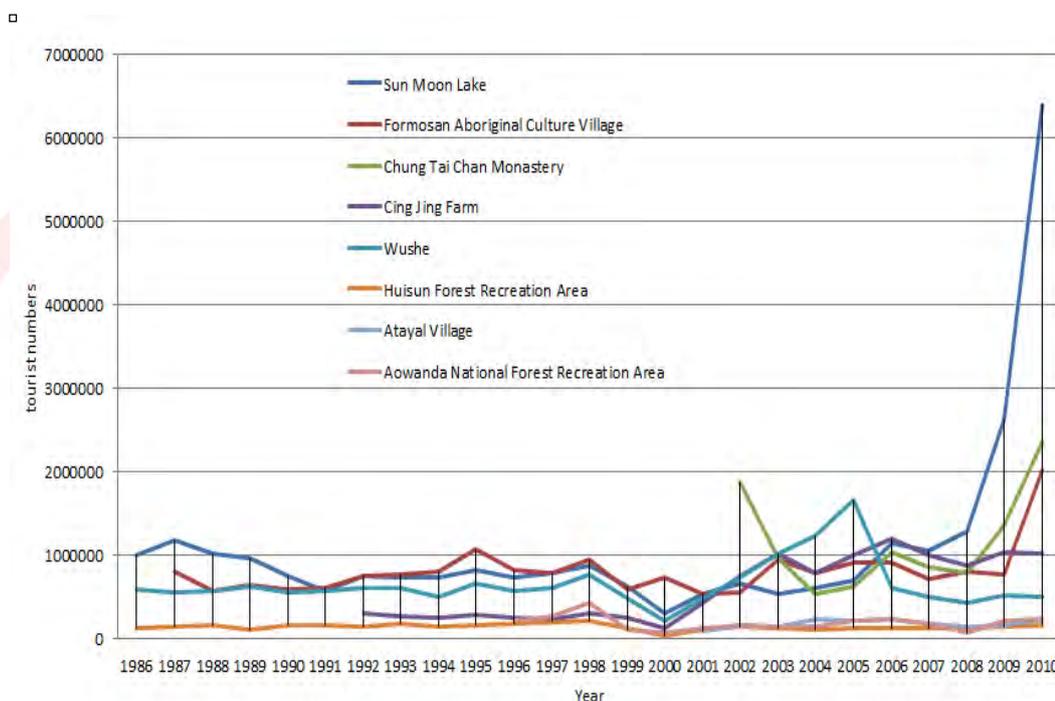


Fig 3 The tourists number of the scenic spots along National Highway 6

3.2 The functional transformation- from Community to Travel Node

Any scenic spots in Puli area were not accepted by international tourists (mostly Mainland Chinese tourists) as a travel stop before the availability of National Highway 6. The original itinerary to Cing-Jing Farm or Sun Moon Lake were as follows: go to Sun Moon Lake by Jhong Tan Expressway (tourist route for Mainland touring parties with a large amount of tourists), or go to Cing-Jing Farm by Pu Wu Highway (most are from the northern part) after driving down the Highway 2. They usually stay there for a while in the Puli area. For those who come from Mainland China, they either have their meals or try out the accommodations there. In this case, Puli area acts as a connecting point or stop over, which is just a community function proposed by Gunn(1999) to provide travel service or relevant facilities as a community without the function of travel node.

In accordance with the results of the questionnaire, there was a marked increase in

tourist numbers in the scenic spots of surrounding areas in Puli area, especially Chung Tai Chan Monastery after 2010. The scenic spots of surrounding areas in Puli area were not defined as a travel node for Mainland China touring parties but they serviced as a community providing accommodation and catering before transportation revolution (e.g. Chen Bao Hotel, Grand Waldo Restaurant are famous among the tourists from Mainland China). However, after the availability of National Highway 6, many primary and secondary travel nodes were added in the itinerary of the tourists from Mainland China going to Sun Moon Lake such as Chung Tai Chan Monastery (Table 4, Fig 4).

Table 4 The tourist numbers of Sun Moon Lake, Chung Tai Chan Monastery, and Cing Jing Farm

Year	Sun Moon Lake	Chung Tai Chan Monastery	Cing Jing Farm
1986	1011018	-	-
1987	1186788	-	-
1988	1012996	-	-
1989	963349	-	-
1990	747814	-	-
1991	574503	-	-
1992	756233	-	299859
1993	741784	-	272291
1994	731776	-	261656
1995	821894	-	287154
1996	738862	-	252187
1997	786350	-	245229
1998	883344	-	310501
1999	634276	-	257704
2000	310580	-	133832
2001	536062	-	436945
2002	670412	1881747	755823
2003	539848	969214	1022826
2004	615253	531524	784627
2005	707217	627905	1009176
2006	1143674	1032525	1205343
2007	1057302	853945	1011083
2008	1288755	795628	873064
2009	2620133	1365489	1047600
2010	6381636	2363253	1022795

Source: The Website of Taiwan Tourism Bureau
Note: Chung Tai Chan Monastery was built in 2002, so the data is none before 2002.

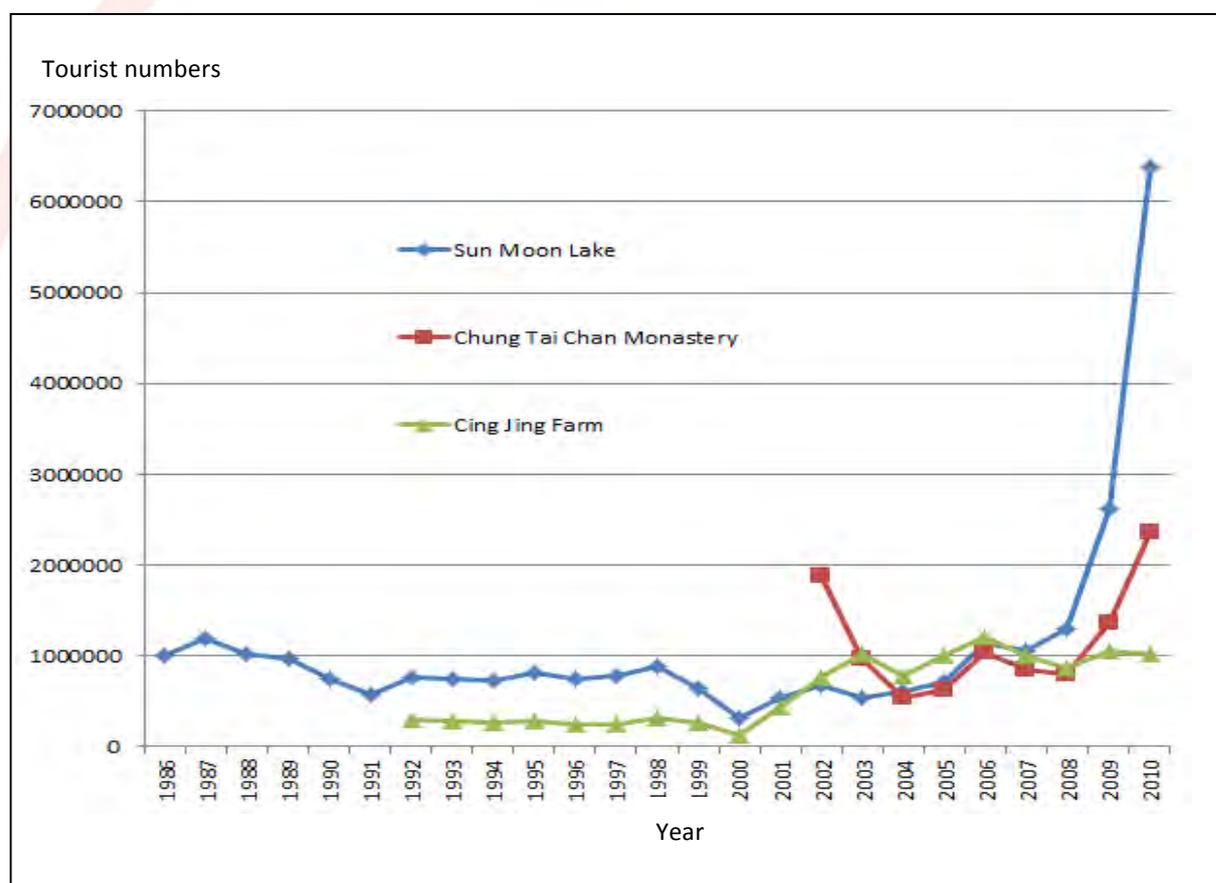


Fig 4 The tourist numbers of Sun Moon Lake, Chung Tai Chan Monastery, and Cing Jing Farm

Hung Gee Bees Farm, Tau Mi Ecological Village, a certain educational park, Nirer Stone Carving Park, 18°C, especially Chung Tai Chan Monastery also has an obvious increase in tourist number for Taiwan local tourists. During holidays, tourists are busy traveling by large cable car. With the stopover of Chung Tai Chan Monastery, Puli area has become secondary node to Sun Moon Lake for international tourists.

3.3 The Upgrade of Travel Node

For Taiwan local travelers, Puli area originally has had the function of travel node. According to the results of questionnaires, many scenic spots in Puli area such as Puli Winery and Chung Tai Chan Monastery have been the secondary node for tourists before the availability of National Highway 6, which attracted 45 person-times (45%). After the availability of National Highway 6, a large number of destinations in the Puli area have been added in the itinerary to Sun Moon Lake or Cing Jing Farm such as Chung Tai Chan Monastery, Tau Mi community, Carp Lake, Tai Yi Ecological Leisure Farm, 18°C and Hung Gee Bees Farm, which attracted 80 person-times (80%). That's why Puli area emerged on many destinations, which was learned from the in-depth interviews among tourists that transportation reform increased the accessibility and strengthened the relationship between travel nodes. Moreover, many secondary nodes have become primary ones, which attracted 21 person-times (21%) (Table 5).

The availability of National Highway 6 shortens the transportation time between origins and destinations. Thus, regardless of the itinerary for a one-day tour or a two-day tour or more, a lot of secondary nodes have been added on the way to the two primary nodes, Sun Moon Lake and Cing Jing Farm. Puli area and other areas alongside the way were consequently more competitive than Tsao Tun area and Guo Shing area. There are five passageways (Tsao Tun, Guo Shing, Ai Lan, Puli and Puli-end) in National Highway 6, among which Ai Lan, Puli and Puli-end are located in Puli area. Therefore, whether the tourists go to Cing Jing Farm or Sun Moon Lake, it can be found that many destinations have been added near the passageways of Ai Lan, Puli and Puli-end such as Carp Lake, 18°C, Hung Gee Bees Farm, Tau Mi Ecological Village, Niu Er Stone Sculpture Park and Tai Yi Ecological Leisure Farm.

4. Conclusion and Discussion

This research explored the influence of the transportation revolution in Puli area on the local tourism development based on the concept of travel nodes. It mainly studied the transformation of these tourist points when National Highway 6 came into service. The National Highway 6 led to tourism reform, which promotes the economic growth in the outskirts of Puli area, as well as the tourist service facilities. Moreover, the functions of the tourist sites in Puli are also transformed, changing its position of being just a community into a travel node. Particularly, some new scenic spots were added in Puli on the way to Sun Moon Lake or Cing Jing Farm to attract the travelers coming from both Taiwan and Mainland, which includes Chung Tai Chan Monastery,

Tau Mi Community and Carp Lake. With the revolution of the transportation routes, many scenic spots in Puli area sprouted up and developed like a vine for stretching, thus this research proposed the concept of vine effect to illustrate the influence of transportation revolution on local tourism development.

The vine effect proposed in this research means that a lot of scenic spots have been added on the way to Cing Jing Farm or Sun Moon Lake in Puli area after National Highway 6 was made available, which may further increase in the future. For example, when tourists visit the international primary node- Sun Moon Lake, those small places that were not scenic spots before National Highway 6 in service will become scenic spots because of the improvement in transportation.

In terms of Puli area, the spatial relationship among scenic spots is mainly about the emergence of travel nodes, which are caused by transportation revolution. Because of National Highway 6, transportation in Puli area has improved in terms of accessibility so that tourists from the Mainland stay much longer than before. Moreover, Taiwan local travelers have increased in number; especially for the Chung Tai Chan Monastery, which has become a significant destination and attracts so many tourists during the holidays. However, travel-related industries near the Chung Tai Chan Monastery have not been developed and the guideposts here are not clear. It is suggested that the government of Puli County can set up a travel service center near the Chung Tai Chan Monastery in the future. An exclusive selling district for farm products is also a good choice to hasten the development of the travel industry in Puli area.

Many tourist spots are added on the way to Sun Moon Lake and Cing Jing Farm, so it doesn't mean that the places like Tsao Tun County and Guo Shing County will be marginalized along National Highway 6. Actually, many tourists expressed that they didn't take the scenic spots like Tsao Tun and Guo Shing into account to travel because these places lack the attraction not because the roads are not convenient since the completion of National Highway 6. They also stated that they will definitely visit there if they want to, no matter if the traffic is convenient or not. Therefore, the attractive scenic spots along National Highway 6 can be connected to a travel chain by jointly designing and holding the activities to attract travelers to take part in the travel event. The concept of side event can also be used to improve the tourism. Places such as Tsao Tun, Guo Shing and Puli can carry out a series of activities in different months to draw in tourists, creating a continuous peak-season for tourism.

Reference Cited

- Dickman, S. (1994) *Tourism: an introductory text*. (2nd ed.) (Sydney: Edward Arnold).
- Dredge, D., and S. Moore (1991) Planning for the Integration of Tourism and Town Planning. *Journal of Tourism Studies*, 3, pp. 8-21.
- Dredge, D.(1999) Destination Place Planning and Design. *Annals of Tourism Research*, 26(4), pp.772 -791.
- Getz, D. (1992) Tourism Planning and Destination Life Cycle. *Annals of Tourism Research*, 19, pp.752 -770.
- Getz, D.,Anderson, D.,Sheehan, L. (1998) Roles,Issues,and Strategies for Convention and Visitors' Bureaux in Destination Planning and Product Development: A Survey of Canadian Bureaux. *Tourism Management*, 19(4) , pp. 331-340.
- Gunn, C. (1993) *Tourism Planning: Basics, Concepts and Cases*. (Washington: Francis and Taylor).
- Khadaroo, J.,Seetanah, B. (2008) The role of transport infrastructure in international tourism development: A gravity approach. *Tourism Management*, 29(5), pp. 831-840.
- Lue, C., J. Crompton, and D. Fesenmaier (1993) Conceptualization of Multi-destination Pleasure Trips. *Annals of Tourism Research*, 20, pp. 289-301.
- Masson, S.,Petiot,R. (2009) Can the High Speed Rail Reinforce Tourism Attractiveness ? The Case of the High Speed Rail between Perpignan(France)and Barcelona(Spain). *Technovation*, 29, pp. 611-617.
- Mees, P. (2010) Linking spaces:Public transport as a design problem. *Green Places*, 63, pp. 32-35.
- Prideaux,B (2000a) The role of the transport system in destination development. *Tourism Management*, 21(1), pp. 53-63.
- Prideaux, B. (2000b) The resort development spectrum-A new approach to modeling resort development. *Tourism Management*, 21(3), pp. 225-240.
- Schiefelbusch,M.,Jain,A.,Schäfer,T.,Müller,D. (2007) Transport and Tourism: Roadmap to integrated planning developing and accessing integrated travel chains. *Journal of Transport Geography*, 15, pp. 94-103.
- Shih, Hsin-Yu (2006) Network characteristics of drive tourism destinations: An application of network analysis in tourism. *Tourism Management*, 27 (5), pp.1029-1039.
- Stephen,P. (1994) *Transport for tourism*. (Routledge: London and New York).
- Su,M.M.,Wall,G. (2009) The Qing-Tibet railway and Tibetan tourism: Travelers'

perspectives. *Tourism Management*, 30 (5), pp. 650-657.



The Spatial Diffusion of Mushroom Cultivation in Xinshe Area of Taiwan

Ya-Hui Hsueh, Mei-Yue Lin

0072

National Taichung University of Education, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Xinshe area is the main cultivation area of mushrooms in Taiwan. This study investigated the spatial diffusion pattern of mushroom cultivation in Xinshe area through a field survey and GIS spatial analysis. The time and spatial diffusion process of mushroom cultivation in Xinshe area was explored, and the factors affecting diffusion of mushroom cultivation in this district were also analyzed.

The pattern of spatial diffusion of mushroom cultivation in Xinshe area is mainly contributed by the close contacts between family members or friends. According to Rogers' typology of innovation adopters and Haggett's diffusion waves process, this study identified three phases of spatial diffusion of mushroom cultivation in Xinshe area: (1) initial phase of mushroom cultivation (1974~1990), (2) developmental phase of mushroom cultivation (1991~1998), and (3) maturity phase of mushroom cultivation (1999~2010).

In these three phases, most mushroom cultivation huts are located in areas between 500~550 meters above the sea level. The main factors affecting the pattern of spatial diffusion of mushroom cultivation in Xinshe area are (1) individual adoption, (2) location, (3) information communication, and (4) policy. Mushroom farmers' personality style and economic considerations are the initial drivers of their devotion to mushroom cultivation. The modern day unique landscape of mushroom cultivation in Xinshe area is a result of interaction of influences from location, information communication, and policy factors.

1. Introduction

In the spatial process of innovation, the diffusion types can be referred to two types - expansion diffusion and relocation diffusion from the spatial distribution of the adopters. Expansion diffusion can further divided into three sub-types-contagious diffusion, hierarchical diffusion, and stimulus diffusion. The main difference between expansion diffusion and relocation diffusion is whether the thing diffused remained in origin area or not. And contagious diffusion was new areas emerged next to the originating region by the way of direct contact between different time periods and hierarchical diffusion was the spread of innovation through a hierarchy (Haggett, 2001:482-484; Fellmann, 2008:55-57).

Haggett pointed that contagious diffusion depended on direct contact, and the process was strongly influenced by distance. In order to demonstrate the process of contagious diffusion, Hägerstrand using Mean Information Fields (MIF) simulated distance playing an important role on time-space process of innovation diffusion (Haggett, 2001:482,487).

Based on previous researches, the transmission process of contagious diffusion was related to distance by using several modeling ways in large scale. However, the delimitation of diffusion area is unexplored in local scale. That means why innovation diffused is located in a confined area not spread outward rapidly to another place, and what is the barrier for communication channels in the social group. In the other words, the process of contagious diffusion may become more evident by examining the details in a local scale through a set of locational diffusion points and their interconnected relationships.

Rogers(1995) defined innovation-decision process as a mental process from getting first knowledge of an innovation to make a decision to adopt or reject this innovation, and identified that the social group of adopting innovation could be classified into five adopter categories: innovators, early adopters, early majority, late majority, and laggards.(Rogers, 1971:25-27).

Rogers (1995) using S-shaped Curve analyzed the accumulative amount in the process of innovation adoption, and reduced the whole period of adopting innovation in S-shaped Curve to three stages. In primary stage the increase of accumulative amounts were slow, but still with the trend of adding, and in development stage the increase of innovation adopters was very rapid, then in maturation stage the number of innovation adopters approaching to saturation, the accumulative amounts were no less added gradually. To sum up, the spreading way of contagious diffusion was with time-distance decay and S-shaped curve for the cumulative

amounts of innovation adopters, and the distance was less important than the communication network involved for hierarchical diffusion (Fellmann, 2008: 56).

This paper aimed to explore the diffusion types and the important environment factors of mushroom cultivation in Xin She area. The reason to select this area for study is that Xin She area was not the first area to cultivate mushrooms in Taiwan, but it became the main production area of mushroom compost in the last forty years. Therefore, it is worth exploring the spatial diffusion process of mushroom cultivation and innovation in the area. In addition, this paper discusses whether there is a growing and spatial diffusion in the process of mushroom cultivation. It further analyzed the location feature and environmental factors of the spatial diffusion process. Finally, there are further research suggestions on how this case data offer more insights for understanding diffusion type, and diffusion implications.



Fig 1: Study Area

2. Materials and methods

2.1 Data collection

Case Data were collected during a 2-year period, 2010-2011. A mixture of depth interviews,

semi-structured questionnaires and field observations was used to gather data from 130 mushroom farmers cultivating in this area. The questions designed in the questionnaire were to understand the starting time and location of mushroom cultivation of each farmer for mapping S-shaped curve and tracing the diffusion type.

2.2 Data analysis

Before classifying the adopter categories, it is essential to test the adopter distribution for normality with the bell-shaped frequency curve based on adoption number. So, in this research we used the time of each mushroom hut emerged data to represent the degree of an individual was relatively earlier than others in adopting innovation.

After the adopter distributions approaching normality, two statistics the mean and the standard deviation were used to divided the innovation adopters into categories labeled innovators, early adopters, early majority, late majority and laggards among the mushroom cultivation farmers. This research plotted S-shaped curve with adoption cumulative number over time with the starting time of mushroom cultivation for each adopter obtained by the interview data of 130 adopters. Although there are 130 adopters in Xin She area, the sum of mushroom huts totally is 179. The reason is that not each adopter has one mushroom hut instead of usually having more than one.

For tracing the process of mushroom huts spreading out from origin area, this research used GPS locating the 179 mushroom huts positions, and then specified the points to the site on the GIS map of TWD97coordination system. Point density method and Kernel density method in ArcGIS 10 were used to calculate surface density with different phases to explore the spreading trend of mushroom cultivation and define the diffusion origin area and high density diffusion area. With the high density diffusion area raster overlaid with DTM terrain raster, river raster, and settlement raster in ArcGIS 10, the factors accounting for diffusion type were defined.

3. Results

3.1 The S-shaped Curve

The bell shape curve of mushroom cultivation in Xin She area(table 1) was not a standard bell shape curve(Fig 2), and it revealed the type of bell shape curve was platy kurtic and positively skewed, (Skewness value) >0,(kurtosis) <0 (S value= 0.984, K value= -0.382).

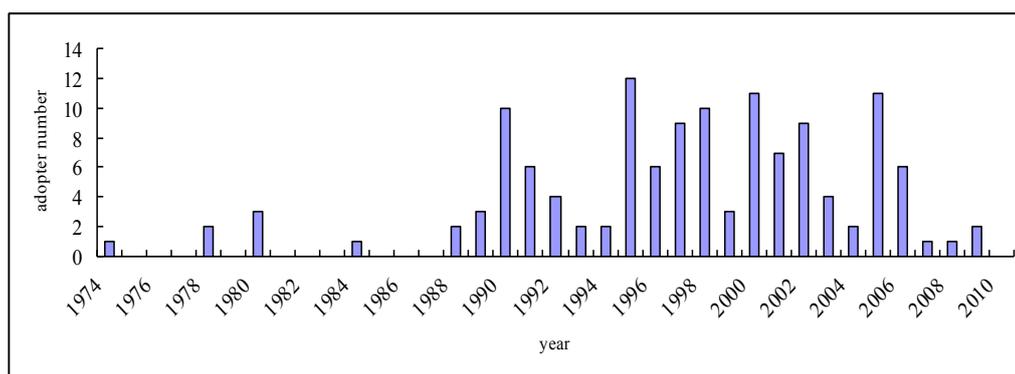


Fig 2: bell shape curve

Table 1: The adoption cumulative members of mushroom cultivation of Xin She District (Le Level)

year	A	B	C	D	E	F	G	H	I	J	K	L	M	N	Adopti on membe r	Cumulati ve member	Cumulati ve Percentag e
1974	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0.77%
1975	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0.77%
1976	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0.77%
1977	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0.77%
1978	1	0	1	0	0	0	0	0	0	0	0	0	0	0	2	3	2.31%
1979	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	2.31%
1980	0	0	2	1	0	0	0	0	0	0	0	0	0	0	3	6	4.62%
1981	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	4.62%
1982	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	4.62%
1983	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	4.62%
1984	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	7	5.38%
1985	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	5.38%
1986	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	5.38%
1987	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	5.38%
1988	1	0	0	0	1	0	0	0	0	0	0	0	0	0	2	9	6.92%
1989	1	1	1	0	0	0	0	0	0	0	0	0	0	0	3	12	9.23%
1990	3	1	2	2	1	0	0	0	0	0	1	0	0	0	10	22	16.92%
1991	2	0	2	1	1	0	0	0	0	0	0	0	0	0	6	28	21.54%
1992	3	0	0	0	1	0	0	0	0	0	0	0	0	0	4	32	24.62%

1993	0	0	1	1	0	0	0	0	0	0	0	0	0	2	34	26.15%
1994	0	0	1	0	1	0	0	0	0	0	0	0	0	2	36	27.69%
1995	5	0	3	2	0	1	0	0	0	0	0	0	1	12	48	36.92%
1996	0	1	4	0	0	0	0	0	0	1	0	0	0	6	54	41.54%
1997	2	2	5	0	0	0	0	0	0	0	0	0	0	9	63	48.46%
1998	2	1	6	0	0	0	0	0	0	0	1	0	0	10	73	56.15%
1999	1	0	2	0	0	0	0	0	0	0	0	0	0	3	76	58.46%
2000	1	3	3	1	0	3	0	0	0	0	0	0	0	11	87	66.92%
2001	1	1	5	0	0	0	0	0	0	0	0	0	0	7	94	72.31%
2002	2	2	3	1	1	0	0	0	0	0	0	0	0	9	103	79.23%
2003	2	1	1	0	0	0	0	0	0	0	0	0	0	4	107	82.31%
2004	2	0	0	0	0	0	0	0	0	0	0	0	0	2	109	83.85%
2005	5	2	1	1	1	1	0	0	0	0	0	0	0	11	120	92.31%
2006	2	1	1	1	0	0	0	1	0	0	0	0	0	6	126	96.92%
2007	0	0	0	0	0	0	0	0	0	0	0	0	1	1	127	97.69%
2008	0	0	1	0	0	0	0	0	0	0	0	0	0	1	128	98.46%
2009	0	1	0	0	0	1	0	0	0	0	0	0	0	2	130	100.00%
2010	0	0	0	0	0	0	0	0	0	0	0	0	0	0	130	100.00%
2011	0	0	0	0	0	0	0	0	0	0	0	0	0	0	130	100.00%
Tota	3	1	4	1	7	6	0	1	0	1	2	0	2	130	130	100.00%
1	7	8	5	1												

Source: Questionnaire survey,2011

In the primary stage of mushroom cultivation in Xin She area from 1974 to 1990, the accumulated number of cultivators accounted for 16.92% of the total population. During the development stage from 1991 to 1998, the number of mushroom cultivators increased sharply, accounting for 56.15% of the whole population. Throughout the maturation stage from 1999 to 2011, the number of mushroom cultivators remained stable with no further increase (Fig 3).

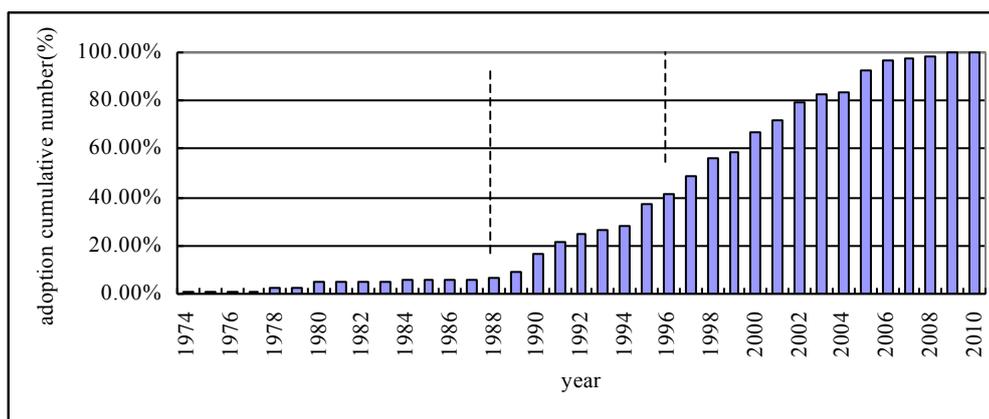


Fig 3 : The S-shaped Curve

3.2 The Process of Spatial Diffusion

During the primary stage of mushroom cultivation in the Xin She area, there were only 40 mushroom huts found mostly in the areas of Xie Cheng Le and Yong Yuan Le. This was because the pioneer of mushroom cultivation who, living in Xie Cheng Le, first learned the innovation information from Puli origin; while the next cultivator who, despite living in Yong Yuan Le, was familiar with the first cultivator so to be able to cultivate mushroom. Gradually, the residents of these neighboring areas were able to gather innovative information on mushroom cultivation. They were considered insiders with the largest number of mushroom cultivation pioneers coming from these areas. The diffusion process was centered in these two places nearby, while this stage mushroom huts were distributed sparsely in the outside areas. In other words, the spatial diffusion process of mushroom cultivation in areas located near the places of origin differed significantly from the further far areas.

During the development stage of mushroom cultivation in the Xin She area, there was an increase of 69 new mushroom huts. At this time, mushroom huts gradually spread from the origin to surrounding areas. This confirms Haggett's spatial diffusion method of "ripple around a thrown pebble" (Haggett, 2001, P.480). However, there was still a greater degree of distribution near the places of origin (Xie Cheng Le and Yong Yuan Le) than in areas far from them. Fig 4 shows that the increase of new mushroom huts in Yong Yuan Le was mainly distributed in the Shui Jing river terrace. The ideal cultivation area of Shui Jing river terrace is located above Ta-Chia River valley which has an elevation of 600 meters with a good side slope, adequately ventilated condition and abundant water. Therefore, the number of mushroom huts in Yong Yuan Le increased rapidly during this period, even exceeding that of the first production

area- Xie Cheng Le.

During the maturation stage of mushroom cultivation in the Xin She area, there was an increase of 70 new mushroom huts which was quite similar to that of the development stage. Without a substantial increase, the diffusion of mushroom huts reached saturation peak. The increase of new mushroom huts was still concentrated near the places of origin; namely, Xie Cheng Le and Yong Yuan Le. Moreover, these 20 new mushroom huts in Yong Yuan Le were also distributed in Shui Jing river terrace. This is mainly because the land use along Shui Jing river terrace had reached saturation and had no available land to cultivation for mushroom.

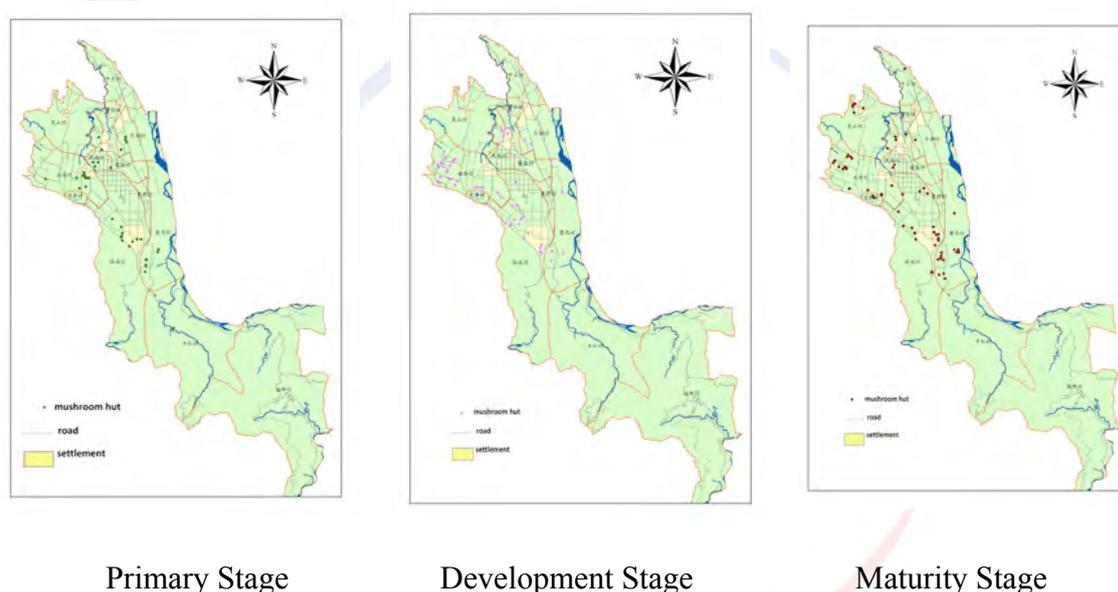


Fig 4 : The spatial distribution of mushroom huts in different stage

3.3 The Spatial Distribution of Elevation, Slop and Aspect analysis

Mushroom cultivation in the primary stage was mainly distributed in areas with an elevation of 400-500 meters (65%). It spread to higher areas with an elevation of 500-600 meters (44%) during the development stage and to areas with an elevation of 400-500 meter (57%) altitude during the maturation stage (Fig. 5, Table 2). In the Radar Chart analysis shown in Fig. 6, the elevation distribution of mushroom cultivation in different stages shows a concentrated trend of mushroom cultivation. This means that elevation is an important environmental factor and the most suitable altitude for mushroom cultivation is between 400-600 meters.

Fig 5 : The elevation of mushroom huts in different stage

Table 2 The elevation of mushroom huts(1974-2011)

Elevation	Primary Stage (%)	Development Stage (%)	Maturity Stage (%)
>400 meter	-	-	1 (1%)
400~500 meter	26 (65%)	36 (52%)	40 (57%)
500~600 meter	12 (30%)	30 (44%)	26 (37%)
600~700 meter	2 (5%)	3 (4%)	3 (4%)
>700 meter	-	-	-
total	40 (100%)	69 (100%)	70 (100%)

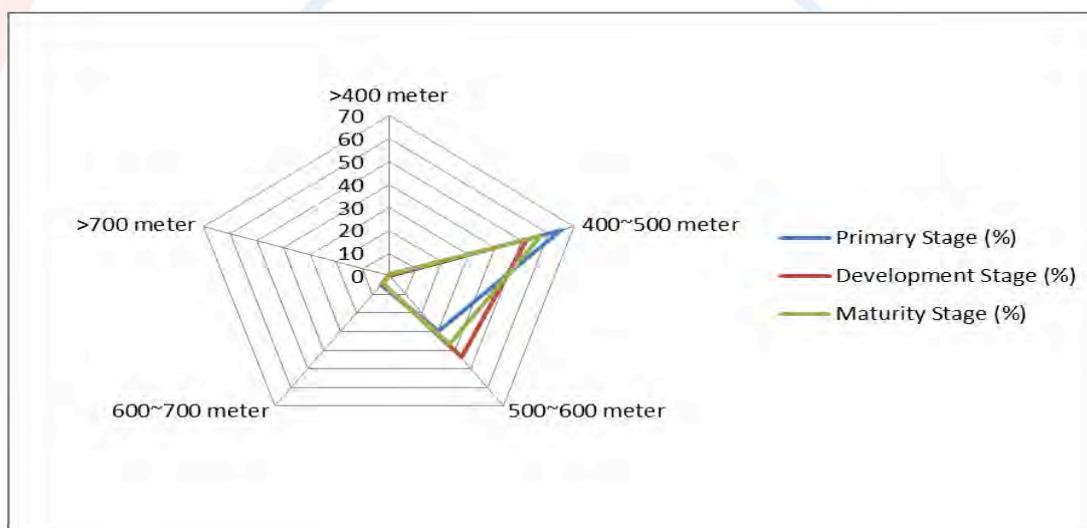


Fig 6 : Elevation analysis

Table 3 The slop of mushroom huts (1974-2011)

slope	Primary Stage (%)	Development Stage (%)	Maturity Stage (%)
<5%	33 (83%)	46 (66%)	43 (61%)
5%~15%	3 (7%)	15 (22%)	13 (19%)
15%~30%	3 (7%)	8 (12%)	14 (20%)
30%~40%	1 (3%)	-	-
40%~55%	-	-	-
>55%	-	-	-
total	40 (100%)	69 (100%)	70 (100%)

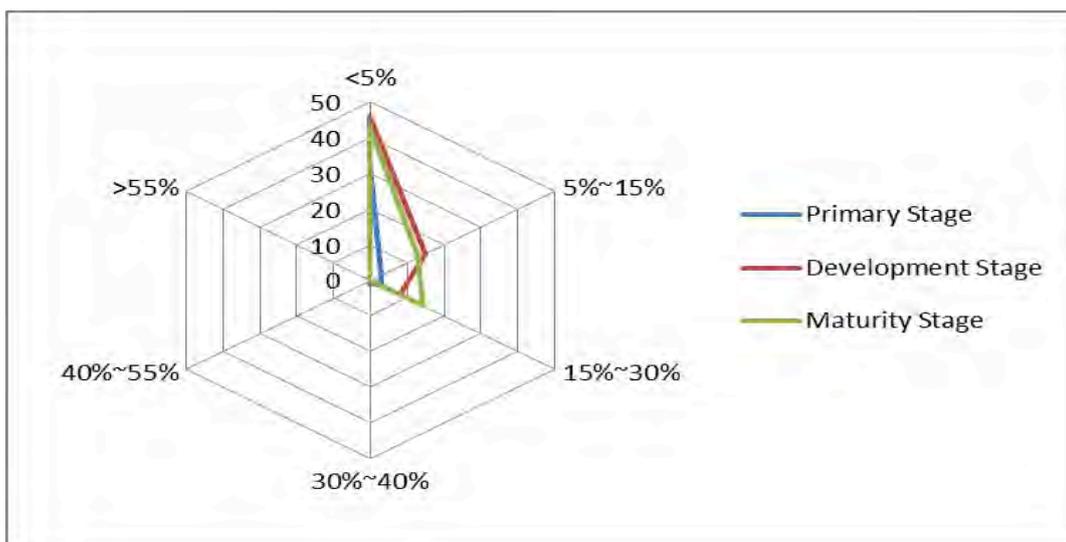


Fig 7 : Slop analysis

Table 4 The Aspect of mushroom huts (1974-2011)

Aspect	Primary Stage (%)	Development Stage (%)	Maturity Stage (%)
East, West	19 (48%)	32 (46%)	22 (31%)
Southeast, South, Southwest	3 (7%)	10 (15%)	13 (19%)
Northeast, North, Northwest	18 (45%)	27 (39%)	35 (50%)
total	40 (100%)	69 (100%)	70 (100%)

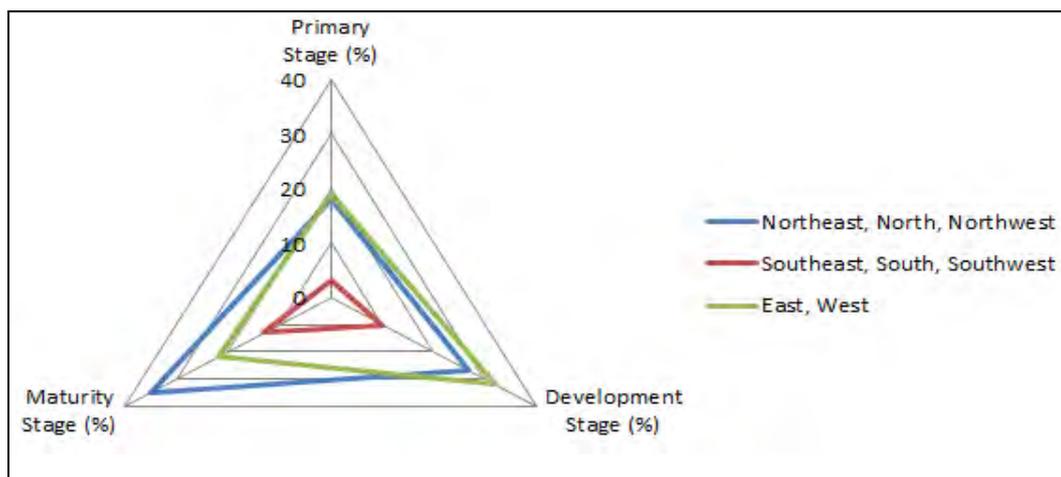


Fig 8 : Aspect analysis

3.5 The barrier of spatial diffusion

The location feature of the highest concentration of mushroom cultivation in Yong Yuan Le and Xie Cheng Le of Xin She area is side slop (Fig. 9). Although Zhong Xing Le and Kun Shan Le are adjacent to Yong Yuan Le, the distribution density of mushroom huts in these areas is not high. With an area of only 0.55km², Zhong Xing Le has few arable lands and serves as a military camp. Therefore, there are hardly any mushroom huts in the area. Given the high distribution density of mushrooms in upstream Yong Yuan Le and the large water demand for mushroom cultivation, the Shi-Shuie-Ke Creek has insufficient water supply in the area of Kun Shan Le after it flowed through Yong Yuan Le. Kun Shan Le's high elevation and difficult in ground water pumping made the area have less neighboring effect despite being adjacent to Yong Yuan Le. Therefore, water shortage has been a major barrier to the spatial diffusion of mushroom cultivation in the Xin She area.

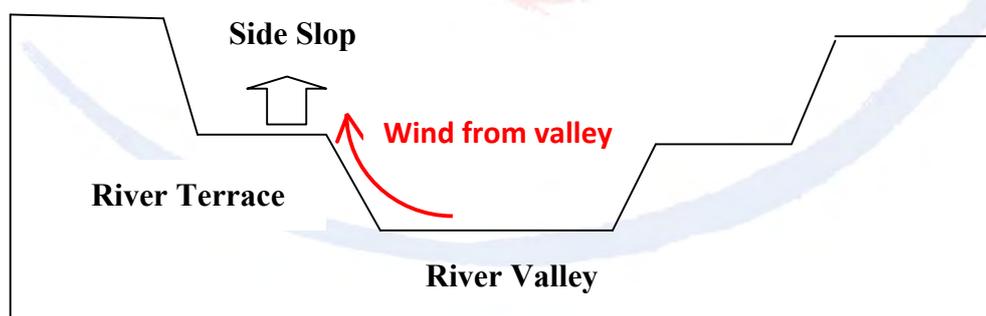


Fig 9 : The suitable location for mushroom cultivation in Xin She area

4. Conclusion and Discussion

4.1 The Environment Factors complex

Taiwan is the world's largest production area of mushroom compost. As the main production areas, Xin She and Puli cultivate more than half of the mushrooms in Taiwan. Both areas are similar to cultivation conditions in terms of elevation (i.e. Xin She's 350 -1100 meter and Puli's 380-700 meter elevation), temperature (i.e. Xin She's 20.8 ° C and Puli's 20.4 ° C annual mean temperature) and humidity (i.e. Xin She's 77.5% and Puli's 85.6% relative humidity). Especially, Xin She area located on high elevation area, the temperature difference between day and night is about 5 - 10° C. With the suitable environment for cultivation mushroom (terrain factor and climate factor), these areas have become Taiwan's most productive areas for mushroom cultivation. In addition to Xin She area, Puli area is a mushroom production area known for its mushroom innovation and cultivation which came before that of Xin She area. As the origin of mushroom cultivation in Taiwan, Puli area was featured in the first issue of FUNGI Magazine published by the British in 1909. It was reported that the Japanese living in Puli area at that time successfully cultivated mushrooms with wood log. Therefore, future researchers could analyze and explore the spatial diffusion process of mushroom cultivation in Puli area to identify its different environmental factors from those of Xin She area.

Reference

- Anna M. Hersperger & Matthias Burgi (2010). How Do Policies Shape Landscapes? Landscape Change and its Political Driving Forces in the Limmat Valley, Switzerland 1930–2000, *Landscape Research* 35(3):259–279.
- Browning, J. E. (1980) *How to Select a Business Site*. New York: McGraw-Hill.
- Fellmann, J.D., Getis, A. & Getis, J. (2008) *Human Geography*. New York: McGraw-Hill.
- Graff, T. O. and Ashton, D. (1993) Spatial Diffusion of Wal-Mart: Contagious and Reverse Hierarchical Elements, *The Professional Geographer* 46(1):19-29.
- Getis, A., Getis, J & Fellmann, J. (1996). *Introduction to Geography*. Iowa : Wm. C. Brown Publishers.

- Hagerstrand, T. (1967). *Innovation Diffusion as A Spatial Process*, Chicago: University of Chicago Press.
- Haggett, P. (2001). *Geography: A Global Synthesis*. Harlow, England: Pearson Education.
- John, R. J. & Gregory, D. (2000). *The Dictionary of Human Geography*. Blackwell Publishers.
- Mayhew, S. (1997). *Oxford Dictionary of Geography*. New York: Oxford University Press.
- Palomaki, M. J. & Noble, A. G. (1995). Greenhouse Horticulture and Economic Transition, *The Geography Review* 80(2):173-180.
- Rogers, E. M. (1971). *Communication of Innovations: A cross-cultural Approach*. New York: The Free Press.
- Rogers, E. M. (1995). *Diffusion of Innovations*. New York: The Free Press.
- Terry, G. JB. & Mona, D. (1999). *The Human Mosaic: A Thematic Introduction to Cultural Geography*(8th ed.). New York: Longman.
- Wheeler, J. O., P. O. Muller, G. I. Thrall and T. J. Fik (1998). *Economic Geography*. New York: John Wiley & Sons.

Asians ain't Asians -Asian Students are not all the Same

Etsuko Toyoda

0078

The University of Melbourne, Australia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

This research project investigates, for students in an Australian university with different degrees of Asian-ness, their reasons for taking an Asian language subject, and their perceptions of the course. A large-scale survey is conducted on university students who fit in one of three categories: strongly Asian (The longest education is in an Asian country, and first language is an Asian language), moderately Asian (the longest education is in Australia, but have a good command of an Asian language) and least Asian (the longest education is in Australia, and the first language is English). The first part of the survey focuses on reasons for taking an Asian language subject. The reasons listed for selection include both those born out of integrative motivation and those of instrumental motivation. The second part focuses on the psychological perceptions about the course as a learning environment. Adjectives representing either positive or negative feeling are listed, together with a scale to show how strongly the participants identify with each attribute. The results of the survey reveal interesting findings. It is a fact that, some (not all) Asian-background students experience less burden because of the similarity in orthography between their language and the target language. However, that is not the whole story. The degree of Asianness in Asian students varies greatly, and students with varied degrees of Asianness have different motivations for learning the language, and perceptions about the course. Therefore, we should not dichotomize students into Asian students and non-Asian students.

Introduction

In Australia, despite the government's aspiration to increase the number of Australians fluent in an Asian language (Garrett, 2010), the number of secondary students completing an Asian language course has been decreasing (Lane, 2010; White, 2011). At the tertiary level, although enrolment has been increasing in most Asian language subjects, a large number of new learners are of Asian background, including many Asian international students (McLaren, 2011).

The general view of these tendencies is negative. Commonly heard opinions are that Asian students have advantages in studying an Asian language because they are already familiar with Asian language(s) and culture(s), and that non-Asian students are disadvantaged by having to study and compete with them in class. Many educators perceive Asian students in Asian language classes as problematic, and see them as a threat to non-Asian students. Such stereotypical biases about 'Asian students' may in fact adversely affect non-Asian students and those Asian students with little trace of Asianness in their motivations and perceptions regarding the study of an Asian language. I argue that we should not dichotomize students into Asian students and non-Asian students, and that we should not treat Asian students as if they all have the same attributes. It is potentially hazardous for research to classify students dichotomously, Asian-background and non-Asian-background. In fact, the degree of Asianness in Asian-background students varies greatly.

Study

Participants

This study examined students with different degrees of Asianness, and analysed their motivations for learning the language, and their perceptions about the course. Participants were 452 students enrolled in Chinese or Japanese courses, the distribution being 122 students in Chinese (Chinese group) and 330 students in Japanese (Japanese group). They were asked to complete a survey for their background information, their reasons for taking an Asian language subject, and their perceptions of the course. Prior to the analysis of reasons and perceptions, the participants were classified into three subgroups differing in the degrees of Asianness (instead of the dichotomization) according to their education background and first/second languages

Those who received formal education mostly in an Asian country were classified as Strongly Asian (SA), and those who are monolingual or those with a low level Asian language ability were labeled as Least Asian (LA). This latter group consisted of non-Asians and ethnically Asian students who were born and raised in Australia with no or very little command of any Asian languages. Although, ideally, the non-Asian Australian students and the ethnic Asian-Australians with limited contact with Asian language and culture should be analyzed separately since they might potentially be different from each other, they were put together in this group as their numbers were too small to form separate groups. The students who did not match the criteria for SA or LA were classified as Moderately Asian (MA). These students received their formal education mostly in Australia, but had a good command of an Asian language. When there was ambiguity (i.e. the student's second language ability was at the intermediate level), nationality and country of birth were considered in determining a subgroup. The number and percentage of students in each subgroup in the Chinese and Japanese groups were as follows:

- Chinese group SA subgroup (Chinese SA) 41 out of 122 33.6 %
- Chinese group MA subgroup (Chinese MA) 43 out of 122 35.2 %
- Chinese group LA subgroup (Chinese LA) 38 out of 122 31.2 %
- Japanese group SA subgroup (Japanese SA) 139 out of 330 42 %

- Japanese group MA subgroup (Japanese MA) 96 out of 330 29.1 %
- Japanese group LA subgroup (Japanese LA) 95 out of 330 28.8 %

Chinese SA

Chinese SA received most of their education in one of the following countries:

- Mainland China 36.6 %
- Malaysia 19.5 %
- Singapore 17.1 %
- Indonesia 12.2 %
- Hong Kong 4.9 %
- Other Asian countries (Japan, Korea, Vietnam and Sri Lanka) 9.7 %

These students were all multilingual, a little over half were bilingual, and nearly half handled three or more languages, including the language that they were studying at the time of the survey.

- Bilingual (or trilingual) with a native or near-native level of command of both English and Asian language(s) 29 %
- First language is an Asian language (Mandarin, Cantonese, Indonesian, Korean, Malay or Vietnamese) 59 %
- First language is English 12 %

This subgroup consisted of a large number of international students. The average period of residence in Australia was 3.3 years. Only 22 per cent of them were Australian citizens.

Chinese MA

Chinese MA had their longest education in Australia. All of them were multilingual, more than half handling three or more languages, including the language which they were studying.

- Balanced bilingual or trilingual, all at a native or near-native level 30 %
- Bilingual/trilingual with stronger English ability and Asian language(s) of an intermediate level 63 %
- Stronger in an Asian Language than in English 7 %

Chinese LA

Chinese LA consisted of non-Asians and ethnic Asians with little Asian language competence. They all had their past education in Australia.

- English monolingual or bilingual (English and a European language) 45 %
- English speakers with a low level of an Asian language 55 %

Japanese SA

Japanese SA underwent schooling in one of the following countries:

- Mainland China 40.3 %
- Malaysia 15.8 %
- Singapore 12.9 %
- Hong Kong 12.9 %
- Indonesia 7.2 %
- Thailand 3.6 %
- Other Asian countries (Korea, Macau, Taiwan and Vietnam) 3.6 %

As in the case of the Chinese group, these students were all multilingual, and nearly two thirds handled three or more languages, including the language which they were studying at the time of the survey.

- Bilingual (or trilingual) in English and Asian language(s), all at a native or near-native level 17 %
- First language is an Asian language (Mandarin, Cantonese, Shanghainese, Indonesian, Korean, Malay, Vietnamese, or Thai) 70 %
- First language is English 13 %

The majority were international students. The average period of living in Australia was 2.8 years. Only 15 per cent of them are Australian citizens.

Japanese MA

Japanese MA had their longest education in Australia (except 3.1 per cent in New Zealand). All were multilingual, approximately half of which were bilingual, and the remainder capable of three or more languages, including the language which they were currently studying.

- Balanced bilinguals at a native or near native level in all the languages 23 %
- Bilingual/trilingual with stronger English ability 72 %
- Stronger in an Asian language than in English 5%

Japanese group LA

Japanese LA all had their education in Australia, and all reported that English was their strongest language.

- English monolingual or bilingual in English and a European language 48 %
- English speakers with a low level of an Asian language (including non-Asians who have been studying an Asian language for years) 52 %

Procedure

An online survey was used to collect data. The survey had two sections: the first section consisting of questions asking the reasons for studying the particular subject, and the second section consisting of questions to investigate perceptions about the course. The reasons listed for selection included both those born out of integrative motivation and those of instrumental motivation. Instrumental motivation is characterized as the desire to obtain something practical or concrete from the study of a language, whereas integrative motivation involves positive feelings about the language per se and/or the people and culture of the region where the target language is spoken (Gardner and Lambert, 1972). The listed reasons were originally obtained from informal interviews with students enrolled in Asian language subjects. Participant students were asked to tick any reason(s) for studying the language. The second section focused on perceptions about the course as a learning environment. Adjectives representing either positive or negative feelings were listed together with a scale (Likert scale). Participants were asked to indicate how strongly they identified with each attribute. At the bottom of the survey, a free text box was provided for comments, and students were encouraged to express their feelings and opinions. Any students who were enrolled either in a Chinese course or a Japanese course had access to the survey. They were allowed to take as much time as necessary. Participants' responses were automatically recorded.

For both the motivation and perception data, crosstab analyses were conducted, and Goodman and Kruskal's gamma was used in order to test the strength of association of the cross tabulated data, precisely, between the degree of Asianness and each of the reasons and feelings. The use of crosstab analysis instead of one-way ANOVA was preferred because the main interest of this study was to investigate whether the participants' responses to the survey differ according to the degree of Asianness. For the reasons for studying, factor analysis was performed to identify

affecting attributes, with which the degree of Asianness correlated. Significance level was set to be 0.05.

Results

The survey results showed similar, but not identical, pictures regarding reasons for studying Chinese and for Japanese. Those reasons with which the majority of students studying Chinese agreed were:

- 1) It is useful when traveling 70.5 %
- 2) I have studied the language before 66.4 %
- 3) It helps getting a job 59.0 %
- 4) I like the traditional culture 54.1 %

Whereas for the Japanese group:

- 1) I like the traditional culture 72.1 %
- 2) It is useful when traveling 71.8 %
- 3) I like the sound of the language 62.7 %
- 4) I like the pop culture 62.1 %
- 5) I have studied the language before 54.8 %

Some reasons were found to correlate with Asianness of the students. For the Chinese group, the following reasons were positively correlated to Asianness (the more Asian, the more likely to select these reasons):

- I don't have to discuss difficult issues $\gamma=.557$
- I can be with other students from my own country/culture $\gamma=.450$
- It shares common script with my language $\gamma=.431$
- The structure is similar to that of my language $\gamma=.408$
- I have studied it before $\gamma=.393$

And negatively correlated to:

- It is useful when traveling $\gamma=-.390$
- I enjoy being in the non-English-dominant environment $\gamma=-.325$

For the Japanese group, the students with more Asianness tended to study the subject because:

- It shares common script with my language $\gamma=.639$
- The structure is similar to that of my language $\gamma=.613$
- I don't feel inferior in terms of the language use – no English barrier problem $\gamma=.471$
- I can be with other students from my own country/culture $\gamma=.471$
- I feel comfortable in a class with many Asian students $\gamma=.341$
- The relationship with teachers is comfortable $\gamma=.226$

And the students with less Asianness:

- I have studied it before $\gamma=-.389$
- I like the pop culture $\gamma=-.193$

All the above reasons (where correlations with Asianness of the students were found) were then put into a factor analysis for each group, Chinese and Japanese, in order to see whether the reasons that these students had chosen could be categorized into instrumental and integrative orientations. Instead of the expected two motivational factors, two different sets of four factors for each subject group emerged. For the Chinese group, four affecting factors were identified as attributes differentiating the three subgroups of students with different degree of Asianness. The four factors were labeled as:

- Comfortable class environment (people from my county and no difficult discussion)
- Linguistic similarity (similar structure and script)
- Prior investment (experience of studying)

- Otherness appetite (traveling and non-English environment).

For the Japanese group, the following four affecting factors were identified:

- Comfortable class environment (no English barrier, many Asians, people from one's own country, and good relationship with teachers)
- Linguistic similarity (similar structure and script)
- Cultural attraction (pop culture)
- Prior investment (experience of studying)

With regard to perceptions about their Chinese course, the students with a stronger degree of Asianness had more positive feelings than did the students with lesser degree of Asianness. As the degree of Asianness increased, the more positive feelings were expressed:

- Happy $\gamma=.340$
- Comfortable $\gamma=.413$
- Motivated $\gamma=.279$
- Familiar $\gamma=.450$
- Relaxed $\gamma=.346$
- Confident $\gamma=.490$

The students with less Asianness felt more negative about their Chinese course than did the students with stronger Asianness:

- Stressed $\gamma=-.318$
- Depressed $\gamma=-.251$.

For the Japanese group, a similar picture was presented. The students who studied Japanese had more positive feelings as the degree of Asianness increased in the following aspects:

- Happy $\gamma=.327$
- Comfortable $\gamma=.349$
- Familiar $\gamma=.278$
- At home $\gamma=.170$
- Involved $\gamma=.256$
- Relaxed $\gamma=.221$
- Suited $\gamma=.263$
- Confident $\gamma=.338$

Negative feelings were more evident in the students with a lesser degree of Asianness:

- Stressed $\gamma=-.218$
- Isolated $\gamma=-.145$

Discussion

The present study revealed that the main reasons for students taking an Asian language course were due to, besides prior investment (experience of studying), a liking of the language and culture (sound, traditional culture, pop culture), and usefulness of the language (for traveling and job). The findings of this study further identified some factors differentiating students with different degrees of Asianness. The motivation factors differed, although not to a large extent, between the Chinese group and the Japanese group. This supports the finding of Humphreys and Spratt (2008) that different languages have different motivational profiles. The four motivational factors in taking a Chinese language course that correlated with students' Asianness were: comfortable class environment (people from my county and no difficult discussion), linguistic similarity (similar structure and script), prior investment (experience of studying), and otherness appetite (traveling and non-English environment). Students with more Asianness were likely to take a Chinese course for comfortable class environment, linguistic similarity and/or prior investment. Students with less Asianness tended to study the Chinese language because of otherness appetite. For Japanese courses, four factors that correlated with Asianness were: comfortable class environment (no English barrier, many Asians, people from one's own country,

and good relationship with teachers), linguistic similarity (similar structure and script), cultural attraction (pop culture) and prior investment. Students with more Asianness were likely to be motivated by comfortable class environment, and/or linguistic similarity while those with less Asianness were motivated by cultural attraction and/or prior investment.

The most widely known motivational factors in language learning are instrumental and integrative, which were originally proposed by Gardner and Lambert (1972). Later, Dornyei (1990) found that a motivational construct in a foreign language context comprises more than just the two factors. The findings of the current study suggest that the motivational construct may not be simply classified into two, instrumental and integrative.

With regard to perceptions about the course, the study revealed that the greater the Asianness, the more positive feelings. Svanes (1987) found that cultural distance explains the variance in language proficiency more than motivational variables. As far as perceptions are concerned, cultural distance may be the umbrella factor that explains the difference between students with more Asianness and those with less Asianness. The cultural distance, according to Svanes (1987:343), includes linguistic similarity to the target language, familiarity with the target culture, and closeness in cultural background to the target culture. Compared to those with less Asianness, students with more Asianness already have a mother tongue that is similar to the target language, are familiar with the target culture, and their cultural values are close to those of the target culture. It is most plausible that cultural distance affects the students' motivational and perceptual differences. The closer the cultural distance, the more positively students feel about their class.

The results of the survey produced some further notable findings. There is partial support for the widely held belief that large numbers of Asian students take an Asian language, and that some of these students take an Asian language subject as an easy option. It is a fact that, some (not all) Asian students experience less burden in an Asian language course because of the similarity in orthography and structure between their language and the target language. However, that is not the whole picture. Some students take an Asian language subject in order to have peace of mind with satisfaction, which they miss elsewhere. Some students study an Asian language because they do not want to waste the skills they have developed. Others come to learn an Asian language because they like the Asian culture (including the people and the language).

The degree of Asianness in Asian students varies greatly, and students with varied degrees of Asianness have different motivations for learning the language, and perceptions about the course. Therefore, we should not dichotomize students into Asian students and non-Asian students.

References

- Dornyei, Z (1990) 'Conceptualizing motivation in foreign-language learning', *Language Learning*, 40: 45-78.
- Gardner, R and Lambert W (1972) *Attitudes and Motivation in Second-Language Learning*, Rowley, Ma.: Newbury House
- Garrett, P (2010, 9 Nov) 'Helping Australians become Asia literate', *Minister's Media Centre*, Retrieved from <http://ministers.deewr.gov.au/garrett/helping-australians-become-asia-literate> on 7 Nov 2011
- Humphreys, G and Spratt, M (2008) 'Many languages, many motivations: A study of Hong Kong students' motivation to learn different target languages', *System*, 36: 313-335

- Lane, B (2010, 9 June) 'Asian languages losing their allure', *The Australian*, Retrieved from <http://www.theaustralian.com.au/higher-education/asian-languages-losing-their-allure/story-e6frgcjx-1225877157372> on 12 Nov 2011
- McLaren, A (2011) *Asian languages enrolments in Australian higher education 2008-9*, Melbourne: Asian Studies Association of Australia
- Svanes, B (1987) 'Motivation and cultural distance in second-language acquisition', *Language Learning*, 37(3): 341-359
- White, H (2011, 8 Nov) 'Minding our languages', *The Sydney Morning Herald*, Retrieved from <http://www.smh.com.au/opinion/minding-our-languages-20111107-1n3pu.html> on 20 Nov 2011



Colonial Representations and Mimicry in the Photographic and Fashion Practices of the Early Ottoman Empire

Fulya Ertem, Dilek Himam

0079

Izmir University of Economics, Turkey

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

When the Ottoman Empire was introduced to the photographic technology at the end of 19th century, the public was astonished. In that period the ideological traces of the era and the effort of the Ottoman Empire to become westernized can be observed in the photographs of the non-muslim photographers working both within and outside the empire. However, this era is not only a period of the westernization of the Ottoman Empire, but also a period in which the *west* is re-articulating its own identity by creating an image of the *east* by means of photography.

In this paper, transitive practices of photography in both cultures, in terms of poses, settings and dresses will be analyzed by giving references to post-colonial theoritician Homi Bhabha's concept of "mimicry". In other words, this paper will question the photographic discourse's delusiveness despite the desires and aims of the photographer, the poser, the viewer and the user of the photography. In that sense, in this paper it will be possible to read the vain attempt of creating identity/otherness through photography from the selected examples of the photographs of the non-muslim photographers of the Ottoman Empire.

Beginning with the seventeenth century, imperialism and colonialism were redefining the economic, political and industrial powers of the world. The world was separated into dichotomies such as “West” and “Non-west”, “Occident” and “Orient”. The Non-Western part of the world supplied both the raw materials and the labor force necessary for the industrialization of European countries and Europe was beginning to interact with the other parts of the world with a new ideology: “Orientalism”.

According to Edward Said, “Orientalism is a style of thought based upon ontological and epistemological distinction made between "the Orient" and "the Occident." These oppositions/dichotomies contribute to a view of the western superiority that supported the western colonial and imperial rule. Within this context, belonging to the Orient is associated with concepts like being passive, magical, timeless and exotic whereas being “western” connotes the idea of being active, rational, intellectual, dominant, and scientific. These fundamental oppositions would create ideologies and ways of representing the “Orient” in such a way that will secure, and frame the image of the West. In the visual realm of western culture in between 16th and 19th centuries, we can see the traces of such representations in the documentations of travels to the Orient, in the form of paintings, illustrations, photographs, postcards and memoirs.

One of the greatest examples of such types of representation can be seen in the 16th century Europe, in the emergence of a style called *Turquerie*, which is an interest in Turkish dress and artifacts. At that time, the Ottoman Empire and its Harem were considered to be places of attraction for the European imagination. This interest, which continued up to 18th Century, led to the creation of some stereotypical representations of the “Oriental/Eastern/Ottoman” individual appropriated by its western counterpart. As a result we can see portraits of famous European men and women dressed in Turkish dressing style and surrounded with cultural accessories that can be considered to be more “Orientalized” than Ottoman, trying thus to imitate the atmosphere and the settings of an imaginary “Oriental” life (**Figure 1**). The paradox we can see in most of these representations, which were mainly paintings, is the dualistic aspect of the poser where he or she often presents us with the attributes of both eastern and western culture.

In addition to these representations inspired by the memoirs and illustrations of the diplomats and travelers of the 16th and 17th century, there were also those made by artists sent to the Ottoman Empire with the mission of documenting landscapes, and people. These artists such as Jean-Baptiste Van Mour, Horace Vernet, Antoine Ignace Melling, William Barlett and Camille Rogier produced a large amount of works, documenting the courtly life, the landscapes, and people from the everyday life of Istanbul (**Figure 2**).

When photography appeared at the end of 19th century it was highly influenced from this visual language of the so-called Orientalist painters, illustrators and engravers. French and British photographers who had traveled to Istanbul, were creating “mise-en-scene” of “Oriental Life” in their studios back home (**Figure 3**), including posing as “Turkish man” or “Pasha” in the midst of their revelries seated on cushions and smoking long stemmed pipes, representing thus the clichés of the Ottoman life (**Figure 4**). Roger Fenton, William Morris Grundy and Francis Frith were among these first photographers with such an Orientalist approach (Ertem, 2011).

Some similar approaches in photography have also been executed within the Ottoman Empire by the non-Muslim photographers living and working within the empire either as individual photographers or as photographers of the court. These photographers who often opened their own studios, were generally located in *Péra*, a district that can be considered as the haunt of Ottoman dignitaries, diplomats and foreign travelers.

Unfortunately hardly any examples of these studios' works have survived because of the conflagrations and especially the big *Péra* fire of 1870. The most survived examples of the early photographic practice in the Ottoman Empire would thus remain to be the ones that were commissioned by the Ottoman court.

Among the photographers who worked for the Ottoman court, three names (**Figure 5**) come forward as they produced an excessive amount of photographs, some of which are protected in the Ottoman Palace archive of the Topkapı Museum. Abdullah Vinchen an Armenian photographer who worked with his brothers and opened a photographic studio under the name "Abdullah Frères" in 1858, Vassilaki Kargopoulo a Greek photographer who worked as the photographer of the court in between 1878-1886 and a catholic Syrian, Pascal Sébah, who was one of the heirs of Sebah&Joallier firm.

Despite their specific differentiations in terms of genre and mission, these photographers had one common point, that is, their interest and involvement with the creation of stereotypes and identity narratives conferring to the ongoing desire of the western ideology to create an orientalist image of the "East". In their photographs we can observe three main attitudes: photographing scenes in which woman are depicted as objects of desire for the western gaze (which can be considered as a continuation of the orientalist painterly tradition) (**Figure 6**); photographing the different range of cultural and ethnical costumes within the empire (**Figure 7-8-9-10**), both for the sake of providing a catalogue of cultural and professional identities (which can be considered as the early example of what August Sander did in 1930s) and producing souvenirs for the Westerners; and, photographing the sultans and the people of the court upon commission (**Figure 11**).

In the following we will be looking at some photographic works of these photographers in order to see whether they can say something about the ambivalence of orientalist representations. Through their analysis we will attempt to reveal the photographic discourse's delusiveness, despite the desires and aims of the photographer, the poser, and the viewer/user of the photographs to create identity narratives.

In **Figure 12**, the photograph belonging to Sébah&Joallier studio, which is entitled "Women in the Harem", can be considered as one of the most iconic photographs of the so-called "orientalist" photographs of the 19th century Ottoman Empire. According to Öztuncay, Pascal Sébah's Orientalist genre tend to be more artistic and aesthetic than most of his rivals as he argues: "Pascal Sébah was skilled in making effective use of Orientalist elements and achieving visual harmony through them"(Öztuncay 2003: 264). In this photograph, Sébah uses these so called orientalist elements such as the carpet, sofa, *nargile* (water pipe) and *sehpa* (mother of pearl inlaid coffee table) in order to refer to an Ottoman interior. But it is also visible that this is more of a setting rather than a natural atmosphere, as everything looks arranged accordingly and especially the women.

For the Orientalist artist/photographer the Ottoman Empire that was characterized by a strong sense of privacy was a perfect site for the proliferation of fantasies about the representation of the “Oriental” women. Part of these fantasies were related to representing these women in lying poses, that is also another cliché of the orientalist representations, conferring to the stereotypes of being passive and ready to be dominated. If we look at their garments, they wear the traditional outfits of the Ottoman women including the *kaftan* (a coat usually reaching to the ankles with long sleeves, and which buttons down the front, used by both men and women), the *şalvar* (which is a loose pajama-like trousers having two legs, wide at the top, and narrow at the ankle), the *başlık* (traditional decorative hat) and the *terlik* (decorative slippers).

But the most paradoxical aspect existing in this representation is the depiction of these women as the “women in the Harem”. Because the Harem was the most private and inaccessible place within the empire, it is therefore quite impossible that these models dressed in Ottoman clothing are actual women from the Harem, but most probably they are hired models (which were either prostitutes living in the Péra brothels or Western ladies visiting the Ottoman Empire), imitating for this purpose, the women of the Harem. As it was quite hard to find local women for these kind of photographs, some photographers were even using men dressed as women.

This type of Orientalist photographs can thus be considered as paradoxical representations, as in them the boundaries between Eastern/Western, Men/Women are inevitably blurred. In that sense this can be considered as being similar to the notion of ambivalence referred by Homi Bhabha in his famous article “Of Mimicry and Man: The Ambivalence of Colonial Discourse”.

While writing on mimicry in colonial discourse, Homi Bhabha tends to identify mimicry as one of the most elusive and effective strategies of colonial power and knowledge. By this, he means that defining the colonized “other” as “a subject of difference that is almost the same but not quite” (he gives the example of difference between the Anglicized and the English), is a manner of appropriating this “other” in a way that recognizes it only partially. He reveals that mimicry is the representation of a difference in such a way that it disrupts the initial authority. But it is only through such mimicry that the colonizer can endure its power and secure its own identity. In that sense Bhabha argues that mimicry is a “metonymy of presence”. It is a strategy of authority in colonial discourse as it rearticulates presence, in terms of its “otherness”.

In the above-mentioned photograph (**Figure 12**), the models – who, as we have just noted, cannot be the “real” women from the Harem – are representing/visualizing the colonial power of the west with their surrendered poses, clearly “imitating” an oriental mood. This representation can thus be considered as a form of appropriation that mimics the “oriental” women as it also reveals their difference from what they try to imitate. In other words here mimicry emerges as the representation of a difference that is itself a process of disavowal. As Bhabha also argues mimicry “is the sign of a double articulation; a complex strategy of reform, regulation and discipline, which “appropriates” the “Other” as it visualizes power” (Bhabha 1984: 318).

In the mimicry process, dress works as the strongest instrument for the construction of the colonial meaning. According to Dani Cavallaro and Alexandra Warwick the

character of dress as a boundary, functions both as an isolating frame or screen and as a cohesive structure, mediating between the individual and the collective bodies (Cavallaro and Warwick 2001: 46). Dress as an image, or representation, operates as a screen on different levels. It is capable of acting as a sort of shield, a structure indicating and determining a division or separation, and, at the same time, as a surface on to which other images can be projected. Individual and collective responses to clothes, therefore cannot be woven on one single narrative, but rather results from the coalescence of fragmentary and frequently conflicting elements, deriving from many disparate mental images and corresponding fictive permutations. Dress may act as a kind of catalyst through which some of these diverse elements become amalgamated, are projected on to one another, and thus are made to converge into unified imaginary scene (Cavallaro and Warwick 2001: 47).

If we move to the next image (**Figure 13**), we see two photographs, which are both entitled “European Women” by Abdullah Brothers. They depict three European women, but they are represented in different ways. In the photograph of the left the women are dressed with the fashionable European garments of the time. They are represented as being well educated and intellectual as opposed to the “Women in Harem” of the previous photograph. The fact that they are around a desk, with a letter, strengthens this idea, which was also a typical portrait photography genre of the early years of photography.

On the contrary however, the woman in the next photograph, wears an Ottoman *Kaftan*. The choice of the photographer in representing a “European” woman with an Ottoman dress can just be for informing the European world about the Ottoman way of dressing. Or it may be just the fantasy of a Western woman who wanted to depict herself as an Oriental figure. But the title of the photograph adds to the ambivalence of this representation. Whatever the reason of their existence, these photographs create dualistic meanings as again, who is eastern and who is western becomes questionable.

When at the end of 19th century the West was mainly concerned with creating an image of the Ottoman Empire according to its own desires and fantasies, the Ottoman Empire was experiencing an opening to the West in different ways. For example during the Reform (*Tanzimat*) period of the Empire, Ottoman women were trying to adapt themselves to the western fashion, but this adaptation was slow regarding their limitations in the society. Most of these women were forbidden to show their faces in the public sphere; using *ferace* (a veil) and *yaşmak* (a kind of veil) was an obligatory dressing rule for them (**Figure 14**).

Ottoman women and especially those belonging to the lower classes of society, could not easily and directly appropriate these western dress codes. The Ottoman women belonging to the upper class however, were more quickly adopting them to their everyday life especially the Ottoman women living at the palace were strongly passionate about European dresses, which were much unhealthy and irrational then the Ottoman ones (**Figure 15**).

But for the upper class Ottoman women, wearing these dresses was symbolizing a new, elegant and modern life as well as having a stylish image. In this period we can also see some radical changes in other fields of the Ottoman empire including literature and press, through which this new modern and western fashion have been

often advertised in the form of photographs and illustration (**Figure 16**). In these examples we can see the purchase order notes of an Ottoman woman from different fashion magazines of the period such as *La Saison*, *Penelope* and *L'Elegance Parisienne* indicating her admiration and willingness to change her taste about dressing (Tezcan 1998: 82-87).

However although the upper class Ottoman women were highly interested in the western dressing fashion, they didn't have any freedom in the society. In **Figure 17** for example, we see the illustration of a reception organized for the Sultan Abdülaziz but it was strictly forbidden for the Ottoman woman to participate openly in such a social event. While European women were free to exhibit themselves in the public sphere, the Ottoman women had to observe them, hidden in the balconies upstairs.

One of the rare photographs of such upper class Ottoman women taken outside is a photograph (**Figure 18**), where they are captured during picnicking. We can see them again adorned with their *ferace* and *yaşmak*. However they also have some European inspired accessories such as *parasol* (a kind of small umbrella) and the dresses looking similar to crinoline. Moreover, their outerwear mantles look like *fichu pelerine*, which was a fashion style of the Romantic era (1825-1835). Also, they are represented while "picnicking" that can be considered more of a western way of socializing, although without the presence of men. These attributes are also seen in the next photographs (**Figure 19**).

In this photograph, we can see an upper class Ottoman woman being clothed by her servant. This type of representation was a quite popular in the early photographic practices where women were represented together with their servants. Moreover, the servant is dressed in western outfits, as it can be observed from the short skirt, shoes and jacket. The ottoman lady's clothes are not clearly identifiable because of her *yaşmak* and *ferace*, but she has a westernized bustle silhouette. The carpet with Turkish motives and the mirror selected for the photographic scene can also be considered as other dichotomic elements in the photograph.

In **figure 20**, we see another hybrid figure, this time an English nanny dressed up as a Turkish woman. Although it is obvious that she is wearing *ferace* the way she wears it is quite different from an Ottoman woman as it was forbidden for an Ottoman woman to show her hair. Moreover, this outerwear is not a regular and common way of dressing for an Ottoman woman because of the lack of *yaşmak* or veil. Additionally the children are also seen with hybrid clothing such as the boy wearing a suit and a *fes* and the girl with a marine suit.

When it comes to Ottoman men's image and dressing codes, some photographs from Abdullah Freres can exemplify their look during that period. In **figure 21** for example, we can see that various men from different classes are captured in a snapshot from the daily life of Istanbul. Although we don't see the facial expressions of the people walking swiftly in the street, in terms of dresses we can still perceive, the most popular and outstanding outfit of the period that is *İstanbulin* (a kind of men's jacket that looks like the French *redingot*) worn by the figure in lower right corner. This jacket was used in the Ottoman Empire from Tanzimat to Constitutional period. And it was considered to be a jacket used by the so-called "modern" and

upper class people, including government officials, during the epoch of Sultan Abdülaziz.

However if we look more closely, wearing *İstanbulin* might also symbolize another hybrid fashion for Ottoman men. In **Figure 22** for example we see a man posing in *İstanbulin* and he is wearing a hat called *Fes* (which is a reddish felt hat mostly in the shape of a short cylinder that have tassels) adopted from Morocco by the Ottoman Empire in the early 19th century as a symbol of religion, progress and modernity, although it was also pronounced by Sultan Mahmud II as an official headgear for his modernized military costumes in 1826. *Fes* can thus be considered both a symbol of Ottoman modernity and a symbol for Ottoman's "Islamic" identity. In addition to this, if we go back to the previous photograph (**figure 21**) we can also observe some contradictions in terms of the dress choices of the people in the street, as some of them also wear *kaftan*, and *şalvar*.

We can observe a similar contradictory existence in the photograph of Abdullah Brothers (**Figure 23**). In this photograph we see an old man pretending to be a cook dressed with his traditional garments. The old man's garments like *şalvar*, *cepken*, shirt, apron and hat, are the authentic garments of a cook at that time. However this photograph also includes the cook's customer as a western figure, which is visible from his dress (black frock coat, white shirt and modern trousers). In this photographic set-up, the cook who is the one who serves is represented as the Eastern/Ottoman figure whereas the customer is represented as the well-mannered western figure who orders the food. We can thus perceive an allegorical attempt of representing the master/slave relationship.

All of these photographs discussed in this paper reflect in some way the ambivalence of the mimicry by blurring the boundaries between the West and the East. While in some cases the poses of the models within western dressing styles (like lace garments, crinoline dresses trousers etc.) represents the efforts of the Ottoman culture to become westernized, in the others the Ottoman woman is always represented within cliché costumes, surrounded by objects like *nargile*, eastern carpets etc. Those objects were the most favorite objects of the photographers of the Ottoman Empire. Clothing and its accessories in that sense also contributed to the creation of culturally, ideologically and socially constructed imaginary scenes related to personal and social fantasies about an Oriental life.

For Homi Bhabha, the effect of mimicry on the authority of colonial discourse is profound and disturbing. In the photographs of the 19th century Ottoman Empire taken by the non-Muslim photographers, ambiguous poses, incompleteness, virtuality, cliché and weird stage like settings with Orientalist decorations, seem to threaten any stable identity narrative of both western and eastern sides.

Moreover, during the posing, the models seem also to mock with culturally specific codes of representation. In that sense, these photographs might also be considered as representations which start to problematize the reality. From this standpoint, the dresses, accessories and interior decorations create a dualistic world, establishing a ground for some delusiveness and incongruity.

We admit that it would be too reductionist to generalize or to try to discover the traces of such an incongruity, in all of the photographs of the period. However we believe

that the existence and manifestation of such problematic and ambiguous photographs projecting discontinuous states of selfhood can push us to question the very possibility of a well-framed identity. Against the desire of these photographers to create/provide a certain orientalist ideology/identity, we believe that these photographs exhibit the impossibility of defining, recognizing and/or affirming the “self” according to these parameters letting us to read in them vain attempt of creating identity/otherness through photography.

Bibliography

- Warwick, A. and Cavallaro, D., 2001. *Fashioning the Frame: Boundaries, Dress and the Body*, Berg Publishers.
- Bhabha, H., 1984. *Of Mimicry and Man: The Ambivalence of Colonial Discourse*, [online] Available at: < <http://www.jstor.org/pss/778467>> [Accessed 19 April 2012].
- Bayram, F., 2008. *Topkapı Sarayı Arşivinden 19. Yüzyıl Fotoğrafları* Ankara: Kültür ve Turizm Bakanlığı Yayınları.
- Ertem, F., 2011. ‘Facing the Other: A Critical approach to the construction of identity narratives in the photographic practice of the Ottoman empire’ *Early Popular Visual Culture*, Vol: 9, Issue: 7, pp. 293-307.
- Owens, C., 1992. “Posing” *Beyond Recognition: Representation, Power, and Culture*. Ed. Scott Bryson, Barbara Kruger, Lynne Tillman, and Jane Wiestock. University of California Press: Berkeley, Los Angeles, Oxford.
- Özendeş, E., 1999. *From Sébah & Joallier to Foto Sabah Orientalism in Photography*. İstanbul: Yapı Kredi Publications.
- Öztuncay, B., 2003. *The Photographers of Constantinople: pioneer studios and artists from 19th century İstanbul*. İstanbul: Koç Kültür Sanat Tanıtım.
- Sekula, A., 1989. “The Body and the Archive” *The Contest of Meaning: Critical Histories of Photography*. Ed. Richard Bolton. MIT Press: London.
- Tezcan, H. 1998. ‘Batılılaşma Döneminde Saray Kadınının Modası’, *Pi dergisi, Moda ve Sanat Sayısı*, s:12, Kış 96,99, pp. 82-87

Figures



Figure 1 *Marie Adeline de France in Turkish costumes,*
Jean-Etienne Liotard 1753



Figure 2 Camille Rogier, from the book *La Turquie*, 1847



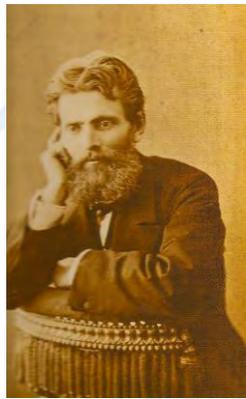
Figure 3 Man posing in Turkish costume with a water pipe and
a servant dressed up as an Arab.) Roger Fenon, 1858, albumen print.



Figure 4 English photographer Francis Frith in Turkish costume, self-portrait, 1858



Vichen Abdullah, 1875



Vassilaki Kargopoulo, 1878



Pascal Sebah (at right) 1865

Figure 5 Non-muslim photographers of the Ottoman Empire



BEAUTIFUL INHABITANTS OF THE HAREM. Sébah & Joaillier, 1890

Figure 6 The beautiful inhabitants of the Harem, Pascal Sébah, 1890



Figure 7 Left: *The Ottoman Greeks*, Abdullah Frères, 1863. Right: *Sultan's Lybian soldiers*, Abdullah Frères, 1863



Figure 8 Left: Toothpick seller, Vassilaki Kargopoulo, 1870. Right. Turkish Savory-seller and his Jewish customer, 1870

iafor

Figure 9 Left: Broom seller, Abdullah Frères, around 1860. Right: Pastry seller, Abdullah Frères, around 1860



Figure 10 Left: Orange-seller, Sébah&Joallier, 1890. Right: Drinking water-seller, Sébah&Joallier, 1890



Figure 11 Left: Vassilaki Kargopoulo, Princess Nazime (1866-1947) the daughter of Sultan Abdülaziz, 1879
Right: Sultan Abdülaziz, Abdullah Frères, 1863



Figure 13 European women, Abdullah Freres around 1860

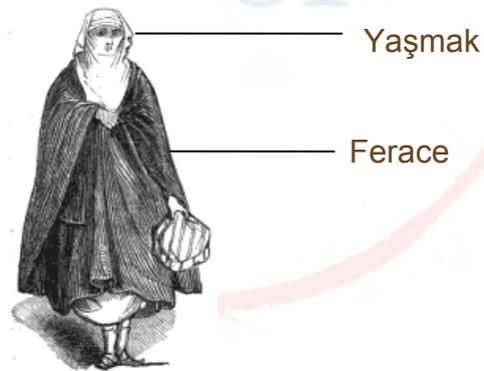


Figure 14 Representation of Ottoman women dress



Figure 15 Left: Crinoline dress. Right: A corsetry used by an Ottoman woman, 19th century



Figure 16 Purchase order notes of an Ottoman woman from different fashion magazines by the end of 19th Century



Figure 17 Grandchamp, *Ball given at the French Embassy of İstanbul* 7 February 1856,
Türkiye İş Bankası Publications, İstanbul



Figure 18 Vassilaki Kargopoulo, *Picnicking women*, 1875



Figure 19 Pascal Sébah, Turkish woman and her servant, 1870



Figure 20 Sébah&Joaillier, English nanny dress as Turkish woman 1890



Figure 21 Abdullah Frères *Topkapı Palace Sultan's Gate*



Figure 22 Sebah&Joallier, Young man in Istanbuline coat, 1860



Figure 23 The cook, Abdullah Frères, 1860

Gender Differences Are Predictors of Workplace Bullying

Mei-Ling Wang

0091

Tamkang University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Perpetrators are not limited to just people in superior positions. This paper uses the social interactionist perspective to explore gender minority and manager gender to explain the incidence of bullying at work. A total of 501 public servants employed in the tax administration institute were analyzed using hierarchical regression. Males with gender minority status reported higher levels of bullying than did the female majority. Subordinates who worked with a line male manager had more exposure to bullying than those who worked with a line female manager. These findings confirm the important role of gender differences when predicting bullying at work and support the view that gender is not merely an individual antecedent of bullying, but rather acts as a social factor to influence the incidence of workplace bullying.

Gender Differences Are Predictors of Workplace Bullying

Mei-Ling Wang

Associate Professor at the Department of Business Administration

Tamkang University

Taipei, Taiwan

Email: magwang@mail.tku.edu.tw

Abstract

Perpetrators are not limited to just people in superior positions. This paper uses the social interactionist perspective to explore gender minority and manager gender to explain the incidence of bullying at work. A total of 501 public servants employed in the tax administration institute were analyzed using hierarchical regression. Males with gender minority status reported higher levels of bullying than did the female majority. Subordinates who worked with a line male manager had more exposure to bullying than those who worked with a line female manager. These findings confirm the important role of gender differences when predicting bullying at work and support the view that gender is not merely an individual antecedent of bullying, but rather acts as a social factor to influence the incidence of workplace bullying.

Key Words: gender minority; manager gender; workplace bullying

Introduction

The concept of workplace bullying refers to a persistent exposure to negative and aggressive behaviors of primarily a psychological nature (Leymann, 1996). The term describes situations where hostile behaviors are directed systematically at one or more colleagues or subordinates leading to the victimization of the recipients (Björkqvist, Österman, & Hjelt-Bäck., 1994). When these negative and aggressive behaviors frequently and persistently are directed toward the same employee, they become a serious source of stress (Zapf, 1999), with a range of negative consequences for both the victim and the organization (Vartia, 2001). Recent surveys have concluded that bullying is an ubiquitous problem in most organizations, and the prevalence rate of victimization from bullying is growing in the workforce in Europe (Agervold, 2007).

Until now, there has been no clear picture of the targets of bullying as it relates to gender, suggesting that gender is neither a simple nor a direct risk factor for exposure to workplace bullying (Vartia & Hytti, 2002). Gender effects may be a factor of samples used and the status of the person in an organization or even cultural differences in terms of reporting bullying (Coyne,

2011). For example, gender minority, which refers to a certain gender being a minority in a given organization, may more strongly correlate with bullying than just belonging to a certain gender or age group per se. More specifically, a victim might feel that the negative acts are addressed toward him or her as a representative of a certain minority group (Zapf & Einarsen, 2001). This view is supported by the finding that women report higher bullying rates in male-dominated fields, such as the business world or universities (Björkqvist et al. 1994; Salin 2001), whereas male assistant nurses report more bullying in the female-dominated healthcare sector (Eriksen & Einarsen, 2004). We can conclude that male assistant nurses, as a minority in their profession and in the organizations where they work, are more often exposed to bullying at work than their female colleagues are. Hence, the risk of exposure to bullying must take into account the instance of minority in a situation as well as selected grouping. Regarding the limited studies examining the association between a male minority and their victimization through bullying, this current study further examines whether males as a minority in the workplace are more likely to suffer from bullying than when they are in the majority group in a workplace.

In addition to the characteristics of the actual victims, the incidence of bullying is deeply rooted within the characteristics of victims' managers because managers are the most typical perpetrators in many cases (Rayner, Hoel & Cooper, 2002). In particular, the gender of bullies often reflects the management structure of organizations, and therefore, managers and supervisors will too often appear to play a dominant role in bullying (Zapf, Escartín, Einarsen, Hoel, & Vartia, 2011). Given the gender difference that occurs in the power position within the organizational hierarchy, women are sometimes exclusively bullied by men, while men are seldom exclusively bullied by women. In effect, gender is one of the most influential status characteristics because of its effects on the perceptions of attributes that are salient in the specific contexts involving power and prestige dynamics in the workplace (Driskell & Mullen, 1990). This argument implies that the gender of line managers may not be the direct trigger of workplace bullying; instead, gender may be more of a contextual factor affecting these incidents and the experience of bullying in the work group. However, there has been little formalized theoretical discussion or empirical evidence from research on this notion (Vartia & Hyyti, 2002). To fill this gap, we borrow the perspective of social interaction and apply gender role theory to it to formulate a hypothesis regarding the influence of line manager gender on workplace bullying.

Theoretical Background

Gender Minority and Bullying at Work

As the concept of workplace bullying has evolved, a frequently asked question is whether gender effects of bullying exist (Einarsen & Skogstad, 1996; Salin, 2001; Vartia, 1996). As for the gender of the victims, empirical studies have revealed mixed findings on the role of gender

differences in the prevalence rates of bullying (Notelaers et al., 2011). It is argued that there is a relationship between female socialization and the victim role because women are said to be taught to be less self-assertive and less aggressive and more obliging than men (Björkqvist, 1994). As such, women are more likely to be targeted for bullying and less able than men to defend themselves when bullying emerges. Zapf and his colleagues (2011) carried out an analysis based on 53 samples of bullying victims, however, and found little evidence that women are more at risk to exposure to bullying. This finding hints at another way to explore the effects of gender difference, namely, in terms of gender minority.

As the workforce becomes more diverse, workplace bullies may indeed choose targets based on sexual orientation, gender, age, or physical disability, suggesting that there is still fear among employees that being a member of a minority group does pose significant risk. The gender minority groups who differ from the main work groups in salient characteristics carry a higher risk of being socially excluded from the primary/main group (Schuster, 1996). Studies have also shown that gender minority in a work environment is more targeted for bullying than the more represented gender (e.g., Eriksen & Einarsen, 2004).

In accordance with the rule for effect/danger ratio, when individuals aggress against others, they generally seek to maximize the harm produced, while minimizing the danger to themselves from retaliation, social censure, or other potential consequences (e.g., Björkqvist, Österman, & Lagerspetz, 1994). Previous research also suggests that workplaces are no exception to this rule (Baron, Neuman, & Geddes, 1999). The effect/danger ratio hints at the possibility that minority groups do have higher risks of being harmed or bullied in the workplace. As a result, minority groups in the workplace are often selected as targets by perpetrators because minority groups are seen as being relatively weak and defenseless.

However, workplace bullying researchers have also focused on target personality characteristics, rather than only minority status for group dimensions, when considering how individual variables can influence the experiences of bullying (Fitzpatrick, Pawson, Bramley, & Wilcox, 2011). Little is known about whether gender minority leads to more incidence of bullying at work. Regarding the lack of research on examining males as a gender minority in the workplace place, this study took place in a organization with high female employment and was designed to test the hypothesis that male employees who represent a small gender minority in their work organization are more often exposed to bullying at work than are their female colleagues. Therefore, we hypothesized that:

H₁: Male minority in a work organization will experience a higher level of bullying.

Line Manager Gender and Workplace Bullying

Managers in positions of power are often identified as perpetrators, so a scrutiny of the impact of manager gender on the level of workplace bullying reported by subordinates appears to be essential. Despite much research that shows that supervisors are more often the bullies than are colleagues, the occurrence of bullying from colleagues clearly speaks against the common view that bullying is primarily a top-down process (Vartia & Hyyti, 2002), especially when the perpetrators are not limited to those managers in superior positions. There are in fact strong links between the work environment and the incidence and prevalence of workplace bullying (Vartia, 1996). From a social integrationist perspective, workplace bullying is further strengthened by the existence of norms that emphasize toughness and survival of the fittest (Neuman & Baron, 2003). Hence, rather than instances of direct incidents, the characteristics of line managers instead may shape or form the social norms and in turn these characteristics become relevant to the level of workplace bullying experienced by employees.

Gender role theory argues that men and women face societal pressures to behave in ways consistent with their gender roles and this expectation leads both genders to internalize social expectations about gender-appropriate behaviors (Kidder, 2002). Typically, men are expected to be high in traits like dominance, independence, and aggressiveness, whereas women are supposed to be high in traits of gentleness, sensitivity to others' feelings, and tactfulness (Williams & Best, 1990). In line with these ideas, male managers are believed to be independent, ambitious, competent, and competitive as well as motivated by a stronger need for dominance, aggression, and achievement.

Based on the views of social interactionists, group members' beliefs and thoughts about the characteristics of male managers may result in norms that emphasize toughness and competitiveness in the workplace. These norms in turn may make group members tend to ignore bullying or to view it as a normal feature of the workplace. The norms of toughness and competitiveness tend to reduce the likelihood that witnesses to workplace bullying will take actions against it. To the contrary, these norms tend to increase the odds that witnesses will join in and even applaud the actions of workplace bullies. In other words, male managers appear to be creating a norm for viewing aggression against group members as justified behavior, and thus actually increase the incidence of workplace bullying in their work unit (Glomb, 2002). Hence, we hypothesize that:

H₂: Employees working with male line managers will experience a higher level of workplace bullying than employees with female line managers.

Methods

Procedure and Subjects

The current study drew its sample from the tax administration institute governed by the Ministry of Finance in Taiwan. The official statistics show that male employees are a minority of less than 30% in this tax administration institute. Its headquarters agreed to participate and distribute the questionnaires to the public servants working in each division. A cover letter emphasizing voluntary participation and describing the aims and procedure of the study assured that the survey was anonymous and no individual would be identified when analyzing and reporting the data. This letter was included with the questionnaire as was a reply-paid envelope for returning the completed instrument. Participating public servants were asked to complete a scale to assess their exposure to workplace bullying and also report their demographic information including the gender of their line manager. In total, 850 questionnaires were distributed, and 549 were returned. Forty-eight of these were excluded because of missing values. As a result, a total of 501 questionnaires were used for the study, yielding a return rate of 58.9%.

Male respondents comprised 22% of the sample, demonstrating that males were the gender minority in this organization. The final sample of subordinates averaged 38.16 years in age ($SD = 8.37$), had worked for the organization for an average of 10.32 years ($SD = 7.59$), and on average had worked with the current line manager for 2.61 years ($SD = 2.29$).

Measures

Workplace bullying. We utilized a shortened version of the NAQ-R (Bulrular & Öz , 2008) to measure the experience of bullying at work. The original 17-item scale had four categories of bullying: Personal attacks (5 items), physical threats (5 items), work-related (4 items), and underestimating (3 items). As bullying is primarily a form of psychological rather than physical aggression, (Zapf et al., 2011), we removed the items for physical threats from the NAQ-R scale to better evaluate the level of bullying that subordinates experienced in the work setting. Participating subordinates were asked to indicate how often they had been subjected to bullying based on a 5-point Likert scale. Confirmatory factor analysis showed that the one-factor model was specified and the overall fit of the measurement model ($GFI = .98$, $AGFI = .90$, $RMSEA = .027$) reached an acceptable level. Therefore, we averaged the twelve items from the measure of workplace bullying experienced by subordinates ($Cronbach's \alpha = .89$).

Employee gender. Using the reported demographic information, we coded male employees as 1 and female employees as 0. Since male employees were a smaller minority in the tax administration institute, this variable also represented male minority in the current study.

Line manager gender. Using the reported demographic information, we coded male line managers

as 1 and female line managers as 0.

Control variables. Prior research has shown that bullying differs across job status (Salin, 2001) with lower level employees facing more bullying. On the other hand, in other studies, job status does not appear to have a substantial effect on the level of victimization. To rule out alternative explanations for our results, we used job status as a control variable in the subsequent analyses. Participants were also asked to report their job status (1= entry level, 2= junior auditor, 3= senior auditor).

Results

Table 1 presents the differences in the mean scores of workplace bullying by employee gender and line manager gender. Male employees reported more workplace bullying than did female employees ($t=1.927, p < .10$). Employees working with a male line manager experienced higher levels of workplace bullying than did those working with a female line manager ($t=1.719, p < .10$). When working with a female line manager, male employees had more exposure to bullying than did the female employees ($t=2.375, p < .05$); however, the levels of workplace bullying showed no significant difference between male and female employees when both worked with a male line manager. Additionally, unlike the male employees, female employees working with a male line manager experienced higher levels of bullying than did those working with a female line manager ($t = 2.146, p < .05$).

Table 1. Means and Standard Deviations of Workplace Bullying by Employee Gender and Manager Gender

	Mean of Work Bullying (S.D.)
Employee gender	
Male ($N = 110$)	2.829 (0.486)
Female ($N = 391$)	2.728 (0.490)
Line manager gender	
Male line manager ($N = 233$)	2.790(0.499)
Male employees ($N = 52$)	2.810(0.525)
Female employees ($N = 181$)	2.785(0.492)
Female line manager ($N = 268$)	2.715(0.482)
Male employees ($N = 58$)	2.847(0.453)
Female employees ($N = 210$)	2.678(0.485)

Table 2 shows the correlations for the main variables and their descriptive statistics. The category of male minority positively related to workplace bullying ($r=.086, p < .05$). Line manager gender also had significant positive relationships with workplace bullying ($r=.077, p < .10$). Job status negatively related to workplace bullying ($r=-.076, p < .10$), showing that

employees at lower levels in the organization might face more bullying at work.

Table 2. Means, Standard Deviations, and Intercorrelations for All Study Variables

Variable	M	SD	1	2	3
1 Workplace bullying	2.750	0.491	-		
2 Employee gender	0.220	0.414	.086**	-	
3 Line manager gender	0.465	0.499	.077*	.008	-
4 Job status	1.643	0.250	-.078*	.025	-.005

* $p < .10$; ** $p < .05$

We further conducted a hierarchical linear regression to test the proposed hypotheses. We predicted that male employees being a gender minority would experience a higher level of bullying at work. As presented in Table 3, employee gender ($\beta = .090, p < .05$) positively related to workplace bullying. H_1 was thus supported. H_2 predicted that line manager gender would positively relate to employee exposure to workplace bullying. This hypothesis was also supported ($\beta = .078, p < .10$).

Table 3. Workplace Bullying Regressed on Employee Gender and Manager Gender

Variable	Workplace Bullying			
	Beta	S.E.	Beta	S.E.
Job status	-.082*	.088	-.078*	.088
Employee gender	.090**	.053		
Line manger gender			.076*	.044
R^2		.014		.012
F value		3.578**		2.998*

* $p < .10$; ** $p < .05$ (two-tailed test).

Note: Standardized regression coefficients, with standard errors.

Discussion

The risk of employees being victimized at work is not necessarily due to traditional gender roles, but can be created by having a gender minority. This scenario has been widely acknowledged, namely, that minorities are perceived to have less power and status in an organization (Salin, 2003). As such, employees may have more exposure to bullying not just because they are female or male, but also because they are a gender minority with lower social power in the organization.

Consistent with prior empirical studies that focused on male minority in the health care

sectors and educational sectors (e.g., Eriksen & Einarsen, 2004), this argument is supported by our finding that the male minority reported more victimization than did females in the public sector, implying that minority groups in a public sector organization may be more vulnerable to bullying at work. Applying the effect/danger ratio, bullying has also been shown to be more frequent in large and bureaucratic organizations (Einarsen & Skogstad, 1996). The size, length, and formality of decision-making processes in these institutes make the individual less visible, thus reducing the risks for the perpetrator being caught, punished, or socially condemned. In other words, perpetrators would rather target a minority group due to the relatively small risk of receiving a reprimand, being dismissed, or being socially isolated and punished by colleagues (Salin, 2003). This view is especially true in the case of the public sector because it is much more complicated and difficult for minority victims with lower social power to defend or give up a job when bullying occurs. Doing so would involve giving up high job security and long-term jobs (Zapf et al., 2011). Thus organizational policies and practices regarding discrimination of vulnerable groups and minorities are important in preventing bullying at work.

Integrating gender role theory with the social interactionist perspective, we propose that male line managers create higher levels of bullying exposure for employees. This hypothesis is also supported in the current study, indicating that both male and female employees were exposed to more bullying when they worked with a male line manager. This finding is similar to that in prior studies that examine whether subordinates are more likely to be bullied by male supervisors (Rayner, 1997). However, it further revealed that subordinates with a male line manager might be bullied by perpetrators that include both colleagues and managers.

Limitations and Directions for Future Research

One major limitation of this study is that we utilized self-report measurement of workplace bullying. By only asking the respondents about the frequency of specific bullying behaviors, we could not know whether the respondents would actually label the behaviors as bullying or whether perceptual bias might affect the reporting of exposure to specific negative behavior. However, the behavior experience method is considered to be a more objective approach because it does not require the respondents to label their experience specifically as bullying. Consequently, the findings should have a lower risk for influence from cognitive and emotional processes (Agervold, 2007). Another limitation is that all the respondents were drawn from one public administration with high female employment so as to highlight the gender minority issues that may impact the incidence of bullying at work. The results may be not generalizable to other public sectors in Taiwan because gender minority does not exist in every public sector there.

Considering these limitations, new and more developed research settings can be designed. For instance, in further research, the unit of analysis might be organizations rather than individuals, and the sample could be enlarged to include other public sectors or business sectors

to better assess the relationship between gender minority and bullying and even the role of manager gender in a more representative way. It would also be possible to conduct a cross-cultural study (i.e., male-dominated culture vs. female dominated culture) to assess whether the effect of gender minority varies with national culture or simply with organizational make-ups.

References

- Agervold, M. (2007). Bullying at work: A discussion of definitions and prevalence, based on an empirical study. *Scandinavian Journal of Psychology*, 48(2), 161-172.
- Baron, R., Neuman, J. & Geddes, D. (1999). Social and personal determinants of workplace aggression: evidence from the impact of perceived injustice and the Type A behavior pattern. *Aggressive Behavior*, 25, 281-296.
- Björkqvist, K. (1994). Sex differences in aggression. *Sex Roles*, 30, 177-188.
- Björkqvist, K., Österman, K., & Hjelt-Bäck, M. (1994). Aggression among university employees. *Aggressive behavior*, 20(3), 173-184.
- Björkqvist, K., Österman, K., & Lagerspetz, K.M.J. (1994). Sex differences in covert aggression among adults. *Aggression Behavior*, 20, 27-33.
- Bulrular, F., & Öz, E. (2008). The effects of ethical climates on bullying behavior in the workplace. *Journal of Business Ethics*, 86(3), 273-295.
- Coyne, I. (2011). Bullying in the workplace. In Monks, C.P., & I. Coyne (Eds.), *Bullying in different contexts* (1 ed., pp. 157-184). New York: Cambridge University Press.
- Driskell, J.E., & Mullen, B. (1990). Status, expectations, and behavior: A meta-analytic review and test of the theory. *Personality and Social Psychology Bulletin*, 16, 541-553.
- Einarsen, S., & Skogstad, A. (1996). Bullying at work: Epidemiological findings in public and private organizations. *European Journal of Work and Organizational Psychology*, 5(2), 185-201.
- Eriksen, W., & Einarsen, S. (2004). Gender minority as a risk factor of exposure to bullying at work: the case of male assistant nurses. *European Journal of Work and Organizational Psychology*, 13(4), 473-492
- Fitzpatrick, S., Pawson, H., Bramley, G., & Wilcox, S. (2011). *The homelessness monitor: Tracking the impacts of policy and economic change in England 2011–2013*. London: Crisis
- Kidder, D. (2002). The influence of gender on the performance of organizational citizenship behaviors. *Journal of Management*, 28(5), 629–648.
- Leymann, H. (1996). The content and development of mobbing at work. *European Journal of Work and Organizational Psychology*, 5, 165-184.
- Magley, V.J., Gallus, J.A., & Bunk, J.A., (2010). The gendered nature of workplace mistreatment. In J.C. Chrisler & D.R. McCreary (Eds.), *Handbook of gender research in psychology (vol. 2): Gender research in applied and social psychology* (pp. 423-441). New York, NY: Springer.
- Neuman, J. H. & Baron, R. A. (2003). Social antecedents of bullying. A social interactionist perspective. In S. Einarsen, H. Hoel, D. Zapf, & C. L. Cooper (Eds.), *Bullying and emotional abuse in the workplace. International perspectives in research and practice* (1 ed., pp. 185-202). London: Taylor and Francis.
- Notelaers, G., Vermunt, J.K., Baillien, E., Einarsen, S., & De Witte, H. (2011). Exploring risk groups workplace bullying with categorical data. *Industrial Health*, 49, 73-88.
- Rayner, C. (1997). The incidence of workplace bullying. *Journal of Community and Applied Social Psychology*, 7(3), 199-208.
- Rayner, C., Hoel, H., & Cooper, C.L. (2002). *Workplace bullying: What we know, who is to blame, and what can we do?* London: Taylor and Francis.

- Salin, D. (2001). Prevalence and forms of bullying among business professionals: A comparison of two different strategies for measuring bullying. *European Journal of Work and Organizational Psychology, 10*(4), 425–441
- Salin, D. (2003). Ways of explaining workplace bullying: A review of enabling, motivating and precipitating structures and processes in the work environment. *Human Relations, 56*(10), 1213-1232
- Schuster, B. (1996). Rejection, exclusion, and harassment at work and in schools. *European Psychologist, 1*, 293-317.
- Vartia, M. (1996). The sources of bullying: Psychological work environment and organizational climate. *European Journal of Work and Organizational Psychology, 5*(2), 203–214.
- Vartia, M. A., & Hyyti, J. (2002). Gender differences in workplace bullying among prison officers. *European Journal of Work and Organizational Psychology, 11*(1), 113-126.
- Williams, J. E., & Best, D. L. (1990). *Measuring sex stereotypes: A multination study*. Newbury Park, CA: Sage Publications.
- Zapf, D. (1999). Organizational work group related and personal causes of mobbing/bullying at work. *International Journal of Manpower, 20*, 70-85.
- Zapf, D., & Einarsen, S. (2001). Bullying in the workplace: Recent trends in research and practice-An introduction. *European Journal of Work and Organizational Psychology, 10*, 369–373.
- Zapf, D., Escartín, J., Einarsen, S., Hoel, H., & Vartia, M. (2011). Empirical findings on prevalence and risk groups of bullying in the workplace. In S. Einarsen, H. Hoel, D. Zapf, & C. L. Cooper (Eds.), *Bullying and harassment in the workplace* (2 ed., pp. 75-106). London: Taylor and Francis.

iafor

Changing Peripheries – East-West Relations during the Growth of Globalization

Olavi K. Fält

0094

University of Oulu, Finland

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

In this article I consider why Western culture achieved a position of hegemony in global development in the 1800s and why non-Western cultures, particularly the Arabic, Indian, and Chinese cultures, did not reach the same position. In my analysis I utilize Robert P. Clark's entropy theory, which is based on the second fundamental principle of thermodynamics. According to Clark, cultures have flourished by extending their sphere of influence, whereupon disorder and loss of energy have been moved elsewhere.

In East-West relations, the West became a periphery as a result of the fall of the Roman Empire. The two other earlier centers, India and China, preserved their positions. The thousand-year period beginning in the 500s was a period of so-called southernization in the history of globalization. During that time the Islamic world, India, and China led the process of globalization to such an extent that by the 1400s it appeared nothing would be able to undermine their dominance, even in the future. Nevertheless, Western Europe had been able to adopt enough technical inventions produced by southernization that when population pressure in the 1400s forced it to search for external resources in order to survive, it had the prerequisites to do so. On the other hand, there was no need to utilize external resources to the same extent in the core areas of southernization. In practice, this gradually led to a situation in which Western Europe, which had very successfully utilized the resources, rose to a leading position in the world in the 1800s. At the same time Europe also served as a model for other cultures in the utilization of external resources. Japan was the first to implement the model already in the 1800s, and it is currently being implemented by India and particularly China.

Introduction

In this article I examine why Western culture achieved a position of hegemony in global development in the 1800s and why non-Western cultures, particularly Arabic, Indian, and Chinese cultures, did not reach the same position. I examine the question through the growth of globalization by assessing the political, cultural, and economic factors that affected it during different periods. I have placed the starting point of my analysis at around 200 BC, when the growth of globalization clearly began to accelerate. The growth of globalization as such can be considered to have begun already when man faced the need to spread beyond his original home.

Robert P. Clark explains this need with the theory of entropy, according to which it has been necessary for mankind to spread everywhere in the world. This has been a consequence of the perpetual struggle to satisfy the needs of a society that is continuously expanding and becoming more complex. The model he presents is based on the second law of thermodynamics, according to which entropy constantly increases in every closed system. The tendency in all human systems is toward energy loss and entropy. Energy does not disappear as such, but in practice it can no longer be reused for man's future needs. Cultures have flourished by spreading their sphere of influence, whereupon entropy and energy loss have been transferred elsewhere. The more complicated the system in question, the more it needs resources like energy and material to grow or even to maintain order. To survive, a complex system needs a constantly expanding network through which it can transfer lurking disorder elsewhere.¹

Connections between Three Centers

As I already mentioned, in the third century the growth of globalization entered a new phase with the simultaneous birth of large state and cultural entities that began to form increasingly constant trade connections with each other. The Hellenistic culture and the rising Roman world power in the West created political and cultural unity. On the other hand, the Maurya kingdom united a large portion of South Asia by creating a political system for a common culture called the Indian culture. At the same time the Qin and Han dynasties united China and created a uniform area of Chinese culture from local cultures.²

Earlier contacts between these regions by land and sea had been quite coincidental, but as the societies developed and became more complex, in accordance with the theory of entropy, new needs arose that could not be fully satisfied regionally. Therefore, around 200 BC regular trading began by land from China via Central Asia to the Mediterranean Sea and by sea in the most important parts of the region extending from Japan to Morocco. Trading became very regular especially from the Red Sea and the Persian Gulf to India, from India to Southeast Asia, and from Southeast Asia to China and Japan. The trade routes from the Mediterranean Sea to East Asia survived, despite the disintegration

¹ Robert P. Clark, *The Global Imperative. An Interpretive History of the Spread of Humankind*. Global History Series. Bruce Mazlish, Carol Gluck, and Raymond Grews, Series Editors. Westview Press 1997, 4–8.

² Philip D. Curtin, *Cross-cultural trade in world-history*. Cambridge University Press. First Published 1984. Reprinted 1992, 90.

of the Roman Empire (476) and the Han dynasty (220). At the end of the millennium they were strengthened by the power of the Tang dynasty (618–906) in China and the Abbasid caliphate (750–1258) in Baghdad.³

At the same time the westernmost part of the trade route lost its significance, because along with the disintegration of the Roman Empire, the relative position of the western part of Europe compared with the Eastern world began to weaken quickly. The Roman Empire as such endured as East Rome until 1453.

Southernization in the History of Globalization

Lynda Shaffer has called the thousand-year period beginning around AD 500 the period of southernization in the history of globalization. To her, southernization as a term is analogous to westernization. Westernization refers to the development that initially took place in Western Europe and gradually spread to other areas and changed them. In the same way southernization began in South Asia and later spread elsewhere, bringing with it great changes. Southernization had advanced quite far in South Asia in the fifth century. At the same time it spread to China and in the eighth century also to the Muslim caliphates. Around 1200 it also began to affect the Christian regions around the Mediterranean Sea. As a result of southernization a southern zone that was much richer than the northern areas was born. According to Shaffer, it could even be said that southernization laid the groundwork for westernization.⁴

Southernization was the result of development that had taken place in many parts of southern Asia, the Indian peninsula, and Southeast Asia. Perhaps the earliest sign of this development was cotton farming and production of cotton textiles for exporting. Cotton farming was first adopted in the Indus River valley around 2300-1760 BC. Egypt became an important market area for Indian cotton during the first century AD. From then on the demand for cotton grew quickly in the Mediterranean area and East Africa, and already by the fourth century it was marketed in Southeast Asia. During the next thousand years the Indian cotton trade grew constantly, and perhaps a little exaggeratedly it has even been said that as late as the mid-1700s, India clothed the entire world. Only after the Industrial Revolution did Britain supersede India as a producer of cotton.⁵

Another significant factor in southernization was gold and the search for it. At first Siberia was the main source of gold, but later the nomads' travels in Central Asia began to interfere with trade between Siberia and India so much that gold began to be searched for elsewhere. The Indians became especially interested in the Malay Peninsula and the Indonesian archipelago, from which they began bringing gold to India. Most likely it was the search for gold that also led the Indians to the east coast of Africa.⁶

³ Curtin 1992, 90–91.

⁴ Lynda Shaffer, "Southernization". *Journal of World History*. Volume 5, Number 1, Spring 1994, 1–2.

⁵ Shaffer 1994, 2–3.

⁶ Shaffer 1994, 3.

Sailors of different nationalities gradually began to bind together the coastal areas of the "Southern Sea". "Southern Sea" was the name the Chinese gave to the large ocean area extending from the South China Sea to the east coast of Africa. Malayan sailors, in particular, excelled in early long-distance sailing. For example, they reached the east coast of Africa by the first century AD. Apparently they also started the long-distance trade in Southern spices. It is known that just before the Christian era they already transported cinnamon from the harbors of South China to East Africa and the Red Sea.⁷

During the first century AD, southern India began to produce large amounts of pepper for the Mediterranean region. Around AD 350 the Indians discovered how to crystallize sugar, after which it became a significant export article. The Indians also laid the groundwork for modern mathematics with Arabian numerals, or as the Arabians called them, Hindu numerals. With these significant steps of progress India achieved fame as a land of marvels that lasted for centuries.⁸ It must also be remembered that later Indian steel was the best in the world for several centuries, all the way to the 1800s.⁹

The Arabs also played a significant role in southernization. In the 600s and 700s the Arabs, having embraced a new religion – Islam – conquered the eastern and southern coastal areas of the Mediterranean Sea, Spain, and the Turkish-Iranian regions of Central Asia. Thereafter the important sea trade route from the Persian Gulf to China was under their control until the 1500s. Apparently they were also the first to effectively utilize the new Chinese compass invention on their ocean voyages. Due to their geographic position, the Arabs also brought many significant inventions from India first to the Near East. They included new crops like cotton and sugar as well as Indian mathematics. To grow sugar, the Arabs were the first to begin acquiring large numbers of slaves from Africa.¹⁰

After the fall of the Han dynasty, the significance of Buddhism, which had spread from India to China, continued to strengthen. New Buddhist monasteries brought even more exchange of culture between regions. During the Tang dynasty (618–906), when the influence of Buddhism was especially great, two significant technological inventions were made in China – printing and gunpowder. Flaming arrows, rockets, and bombs thrown by catapults were used already in the 900s. In the beginning of the Song dynasties (960–1279) the Chinese had already developed a quite functional compass, which further increased sea trade, as mentioned earlier. As a consequence the towns on the southern coast of China became significant centers of sea trading. At that time China's most important export products were silk, porcelain, and iron products. Not one country was able to reach the level of iron production of Song-China until the Industrial Revolution in Britain in the 1700s.¹¹

⁷ Shaffer 1994, 4.

⁸ Shaffer 1994, 3–8.

⁹ John M. Hobson, *The Eastern Origins of Western Civilisation*. Cambridge University Press 2004, 211.

¹⁰ Shaffer 1994, 12–14.

¹¹ Shaffer 1994, 8–12.

By the 1200s southernization had created a prosperous South that extended from China to the Muslim Mediterranean region. Many important basic aspects of southernization were related to this latitude. Cotton usually did not grow above the 40th parallel, sugar, cinnamon, and pepper were tropical or subtropical varieties, and some spices only grew on certain tropical islands. Thus, the southern parts of Asia and the Muslim Mediterranean region were able to enjoy the benefits obtained from them for several centuries, while the more northerly regions were not able to share the wealth obtained from this profitable farming.¹²

This situation began to change with the appearance of the Mongol conquerors in the 1200s. They created the world's largest kingdom of all time, whose influence reached at best from the Pacific Ocean to the remotest corners of the Gulf of Bothnia. When they gained control of the land routes between Europe and Asia, new connections between Western Europe and the southernized regions of Asia were created. As a result of these contacts the Christian Mediterranean region also gradually began to become southernized. From the perspective of Western Europe, the most important innovations were the Chinese inventions – the compass, printing, and gunpowder. The Arabs most likely brought the compass to the Mediterranean region in the late 1100s or early 1200s. Block printing, gunpowder, and cannons apparently first came to Italy from the Mongol regions in the 1300s, as did the Black Death.¹³

Globalization Led by the Chinese and Islamic Nations

As late as the beginning of the 1400s it appeared that future globalization would be led by the Chinese and Islamic nations. When the influence of the Mongols weakened, the significance of Islam was even further strengthened, as the Southeast Asian nations from the Malay Peninsula to the southern Philippines turned to the Islamic faith. Islam also spread to Eastern Europe when the Turks conquered Constantinople in 1453.¹⁴

At the same time China's influence was also growing, as the new Chinese Ming dynasty (1368–1644) decided to send large naval expeditions to the surrounding areas after the fall of the Mongol-led Yuan dynasty (1271/1279–1368). The purpose of these naval expeditions was to indicate the power and greatness of the dynasty, tax the nations in the Indian Ocean region as a sign of Chinese supremacy, and acquire exotic, valuable products. The naval expeditions began in 1405 and ended in 1433. Altogether seven expeditions were sent during that time. Until then, nowhere in the world had such a great display of maritime technology been seen.¹⁵

The largest vessels had nine masts and were about 120 meters long and 45 meters wide, i.e. they are among the largest sailing ships in the world throughout all time. In comparison, Columbus's flagship Santa Maria was about 27 meters long. The naval divisions also had many kinds of special vessels, such as water tankers. At their largest,

¹² Shaffer 1994, 15–16.

¹³ Shaffer 1994, 16–18.

¹⁴ Shaffer 1994, 19.

¹⁵ Clark 1997, 69.

the fleets consisted of over 300 vessels and around 30,000 men. Nevertheless, after 1433 the expeditions were ended by Imperial decrees intended to turn China's focus inward. Finally, a decree in 1551 forbade seafaring with a multi-mast vessel for any reason.¹⁶

Studies have given much consideration to the reasons for China's new policy. Apparently there were many reasons. First of all, for centuries the Confucians had criticized the significant role of trade and traders in Chinese society. Secondly, there had been a continuous power struggle between eunuchs and Confucian scholars. The eunuchs had supported and led the naval expeditions, while the Confucian scholars had opposed them. Thirdly, according to the Chinese elite, the country had no broader need for foreign products. Trade was only important in acquiring gold, silver, and rare, exotic products. Fourth, the Ming dynasty's more or less continuous war against the Mongols in the northern border regions consumed large amounts of national wealth. Fifth, the new 3200-kilometer-long Great Canal required a significant number of transport vessels, which changed the focus of shipbuilding.¹⁷

As the construction of seaworthy ships ended, China gradually lost her leading position in naval technology. When the global system developed, it was led not by China, but by Europe's western states – Portugal, Spain, the Netherlands, France, and Great Britain. One of history's most interesting coincidences was China's gradual withdrawal from the world's stage at the same time as Portugal and Spain began to create a new basis for a global society and economy.¹⁸ When European vessels reached Asia, no power was any longer able to resist them. The Portuguese destroyed the Arabs' naval power in the Indian waters in fifteen years.¹⁹

Westernization in the History of Globalization

What, then, was the reason for this great change in world history? Starting from the end of the first millennium, Europe had experienced significant population growth. The population had quickly grown from 40 million to 80 million by the early 1300s. In spite of the immense rate of mortality caused by the Black Death, Europe's population exceeded 90 million by the beginning of the 1500s.²⁰ This caused repeated famines in many richly populated areas. It seemed that the people had no other alternative in the future than a continuous cycle of famine, death, population growth, famine, death, population growth, and so on. Even improved agricultural methods could not solve Europe's population crisis.²¹

It required new methods, especially exploitation of new areas outside of Europe, in

¹⁶ Clark 1997, 69–70.

¹⁷ Clark 1997, 70–71.

¹⁸ Clark 1997, 71.

¹⁹ European Expansion and the Counter-example of Asia, 1300–1600. Edited by Joseph R. Levenson. Prentice-Hall, Inc., Englewood Cliffs, N.J. 1967, 17–29.

²⁰ Clive Ponting, A New Green History of the World. The Environment and the Collapse of Great Civilizations. Penguin Books 2007, 95–113.

²¹ Clark 1997, 71–73.

accordance with the theory of entropy. There it was possible to obtain new types of food, such as corn and potatoes, and new places to live to alleviate the population pressure. In this situation the Turks' conquering of Constantinople was of conclusive significance. It substantially increased the cost of trade in the Mediterranean region and Asia. The fall of Mongol power at the end of the 1300s had already nearly completely closed the land connection – the traditional Silk Road. Sea connections again were affected by the Turks' policy of high tariffs in the harbors they controlled. Therefore, the Portuguese and Spanish increasingly enthusiastically searched for new connections to the East. The Portuguese succeeded when, led by Vasco da Gama, they rounded Africa in 1498. The Spanish, led by Columbus, sailed west, first to America in 1492 and from there eventually to Asia.²²

The importance of pepper, in particular, in the life of Europeans was behind the early voyages of exploration. Pepper was a safe, easy way to make meat and fish, which had to be heavily salted for long-term preservation, edible. The population pressure dramatically increased the demand for pepper in Europe in the 1400s at the same time as connections to the East quickly became more difficult. Of course, valuable metals – gold and silver – were also important lures for voyages of exploration. For example, when Columbus set out on his voyage, he planned on funding the Crusades with the coming riches. The Christian faith itself was of significance, i.e. the goal was to convert pagan nations to Christianity.²³

By utilizing new foods from the West and East, using Western precious metal resources, gold and silver, and adopting Chinese and Arabic technical inventions, the Europeans were prepared to create a new global commercial network and rise to a leading position in the world. They were skillful in borrowing and mimicking new technology and developing it further. The Europeans were also able to successfully combine science and technology.²⁴ Thus, the former periphery gradually became a new center and the old centers became new peripheries. Real intercontinental world trade began after the Spanish established Manila in the Philippines in 1571.²⁵

On the contrary, the Chinese and Indians as residents of large southern peninsulas did not need new foods or inventions from other areas or other cultures in the same way as the Western Europeans did. At that stage their own resources sufficed. Therefore, they were not interested in large-scale trading like the Europeans were, nor were they eager to sail afar to see or discover new areas in the world. Contrarily, the Europeans had reached the limits of their resources. The only possible solution appeared to be to attempt to bring resources from other areas. From the 1500s on the Europeans were able to exploit broad new areas – future periphery – to acquire needed resources with which they were later able to fuel their historic expansion.

²² Clark 1997, 71–75.

²³ Clark 1997, 75–77.

²⁴ Levenson (ed.) 1967, 17–22.

²⁵ Andre Gunder Frank, *ReOrient. Global Economy in the Asian Age*. University of California press. Berkeley and Los Angeles, California 1998, 65.

However, the change was slow and incremental. As late as the 1700s China was still the center of the world's silver trade. At that time the Europeans admired China and Chinese culture so much that as a consequence a wave of fashionable Chinese culture passed over Europe. In the early 1800s China and India were still the world's most prosperous nations.²⁶ The Chinese, Indians, and Japanese were able to control their relationship with the Europeans on their own terms until the 1800s.

However, the situation began to change in the very last decades of the 1700s. Dwindling of European trading profits both in and outside of Europe in the middle of the century had accelerated the Industrial Revolution and also the political revolutions in North America and France. At the same time there was a weakening of economies and societal structures in Asia, which offered the Europeans even more leeway in exploiting their own political and economic goals in the area. Thus, the end of the 1700s can be considered a significant turning point in East-West relations.²⁷

The best example of this was Great Britain's success. Having gotten an even stronger hold on India, she was able to exploit Indian opium by forcing China to "become more open" to trading with the West. The last turning point was China's defeat under Britain in the Opium War in 1839–1842 and the supremacy that Britain achieved in India. After that the Europeans rose to a leading position in the world and the former centers – the Islamic world, India, and China – became peripheries.

It should be noted, though, that the Europeans did not seek to change the world only because the resources available to them made it possible. They also sought to change the world because they believed it was a task given to them. The Europeans viewed their own identity in such a way that the imperialistic policy they pursued was also a morally correct policy.²⁸

Conclusions

Success in exploiting external resources under severe population pressure was the basis on which Europe's rise to become a leading power in the growth of globalization was built. At the same time, however, Europe also offered a model and tools for other cultures to follow. Japan was the first to grasp this possibility already at the end of the 1800s, at the peak of the era of European imperialism. She was able to at least partly avoid imperialism by intensively renewing her whole society according to the European and partly also Chinese models deemed best. Japan's victorious wars against China (1894–1895) and Russia (1904–1905) and thereby her rise to become one of the world's leading states was proof of the success of the renewals. Thus, Japan was the first Eastern nation to effectively exploit external global resources in order to develop and strengthen her society. Now India and especially China are seeking to do the same by exploiting global

²⁶ Yoshimasa Nishimura, "Japan's Place as a Peripheral State". JapanEcho. Volume 35, Number 2, April 2008, 50–55.

²⁷ Hobson 2004, 294–322.

²⁸ Ibid.

innovations and raw materials.

Summary

Olavi K. Fält: East-West relations during the growth of globalization

In this article I examine why Western culture achieved a position of hegemony in global development in the 1800s and why non-Western cultures, particularly Arabic, Indian, and Chinese cultures, did not reach the same position. I examine the question through the growth of globalization by assessing the political, cultural, and economic factors affecting it during different periods. I have placed the starting point of my analysis at around 200 B.C., when the growth of globalization began to clearly accelerate.

In my analysis I utilize Robert P. Clark's entropy theory, which is based on the second fundamental principle of thermodynamics. According to Clark, cultures have flourished by extending their sphere of influence, whereupon disorder and loss of energy have been moved elsewhere. The more complex the system in question, the more it needs resources, like energy and material, to grow or to even maintain order. In order to endure, a complex system requires a continuously expanding network through which it can move lurking disorder elsewhere.

In East-West relations, the West became a periphery as a result of the fall of the Roman Empire. The two other earlier centers, India and China, preserved their positions. The thousand-year period beginning in the 500s was a period of so-called southernization in the history of globalization. During that time the Islamic world, India, and China led the process of globalization to such an extent that by the 1400s it appeared nothing would be able to undermine their dominance, even in the future.

Nevertheless, Western Europe had been able to adopt enough technical inventions produced by southernization that when population pressure in the 1400s forced it to search for external resources in order to survive, it had the prerequisites to do so. On the other hand, there was no need to utilize external resources to the same extent in the core areas of southernization. In practice, this gradually led to a situation in which Western Europe, which had very successfully utilized the resources, rose to a leading position in the world in the 1800s. At the same time Europe also served as a model for other cultures in the utilization of external resources. Japan was the first to implement the model already in the 1800s, and it is currently being implemented by India and particularly China.

"Voices from the Dance Floor: Re-presenting the Subalterns"

Solehah Ishak

0097

University Technology MARA, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

This paper delves into the issues of sexuality, gender, oppression and existence for the subaltern *joget* dancers in A. Samad Said's play *T. Pinkie's Floor*. It probes into the questions of identities and alterities as these dancers confront the meanings and objectives of their lives on and away from the dance floors. These notions and trajectories are framed by subaltern male dominance and or oppression within the flux of having "Others" use and exploit these female voices even as they continue to be marginalized, peripheralized and ostracized. This paper attempts to understand Gayatri Spivak's question "Can the Subaltern Speak?" by exemplifying the varied, layered and nuanced voices of the many heterogeneous subalterns through the language they used and their styles of speaking to and amongst themselves. The paper concludes by positing some possible and non-possible answers to Spivak's question.

Introduction: Subalterns and Gayatri C. Spivak

This paper attempts to re-present the voices of the subalterns of the Malaysian *joget* dance floor of the 1950's prior to independence. The key term for the praxis of this paper is the word *subaltern*. It attempts to see the female subaltern character's in terms of Spivak's subaltern discourse in her influential essay "Can the subaltern's speak?"

Gayatri Chakravorty Spivak, professor, translator, theorist further reconstructed the term and in her renowned and impactful essay, poses the question "Can the Subaltern Speak?" This question has been answered, not answered, dichotomized, debated, criticized and polemicized on many levels and continuums by an equally varied number of scholars. The subalterns, the oppressed, the marginalized, the peripheralized, the proletariats, the masses, those of the lower rank, the subordinates, or by whatever terminologies one chooses to call them, have always existed and made their presence felt, but it was only after independence that these voices are used or realized almost as an avenue of the empire writing back.

-
- Paper presented at ACAH 2012: the Third Asian Conference on Arts & Humanities, 2012, April; 05-April 08, 2013, Osaka, Japan.

iafor

It is either that the marginalized subalterns have found their voices or the hegemonic centres have discovered the hidden voices and the unsaid or not said of the subalterns and loudly proclaimed for them by abstracting, extrapolating and magnifying their concerns.

No matter how the above issues are dichotomized and analyzed, the binary relationships of centre-periphery-margin, oppressor–oppressed (for the subalterns are what Spivak calls the “inaccessible blackness” serve only to enhance the muteness of the subalterns who would seem to need and are dependent on another, an other, even amongst themselves to voice their concerns or to represent what and who they are. For Spivak if “... the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow,” (p.83). Since they cannot speak, hence are voiceless, they must depend on others to voice their voicelessness and protect them. Their only recourse to safety and security is their unyielding need to be protected by men.

The Oxford Dictionary defines subaltern, as a noun, to mean “an officer in the British army below the rank of captain, especially a second lieutenant. As an adjective it means “of lower status.” In military terms it also means those who take orders. The word first originated in the 16th century (as an adjective) from late Latin *subalternus*, ‘sub’ meaning-next below, and ‘alternus’ - every other. In the 1930’s Antonio Gramsci, the Italian Marxist scholar, used the term subaltern in his *Prison Notebooks* to refer to groups or classes, especially peasants and farm labourers who had no power and were innately inferior socially. In the 1960’s, the term was appropriated by the subaltern studies Group amongst the Marxist group and historians of India who wanted to give voice(s) to those of the lower classes.

In this paper the above considerations of the subalterns are best exemplified by a group of *joget* dancers in a play, *T. Pinkie’s Floor*, as re-presented by one of Malaysia’s foremost literary figure, A. Samad Said. The play is chosen because it deals specifically with the *joget* dancers who not only form the subalterns of Malayan society but are looked down upon as people from a different, (read lower) class whose moral values are questionable. The mainstream society see them as *joget* dancers who lure men away from their home. They are regarded as a sickness/disease eating at society and good social values. This paper is an attempt to view these Malay *joget* dancers who speak of their hopes, dreams, joys and pains even as they have to serve and entertain the male clients who frequent the *joget* club. The *joget* floor is a microcosm of the subaltern’s professional world as they seek to earn their livelihood. This paper focusses on these subalterns as they attempt to find fulfillment, meaning and happiness.

Gayatri Spivak, born in 1942 is of Bengali descent. She studied for her Ph.D. in Comparative Literature in Cornell University. Currently she is a professor at Columbia University. She is a renowned post-colonial, post-structuralist, feminist, deconstructionist literary theorist where she has focused on cultural and literary texts where margins, centres and others proliferate.

T. Pinkie’s Floor

T. Pinkie’s Floor is concerned with how a beautiful dancer, Tengku Siindahkuno, better known as T. Pinkie, because of both the pink *kebaya* blouse she wore and her protruding behind. Moreover the color pink, as explained by the playwright is worn only by beautiful women. In the play, the beautiful dancer is in fact known not only by her beauty but by the initial “T” which signifies not the “Tengku” of her noble name but her *tonggek*, her protruding, pronounced buttocks which men found extremely attractive. It was because of

T. Pinkie that the Johore *Joget* Club in the play became a favourite haven of male customers who would want to monopolize T. Pinkie and dance only with her. Amongst the many men who fell in love with her or lust for her, is the gentle accordion player, Muhairi who genuinely loves her. But there are others who merely lusted after her as exemplified by Gonjuloh. T. Pinkie's fame and popularity ended when Gonjuloh forcefully abducted, married, abused and then divorced her after she had given birth to their daughter. Leaving behind her baby, Anirah, T. Pinkie ran away to seek Muhairi's help. Together they escaped to Sarawak. Their married bliss was short lived when T. Pinkie died caught in a helicopter attack during the Malaysian-Indonesian confrontation of the 1960's.

Embedded within the story of T. Pinkie are other stories of other dancers. These include the Indonesian mistress, Nyai Sunarti, who longed for her long absent Dutch Colonial Master, Mr. Delarosa. Another dancer is Puteh Su, a Chinese convert and onetime maid of an Arab trader, Syed Damali al-Sinri, who finally married the aged sailor, Jongkidin better known as Wak Merdeka. Like T. Pinkie, Puteh Su's marriage too was short-lived, for Jongkidin, a sickly man, died, after being married for just two weeks to Puteh Su.

The play is seen through the old, widower, Muhairi, the former accordion player who remains in Sarawak as he makes his daily visits to his wife's, T. Pinkie's, grave. The play is also seen through Loiran's eyes, he, who is T. Pinkie's unknown, unmet grandson. Loiran is on a mission to discover his own past based on what his mother, Anirah had said, even as she spent her days in an asylum for the insane.

The playwright has termed his play "a nostalgic play" embracing with it nostalgia for a past era even as his main aim was to document that period. As the playwright said when I interviewed him, "... a play must be useful not only as a stage presentation, but it must be useful as a heritage, as a record of our milieu," (play text, p.188). The playwright's main concern is to document a past era as represented by a group of *joget* dancers. It is his nostalgia for a past era of which he was a part and which is now non-existent. It exemplifies the playwright's sentimental discourse of a past, remembered and now documented about a group of *joget* dancers at a time when *joget* was popular, enjoyed and accepted by one male population. The play has been translated from the original Bahasa Melayu language into the English language not so much to disseminate the voice (lessness) of the subalterns but to internationalize Malay plays and put it on the global stage.

The Subalterns of *T. Pinkie's Floor*

Like all subalterns, the group inhabiting the dance floor of *Lantai T. Pinkie* is a seemingly homogeneous group although they are made up of various *joget* dancers, the men who frequent the *joget* clubs and the musicians who form part of the corpus of the entertainment scenario. Yet within this homogeneity of the *joget* world lies heterogeneity which transcends gender for in the case of the main women dancers/characters they range from those of the nobility like Tengku Siindahkuno, the Indonesian mistress, Nyai Sunati and the maid, Puteh Su. A woman of nobility, a mistress, a maid have posited for us three different types of woman, each with their own dreams and nightmares, hopes and realities. The males comprise of Muhairi, the ever gentle accordion player who deeply loves T. Pinkie and even as he plays the accordion, in his imagination it is T. Pinkie's lovely body that he was caressing. As Muhairi himself said, "I pressed the body of the accordion and then it becomes T. Pinkie's body for me," (p. 122). Muhairi is the gentle man, the artistic accordion player who in his

own way actually longs physically for T. Pinkie. He portrays the gentle love juxtaposed against the lust of Gonjuloh.

There is the rough brute, Gonjuloh, who lusted and finally triumphed in marrying and abusing T. Pinkie. He is always with his group of henchman who would act as the empowering force of all that he demanded. For Gonjuloh, T. Pinkie is his ultimate desire. If he cannot have T. Pinkie succumb to him willingly or reciprocate his desires, he will use his force to physically abuse her sexually and marry her whether she likes it or not. And he did succeed in his intentions. And their forced union, resulted in a daughter, Anirah. Another noteworthy male subaltern is Jongkidin, captain/ sailor who had lost his ship. He is better known as Wak Merdeka; *merdeka* meaning freedom although as he himself said, he was not a freedom fighter but he read news about independence and gladly passed these news to whoever would listen. Jongkidin is an old, tired man who has learned much from the sea which can be both calm and ferocious within the blink of an eye. Loiran, another male subaltern, is the young man/student who is attempting to trace all that his insane mother had been spewing out to him. He has to pretend that he is a student doing research on the well known classical Malay literary text, the *Gul Bakawali* when actually all he wanted is information about his deceased grandmother, T. Pinkie, and her life which had so impacted his own mother's life, Anirah, and by association his own young life too. Loiran is the displaced male looking for past facts to help place and centre him in his own world.

All these stories are interconnected and interrelated, although on stage, the director can choose to highlight one or all three of these tales. The stories of the relationships as experienced by these subalterns T. Pinkie–Gonjuloh–Muhairi, Nyai Sunarti–Mr. Delarosa and Puteh Su–Jongkidin are tales of the dance world as exemplified on end of the *joget* floor, of gender biases, of oppressions, of sexual abuses and of the need to find stability and meaning through marriage. Above all, they are tales of a search for fulfillment and meaning of life and living, a longing for happiness, a shared, emotional bond which for these subalterns are always illusive, temporal or completely impossible.

Their dreams, needs and wants are simple yet unattainable or deliberately denied them by the playwright and by implication by society. All T. Pinkie ever wanted was to dance well, to satisfy her customers and finally towards the end of the play her main objective was only to entertain her husband in the sanctity of their own home. In the end she was denied everything. Likewise for Muhairi. His happiness was short lived although he tried very hard to ensure both his and T. Pinkie's safety. In the end, all his efforts came to nothing. All Nyai Sunarti ever dreamt of and wanted was to be reunited with her [colonial] master, the Dutch, Mr. Delarosa. All Puteh Su wanted was to have a husband, whom she finally found in Jongkidin, but their marital bliss lasted for only two weeks when Jongkidin died because of old age.

The tales as told, verbalized and acted out on stage by these subalterns are done in a language far from prosaic. On the contrary, these characters not only spoke in a language that is cultured and deep, for subalterns though they are, they are nevertheless all highly philosophical. There seemed to be a deliberate jarring contradiction between the subalterns and the language they used as a means to communicate all their hopes and dreams to break free from the manacles of their subalternity. In my interview with the playwright, I raised this issue of language usage by pointing out to him that "*Lantai T. Pinkie* actually represents your own articulations, which are so loaded and has empowered the text, although it may not be the articulations of the dramatic characters," (p. 154). It would seem that the playwright is not

concerned with making his characters speak in a language commiserate with their social status, but merely with documenting a past *joget* world of nostalgia.

It is these disjunctures between the subaltern characters and their ways of speaking, the good, sophisticated, philosophical language they used and the way they reminisce about their lives then, now and in the future that give a discordant note to the form of communication. This is not the way subalterns would talk or do they? But how would they talk then? In the binary of the subject–other, the subject being the subalterns, the “other” being the native playwright, or native reader/recipient, one would tend to think along stereotype lines of where and how one uses one's language which would have been determined by education, class and position. This is not to dichotomize subaltern and non-subaltern/“native, informer” to borrow Spivak's term, neither is it to look down from a position of class, centre or other. It is almost like a fait accompli. Subalterns would not be speaking like T. Pinkie, Puteh Su or Jongkidin. Subalterns would not be able to have all these voices.

Puteh Su

This becomes more pronounced for even the characters themselves are doubtful one of another and they questioned not only the way they talk but also the issues they themselves have raised up. Jongkidin himself finds it strange that Puteh Su, a maid could be so eloquent. As he said “where did you learn all this? I think that maids are usually dumb. Or are asked to be dumb... [but] ... you're not a maid who's dumb.... And you're wise to have a voice” (p.113). Jongkidin has jarred the reader-recipient-other into taking cognizance of the fact that a maid is wise and has a voice. Whereas maids should only be taking orders and doing chores. At another time he was confused that “... this Puteh Su ... is more like a scholar,” (p. 36). Herein lies another shocker! A maid who is a scholar?! Puteh Su in her own words chooses to be dumb only in certain places it is a personal choice to silence her own voice to pretend to be dumb. All of which makes subaltern Puteh Su, a very smart woman really. It is a personal choice to silence more importantly, from Jongkidin's perspective she is smart and has found her “voice”. There are indeed two important and pertinent issues: she is smart and she has now found her voice, which by implication had either been silenced, deliberately ignored or simply unheard. Still, it must be pointed out that Puteh Su did not do all that or became all that on her own. She was taught for she had to learn it. As she admitted to her old husband, “words can be learned, Wak. I learned from the cleverness of Syed Damali al-Sinri. I also learned from the religious teacher, Ustaz Maidi, who converted me to Islam,” (p. 114)

Puteh Su's admission that “words can be learnt” is not only a confession but a strong signifier that the subalterns can learn to speak their minds and use their voices by learning the superiority of words from their superiors, in this case, firstly from the Arab trader and secondly, from the religious teacher. Words after all are the means by which communication between and amongst individuals take place. Puteh Su's admission which simultaneously becomes an admonition to other subalterns is to awake, recognize, realize and learn the power of words. Then they must master what they have learned and use them effortlessly. It is by doing so that Puteh Su recognizes she indeed has a voice which she can use and in the process impress the equally philosophical Jongkidin/Wak Merdeka. It is also to jar the centre, the reader–recipient that subalterns can and do speak in such philosophical language and that the reader–recipient from the centre should not be manacled by their stereotype notions, views and perceptions of the subalterns. Still, at the same time the reader/observer/audience recipient must realize that this is but A. Samad Said's play; it is he, the playwright, who has

given these voices to the subalterns, make them speak and philosophize the way they do, besides enhancing the playwright's simple nostalgia for a past era.

This is to say that in its time and age, subalterns like Puteh Su, Jongkidin, Nyai Sunarti, T. Pinkie and Jongkidin either were not able to or were denied the chance to speak. They were "the margins, the silent/silenced" centre of the Confrontation year who now, in the new millennium have found not so much their voices to be heard, but an advocate, in the form of the playwright, who can now speak and amplify their voices. Nevertheless the reality is, the playwright is not really voicing the concerns of the subalterns but was instead concentrating on a past era as a nostalgic retreat into a past to document an age now gone. It is his personal nostalgia not a nostalgia exploited to propel other issues.

This distancing is taken a step further when the play was translated into the English language. It would seem that these voices of the subalterns would now be heard beyond the boundaries of their local, national milieu. It would be heard by the outside others beyond their local realm hopefully to be spearheaded on to the international, even global realm. But the disjuncture lies in the fact that by speaking in the English language, these characters become even more distanced; more remote and more impossible to the eyes and ears of the source language reader/audience on the local stage. Therein lies the irony of the whole subalteranian *darstellen* for the native readers/audience who see and hear the likes of Puteh Su, Nyai Sunarti, T. Pinkie, Jongkidin and Gonjuloh speaking the English language in such philosophical terms would be, to put it mildly, unbelievable.

What was Puteh Su being so philosophical and so clever about? Why did she choose, as Jongkidin highlighted, to sometimes be dumb [pretend to be dumb, chose to be dumb, or is really dumb?]. In the play Puteh Su's main concern is to get married; she never cared whether the man is rich or poor, young or old. Her main mission is simply to find a husband. As she openly declared "*I need protection*" a roof for a hut, tiles for the house – I don't care. *If the ugly and the old can give me protection, I will see him as handsome and young [my emphasis]*,. (p.116) "Puteh Su's admission seems not only pathetic but serves to highlight not only women's overly dependence on men but also the illusions and deceptions under which these women seem to function.

The thrust of Puteh Su's mission is to find a man and get married so that she would have a husband for only then would she be protected, or rather feels protected But protected from what? Based on her life, past and present, moving from maid to *joget* dancer and encountering the lusts and leers of the *joget* clients, Puteh Su inspite of all that, still sees man, albeit a different type of man as protector. Puteh Su, in her encounters with men on the *joget* dance floor, knew that they can be monsters of lust. But she can still ignore all these and chooses to focus on old Jongkidin inspite of the fact that he honestly and openly told her that "Puteh Su, I can't [even] protect my own self. As old as I am, I can't take care of myself. You ... you must know that." For Puteh Su, so long as she could be married and have a husband, that in itself is sufficient because for her" ... the protection in itself is beautiful and young," although the man might be old, sickly and decrepit. It seems really pitiful (seen from another point of view) that Puteh Su, fairly young, virile, able, not sickly, has imagined that an old sickly man can still protect her, inspite of his own admission that he could not even protect his own self. Herein lies one of the ironies of this man-woman relationship, whereby a woman is portrayed as being so incapable of taking care of her own self, and more worrying that she so badly yearns and needs a man, even though the man himself is under no illusion that he is completely incapable of taking care of and protecting her, for he could not even

protect his own self. More importantly he realizes and recognizes that Puteh Su is not dumb, is in fact smart and has found her own voice. By implication Puteh Su, should not be needing a man to protect her, especially when she knows the type of men who have been frequenting the *joget* dance club

It would seem that Puteh Su did find a voice, but from her dialogues it would also be clear that the voice that she found and the voices that she uttered, were not really her own, for she had been greatly influenced by the men whom she had to deal with: words from Syed Damali al-Sinri, from the religious teacher and definitely from Jongkidin. In her conversations with T. Pinkie, Puteh Su would always preface her dialogues with “ Jongkidin said... Jongkidin said...” This so irked T. Pinkie that she blurted out” what is this my dear Puteh Su? Jongkidin said... Jongkidin said. *What do you yourself say?* ([my emphasis], p.109) The thrust of T.Pinkie's outburst is that Puteh Su does not really have a voice, she is mouthing what the men have been saying. Puteh Su by replying too much on Jongkidin's voice has silenced and negated her own, innate voice or perhaps only magnified her real voicelessness.

Whatever the notions and trajectories of Puteh Su's cleverness and “philosophizing” nature, the end result is still the same: that Puteh Su's voices are not her real, original voice(s). She is just voicing out, repeating what Jongkidin had been telling her, just as she had learned all her words from her former employer/ master Syed Damali al-Sinri. She herself admits that “words can be learned” and so she becomes a parrot mouthing all these words. Puteh Su is dependent on others for the meaning of her own existence and the empowering of her own identity. She can not stand on her own, be her own self, talk in her own voice, take care of her ownself. She is completely dependent on the men of the *joget* floor whom she encountered in her life. She sees them as saviors who can protect her.

Nyai Sunarti

Puteh Su is not unique or different from the other characters either for they all looked for protection from men even as they were all abused, exploited, oppressed by men! This is further highlighted in the case of Nyai Sunarti, mistress of the Dutch colonizer, Mr. Van Klinkert Delarosa. If Puteh Su lives in the present, Nyai Sunarti is completely engulfed with the past. Mr. Delarosa, the colonizer had left the empire to return to his imperial homeland. But Nyai Sunarti, after seven years of waiting, still hopes that he would return, and in so doing not only fulfill her but also elevate her to a higher status. In her eyes, the huge, stinking, hairy, not good looking Dutch man is a good, kind, gentle person. As Nyai recollected”... Mr. Delarosa once asked... how come you never objected to this heavy, stinking body?” (p.83). The colonial master knows that he is heavy, hairy and stinking but his mistress is deliberately oblivious of all these. Herein lies another oppositional binary of colonial master–native slave, man-woman, whereby the peripheral slave sees the centre-master as protector, not as colonizer, as elevating her status and bettering her life not as an enemy out to exploit her people or demean herself as an exotic object.

Nyai did not mind and never objected to all these because throughout her life she had suffered. From Nyai's perspective It was Mr. Delarosa, the colonial master, who had elevated her position and endowed her with class, dignity and position. But without him, “...[ever] since he's not around, I've become a mistress, ... an *ordinary mistress* [my emphasis] – stupid, thick headed, dull, “ (p. 58). Before Mr. Delarosa ever came into her life Nyai Sunarti had absolutely nothing, but only hardship. More than that she was humiliated, looked down upon, shamed even by her own race. As Nyai, in her monologue, asked the audience:

*“Do you all know what hardship means in my family?
All of you might not know it. Looked down by ones own race
because one is a Nyai, hunted by the Japanese who
regard all Nyai’s as theirs. I don’t want to suffer like
that again. Enough... enough. Outside the window,
it was all full of suffering; inside the room it was all full
of bitterness.” (p. 85).*

Nyai Sunarti’s above lamentation is a very layered confession which needs to be read and analyzed deeply. The baseline is: they had to endure hardship. But the hardship was not only theirs alone – for it was everywhere: inside and outside of their house in the larger society too. This serves to highlight the fact that sociologically, the whole of society, the whole Malayan (although the play takes place in Singapore, the now city nation was once part of then Malaya) nation was in turmoil and had to endure hardships. This is not surprising for this was the period of the early fifties when Malaya was still a colonized country (having been colonized by the Portuguese, Dutch, British, Japan and the return of the British again).

As Nyai said the Japanese regarded all Nyais as theirs for the taking. This is to say what unlike the Dutch, as represented by Mr. Delorosa, the Japanese have no respect for the Nyais or the subject victims of their imperial conquest. More importantly, Nyai realizes that as a Nyai, she is looked down upon by *people of her own race*, (my emphasis), not of others. Her admission reinforces not only the psyche of the non-homogeneous people but also the “othering” by and of people belonging to the same, not only race, as is evident, but also of class, gender and age amongst others. These are to borrow Spivak’s terminology “margins” which are silent because they have no voices or they have voices but they either could not use or did not know how to use their voices. Or they have been deliberately silenced. Whatever the reasons, the result is the same: their silences and voicelessness. Still one cannot deny the fact that from amongst these subalterns who are peripheral because they form the margins, there would be one amongst the many who could, would, above all dared to speak. This is to say that even amongst margins, there can be some who is to become the centre of these margins, but never centers of the “real”, other centres for at best they remain, according to Spivak’s term the “native informants.” Whereby they must then be providing information not only to non-native informants, or the other(s) but also to the non-subalterns, who from their regard the subalterns as beings from a lower class.

Nyai herself admits that she never ever want to suffer again. In Mr. Delarosa she has found her savior. And so she becomes, in Jongkidin’s words, as reported by Muhairi, the Dutch man’s unusual lover. An extraordinarily unusual lover...,” (p.72) Nyai’s extraordinariness does not only lie in her sexual prowess as a mistress, although this too is undeniable, but in her ability to close her eyes, deny her senses, ignore the reality and see only the good, the powerful and the beautiful in Mr. Delarosa. She did not, or could not feel his heaviness, clumsiness nor smell his stench. Where Mr. Delarosa is concerned, Nyai Sunarti refuses to see, feel, smell; she seems to be in deliberate denial, seeing, feeling, smelling instead all that is beautiful, light weight, sweet smelling. Nyai Sunarti has the ability to transcend her present predicament by changing it to something beautiful other than what is smelly, heavy but nevertheless real and true. She sees only the good in him. As she tells T.Pinkie “... our men are all rough. Not... not like Mr. Delarosa. His ways are rather different...” (p.51)

“His ways are rather different” implies that compared to the ways of “our men” [read of the natives, politically incorrect though this may seem), the men of our race, of our nation, Mr.

Delarosa, he of the other, is different. As she again tells T. Pinkie” ... he was a good story teller, full of humor, intelligent,” It is interesting to note the qualities which matter to Nyai Sunarti: humor, *intelligence* [emphasis added] and being a good story teller. Again these are qualities which normally one would not expect a stereotyped Nyai to appreciate or even be aware of. (p.51). She admits that”... he was not good looking as Raden Mochtar but he was very kind,” (p.63). Again Nyai has posited another binary between the local-native-good-looking Raden Mochtar and the heavy-ugly-smelly colonizer, Mr. Delarosa, who inspite of all the above is still better then the local men. More than that, Nyai realizes and admits that “if Mr. Delarosa was considered a colonialist, for me, he was a good colonialist” not only to herself personally, but also to the others in her society, for he was “someone who brought joy to the inhabitants who had so long lived in a room full of bitterness and suffering,” (p.80)

Herein lies Nyai Sunarti’s image and memory of the Dutch Master, the colonizer, whom she addressed, always as *Mr.* (emphasis added) Delarosa and in so doing unconsciously she has reinforced the master-slave, imperial other-native subject, oppressor-oppressed binaries. She herself refers to him as “My master,” (p.49). It is because of this superior-other-outsider-imperial stance that Mr. Delarosa could see things differently and gave insights into Nyai’s condition. Nyai is the signifier signifying the innate problems, dilemmas, traits of the real situation of her people. As Nyai reports “Mr. Delarosa said that people like us are shadows beneath the carriage ...beneath the lorry,” (p. 47). “Carriage” here could refer to the horse drawn carriages, or the railway carriages. A horse drawn carriage would imply a high status; a railway carriage would imply modernization and progress in terms of transportation. Likewise the lorry is another form of transport. Whatever the hierarchy or ranking of these modes of transportation, what becomes clear is that whoever are under these carriages or lorries would be flattened, broken, stifled, crushed. They would be completely destroyed. They would certainly die. Their lives and their deaths would be meaningless, for they, as marginalized beings, seen from the centre would just be the scums of society, inconsequential, unimportant, useless (?) and completely irrelevant.

Even more importantly, Nyai and people like her are not even living and having full-bloodied, meaningful bodies, for they are merely shadows: they are just mere insignificant beings of nothingness, who are unimportant and irrelevant. Even then they still had to be broken, flattened, completely annihilated so as to ascertain their vulnerability and complete annihilation. Or perhaps as shadows, they have reached the utmost depths of deprivation and humiliation such that they could descend no further.

In this play, Mr. Delarosa’s presence is very much felt by Nyai Sunarti, although physically, Mr. Delarosa himself is never present. He has gone home to his imperial country, but his impact is still felt. So it is that she waits for his return: a physical return that she thinks would directly empower her psyche. As Muhairi says “Nyai Sunarti is a person who waits. Maybe she’s too faithful. Or she’s someone who waits in vain,” (p.73). As the play reveals, Nyai is faithful to a memory of the past which she imagines and continues to believe to be beautiful, meaningful and one that has empowered her life vis-à-vis her other compatriots, who might have other notions about her relationship with the colonial master. Nyai lives in the present but cannot give up the past and she certainly has been waiting in vain for her master would not be coming back. For Mr. Delarosa himself, the empire no longer exists, what he had with Nyai Sunarti was also a past, now gone. But, unfortunately, it is not the case with Nyai Sunarti. Even if Mr. Delarosa were to come back to the empire that once was, the empire once it had achieved its independence would no longer exist. Thus it is that for T. Pinkie “... Nyai Sunarti is using time that has passed to find a present time which is different ...” (p.107).

But the past cannot be replicated in the present; it is gone; it is a different now. It is different because now the empire can write back and can see the colonizers from a different perspective, for the subaltern natives are now empowered by independence and the freedom of being unshackled by the other's power(s).

This is echoed by Puteh Su who concurred that Nyai "wants to find a different present," (p.111). Time can never be re-lived or recovered. More than that the present time for the Nyais are also different. If in a colonized time, the Dutch colonial master might be tolerated, in a post-colonial, independent period he might be abhorred (not that he was not abhorred then, as testified by the speeches of those other than Nyai Sunarti) and opposed. The colonizer-master would not empower the native-slave-margin, a relationship with him would in fact further sunder and sully Nyai's relationship with her own native peripheral margins.

Nyai Sunarti, like Puteh Su, sees men as protectors. As she tells Pinkie, "Actually we need men Pinkie. I mean not because of lust...we...we... we need men as protectors" (p.58). Nyai echoes Puteh Su's needs just as T. Pinkie too would see men as her protector. It is quite obvious that for Nyai Sunarti, Mr. Delarosa had endowed her with class, dignity and even respect even as he degraded and denigrated her class as being mere shadows to be relegated under carriages or lorries. But he, from her perspective, had been very kind to her, unlike even her own people. But, contextually speaking, her own people sees her actions differently, as being symbolic of a larger, bigger, social and historical picture. Puteh Su reported that according to Jongkidin, Nyai, "...was looking for dignity, status..." (p.110).

She is the "concubine with class," (p.15). This serves to highlight the heterogeneity of not only the *joget* dancers' class, but of all classes, be they subalterns or not. For whether we like it or not, ideally we would like to think that men are created equal but in the non-ideal, real, social world, unfortunately and realistically, it can never be so! More than that, "... Nyai wanted to colonize the Dutch in a different way," (p.110). Taken as a pun, it would mean that Nyai seemingly wanted to colonize the Dutch colonial master sexually. As she herself admits "... Mr. Delarosa... would still be taking care of his company's estate and I... I'm the caretaker of his other estate!" (p.61). Muhairi and Jongkidin see Nyai Sunarti's liaison with the colonial master as something abominable and a betrayal of her own race and people. According to Muhairi, "... the Dutch have colonized your own people in Java... So Nyai...[you have to] wake up ... wake up from the long slumber of your race," (p.78). The Mr. Delarosa-Nyai Sunarti relationship is seen by others amongst the dancers as symbolic of the colonial master-conquered native liaison. Nyai should awaken from her slumber and realize that even as she enjoys and appreciates Mr. Delarosa, he remains and will always be a colonial other out to oppress and exploit the natives. The other subalterns see it as yet another form of oppression and exploitation, all of which are deliberately overlooked or refused to be seen by Nyai Sunarti.

Nyai Sunarti's relationship with Mr. Delarosa is not simply a relationship between master and mistress, oppressor and oppressed, subject and other, for Nyai Sunarti is not absolutely and blindly enamored of her lover. She entered into the relationship with her eyes wide open and she deliberately chose to ignore all his physical shortcomings. As reported by T. Pinkie, Nyai Sunarti looked "satisfied and contented." She has presented in fact "an image of wealth...;[just] look at her bangles...rings...necklaces," and it was "Mr Delarosa... [who was] the bringer and perpetuator of that wealth," (p.105). All the more reason why Nyai thinks Mr. Delarosa is good, kind, humorous, intelligent, and above all generous. The Nyai Sunarti-Mr. Delarosa relationship is seen in terms of economics of production, of cost and

product. The value is of monetary value to both of them and in their own different ways both benefited from this liaison physically, psychologically, socially and financially.

So even if Nyai Sunarti is aware of what colonialism meant to her people, she has to be selfish and for the moment must take care of herself only. For as her father said to her in despair “We do not have a body, we do not have a smell. Everything belongs to the Dutch, to Queen Wilhelmina,” (p.84). If Nyai Sunarti were to believe her father, her story would have been a real tale of woe and mere conquest. But luckily she has a mother who spiritedly cautions her that, “Our race still has a soul. Don’t give up so easily,” (p.54). It is interesting to note that, while her father has completely succumbed to colonialism and surrendered everything to the colonizers, her mother did not. Her mother still had the strength to caution her that not all is lost, for they still have their souls. More importantly, they must fight back. But for the subalterns like Nyai Sunarti this larger concern is not her prerogative. What she wants to take care of are her immediate needs and her current condition. As she simply said to T. Pinkie she was looking for “protection”, whilst Mr. Delarosa was looking for ‘[sexual] pleasures’ (p.81). Hence their complementary needs and reinforcement of their alterities. But for that moment in time, colonizer and colonized, oppressor and oppressed function as mere man and woman sustaining and empowering each other.

T. Pinkie

Both Nyai Sunarti and Puteh Su, seek for protection from men; the only difference being Nyai Sunarti’s protector is a colonial other, whilst Puteh Su’s protector is an old, sickly subject subaltern. This is no different from, T. Pinkie who also falls in the same mould. But she also wants something more, namely happiness. She is a product of the artistic world, growing up and becoming an adult as she herself said” ... among the coffee shops, the *bangsawan* theatre and the *joget* dance floor,” (p.106). T. Pinkie learned much from her mother who was a waitress at the *joget* dance club. From her mother she learned how to survive man’s lustful attention. T. Pinkie is known not only for her real name of Tengku Siindahkuno, but she became better known as “T”/ *Tonggek* [Jutting/Protruding, referring to her buttocks] Pinkie.

T. Pinkie’s quest in life is to seek for happiness. As a *joget* dancer she has learned much from the dance floor which she referred as the ‘kissing floor’ referring perhaps to the abundance of lust and sexual conduct of the dancers or inhabitants of the dance floor and or the “floor of benevolence”. For by dancing and having clients, these dancers earn their monetary rewards even if they have to endure all the male lusts and greed. Always T. Pinkie would be dialoguing with the dance floor. As she said”... the more I stomped my feet on it, the more I heard the floor responding ‘you’re happy, Pinkie! You’re happy, Pinkie! (p.56). The dance floor not only made T. Pinkie happy but also told her stories; even the toes and soles of her shoes (p.58) told her tales. Whatever stories she heard from the dance floor or from the toes and soles of her shoes, must have been good stories for they made T. Pinkie happy. Stomping her feet reverberated happiness and perhaps contentment. For T. Pinkie, happiness and contentment emanated from the *joget* dance floor. T. Pinkie found contentment, happiness and fulfillment on the dance floor. And as a *joget* dancer she was good doing what she did: dancing the *joget*, getting clients which translated into monetary reward. As Muhairi said, T. Pinkie could have gone far as a *joget* dancer if Gonjuloh had not destroyed her. But how far could she have gone as a *joget* dancer. She could not perform solo, she could not become a star dancer, she was just a conduit and a means to ensure her male clients were happy. Muhairi’s prediction that she “could have gone far as a *joget* dancer” could not be

substantiated realistically. A *joget* dancer is always a *joget* dancer; one who can only move out of that *joget* floor if the dancer is saved by rich male clients otherwise she remains manacled to the *joget* floor. In this way T. Pinkie is also like Nyai Sunarti except Nyai Sunarti has found solace and hope in a colonial-master-other, whereas T. Pinkie's solace is the very *joget* floor on which she dances with her male-clients, who are also her superior-owner for these men could afford to pay for her dancing-partnering services. It would not be wrong to say that T. Pinkie is perhaps being delusional or deliberately controlling herself choosing to hear shouts of happiness from the dance floor whenever she dances on it.

T. Pinkie is not a complex, complicated or philosophical character like Nyai Sunarti or Puteh Su. T. Pinkie only knows that she is beautiful, wonders about her beginning and admits that she does not understand deep, philosophical language. She also acknowledges that she is always in the dark. Moreover, she can "only see the fog" for she is always "... in a fog," (p.94). This image serves to perpetuate the notion that being in a fog, it is understandable that she can not see clearly. Added to this natural phenomena is the fact that T. Pinkie is always "... hiding behind a wall or under a table," (p.110). The question that arises is why is she always hiding? Is she hiding in order to hide her beauty? Or is she hiding because she knows what Gonjuloh is lusting after her and she is trying to escape from his unwanted attention? Or is it because her hiding is her means of not having to deal with reality, coupled with the fact that she does not know other means of existence – hence her *joget* dance floor also represents a world apart and different from the real, social world. For undeniably the *joget* dance floor is a place where people [read men] would frequent to both forget their real woes or simply indulge in merry making. Whatever the reasons the *joget* dance floor is also a venue which encourages fogs and the ability to hide from reality. The answer might well be all of the above. But what remains certain is the fact that if Gonjuloh had not lusted after her, T. Pinkie would have in Muhairi's words, "grown even more" (p.119) to become perhaps a great *joget* dancer whose beauty would have lured more men to the Joget Club thus contributing to its business growth and monetary value which would have increased her wages and the profit for the club owner. Here again is posited a business transaction between the owners of the *joget* dance club and the dancers. For the owners, the dancers are mere economic commodities to produce more profits. They are not even seen as human beings whose welfare must be safeguarded.

For Nyai Sunarti, T. Pinkie's beauty has been wasted and she disapproves of Muhairi's love for T. Pinkie for he is only an accordion player who can "only make the atmosphere pleasant"... but certainly that is not what the future should be like, (p.104). Thus it is that for Nyai Sunarti, T. Pinkie's beauty has been but a great waste for T. Pinkie did not exploit her own beauty to empower her position as a woman and as a dancer. In fact T. Pinkie should have used her beauty to entice better, wealthier men, not just a mere accordion player on a *joget* dance floor. For Nyai Sunarti, Muhairi is certainly not good enough for T. Pinkie who deserves better, richer men. As Nyai Sunarti asks T. Pinkie "what's the meaning of beauty if we cannot conquer something great." Certainly neither Gonjuloh or Muhairi are great. In Nyai Sunarti's opinion, T. Pinkie's beauty has not been fully exploited, it has instead been a great waste for it has not been used to garner better things, greater monetary remunerations or a better position in society which would have enabled her to get out of the *joget* world.

T. Pinkie, the victim of Gonjuloh's lust, becomes a signifier of beauty and men's desires. Finally she becomes a victim not only of circumstances but also of her own seemingly innate weakness which at the simplest level can be seen in the fact that she does not know how to exploit her beauty. In fact she is so beautiful, that according to Muhairi, T. Pinkie is scared of

her beauty, which after escaping from Gonjuloh she wanted to hide that very beauty which would have been used to the utmost if it been Nyai Sunarti. When she left Gonjuloh, she ran and sought the help of the faithful Muhairi. The reader/audience has learned more about T. Pinkie from the dialogues and monologues of Loiran (her grandson, whom she never knew she had) and Muhairi. In T. Pinkie's case it would seem that the playwright has deliberately let T. Pinkie remained as a stereotype symbol of beauty for which men would lust after. She also serves as an indicator of an almost trite image of the beautiful woman who is just known for her beauty and how that beauty has affected men. The playwright concludes by saying that "...T. Pinkie's story is not a sweet or happy story." (p.102). Unlike the other two *joget* dancers, T. Pinkie seems to be a simpler character. She does not philosophize, neither does she talk like a scholar, or learned from other masters. She is just her simple, foggy (!) self, concerned that her beauty has caused her so much misery instead of exploiting that very beauty to better her position. T. Pinkie is portrayed by the playwright as an ordinary, typically beautiful but weak and powerless woman lusted by most men. She has no voice, no brains and is completely dependent on the protection of men. She only has her beauty which she wants to hide and in doing so she would have in fact further silenced her own self and pushed her deeper into the subaltern levels. In T. Pinkie's case it would seem that it is not only society, the centre or others who are marginalizing her, but she herself has greatly contributed to this very marginalization.

Translating the subalterns: Voicing the Silence or Amplifying the Muteness?

T. Pinkie's Floor was originally written in Bahasa Melayu, the Malay language, by one of Malaysia's foremost literary figure, the Sasterawan Negara [Literary Laureate], A. Samad Said. I was commissioned to translate the play as part of a series whereby works by literary laureates have to be translated into the English language. For me personally, doing translation is like dancing with words, playing with language, whispering about my cultures and negotiating with identities of my own as well as the many others. Above all my primary aim in translating Malay plays into the English Language is to introduce these plays to a larger global audience, to put these local, native Malay plays on the world stage. As a female translator I am very much aware of the gender issues contained in the many plays I had translated. But I must admit, that I did not see my translating this play as a means of simultaneously giving voices to the subalterns whilst at the same time realizing that were I to do that, I would also have silenced them. The women characters highlighted in this play belonged not only to a past age, now long gone, but they found their voices because a male playwright wanted to document an era and so he chose that particular era and that particular group of *joget* dancers to highlight his preoccupations and his own nostalgia

The real *joget* dancers of the 50's finally found their presence magnified, their concerns voiced out on stage more than half a century later. Even in the original source language text, the play is concerned with language and meanings. This can be seen in the characters of Puteh Su, the maid, who Jongkidin said was a scholar. Puteh Su not only spoke of issues which are philosophically profound, she also highlighted that language could be learned, hence mastered and exploited for her purposes of communication. Likewise Nyai Sunarti's concern with language and ability to transcend her present oppression by ignoring and silencing her senses. It was only T. Pinkie who admitted that she could not understand the deeper ramifications of a nuanced language preferring instead simple, direct language. The point to be highlighted here is that even when speaking in their own language, there were questions about the validity and veracity of the way they spoke. It seemed strange that these

joget dancers could speak the way they did, raising issues the way they did. As I pointed out to the playwright “the language of a play must also be true” to the different nuances of a character, it must exhibit the articulation of a character, not only the articulation of the playwright,” (p.155). This is to say that a maid should talk like a maid, not like a “scholar,” as stated by Jongkidin; likewise a Nyai/mistress should be talking like a mistress, not like some emotionally intelligent and socially conscious activist who knows not only about enticing her lover, but knows about economics, independence and how to ascertain her future. These women are the constructs of a male playwright who have endowed them with words beyond their subaltern sphere. Perhaps herein lies the weakness of the playwright’s dramatic craft highlighted by the fact that whilst he wanted to document a post nostalgic era, albeit a real era, he has failed to endow his characters with a realistic manner of speaking concomitant with their subalterities.

In the source language, these subaltern Malay women’s dialogues and monologues are already incongruous with their subalternity and their identitarian claims. On stage seeing them act out their parts and speak their dialogues would serve to illuminate further these incongruencies. It might even seem that the playwright had deliberately catachresised the person and the language used! If this incongruity and deliberate “catachresis” by the playwright is jarring not only to the characters themselves, as highlighted by Jongkidin vis-à-vis Puteh Su, what more when all these dialogues are translated into a foreign language, the English language. The jarring discordance, even the absurdity of it would be even more pronounced, perhaps not so much not only to the target language audience, but certainly to the source language audience when the play is performed in the English language.

There are scholars and critics who have pointed out that translation could be used as an alternative to both of Spivak’s *vertretting* and *darstelling*. At best as J. Maggio in “Can the subaltern be heard?” political theory, translation, representation and Gayatri Chakravorty Spivak said, “translation implies a certain distance, and in that distance is the space for the subaltern to speak.” But what happens in *T. Pinkie’s Floor* is that translation has made the voices of the subalterns incongruous and unbelievable. In this sense then, it would seem that, for the subalterns, whatever they do would not seem right. Were they to speak in their own style and manner of speaking, not in the manner of Puteh Su who dialogued like a scholar and philosopher, one would also tend to dismiss it perhaps as too maid-ly, too low, too insignificant, hence unimportant. Either way, to speak as they did in a significantly higher or high class manner, or to speak in English, would also seemed to be not right. Source language audience attending a target language performance would come out of the theatre disbelieving Puteh Su’s manner of speaking, even as they would also disbelieve Puteh Su’s intelligence and philophising nature in the source language text and representation. In *T. Pinkie’s Floor* the language as used by the characters have become a *verfremdungs* effect in the *darstelling* of these characters. When this writer pointed out to the playwright these incongruities the answer given was that some of these dialogues just came out so (refer to my interview). For the translator the distancing/*verfremdungs effect* became prominent in analyzing this play vis-à-vis Spivak’s “Can the Subalterns Speak?”

This is further enhanced by the fact that the information given by these subalterns were occasionally not directly spoken by them but were reported by other characters, like for instance Muhairi giving information about T. Pinkie or Jongkidin giving information about Puteh Su or Nyai Sunarti giving information about Mr. Delarosa. Readers/audiences get the information from a third person not from the character herself/himself. This would seem almost like a reported speech or a hearsay from another character with this comes the element

of disbelief and or the notion of the make belief. We the reader-recipient centre vis-a-vis the *joget* dancer would have make believe that the characters speaks philosophize and communication the way they do, even the extent of saying that it only happens in plays! Or when the character speaks directly to the audience, it almost seems like a very long monologue as can be seen in Nyai Sunarti's and T. Pinkie's monologues as they delved into their happy memories (Nyai) or troubled past (T. Pinkie). All these served to highlight the fact that these are not the voices of subalterns by subalterns but something told, reported and remembered by others or , perhaps even imagined by the subalterns.

Conclusion

T. Pinkie's Floor, has certainly re-presented Malay women as subalterns. The *darstellen*, both in the original Malay language and the translated, target language have served to highlight only the "catachresis" which came about because subalterns do not speak like how the playwright has made them do. By doing so, unknowingly or even knowingly he has not only silenced the subalterns but deny them believability and credibility, which should be an even more malignant incident.

Unwittingly too, what happened on *T. Pinkie's Floor* seems to be the re-enforcing of the fact that perhaps the subalterns cannot speak. Even if they can speak, as had happened in this play, they were made to be not believable. Even if they were believable, they spoke only to their own group for they were always amongst themselves, cocooned in their own world. Hence even if they were heard, they would not have the means to take it out of their own subaltern *joget* world because they did not have the power to take their causes to a world or sphere outside of their *joget* domain. They speak only to themselves, amongst themselves on the *joget* stage, or in their rented rooms after earning their livelihood on the *joget* floor, by entertaining men. In short they were heard, but only by them. And even when this happened there were those even amongst them who questioned the manner of their deep analytical ways of speaking, disbelieved them and in so doing, annihilated whatever they had said. In short, the subalterns speak and are heard only amongst themselves. And in this play even that is questionable for they either spoke too well and too scholarly or they only quoted from the men or they merely recollected past dialogues or they simply know only to hide and remain in a foggy world, as exemplified by Puteh Su, Nyai Sunarti and T. Pinkie. At worst these women only imagined all these dialogues. All these would only seem to reinforce Spivak's conclusion that "the subalterns as female cannot be heard or read." They cannot be heard because they could never and had never spoken. They have mouthed the words of others, or they lived in their imaginary or nostalgic worlds or they are forever blurred by fogs not only of their own makings but also of others. This paper serves to reinforce Spivak's contention that the subalterns can never really speak, ever.

Bibliography

- A Samad Said (2003). *T. Pinkie's Floor* (trans. Solehah Ishak). Kuala Lumpur: Dewan Bahasa & Pustaka
- Ashcroft, Bill. (1995). *The Postcolonial Studies Reader*. New York; Routledge
- Asheroft, B, Griffiths, G, d Tiffin H. (1989). *The Empire Writes Back : Theory and Practice in Post- Colonial Literatures*, London: Rontledge.
- Bassnett, Susan (1980). *Translation Studies*. London New York. Routledge
- Bennet, S.C (1990). *Theatre Audiences. A Theory of Production and Reception*. London: Routledge
- Bhabha, Homi K. (1994). *The Location of Culture*. New York: Routledge
- Bharucha, R. (1993). *Theatre and world Performance and Politics of culture*. London: Routledge
- Brecht, Bertolt. (1964). *Brecht On Theatre*. New York: Hill d Wang
- Fortier, Mark. (1972). *Theory/Theatre*. London: New York Routledge. 1977.
- Gilbert H & Tompkins, J. (1996). *Post – Colonial Drama*. London & New York: Routledge.
- Carlson, M. (1990). *Theatre Semiotics: Signs of Life*. Bloomington, Indiana: University of Indiana Press.
- Case, Sue-Ellen. (1988). *Feminism and Theatre*. New York: Routledge
- Elan, K. (1980). *The Semiotics of Theatre and Drama*. London Methuen.
- Maggio J. “Can the subaltern be heard?”: *political theory, translation, representation and* Gayatri Chakravorty Spivaks. <http://.jmaggio.com/uploads/2/8/0/5>
- Moi, Toril. (1985). *Sexual/Textual Politics: Feminist Literary Theory*
- Said. E (1979). *Orientalism*. New York: London: Methuen
- Spivak, G. C. (1993). “Can the subaltern speak?” in P. Williams and L. Chrisman (end). *Colonial Discourses and Post Colonial Theory: A Reader*, New York: Harvester Wheat heat PP 68-111.
- Spivak, G. C (2000). “Translation as Culture,” in Parallax, 2000 Vol.6, No.1, pp. 13-24
- Solehah Ishak. (2005). *Staging Eastern Voices*. Kuala Lumpur National Arts Academy
- Solehah Ishak.(2010). “Antara Aristotle and Brecht, Dari Theatre Dramatik ke Teater Epic” dalam *Perempuan Dari Setchuans*, Kuala Lumpur, University Malaya, pp1-38.

Tickell Alex. (2007). *Critical History*. New York: Routledge.



Homosexuality in ...dalam Botol (...in a Bottle, 2011): Close Up (CU) through the Islamic Perspective

Putri Tasnim Mohd Arif

0099

Faculty of Artistic and Creative Technology, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Since the early millennium, Malaysian filmmakers have been striving to tell stories of the minorities, in this context, on the gay, lesbian and transgender groups. These concerns have been portrayed in films such as *Bukak Api* (Open Fire, 2000, Osman Ali) and *Comolot* (2008, Amy Ikram). The most recent and definitely controversial film called, '*... dalam botol* (Penis in a bottle, 2010, Khir Rahman) proves that issues pertaining to gays, lesbians and transgender should be discussed publicly in an intellectual and not emotionally charged environment. This is exemplified when the protagonist of the film, based on a true story, is not just a homosexual who had undergone a sex-change surgery but is also a Muslim. This paper draws on perspectives of works in understanding the reality of homosexuality in general and homosexuality in Islam in Malaysia based on Scott Al-Haqq Kugle's analysis in his book, *Homosexuality in Islam*. The arguments advanced here are also sensitive to the strict impressions of Islam in the modern world shaded by most, if not all, of the neo-traditionalists. Although concepts of compassion, empathy and the like are promoted in Islam, nevertheless there are still preconceived notions and prejudgments against homosexuals. This paper hopes to open a continuous dialogue vis-a-vis sexual orientations and gender identities.

Introduction

This essay concerns itself with the issue of homosexual and homosexuality in Malaysia from different perspectives, mainly focusing on the groups that actively involved in the growing of the debates, either siding on the issue or going against it. On the one hand they are the authorities-governmental body including the Muslim scholars, that influenced and made the rulings and the law. On the other hand there are the public- the followers and the contestants. On November 12 2011, the Malaysia MSN online news reported that Malaysian states consider laws against gay Muslims that read, "Two Malaysian states are considering passing laws that could punish gay Muslims and gay rights supporters with prison sentences, a regional minister told AFP on Saturday". But different direction is taken by the neighboring country, the most populated Muslim country in South East Asia, the Indonesian government, when recently also, on November 24th 2011 reported as one of the headlines for The Jakarta Post, "Islam 'recognizes' homosexuality". However differently these two countries react, with Muslims spread over 60% of the populations for each country, the voices of condemnations are the strongest influence especially when they come from the Muftis and the Qadis. Dr. Mohd Asri Zainul Abidin (Dr. MAZA), former Mufti of Perlis (North-western corner of Peninsula Malaysia), exert regionally as a popular, controversial Muslim scholar has joined the chorus of disapproval towards '*Seksualiti Merdeka*' (Sexuality Independence) gay parade festival, that has been going since 2008. Dr. MAZA claimed that if the '...program was meant to be an open campaign to justify homosexuality and transsexuality, it must be rejected by society (The Malaysian Insider, 2011). There are indeed numerous opinions due to numerous reasonings towards the banning of the *seksualiti merdeka* parade. Perhaps the question of appropriateness in naming the parade with such 'vulgar' word such as 'seksualiti' has stopped the authorities from allowing the parade to be held, or perhaps, as Pang Khee Teik, the co-founder of Seksualiti Merdeka proclaimed, the banning is just due to the political reasoning as the National Election is coming up soon. Muallaf (anonymous name), one of the voices of a Muslim, talks about the gay parade and the due treatment towards this minority group, mentioned that there is nothing wrong in allowing the parade to take place as the program sees no trace of '*seks bebas*' (wild sex) activities. Muallaf also stated that instead of looking at it as a negative influence, it should be looked at as a program that support the country's current concept, 1Malaysia - seeks to improve the relations of all Malaysians, regardless of racial, religious or cultural backgrounds. Ir. Dr. Hasnul Mohamad Salleh wrote in his paper, '1Malaysia- Concept and Values, there are certain major concerns that need to be addressed in order to seriously engage in 1Malaysia concept. Without correcting them, all efforts will be in vain. This concept which was launched and mooted by the

YAB Dato' Sri Najib Tun Razak is yet still to be understood and implemented fully by all. According to the Prime Minister's personal website, 1Malaysia is described as being intended to,

“...provide a free and open forum to discuss the things that matter deeply to us as a Nation. It provides a chance to express and explore the many perspectives of our fellow citizens. What makes Malaysia unique is the diversity of our peoples. 1Malaysia's goal is to preserve and enhance this unity in diversity which has always been our strength and remains our best hope for the future. I hope this Website will initiate an open and vital dialogue exploring our Malaysian identity, purpose, and direction. I encourage each of you to join me in defining our Malaysia and the role we must play in its future. Each of us — despite our differences — shares a desire for a better tomorrow. Each of us wants opportunity, respect, friendship, and understanding.”

(Ir. Dr. Mohamad Salleh, 2009)

It can well be argued that indeed there are major issues pertaining to homosexual and homosexuality in relations to religion, social and cultural, when all are combined under one roof. The question that arises to finding the best possible root of the problem is, 'Should we not tolerate these differences, if toleration means working towards our unique strength to build a Nation?'. When this question should be applauded in theory, it turned in vain in reality. Apparent through public intellectuals blogs, the public throws non-basis, emotionally charged arguments when heated discussion touched on sensitive issues such as homosexuality, for instance. To change people mindset requires a lot of patience, time, resources, energy and skills. The Former Prime Minister, Dr Mahathir Mohamad has expressed regret over his failure to change the mindset of Malay Muslims, whom he slammed as complacent, incompetent and ungrateful. Mahathir, who has ruled for more than 20 years, said he had tried everything from pleading to praying, in trying to jolt the community from what he called a "culture" of extravagance and taking the easy way out (MalaysiaKini, 2002). Perhaps this declaration should be taken as a challenge for the betterment of the Nation, by reconsidering the question posted earlier, to ask for toleration amongst those who make up this Nation: the authorities, the followers and the contestants.

In assessing (in)toleration in homosexuality in Malaysia from the Islamic perspective through analysis that is based on films, and in this paper on one particular film as an exemplar, we are placing a point of reference towards the reality. The advantage of analyzing *...dalam botol* for the intent argument lies in the fact that the film is based on a true story. The producer, Raja Azmi had an intention to share her friend's experiences with the nation in the hope for reflections and contemplations from the audiences. She also added that the inspiration to write *...dalam botol* is neither to support or discouraged gay community, but to inspire perhaps more upcoming true-to-

fact-of-life films from the other filmmakers. The intense advance publicity has not only created the controversial and upheaving issues that is debated as a discourse, but it has also created a positive effect to the marketing strategy as the film successfully grossed slightly more than 1 million ringgit in its five days, recouping its production and marketing costs of 970,000 ringgit (The Washington Times). Dr. MAZA in his forthright *Islam in Malaysia: Perceptions & Facts* when discussing on fact and evidence in Islam that has to be understood in detailed, says,

Islam is a religion established by reason and evidence, and the supreme bases of its teachings are the Quran and the Sunnah. Islam does not exist without reason, and any utterance beyond reason is unworthy of association with it. (p/g:11)

Homosexuality is not a novel issue, but has been mentioned in the Quran over fourteen hundred years ago. However, it is understood from one of the researched paper that homosexual behavior never appeared before the Sodom & Gomorrah. The article from *Sodomy Law*, titled *Islam's clear stand on Homosexuality*, stated that, "It seems to imply that there was no homosexual behavior before it first appeared at Sodom. This is uniquely Islamic concept; it does not appear in Jewish or Christian beliefs." There are five references in Qur'an that refer to homosexual and homosexuality, but only two of which that specifically talked about homosexual behaviors, gay sexual activities to be precise.

Perhaps therein lies a reason of the existence of films such as *...dalam botol*, which has stirred up the nation creating a discourse, delving not on the fictionalized characters and its narrative, but more on the rooted issues it contains, largely dealing with the (negative) reactions from the peoples. Perhaps also, the reasons of a huge debate due to the small amount of references there are in the Qu'ran, creating a lot of space, opportunity for such discourse to exist for the nations to battle and struggle to finding the truths. Perhaps now is the time for the nation to consider looking from a bigger scope of an Islamic perspective in getting the positive solutions to better understand homosexuality.

Scott Siraj al-Haqq Kugle: Homosexuality in Islam

Recently I came across a book, published in 2010, carrying the provocative title *Homosexuality in Islam: Critical Reflection on Gay, Lesbian and Transgender Muslims*. Certainly there are many other Muslim scholars that have written books on gender and sexuality, translating the Islamic teachings to fit into a contemporary and modern world, although in small amounts nevertheless prominent figures, such as Kecia Ali (*Sexual Ethics and Islam: Feminist Reflections on Qur'an, Hadith and Jurisprudence*, 2006), Khaled El-Rouayheb (*Before Homosexuality in the Arab-Islamic World*, 2009) and Fatima Mernissi (*Beyond The Veil: Male-Female Dynamics in Modern Muslim Society*, 1987) to name a few. But no one has ever been bold enough to declare a book that seems to uphold such extreme contradictions as relating a sinful act as homosexuality with Islam.

The book draws out the objective of sending out the right message on homosexuality (gay and lesbian) and transgender as there are huge dispute about it being *haram*. The questions posted in the book are looking at whether practicing Muslims are able to throw away the pre-judgments they may hold against this group, to learn to accept their existence and to acknowledge the sufferings that they are going through, and if not, what are stopping these Muslims from doing so. As clearly written in the Qu'ran, Muslims are asked to respect other human beings despite their differences, as they are all Allah's creation. It would be Muslims' responsibility to take care of one another in building a stronger Ummah, as mentioned in Prophet Muhammad pbuh last sermon, that says,

“All mankind is from Adam and Eve, an Arab has no superiority over a non-Arab nor a non-Arab has any superiority over an Arab; also a white has no superiority over black nor a black has any superiority over white except by piety and good action. You know that every Muslim is the brother of another Muslim. Remember, one day you will appear before Allah and answer for your deeds. So beware, do not astray from the path of righteousness after I am gone.”

However, before we begin to discuss further on our responsibility as a Muslim to take care of another Muslim as our brother, we shall try to understand the perspective of homosexuality or same-sex relationship in greater depth through the Qu'ranic verses and Hadith.

Words that are deemed to sound provocative in the Malaysian society, such as homosexuality, homosexual, gay, lesbian, bisexual, transgender, transvestite and so on

and so forth could create either a fascinating topic to delve into due to its alienation and out-of-the-norm phenomena, or it could create a jolt of negativity and a strong feeling of rejection or disapproval. The tendency of the nation to bend to the latter notion is much stronger as it is clear and made obvious in the Qur'an that homosexuality is haram. The story of Prophet Lot, (on whom be peace), finds mention in several Quranic passages, especially Chapter 26:160-175 which reads:

“The people of Lut rejected the apostles. Behold, their brother Lut said to them: “Will you not fear (God)? “I am to you an apostle worthy of all trust. “So fear God and obey me. “No reward do I ask of you for it: my reward is only from the lord of the Worlds. “Of all the creatures in the world, will you approach males, “And leave those whom God has created for you to be your mates? Nay, you are a people transgressing (all limits)!” They said: “If thou desist not, O Lut! You will assuredly be cast out!” He said: “I do detest your doings.” “O my Lord! Deliver me and my family from such things as they do!” So We delivered him and his family, all Except an old woman who lingered behind. But the rest We destroyed utterly. We rained down on them a shower (of brimstone): and evil was the shower on those who were admonished (but heeded not)! Verily in this is a Sign: but most of them do not believe. And verily thy Lord is He, the Exalted in Might Most Merciful.” (Heba G. Kotb M. D., 2004)

The above passage clearly objects the homosexual activities or same-sexual activities which can be defined as homosexuality. Nevertheless, it does not condemn anything on the homosexual desire itself. Scott Siraj al-Haqq Kugle points out a prominent hadith that narrates the love between two unrelated men and it is nonjudgmental. The hadith which says, “A man with the Prophet pbuh, and a man passed by him and said: Apostle of Allah! I love this man. The Apostle of Allah pbuh then asked: Have you informed him? He replied: No. He said: Inform him. He then went to him and said: I love you for Allah's sake. He replied: May He for Whose sake you love me love you!”. Certainly we could argue that there is an ambiguity in the type of love the hadith is referring to. It could have either meant it as a platonic, spiritual or romantic love. Undoubtedly so, it can also be interpreted only onto one direction: that it supports only the platonic kind of love as we are well adversed on the fact that the Qur'anic verse that condemns same-sex relationship was presented way before the event of the hadith took place. Ibn Hazm, the only Muslim theologian that made a study on psychological understanding of human nature that reveals how and why humans fall in love (Kugle, p/g:26) shared the sympathy towards men who love women as well as men who loves boys. Kugle also quoted Abu Laylah's statement in explaining on the placement of the term, “men who love boys”, of which due to the Platonic framework in which same-sex attraction was understood in medieval Islamic culture, in which men usually (but not exclusively) fell in love with younger men

or men who had not yet reached socially defined maturity. Kugle continues quoting Ibn Hazm's on the similarities of love in the heterosexual and homosexual love, "...many Muslims authors, ethicists, and intellectuals saw hetero- and homoerotic love as being equally love. Both approaches were valuable as love, and both were potentially a spiritual training ground for loving God"(p/g:27).

Having on one hand a condemnation towards the consummation of same-sex relationship and on the other hand the allowable love between a man and a boy or a man and a man, lies a great unexplored space for interpretation. This space could seemed as an opportunity for an elucidation, provided we ask the following questions: 1. At what stage does a relationship between two men cross the boundary of merely being platonic, to being physical or sexual, and thereby haram? 2. Furthermore, would it be permissible for either of the two men to sexually consume their love relationship in a fantasy, without engaging in physical acts (love obsessions)? 3. How can we define an Islamic code of conduct or a rightful behavior in a platonic love relationship between a man and a man? 4. Would there be a certain law drawn out to shape the boundaries? While some of these questions would seem ajar to a certain degree, it would certainly push the limit of this topic. However, going back to the observation made earlier on what is condemn and what is allowed, the issue concerning relationship between two men is beginning to shaping onto a clear direction of its legality and its illegality through the Islamic perspective.

(In)toleration Between The Gay, The Trans-woman, The Religion and The Heterosexual Man

The one question that came to mind after reviewing the ...*dalam Botol* was to understand more closely at the motive of a gay man undergone a sex-change operation to become a woman. It is well understood that a heterosexual relationship happened as a product of attractions between two different sexes: physical attractions and emotional attractions. It would be fair to assume that similar reasonings are applied to a homosexual relationship. The film however takes the audience into a spin when the protagonist plays a character as one of the gay partner, decides to have a sex-change operation and becoming a woman. The narrative certainly lead to more questions of sacrifice, tolerance, identity, gender role and the inner psychological feelings of a man and a man sexual relationship. Perhaps we we could assess the logical and emotional reasonings of the protagonist's moral compass, by observing the protagonist and all the important characters to the protagonist, as well as their adapting to the two different milieus; of the *kampung* (village) vs. the city and other mise-en scene elements that support the twisted narrative.

The central story to the twisted narrative in the ...*dalam Botol* goes something like this: Ruby or his real name is Rubidin, in his thirties, is having a same-sex relationship with Ghaus. The inciting incident happens at the very beginning of the movie when Ghaus, presumably the dominant role in their relationship, expresses his wild thoughts of imagining Ruby as a woman. The scene takes place at night by the beach, where Ruby lies on the ground, having wrapped himself with sand during which Ghaus hands are shaping the sand into breasts shape on Ruby's chest area. We couldn't really pinpoint the actual motive of Ghaus's desire at that moment. Perhaps Ghaus is tired of having to worry about the society's judgmental treatment towards their homosexual relationship, reflecting on having a normal heterosexual relationship with someone that he loves. It could also be that Ghaus is just making a silly joke. As an act of a surprise to both the audiences and to Ghaus, Ruby comes back home one day, after two months gone missing, changes himself as a woman. The relationship turns sour as Ghaus claims that he never appreciates the sex-change and that he has lost his 'real' Ruby. The psychological turmoil is heightens by the streak of financial problems they are both having, creating a deep lost soul of a moment in Ruby.

Ruby then goes back home to his village to seek some financial help from his parents. The filmmaker, Khir Rahman mimics the life of a common Malaysian Muslim parents to be portrayed as Ruby's. Hence, once Ruby meets them, dresses in a traditional Muslim Malay woman's garments, the sudden reaction of strong disapproval excerpts through the text and subtext of the dialogue. Through this scene, we can see the evidence of the concept of (in)toleration of the public, between the followers, in this context the parents and the contestants, which is Ruby. The mother couldn't bare looking at her son, sternly looking outside the window while their conversation continues. The mother only looks at Ruby straight in his eyes when she purposefully tells Ruby that he has been possessed by a satan to be behaving and looking like a woman. In the next scene, the father profusely smoking his cigarette, sitting profoundly on his lazy chair, taking and absorbing in the 'new' look of his son, before he spits out his livid feelings towards Ruby. The father claims that he would be having a hard time categorizing Ruby, as he knows he only has a son, and now the son is dressing up like a woman. It is a powerful scene envisioned by Khir Rahman, capturing the meltdown of a father looking at his only son changing into someone that he doesn't recognize any longer. Ruby, feeling calm explaining to both his parents that that is who he is and he asks both of them to understand and respect his decision. The scene ends with the father coughing continuously, shaking his head vehemently disapproving, bringing back the meltdown atmosphere.

Eventually, the relationship between Ruby and Ghaus sees the end. The only friend and mentor at that moment is Ruby's best friend, Jem who stands by him during the bad times. Jem, portrays in the

film as gay through his demeanor, purposely placed as an important role for the narrative as he plays his gay role sensitively towards the society. In a scene when Jem drives Ruby back to his hometown, Jem points out that Ruby's attire seems inappropriate for the *kampung's* people (village people). Here, it is evidence that Jem also, plays the concept of (in)toleration. Jem continues to support Ruby when he drives him again for the second time to Ruby's hometown. This time, to pay their last respect to Ruby's late father in an Islamic ceremonial fashion. Ruby forwards the late father's wish to Ruby: The father wishes that Rubidin, as his son, to wash him before he is being buried. The Muslim funeral preparation includes “...*preparing the deceased with the washing of the body. As a general rule, males should take the responsibility of washing males, and females should wash females. [...] preferably from amongst the immediate family members and relatives. Washing a dead person is a meritorious deed that Muslims should be encouraged to take part in*” (Bilal Abu Aisha). Ruby in a clean shaved face, dresses 'normal' as a man, begins to wash his father, submitting to the religion's need. This scene shows the turning point of Ruby becoming a Muslim man.

To mend his broken-hearted soul and to ease his mind off his financial problem, Ruby decides to stay for a while in the *kampung*. Here, Ruby as Rubidin is introduced to a girl from whence he comes from by both his mother and the girl's mother. It is accustomed in the Malay tradition that the parents play the matchmaker to their children's future partner for the purpose of marriage. Fully aware of this tradition, Rubidin continues the friendship with the girl, adapting toleration towards what is accustomed whence he comes from. Rubidin begins to feel at ease with himself as a man, although the audiences can feel the uncertainties through his mannerism, as Rubidin doesn't show and speak much to reflect his current psychology of adapting to this transformation of persona. Until one day, the announcement of their wedding is declared to the whole community in the *kampung*. Here, Khir Rahman playfully insert the visual of Rubidin leaves the cramped room filled with the *kampung* crowd, walks down a passage before looking at his reflections on a mirror, and in the background plays a deep, dark-setting diegetic music, perhaps to reveal Rubidin's dark state of mind. It leaves the audiences feeling uneasy, perhaps also as uneasy as Rubidin. The long scene that is carried out with the deep-dark set of a music background only gives us some moment to play around with some questions in our heads: 1. Will he has the strength to continue being a heterosexual man? , 2. Or is this just a momentarily act? 3. Can he really satisfy his future wife? 4. Is he ready to take the responsibility as a man? 4. Will he run again? 5. Or will he go back to Ghaus? While the questions still lurking in the audiences minds, the film continues its narrative as the wedding scene proceeds on. The joyous event of the wedding is done through the usage of intercutting between the scenes from the bride's house to the groom's house certainly adds up to the climax of the narrative. The answers to the floating questions begin to seep through when the

groom side delays their arrival, and Ghaus, the villain appears in front of the groom's house. Again, the intercutting style is used to provoke the tension. Ghaus calls for Rubidin's mother's attention by telling her about Rubidin's sex-change operation and showing her the content in the bottle. The camera work shows her reaction of dizziness by spinning around at the same location as her POV and the deep-dark set music comes again accompanying the moment. She then runs to Rubidin's room, perhaps for an explanation, but Rubidin has left, leaving the groom's attire nicely laid down on the bed.

...*dalam Botol* closes with a hurdle of yet another long journey. A long journey for Rubidin to reflect on his life as he sits still in a cab, running away from his *kampung*. As a closing scene to the film, it effectively reminds us of how strongly the protagonist, and also the real character of Rubidin regrets his actions. The real character of Rubidin voices his regrets over his sex-change operation, regrets of what this operation has implied onto his future life, that perhaps leaving the audiences lingers on the question too: what if he did not carry on with the operation, could he shaped back his life as a man? Or could he still be happy with Ghaus? And when idealizing the potential moment of being someone's husband, he expresses his apology to the girl. Nevertheless, the visual captures Rubidin's expressionless, as if he is drown looking inside his inner state of mind. The impassive expression leaves the audiences with a contradict ending. We will never know the true answer to Rubidin's and the real character's feeling. The regretful feelings expressed by Rubidin and the real character might just be fabricated to some extent as the film can only be approved for screening under the agreement that the protagonist, the gay character need to repent in the end.

Concluding at the (In)toleration

In the introduction I posted a question, 'Should we not tolerate these differences, if toleration means working towards our unique strength to build a Nation?' . In answering this simple question I am

struck with many hindrances. 'These differences' in this context contesting on the differences between the present and the past, as much as and similar to what has been spoken by the many contemporary writers about Malaysia and its transformation, for example Benjamin McKay in his essay *Reclaiming History*, where he quoted Paul Grainge, "...what Paul Grainge has described as the dialogic relationship between 'now' and 'then' and that he deliberately "draws attention to the activations and eruptions of the past as they are experienced in and constituted by the present" (McKay:2010, Grainge:2003). Dr. MAZA in *The Need For An Open Mind* response to the need for an open mind to be able to peacefully withstand the modern community, stated that "We should be more open-minded in considering the reasoned arguments of others. Indeed, narrow interpretations of Islam have little place in the modern community".

One of the reasoned arguments of others is to allow tabooed issues such as sexuality, gender studies and the like, and in the context of this paper, issue on homosexuality, to be brought out in the open for decent discussions. Discussions here, for instance mean in the form of a presentation in conferences, public forums, films and media, gatherings and festivals to educate the public in depth on the presumably assumed facts and perceptions. Knowledge keeps on changing, hence intellectual discussions should persist. Islam is a religion of reasonings and toleration. The fact that we understood well through the Islamic perspective that homosexuality is haram, it does not mean we could treat the homosexuals low. Allah says in surah Al-Maidah, verse 8: "O you who believe! Stand out firmly for Allah, as witnesses to fair dealing, and let not the hatred of others to you make you swerve to wrong and depart from justice. Be just: that is next to piety: and fear Allah for Allah is well-acquainted with all that you do" (Mohd Asri, p/g:145). This is the first step that needs acknowledgement.

Through the Islamic teachings also, the Muslims believe that Allah creates everything from various shapes and forms in this world and beyond, and that He loves all his creations. Allah says in surah Al-Fatir, verses 27-28, "see you not that Allah sends down rain from the sky? With it We then bring out produce of various colors. And in the mountains are tracts white and red, of various shades of color, and black intense in hue. And so amongst men and crawling creatures and cattle, are they of various colors. Those truly fear Allah, among His servants, who have knowledge: for Allah is exalted in Might, Oft-Forgiving". As a human being, and in this context a Muslim, we are required to respect each other no matter how different we are from each other. This is truly lacking in our immediate surroundings especially when homosexuality issues are concern. With Dr. MAZA's statement in one of his intelligently forthright articles "Islam is a religion that values and protects human rights. ...Today, Islam is attacked from many directions, and a common misconception is

that Islam does not value human rights” brings the paper to the second point: Toleration.

Toleration is defined in a dictionary as an act or instance of tolerating, especially of what is not actually approved, a permission by law or government of the exercise of religions other than an established religion. Toleration doesn't mean that we would throw away our values, in fact it will support the idea of building an Ummah, building a Nation. The production of ...*dalam Botol* has successfully done its part in tolerating the differences between winning the heart of the public by imparting knowledge of what is happening in the Malaysian society, during which tolerating the narrative of the story at the end by grading towards the preconditions of the censorship board. Certainly, if we need to contend on the level of truthfulness of the truth, we could prolonged this argument to fit any of the films out there, as not all films tell the whole truth in favor of one of its purpose of existence, which is to entertain. The truth is, if films that capture the various perceptions within our society and nations towards the minorities such as ...*dalam Botol* has not been produced and exemplified, we could have probably fumbled out on the currently fascinating and confusing medley of our differences in all of us. By having such mediums, more discussions can be accomplished- is all the richer for that.

Acknowledgements

This paper is made possible with the support, assistance and constant encouragement from Prof. Dr. Solehah Ishak, Moritz Bunk and Sharifah Shakirah Syed Omar. Their unceasing advice and guidance has significantly contributed to the final work and to them is my greatest appreciation. I have also been blessed with parents that pushed me and supported me in studying, researching and writing, even if the directions of my studies go beyond the extent of their own familiarity. To them my sincerest recognition.

References

- Abdul Khalik (November 24th 2011). *Islam 'recognizes' homosexuality*. Retrieved from www.jakartapost.com/news/.../islam-039recognizes-homosexuality039.html on Nov 27rd 2011
- Agence France-Presse (November 12th 2011). *Malaysia'n states consider laws against gay Muslims*. Retrieved from www.malaysia.msn.com on Nov 23rd 2011
- Bordwell & Thompson (2008) *Film Art: An Introduction* (New York, NY, Mc Graw-Hill, 8th edition)

- Benjamin McKay, *Fringe Benefits: Essays and reflections on Malaysian Arts and Cinema* (Malaysia, SIRD, 2011)
- Campbell, J. (196). *The masks of God*, (Vols 1-3). Secker and Warburg, London: Penguin (Non-Classics).
- Cao, H. And Morrell, E. (eds.) (2009) *Regional Minorities and Development in Asia*, Routledge Contemporary Asia Series.
- Downing L. , Saxton L. .2010. *Film and Ethics: Foreclosed Encounters*, USA and Canada: Routledge
- Dustin Rossa (March 18th 2011). *Malaysia's 1st film with gay lead characters break taboo*. Retrieved from www.guardian.co.uk/world/2011 on Oct 31st 2011
- Ephraim Katz (2008) *The Film Encyclopedia: The Complete Guide to Film and The Film Industry*, rev. Ronald Dean Nolen (New York, NY, Harper Collins, 6th edition)
- Helen King and Natsu Hattori. (2000) *World of the Body. The Oxford Companion to the Body*. USA: Oxford University Press.
- Heba G. Kotb M.D. (2004) '*Sexuality In Islam*'. Ph.D. dissertation, Department of clinical sexology, Maimonides University
- Hattstein, Markus, Religion in focus: ISLAM (China, KOENEMANN, 2006)
- Ibrahim Abraham (2007) '*The veil and the closet: Islam and the production of queer space*', Published for Queer Space: Centres and Peripheries, UTS, School of Political and Social Inquiry, Monash University, Melbourne, Australia
- Ir. Dr. Mohamad Salleh (2009) *IMalaysia- Concept and Values*, Retrieved from www.jba.gov.my on Nov 23rd 2011
- John Gibbs (2007) *Mise-en-Scene: Film Style and Interpretation* (London; New York: Wallflower)
- Judith Bell (2009) *Doing Your Research* (New York, NY, Open University Press, 4th edition)
- Khoo Gaik Cheng (2006) *Reclaiming Adat: Contemporary Malaysian Film and Literature* (Vancouver: University of British Columbia Press)
- Malaysia Kini (2002). *Mahathir regrets failure to change complacent Malays*. Retrieved from <http://www.malaysiakini.com/news/11797>
- Mission Islam (2011). *Islam and Homosexuality*. Retrieved from www.missionislam.com/knowledge/homosexuality.html on Nov 24th 2011
- Mohd Asri Zainul Abidin (2011) *Islam in Malaysia: Perceptions & Facts*, trans. U-En Ng (Malaysia, Matahari Books)
- Nadzrin (2003). *Sodomy Law: Islam's Clear Stand on Homosexuality*. Retrieved from <http://www.sodomylaw.org.html>

Osborne, Milton (2000) *Southeast Asia: An Introductory History*. Allen & Unwin.

Peter N. Stearns (2009) *Themes in World History: Sexuality in World History* (London; New York, Routledge)

Religion Facts (2011). *Homosexuality and Islam*. Retrieved from
<http://www.religionfacts.com/homosexuality/islam.htm>

Ruqaiyah Waris Maqsood (2010) *Islam: An Introduction* (USA; Ontario, CANADA; London, UK, Teach Yourself)

Sean Yoong (March 30th 2011). *Malaysia's 1st Gay film makes profit in 5 days*. Retrieved from
www.thewashingtontimes.com on Nov 9th 2011

Shahnon Shah (2011). *Malaysia's gay threat: Saya Gay Saya Ok*. Retrieved from
<http://www.nutgraph.com/malaysias-gay-threat>

Scott Siraj al-Haqq Kugle (2010) *Homosexuality in Islam: Critical Reflection on Gay, Lesbian, and Transgender Muslims* (England, Oneworld Publications)

Zafar Khan (2011). *Islamic view about Sexuality*. Retrieved from
<http://www.islamawareness.net/homosexuality/homo.html>

iafor

Retrospection and Prodigy: Memory and Childhood Toys in the Creation of Contemporary Ceramic Art using a Hybrid of Clay Slip and Absorbent Material

Mohd Khairi Baharom, George Aslanis

0104

Monash University, Australia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Memories from childhood inform our experiences throughout our adult life. Children who have grown up in rural areas have been encouraged to experiment and explore their surroundings and often use found materials to make their own toys. This concept has been explored further by creating a series of ceramic sculptures. The ideas behind a self-made childhood toy; for example a flute made of coconut leaves, has been used as a starting point for the series of sculptures. The toy represents the relationship of childhood memory to me. The sculptures have been developed further by using an ancient production technique of pottery which is the hybrid development between absorbent material and clay slip. The sculptures have been inspired by the early childhood toy subject matter and have employed a developmental technique to produce contemporary works of art in ceramics.

Research Background

This study aims to create a series of artworks via practice-based research. Although the main aim is to produce a series of works of art, there are several additional main objectives that support the research. The first objective is to use childhood experience and toys made from this time as the basis of the subject matter in the creation of ceramic sculptural work of arts. The second one is to use ceramic techniques derived from the theories of early pottery production whilst creating a new direction for contemporary works of art. The third objective is to explore self-made childhood toys which are almost forgotten or unknown to the contemporary audience. The fourth one is to explore the potential of absorbent material with clay-slip as a mixed media to produce a series of sculptures.

Childhood memories and experiences have developed aspects of who I am now. Living in a rural area during childhood has taught me social, independence, survival, creative, and imaginative skills. Most of the toys I played with previously were self-made which emerged from my creativity and the knowledge of other children who were taught by adults. The toys were made from the environment such as found materials including natural resources. Self made toys also had the ability to fulfil a sense of enjoyment and happiness although these toys were not as perfectly formed as commercial toys.

The accessibility of commercial toys can cause different responses within the play environment by allowing different styles of exploration and experimentation with the surroundings when compared to my childhood. Currently children are able to adapt to their surroundings as play areas can be anywhere. Children are naive and they are also easily capable of absorbing any good or bad influences into their behaviour. Their childhood experiences will influence their future behaviour and way of life. A good environment and surrounding is capable in providing the space where a child's cognitive and learning abilities can develop.

The concept of early childhood experience and its influence upon me is the basis of this research. The subject matter and project research were taken from the toys of my childhood. The study has studied the subject and content of my childhood experience coupled with theories of early pottery techniques and process. The research outcomes produced a series of contemporary ceramic sculptures using a combination of subject, content and process.

Childhood: My Own Experience

In all cultures and throughout time, children play with each other and toys. Children require an environment and objects to play in and with. They are easily able to adapt to any situation and environment to create their play world. Child's play creates the potential for their cognitive development and problem solving ability (Johnson et al, 1999). Every adult has their childhood experiences. The childhood experience according to James (1993) is 'frequently represented in the 'past' as something to be remembered, as a time to look back upon during later life'.

Childhood is an invaluable experience for adults that can teach them life skills especially in the social and physical arena. Children are naive about the environment and their natural behaviour means that they are eager to explore and experiment with surrounding. Children's behaviour becomes part of their informal learning process.

My experience during childhood taught me a lot about survival and personal interests. I came from an average family with a low socio-economic background and lived in a rural area which had left me with a variety of memories. I can describe my childhood as the most meaningful period in my life because I developed the ability to explore and experiment with the environment in creative ways.



Figure 1: My Hometown (Kg. Kota Mengkuang, Jitra, Kedah, Malaysia) (Photo by Mohd Khairi Baharom)

My childhood in rural Malaysia (Figure 1) with its beautiful scenery and natural landscape had led me to the experiences that will never disappear from my memory. During this time, most of my friends were just like me and came from average families. For us, commercial toys were something we could not experience. The playgrounds where we explored were places that we could easily access, for instance paddy fields, trees, bushes, rivers etc. We created toys to play with which were made from found materials (Figure 2) such as tree branches, bamboos, coconut shells, etc., as well as household garbage (bottles, cans, bottle lids, boxes, etc). All these easily found materials allowed us unconsciously to become toy makers. Our imagination engaged with these materials which had the potential to become toys. We created our own toys as we had never been given commercial toys sold at the markets as our families could not afford them.



Figure 2: Sample of self made toys (photo by Mohd Khairi Baharom)

In preliminary research about related childhood toys, similar data to my experience has been found which is about Australian aboriginal children of Eastern Arrernte tribal group. The children produce self-made toys (Figure 3) using found materials, for example cans, wires, sticks, etc. and play with them all day long. They also use their imaginations to engage with the surrounding environment as a playground (Wallace, 1999). The children have positive experience during their childhood when they engage with this simple environment. Living in an area which is lack of urban facilities and which can be said is under development, does not hinder their creativity and imagination. This study of aboriginal children proved that they have a positive experience similar to my childhood where the socio-economic status was not a negative influence on a child's creative development.

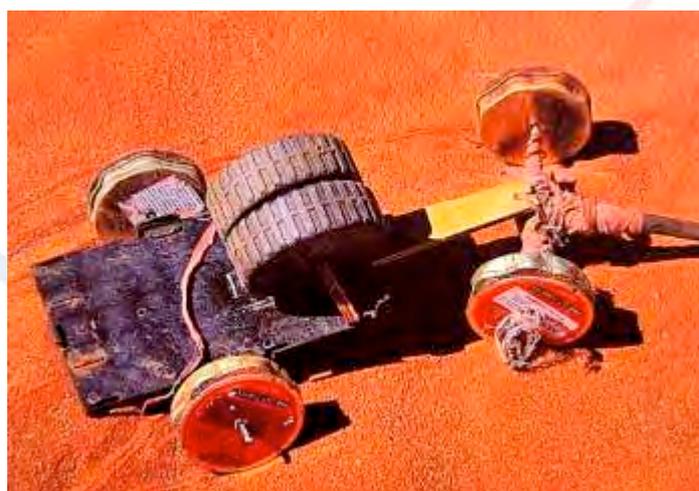


Figure 3: Maxi Wehr, Motor Car, Found Materials, 1999, Engawala Community, Eastern Arrernte, Australia (Wallace 1999, p. 10).

I feel that my childhood experiences had positively contributed to my adult persona in which my courage, independence, creativity, outgoingness, imagination and a positive outlook are some of my best attributes. Involvement with different types of play during my childhood made me realise

the importance for children to explore and experiment with their environment. As according to James, there are two categories of play, the first is socio dramatic play and the second is constructive play. Socio dramatic play is an action that occurs when two or more children are role-playing a “story or situation”. Constructive play consists of children using “materials” to play with (Johnson et al, 1999). Unconsciously, during our childhood we are already involved with these two kinds of play in many ways. During my childhood a favourite role play was war games, where we constructed our weapons from natural materials such as woods and bamboos. Play is intrinsically linked to cognitive development which stimulates thinking and creativity whilst engaging with the environment (Johnson et al, 1999).

Toy creation brought out enjoyment and stimulated me to produce the toys that suited my childhood play situations. During my childhood, I explored and experimented with the environment which enabled me to develop skills with various materials. These handmade toys gave me a great satisfaction although the forms and designs were crude compared to commercial toys. Great satisfaction was derived when these toys functioned as intended. Allison James explains that the simple design of toys develops children’s imagination effectively (James, 1993). During my childhood, a toy’s perfection was not everything because the importance lay in the making and the consequent playing with these toys.

Research Influence

This research also studies the early history of pottery as to identify the origin and theory of early production techniques. The study has explored one of the theories that was put forward by Cooper (2000) which is relevant to this research objective; ‘Another theory is that basket (or even birds’ nests) may have been smeared with clay to render them waterproof. As the clay dried out, the object could be placed as a cooking vessel in the fire, where it could subsequently be found to have been baked hard. Such a theory presupposes the existence of basketry, however, and while in some early cultures basket-making pre-dated pottery, in others it arose later’. The theory stated that the notion of early pottery processes involved the use of different materials such as an absorbent material (basket or bird’s nest) and clay which when combine was capable of producing pots. This method of early pottery has the similarities and a relationship to this study and also become as an important theory to adapt into the study’s future development.

This research has produced a series of ceramic sculptures using a similar method but it will be developed into a contemporary technique exploring the potential of new materials that have absorbent qualities which are able to combine with standard clay slips. In the preliminary study, materials such as sponge and fabric have been explored. The arena of contemporary ceramics displays a wide variety of artworks which are produced through the artist’s exploration and experimentation with materials and forms. The nature of contemporary ceramic art has inspired this study in the development of form exploration and experimentation within individual practice. The research objective is to explore mix media; absorbent materials and clay slips for the project. Furthermore, this research method has a potential to establish a variety of aesthetic effects on the forms creation.

When considering the potential outcomes of the research in combining absorbent materials with clay slips, this method has the possibility to create sculptural surfaces that emulate the drapery and folds of material as shown by the initial experiment. The possibility also has been proven by

the previous sculptor in his work; Antonio Calegari (1757-1828) used the combination materials of clay and absorbent substance in his work.



Figure 4: Antonio Calegari, Sketch model for a statue of Saint Stanislas Kostka, Earthenware, 1763, 39.4 cm high, Pinacoteca Tosio Martinengo, Brescia (Penny 1993, p. 210).

The drapery represented in the sketch model for the statue of Saint Stanislas Kostka (Figure 4) was made by using fabric to obtain the realistic of effects of drapery. The fabric had been soaked in clay slip before it was arranged onto the ceramic figures, after the sculpture was fired all the elements became vitrified and permanent. The use of slip soaked fabric to create drapery produced a realistic representation compared to using other techniques (Penny, 1993). This ceramic process has a similarity to the study which is exploring the combination of absorbent material and clay slip.



Figure 5: Christo and Jeanne-Claude, *Wrapped Reichstag*, Germany, 1995 (Erwitt, 1995).

The aesthetic of drapery still continues today and can be seen in contemporary art with a diversity of expression. Artists have explored the drapery effect in their work using their own expressions. The function of cloth or fabric in creating the drapery effect with interesting visual outcomes can also create various interpretations by the viewer. This quality can be seen in the public sculpture of Christo (1935 -) and Jeanne-Claude (1935 - 2009); *Wrapped Reichstag* (Figure 5). These artists visualized the aesthetic potential of drapery and fabric on a monumental scale. The work of art has been developed to engage human's curiosity of what lies beneath the folds. Although the viewer is already familiar with the Reichstag as architecture, Christo transforms it via the effects of wrapping and alters its context completely. The impression of the enfolded object had brought people's perception of the peculiar and enigmatic into a new dimension regarding the nature of the human attitude (Schmied, 1977). The aesthetic of the enigmatic and peculiar elements in a work of art has the potential to evoke a sense of interest. Christo and Jeanne-Claude realised this sculpture successfully with an organized method of construction which had involved many individuals with specialized technical, construction and engineering skills.



Figure 6: Tony Cragg, *VoltAmpOhm*, electric wires, 1985, 100 x 100 x 210 cm (Celant 1996, p. 101).

The aim of the research is to produce a series of sculptures using childhood self-made toys as subject matter. As a child, I used twine to create a flute, this has been used as a basis of some of my sculptures. The notion of using twine reminds the sculpture of Tony Cragg (1949 -); *VoltAmpOhm* (Figure 6), where he has used a parallel technique to what I have. Crag's sculpture utilizes electric wire instead of natural fibre for the entire form. His conceptual basis for this work comes from the use of artificial substances from his surroundings and the developed awareness of these materials and the potential for philosophical interpretation. The man made wires used in this sculpture alters the perception of the artificial as a low ranking material (Celant, 1996). Crag's philosophy with regards to environmental issues is evident in his artwork and shares a similarity with aspects of this research.



Figure 7: Yvonne Kendall, *Truck*, Curtain Material, String, Glue, 2007, 29 x 52 x 23cm, Niagara Gallery, Melbourne (Lee, 2011).

Yvonne Kendall (1965 -) uses toys as a subject matter in her sculpture series. Her concepts have reflected her experience of migration which has posed various obstacles during her life. *Truck* (Figure 7) is one of the series that symbolizes her life journey of migration from one area to

another which challenges her perception (Lee, 2011). The sculpture is created using various household materials which represent her home. The intertwining string around the forms represents obstacles within her life. Kendall's sculpture is an appropriate visual representation in terms of expressing a difficult moment in her personal experience. This conceptual approach and the integration of personal objects and materials from her environment enhance the aesthetic quality and visual communication in her work.

Research Methodology

The main objective is specifically to produce contemporary ceramic works of art and this study requires the researcher to understand and gain the related knowledge about contemporary art practice. All the data were used to investigate the potential of influences and comparisons with the study process and creative aims. The preliminary data related to my childhood experience and environment has been collected to identify and develop the research subject matter. The notion of my self-made toys was used as the core subject matter and my personal experience was used as a platform to recall and to obtain the specific data.

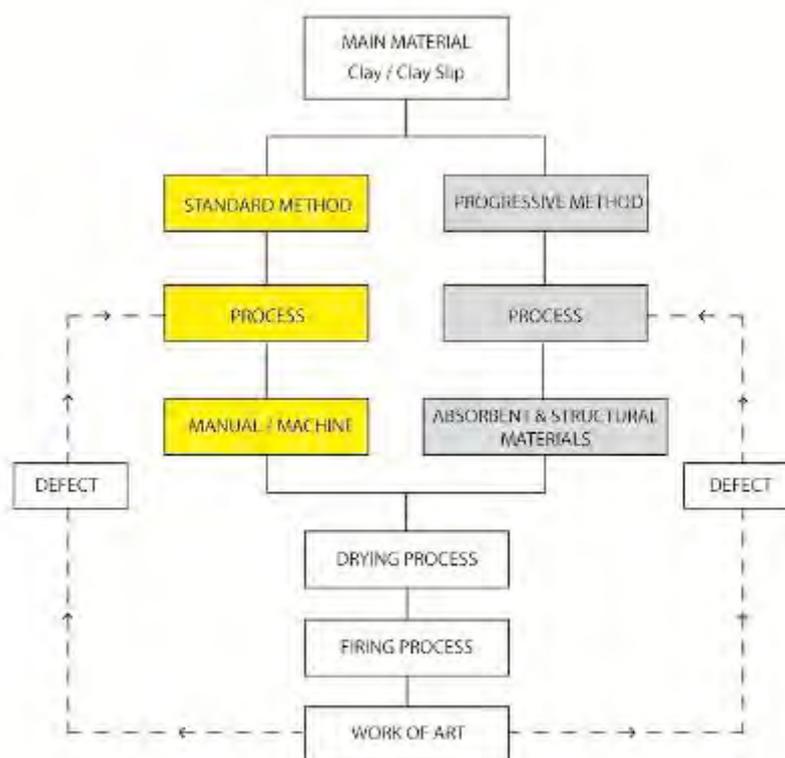


Figure 8: The framework standard technique (yellow) and progressive technique (grey)

Researching process and materials are next phase of the study methodology. The research has established a new direction of ceramic form and process using the development of techniques incorporating the theory of early pottery production (a hybrid between the absorbent material and clay slip). This method involved the experimenting with materials in the preliminary stage as to identify the materials potential and afterward the material was applied to produce a sculpture. The study has explored and experimented with the potential materials and documented all related

process, for instance material classification, test pieces and forming process. These experiments were also identified the potential technique that was relevant to this research. The materials used were the standard clay slips and industrial absorbent materials. These experiments and research was to determine the test materials capability and application in the context of the research aims. The visual production consisted of series of ceramic sculptures relating to the concept, the subject matter and the unique ceramic process. The aim is that the research and visual production will contribute both technically and creatively to the contemporary ceramic art arena.

Research Progress

Visual production needs the development of ideas. This study has produced numerous sketches of childhood toys and searched through a variety of sources to find images that are akin with my childhood toys. It is quite challenging to discover the related images because at present children are unlikely to be making these kind of toys anymore. There were few images that were found comparable. All the images have been put together as to determine which was the most applicable as a subject matter for the visual production. 'Coconut leaves flute' (*serunai daun kelapa*) (Figure 9) has been chosen as subject matter which the form significantly has stimulated my childhood memory compared to others. The self made flute using coconut leaves were created from small diameter twine woven into a large circle with a hollow at the middle of the form. Towards the bottom of the flute, it was fastened by binding it with a short coconut leaf vein through the outer leaf layer.



Figure 9: Flute made of coconut leaves (photo by Mohd Khairi Baharom).

My experience of flute making is an expression of traditional crafts in Malay culture. The use of coconut leaves has been part of other craft production for centuries in Malaysia. Coconut leaves (Figure 10) can be found everywhere in the village I grew up in. The availability of this material is perhaps the reason that children used it to play with and make toys whilst adults used it for craft production.



Figure 10: Coconut tree (photo by Mohd Khairi Baharom).

The flute form has stimulated me to use it as subject matter for my visual production and to develop the form into a series of sculptures. The intertwining of flute's form which is similar to a bamboo shoot or horn has great potential creative development. In order to produce work of art using a twine process, it is required to identify the materials capability in combination with clay slip, this is an essential finding to ensure a successful outcome. The method of the artworks has been documented as for future reference where this study is easily to identify the process applicable materials.



Figure 11: Mohd Khairi Baharom, *Drawings: Retrospection and Prodigy*, Ball pen, 2011.

This study has begun with exploration of concepts through design sketches (Figure 11). The flute form was the symbolic basis for these designs. It is now a flexible component within the creation of work that represents the interpretation of my childhood experience as I perceive them now. All the designs convey the meaning of my childhood emotion and represent my past experience and journey including a variety of life obstacles. The study began to experiment with materials and categorized them according to the material's qualities. The potential for these materials to absorb slip are categorized as 'absorbent material' (types of fabrics and sponges) (Figure 12) and

materials incapable of absorbing slip were categorized as ‘structural material’ (boxes, plastic containers, glass, etc.) (Figure 13). These two categories of materials are necessary as a comparison within the study process. Several test pieces have been completed to determine the absorbent materials which have the greatest potential to combine with the clay slip and be fired successfully.



Figure 12: Absorbent Material (photo by Mohd Khairi Baharom).



Figure 13: Structural Material (photo by Mohd Khairi Baharom).

The tests have shown the various materials workability. Although certain absorbent material has the capability to consume liquid, some of these materials are producing varied results. Many types of paper are incapable of retaining their original form after being dipped or soaked with the clay slip. These materials absorbed the water in the slip and do not absorb clay particles. In the tests, commercial absorbent materials have been used to ensure the materials are consistent and readily available. The initial sculptures were produced using the successful materials. Figure 14 shows the framework of the study process that begins with absorbent material until the final step of making sculpture.

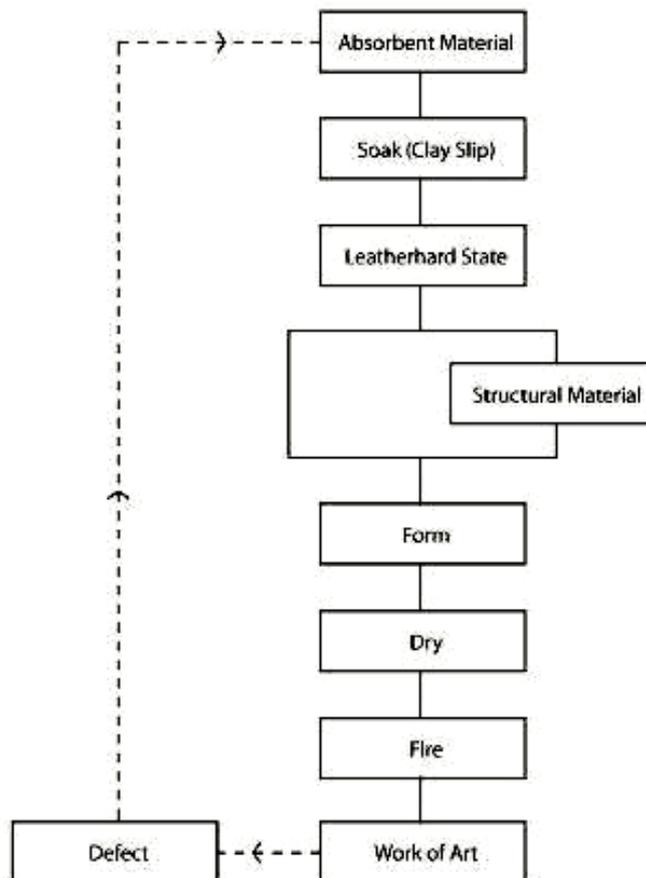


Figure 14: Study Technique Framework.

Investigation and identification which were used by established artists and artworks have expanded the study potential and idea development. The investigation of other works of art that relate to the process, context, form and individual expression also have developed my creative approaches. The research and experimentation have given the study a sound basis of knowledge and understanding about ceramic history, childhood development and relevant artists' work and processes.



Figure 15: Mohd Khairi Baharom, *Retrospection and Prodigy Series*, Porcelain, 33 x 30 x 25 cm, 2011. (photo by Mohd Khairi Baharom)



Figure 16: Mohd Khairi Baharom, *Retrospection and Prodigy Series*, Porcelain, 40 x 30 x 20 cm, 2011. (photo by Mohd Khairi Baharom)

Conceptual Approach

The sculptures productions (Figure 15 and 16) develop from the concept of my childhood experience which intends to express my emotional state and experience of this journey during childhood. The development of the sculptural form derives from the subject matter of a flute made of coconut leaves which is a self-made childhood toy. The subject matter signifies the relationship between my adult self and childhood experiences. Furthermore, the creation of the flute is symbolic of Malay craft culture where coconut leaves have been used in a historical and traditional manner in everyday life.

Retrieving childhood experience requires our memory. According to Dewey (2005), 'experience occurs continuously, because the interaction of living creatures and environmental conditions is involved in the very process of living'. Images of toys remind me of childhood experiences. However, the flute form also reminds me of my late grandfather who taught me how to create it. I still can remember clearly the way he prepared the coconut leaves for the flute making process and showed me the intertwining method which allowed me to appreciate his broad knowledge in crafts and high quality workmanship. According to Risatti (2007), 'Once a material has been properly prepared, technical manual skill occurs at that stage when workable materials are actually worked and formed by the hand'. Now I realise that although the intertwining process involved in making flute toys seemed easy, I appreciate now that it requires an understanding of techniques which I am grateful my late grandfather taught me. My grandfather made many craft objects using coconut leaves as a main material. All the objects were utilitarian in function and were not for sale.

Memory of process and material from the past are utilized to manifest my contemporary visual production. The process of intertwining seems to give an aesthetic interpretation on the previous reminiscences and connections which affected my emotions such as happiness and enjoyment. The material represents as my cultural background as Malay which cannot be separated. The memory signifies me and my childhood that have an important relationship. I can still remember the joy and satisfaction of playing the flute after I had made it myself. I admire the texture created on the flute which was produced from the layers of leaves. The flute's sounds encouraged me to keep on playing all day long with my friends. The understanding of aesthetic experience derived through personal involvement can potentially develop an individual's perception within certain activities and the act of creation (Hagman, 2005). I feel nostalgic when I see a coconut leaf flute as it reminds me of my late grandfather and my childhood in Malaysia.

The use of my childhood experiences to convey the idea of early learning has been explored within aspects of children's psychology. These are adapted into my sculptures, for instance the ideas of purity, naivety, development and exploration. The notion of the absorbent material is a metaphor of the child's mind and behaviour which are influenced by their surroundings whether in a positive or negative way. The subject matter of the flute as a childhood experience is a personal narrative from my cultural origins, environment and surroundings. The development of this form symbolises my childhood development, and consequent behaviour regarding life and personal growth. The work is intentionally white in colour and represents the notion of purity and naivety I felt as a child. Childhood toys and memory of them form a symbolic basis for exploration of form. The combination of both creates the final sculptural form regarding my experience, and interpretation and emotions I felt as a child. The engagement with elements of childhood memory into the sculpture enhances the aesthetic value in the artwork.

Conclusion

In some cultures, children have high quality environment and toys to play with. Their access to playgrounds and toys is totally different compared to what was experienced in my childhood. This research has discussed the knowledge gained and aesthetics developed through my childhood experience that is slowly disappearing due to cultural change. Currently not many children have a similar experience to mine. At this moment, formal documentation about self-made toys is difficult to find. This research is documented and it gives information about Malaysian self-made toys and the creativity of rural children and its effect upon my aesthetics and art creation.

Furthermore, my art process was developed from the basic techniques of early pottery into a new approach using existing contemporary absorbent materials, such as fabrics and sponges. The process has the significant potential to be part of a new ceramic technique that is capable of creating multiple aesthetic qualities, such as fabric texture, crease and folded effects and as a new direction of contemporary ceramic art. The study outcomes also have the potential to be a reference for academic research and technical developments in commercial ceramic products.

REFERENCE

1. Celant, G 1996, *Tony Cragg*, Thames and Hudson, London.
2. Cooper, E 2000, *Ten Thousand Years of Pottery*, 4ed., University of Pennsylvania Press, Pennsylvania.
3. Dewey, J 2005, *Art as Experience*, Perigee, New York.
4. Erwitte, E 1995, *Wrapped Reichstag*, NYC18792.jpg, digital image, ARTstor Collection: Magnum Photos, viewed 13 January 2011, <<http://www.magnumphotos.com>>
5. Hagman, G 2005, *Aesthetic Experience*, Rodopi B.V., Amsterdam.
6. James, A 1993, *Childhood Identities, Self and Social Relationships in the Experience of the Child*, Edinburgh University Press Ltd, Edinburgh.
7. Johnson, JE, Christie, JF, and Yawkey, TD 1999, *Play and Early Childhood Development*, 2nd ed., Longman, New York.
8. Lee, G 2011, 'Virtue and Voodoo or Slow and Steady Wins the Race, Catalogue Essay for *Tales of Relocation, Niagara Galleries, Melbourne, 2008*', Niagara Galleries, viewed 4 August 2011, <http://www.niagara-galleries.com.au/artists/artistpages/theartists/yvonne_kendall/kendallframe.html>
9. Penny, N 1993, *The Materials of Sculpture*, Yale University Press, New Haven.
10. Risatti, H 2007, *A Theory of Craft: Function & Aesthetic Expression*, The university of North Carolina Press, Chapel Hill.
11. Schmied, W 1977, *Christo, Project for Wrapped Reichstag, Berlin; Collages, Drawings, Scale Model and Photographs*, Annely Juda Fine Art, London.
12. Wallace, D 1999, 'The Way Kids used To Play', in Liesl Rockchild Arts (ed.), *Bush Toys, A Living History*, Liesl Rockchild Arts Management and Design, Alice Spring.

Mapping Spatial Ongoing Change of Thai dialects: A Case of Transition Area of Central Thai, Northern Thai, and Northeastern Thai

Sirivilai Teerarojanarat, Kalaya Tingsabadh

0107

Chulalongkorn University, Thailand

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

For linguists, dialect ongoing change is one of the main concerns. Language behavior of the elders and the young generation can help identify such ongoing change. In most previous works of Thai dialectology, spatial representation of the ongoing change has been usually disregarded or left obscured. In this paper, the spatial-based technique using Geographic Information System (GIS) was integrated to the conventional linguistic approach in order to help spatially investigate, compare, and map the ongoing change of Thai dialect vocabularies. The study was based on the apparent time technique and the questionnaire collection of 15 semantic units. The study area covers five provinces of Thailand, including Uthairat, Phitsanulok, Loei, Phichit, and Phetchabun. This area has been observed in many Thai dialect studies as the transition area of Central Thai, Northern Thai, and Northeastern Thai. Results of observation show that similarity and difference in pattern and degree of ongoing change could be detected, and contribution to the field of linguistics is genuine. By integration with GIS, researchers can learn and get better understanding on exploring the spatial pattern of dialect and its ongoing change direction.

INTRODUCTION

Thai language comprises four main dialects – Northern Thai, Northeastern Thai, Central Thai, and Southern Thai. Their names imply parts of the country where these dialects are spoken. Over the past four decades many studies in Thai dialectology have been carried out to give new knowledge on dialect variation in various aspects. Dialect ongoing change¹ is one of the main concerns. Up to now the observation of ongoing change among these dialects has been scrutinized in many studies both in terms of tonal and lexical aspects, however, spatial presentation of dialect ongoing change has been usually disregarded or left obscured. Overlay technique and map presentation for the comparison of dialect ongoing change, for example, has been roughly marked by visual estimation on paper maps. Distortion of mapping spatial change can be exaggerated due to the use of copied paper map source in different scales. Such superficial presentation may result in the creation of map with a small degree of accuracy and precision in locating the area of changes.

Geographical Information System (GIS) has been recently used in the area of linguistics to overcome or, at least, lessen drawbacks of map display. GIS is a computer system designed for managing spatial data (Heywood et al., 2002; Longley et al., 2005). GIS provides a database linking spatial features to their attributes and the capabilities in handling spatial information. The GIS-based Linguistic Geography of Thailand Project under the sponsorship of Chulalongkorn University was initiated in 2009 to promote the use of GIS in the field of linguistics. The project allows the integration of scholars from different fields of knowledge to work together, in this case, geographer and linguist. A series of research work has been carried out since then such as the research work of the Word Geography Maps of Thailand Project producing a geographic database of 170 Thai dialect vocabularies covering the whole of Thailand (Teerarojanarat and Tingsabadh, 2008; 2011a) and the Word Geography Maps of the Northeastern Thai Dialect Project producing a geographic database of 298 Northeastern Thai dialect vocabularies covering the whole of the Northeast region of Thailand (Teerarojanarat and Tingsabadh, 2011b). These exemplified research works have proved that GIS is a powerful tool to facilitate the handling of dialect data, mainly for data storage, analysis, and cartographic display.

As far as the study of Thai dialectology is concerned, this paper differs from most previous studies in that investigating the spatial pattern of dialect ongoing change is the main focus. The spatial-based technique using GIS is integrated with the conventional linguistic approach in order to help spatially explore, compare, and map the ongoing change of Thai dialect vocabularies. It is expected that using such integrated technique will enable linguists to explore dialect ongoing change in the spatial aspect more clearly both in terms of its rate and its pattern. In the following sections, the study area and its scope, the applied methodology, results and discussion are given in order.

¹ When two generations of speakers use language differently linguists say that there is variation by age. Such variation shows that ongoing change is taking place. Change eventually takes place when all of the speakers in a community no longer use a language or some features that once occurred in a language.

STUDY AREA AND SCOPE OF STUDY

The study area covers five provinces of Thailand, including Uttaradit, Phitsanulok, Loei, Phichit, and Phetchabun (see Figure 1). Geographically, Uttaradit is considered as part of the Northern region of Thailand, Loei as part of the Northeastern region, and Phitsanulok, Phichit and Phetchabun as part of the upper Central region. This area has been observed in many Thai dialect studies as the transition area² of Central Thai, Northern Thai, and Northeastern Thai (Rinprom, 1987; Chutiwat, 1991; Burusphat, 1992). As shown in Figure 2, separation of the dialect differences in this area can be explained, in part, by the influence of topography differences and waterways which forms the early patterns of population settlement and migration - the dominance of mountain ranges and mountainous areas of the North, the fertile valley of the Central Plain, and the rolling surface and undulating hills of the Korat Plateau of the Northeast (Teerarojanarat and Tingsabadh, 2010). In this study where ongoing change in the usage of Central Thai, Northeastern Thai, and Northern Thai is the main interest, spatial variation of the phenomenon in these 5 provinces will be investigated. A pilot study of this issue was carried out by Iamwanthong (n.d.). It confirmed that the set of semantic units given below and the questionnaire method could be used to investigate the topic to be investigated here. That study however only used hand drawn maps to show preliminary results.

METHODOLOGY

Methodology of the study was divided into two main parts. The first part involved the questionnaire collection and analysis of dialect data mainly performed by the linguistic technique while the second part primarily involved the GIS techniques to produce dialect maps and their ongoing change.

2.1 Questionnaire collection and analysis of dialect data

In this part, linguistic approach played a key role in handling data collection and making the analysis of lexical classification and grouping in the observed area. A questionnaire with 15 questions - each representing a semantic unit - was constructed. These semantic units comprise (1) flower name “ดอกกระถิน” (*Leucaena leucocephala* (Lamk.) de Wit), (2) flower name “ดอกบานไม่รู้โรย” (*Gomphrena globosa* Linn), (3) “ฟักทอง” (pumpkin), (4) “มะละกอ” (papaya), (5) vegetable name “มะระ” (*Momordica charantia* L.), (6) “ข้าวเหนียว” (rice), (7) “ปลาหมอ” (anabus), (8) “จิ้งเหลน” (skink), (9) “ไม้กวาด” (broom), (10) “กางเกง” (trousers), (11) “พระ” (monk), (12) “โกหก” (to lie), (13) “ฉลาด” (clever), (14) “เบื่อ” (bore), and (15) “ขันตักน้ำ” (water bowl). In brief they comprise some flowers, vegetables, fruits, animals, utensil types, verbs and adjectives. Selection of the semantic units was based on the results of several previous studies which commonly indicated that these semantic units can be used to identify the separation of the main Thai dialects, such as the research work of Panupong (1986), Rinprom (1987) and Burusphat (1992).

² The transition area, so-called the zone of transition, is considered as the area where the mixture of dialects is spoken. In the transition area, it is rather difficult for linguists to decide which dialect is dominant and where the boundaries should be drawn on map (Chambers and Trudgill, 1980)

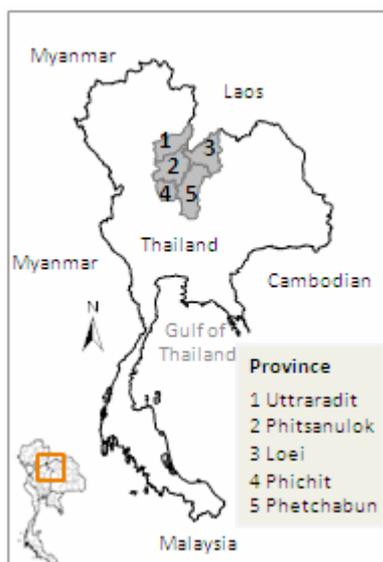


Figure 1: Map of Thailand and the study area.

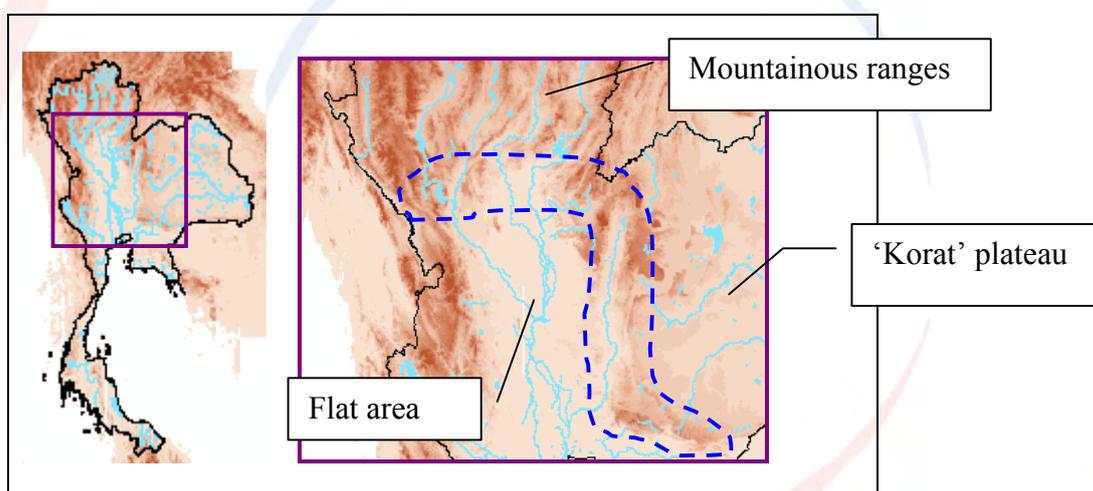


Figure 2: The topographic characteristics of Thailand with the magnified area of the upper Central region, the Northern region and the Northeastern region (Teerarojanarat and Tingsabdh, 2010).

In this study, the technique of apparent time was used to observe the dialect ongoing change. With this technique, data of at least two different age groups were compared. In our case, the two chosen age groups were the elders (people aged between 50 and 60) and the young generation (people aged between 10 and 20).

The questionnaire was sent in December 2010 to secondary and high schools in all 5 observed provinces covering 465 subdistricts, so-called tambon in Thai, in the first and second round by post. The data used in this study came from 1041 schools covering 411 subdistricts or about 88% of the study locations. The informants were a director or a teacher of a school. Data collection was completed within 5 months.

Based on the dialect data collected from schools at subdistrict level, analysis was performed by classifying the lexical items or words of each semantic unit in two

steps. Firstly, dialect vocabularies from the previous research works and dialect dictionaries as well as the measurement of the relative degrees of lexical similarity were used in this study to identify the separation of the main Thai dialects as shown in Table 1. Secondly, for each semantic unit, lexical items or words were then grouped into five categories. Three groups were classified based on the main Thai dialects - Central Thai, Northern Thai, and Northeastern Thai. The other two groups accounted for local dialects and other languages. Table 1 lists the classification of the lexical items or words of the 15 semantic units used in the study.

Table 1: A list of semantic units and lexical classification used in the study.

No.	Semantic Unit	Words/lexical items used to represent the main Thai Dialects		
		Central Thai	Northern Thai	Northeastern Thai
1	ดอกกระถิน (Leucaena leucocephala (Lamk.) de Wit)	ดอกกระถิน /dɔ:k ^T kra? ^T thin ^T /	ดอกคำใต้ /dɔ:k ^T kham ^T ta:i ^T /	ดอกส้มป่อย /dɔ:k ^T som ^T poi ^T /
2	ดอกบานไม่รู้โรย (Gomphrena globosa Linn)	ดอกบานไม่รู้โรย /dɔ:k ^T ba:n ^T mai ^T ru: ^T ro:i ^T /	ดอกตะล่อม /dɔ:k ^T ta? ^T lom ^T /	ดอกสิบปีเหี่ยว /dɔ:k ^T sip ^T pi: ^T hiau ^T /
3	ฟักทอง (pumpkin)	ฟักทอง /fak ^T tho:ŋ ^T /	มะฟักแก้ว /ma? ^T fak ^T kɛ:u ^T /	บักอี /bak ^T ?u? ^T /
4	มะละกอ (papaya)	มะละกอ /ma? ^T la? ^T ko: ^T /	บะก้วยเต็ด /ba? ^T kuai ^T te:t ^T /	บักฮุง /bak ^T huŋ ^T /
5	มะระ (Momordica charantia L.)	มะระ /ma? ^T ra? ^T /	บ่าห้อย /ba: ^T hoi ^T /	ผักไส้ /phak ^T sai ^T /
6	ข้าวเหนียว (rice)	ข้าวเหนียว /kha:u ^T nak ^T /	ข้าวเปี๊ยะ /kha:u ^T pi: ^T /	ข้าวจั้น /kha:u ^T ŋan ^T /
7	ปลาหมอบ (anabus)	ปลาหมอบ /pla: ^T mo: ^T /	ป้าสะเต็ด /pa: ^T sa ^T det ^T /	ป้าเข็ง /pa: ^T khen ^T /
8	จิ้งเหลน (skink)	จิ้งเหลน /cin ^T le:n ^T /	จิ้งก่าเลื้อย /cak ^T ka: ^T lɛ: ^T /	ขี้โกะ /khi: ^T ko? ^T /
9	ไม้กวาด (broom)	ไม้กวาด /ma:i ^T kwa:t ^T /	ญ /nu: ^T /	ฟอย /fɔ:i ^T /
10	กางเกง (trousers)	กางเกง /ka:ŋ ^T ke:ŋ ^T /	เตี๋ยว /tiau ^T /	โสัง /so:ŋ ^T /
11	พระ (monk)	พระ /phra? ^T /	ตุ้ /tu? ^T /	คบา /khu: ^T ba: ^T /
12	โกหก (to lie)	โกหก /ko: ^T hok ^T /	ขี้จู้ /khi: ^T cu? ^T /	ขี้ตั่ว /khi: ^T tua ^T /
13	ฉลาด (clever)	ฉลาด /cha? ^T la:t ^T /	หลวก /luak ^T /	เขียง /sian ^T /
14	เบื่อ (bore)	เบื่อ /bua ^T /	ก้าย /ka:i ^T /	เป็ด /pɛ:t ^T /
15	ขันตักน้ำ	ขันตักน้ำ	สลง	โอ

	(water bowl)	/khan ^T tak ^T na:m ^T /	/saʔ ^T lun ^T /	/ʔo: ^T /
--	--------------	--	--------------------------------------	---------------------

It should be noted that the questionnaire was designed to allow each informant to choose more than one lexical item to reflect dialect usage in his/her location as it was expected that more than one dialect is used in a large number of locations in the five provinces under study. Results, produced from questionnaire collection and analysis of dialect classification, were eventually the main data source for producing dialect maps of the study in the next step.

2.2 Creation of dialect map and quantification of the rate of ongoing change

GIS was mainly employed in this part. Primarily it was used for storing dialect data, mapping the distribution of dialect pattern and its ongoing change pattern as well as quantifying the rate of ongoing change. At first, GIS contributed to the development of word geography database through lexical item storage. Lexical items or words of each semantic unit, classified as one of the five dialect groups from the previous step, were then coded as a variable identifying whether they are Central Thai, Northern Thai, Northeastern Thai, local dialect or other languages. For each semantic unit, an administrative boundary map of Thailand, obtained by courtesy of the Ministry of Transportation (MOT), was then linked to lexical items to create a new lexical variation map showing the variation of words or lexical items at different localities.

Figure 3 and Figure 4 shows examples of a lexical/word variation map of the semantic unit “to lie”, spoken by the elders and the young generation in order. For each semantic unit, the lexical item(s) gathered in each questionnaire representing the whole subdistrict were used as the basis for identifying the type(s) of dialect as shown in Table 1 and symbolized in the form of different coloring circles. These circles are shaded in yellow to represent the locations speaking Central Thai, magenta the locations speaking Northern Thai, blue the locations speaking Northeastern Thai, gray the locations speaking local dialects and black the locations speaking other languages. Moreover, at a location where the three dialects are used equally, a circle is shaded in green, and a location with no data is left blank or unshaded. Degree of lexical usage was also symbolized in a circle based on the following criteria:

- For each location, if only one dialect (e.g. Northern Thai) is spoken, the whole circle will be shaded in one color (e.g. magenta).
- For each location, if two dialects (e.g. Northern Thai and Central Thai) are spoken equally, the circle will be displayed in two halves. The first half of the circle will be shaded based on the color of the first dialect used (e.g. magenta) and the second half will be shaded based on the color of the second dialect used (e.g. yellow).
- For each location, if one dialect (e.g. Central Thai) is spoken greater than another dialect (e.g. Northern Thai), three quarters of the circle will be shaded based on the majority dialect (e.g. yellow) and one quarter of the circle will be shaded with the minority dialect (e.g. magenta).

Based on the above shading criteria, the lexical variation maps of 15 semantic units producing from two age groups - the elders and the young generation - were created. To sum up, a total of 30 lexical variation maps were produced.



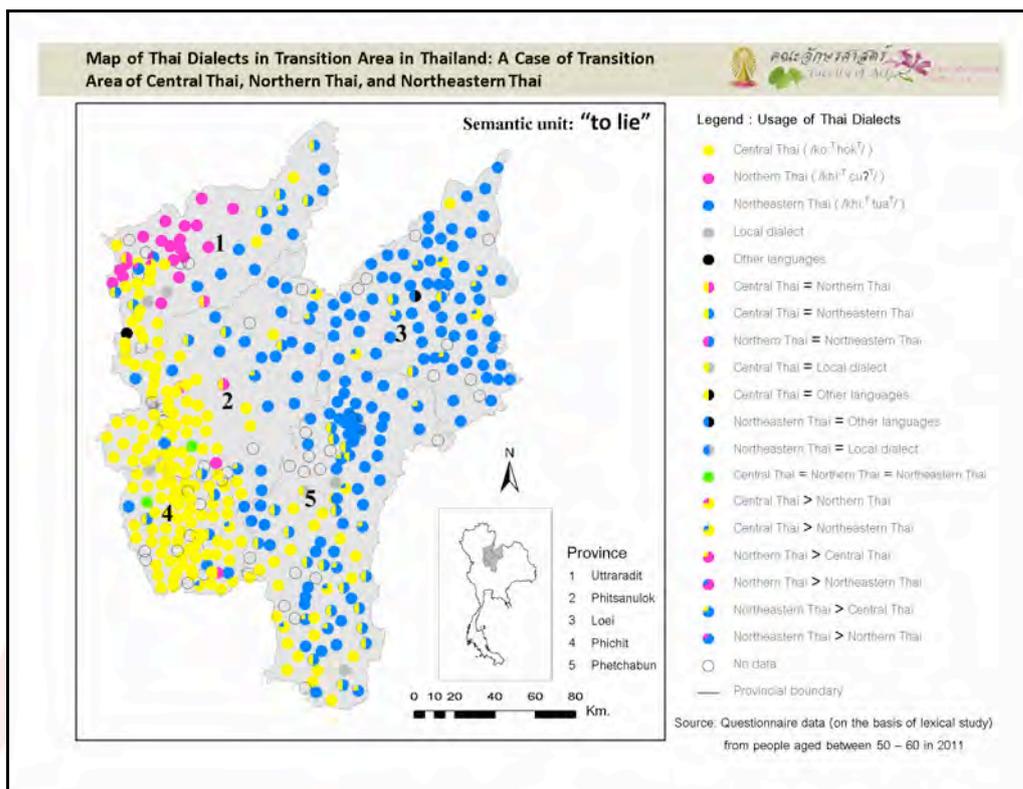


Figure 3: A lexical/word variation map of the semantic unit "to lie", spoken by the elders (people between the ages of 50 and 60).

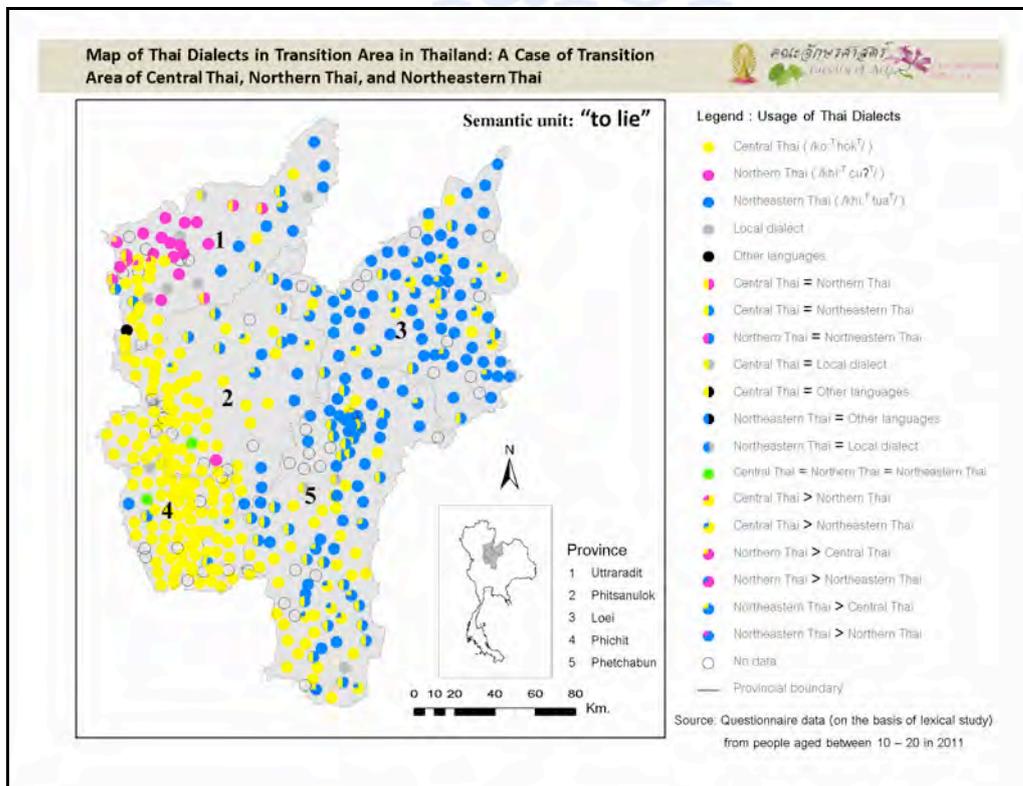


Figure 4: A lexical/word variation map of the semantic unit "to lie", spoken by the young generation (people between the ages of 10 and 20).

The lexical variation maps described above were then used to compare and analyze dialect ongoing change between the two age groups. A technique of “spatial join” analysis on the basis of “intersect” operation within a GIS environment was then performed to match a join point to a target point at the same location (ESRI, 2012). It should be remarked that each point represents a subdistrict location. With this technique, a ‘table join’ in which fields from one lexical variation map's attribute table of one age group will be appended to a lexical variation map's attribute table of another age group based on the relative locations of the features in the two maps. As a result, for each semantic unit a dialect ongoing change map containing dialect data of both age groups was created for comparison. In the next section, results and discussion of ongoing change detection will be given.

RESULTS AND DISCUSSION

Final results of the study, the spatial comparison of dialect ongoing change, were presented in two ways: table showing the quantification of their ongoing change and maps showing the pattern of dialect ongoing change. It should be noted that owing to the fact that people of two age groups - the elders (people between the ages of 50 and 60) and the young generation (people between the ages of 10 and 20) - were compared, it was thus assumed that the dialect usage of the past and the present time with the approximation of 30 years apart was observed.

The first type of results, dialect ongoing change map, was produced to compare the spatial pattern of dialect observed from the two age groups. In this study, 2 versions of the ongoing change map were produced. Each version produced 15 ongoing change maps (each representing 15 semantic units of two age groups in comparison), but with different techniques. Maps of the first version, as shown in Figure 5, map the locations of ongoing change and non-ongoing change. With this kind of map, the pattern of spatial ongoing change can be detected. Maps of the second version, as shown in Figure 6, provide more details about the types of dialects spoken by the two age groups in comparison. With this technique, the dialect ongoing change of each location is symbolized as a circle in that the left half of the circle is shaded based on the lexical usage of the elders and the right half is shaded according to the lexical usage of the young generation. Similar to the color regime of a lexical variation map, shading colors is as follows: yellow for Central Thai, magenta for Northern Thai, blue for Northeastern Thai, gray for local dialects, black for other languages, green for the mixture of the three Thai dialects - Central Thai, Northern Thai, Northeastern Thai, and finally no shade for no data location. It should be noted that for each half of a circle, two colors can be shaded equally as two quarters in case that two dialects are spoken in that half.

Another type of result was in the form of tables showing the quantification of dialect ongoing change. Table 2 shows the overall dialect ongoing change of the observed 15 semantic units. According to the table, the number of ongoing changes observed from the available 456 subdistricts of the study locations was calculated in the unit of percentage for comparison. It should be noted that only the direct ongoing changes between the 3 main Thai dialects - Central Thai (C), Northern Thai (N) and Northeastern Thai (NE) were the main focus in this paper. The mixing of these main

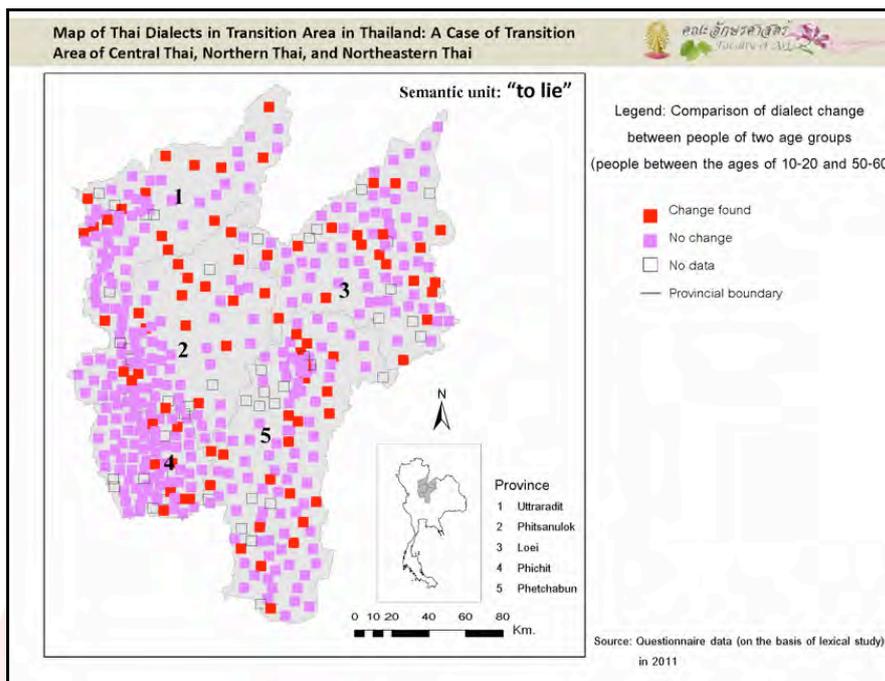


Figure 5: A dialect ongoing change map of the semantic unit "to lie", observed from the elders (people between the ages of 50 and 60) and the young generation ((people between the ages of 50 and 60) in comparison.

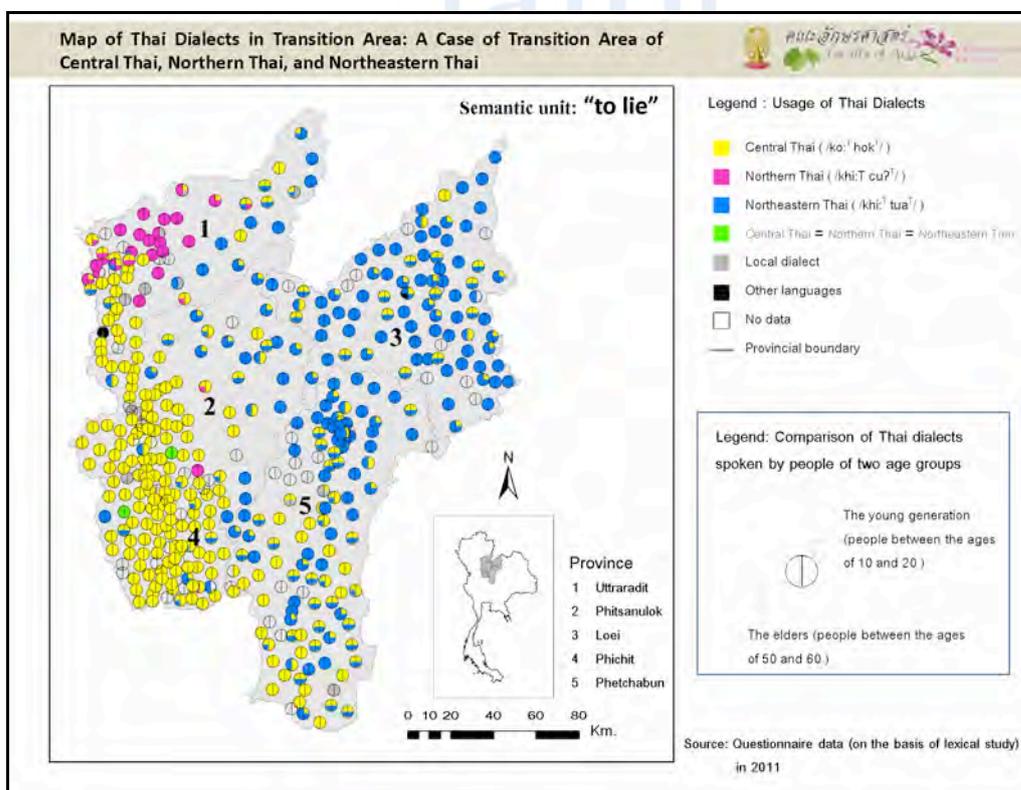


Figure 6: A dialect ongoing change map of the semantic unit "to lie", observed from the elders (people between the ages of 50 and 60) and the young generation ((people between the ages of 50 and 60) in comparison.

dialects such as the mixing usage of Central Thai and Northern Thai were also included to investigate the gradual ongoing change during the observed period. For example, the column “C to N” includes the direct ongoing change from Central Thai to Northern Thai, the gradual ongoing change from Central Thai to the mixing usage of Central Thai and Northern Thai, and the gradual ongoing change from the mixing usage of Central Thai and Northern Thai to Northern Thai. Other types of ongoing change, however, such as the ongoing change from Central Thai to Local dialect were omitted and not discussed.

According to the results obtained, some noticeable points can be concluded. Firstly, ongoing change can be detected from a 30-year period. Degrees or rates of ongoing change ranged from 5% to 35% on different semantic units (see Table 2). On the whole, all semantic units show that no particular ongoing change was dominant.

Secondly, when observing only the direct ongoing change of the 3 main dialects, it is obvious that the number of ongoing changes were quite minimal (2% to 15%) (see Table 2). Among these, 3 semantic units (“W1” ดอกกระถิน (*Leucaena leucocephala* (Lamk.) de Wit), “W13” ฉลาด (clever), and “W15” ขันตักน้ำ (water bowl)) showed very little ongoing change (the percent of “Sum of change type” < 5%). This implies that these 3 semantic units hardly represented the ongoing change in the study area. Summarized as graph shown in Figure 7, it could be concluded that among all of these semantic units, ongoing change was found mostly from Northern Thai and Northeastern Thai to Central Thai - at the average rate of 1.46% and 7.26% respectively. The ongoing change from Central Thai to Northern Thai and Northeastern Thai was hardly found - at the average rate of 0.29% and 0.60% respectively. It can be concluded that ongoing changes from Northeastern Thai to Central Thai were much higher.

Thirdly, further investigation on the ongoing changes from Northeastern Thai and Northern Thai to Central Thai was performed. According to the first case, semantic units having the ongoing change of > 5% were chosen for examining the ongoing change from Northeastern Thai to Central Thai (see Figure 8). Comparison between *the direct* ongoing change (from Northeastern Thai to Central Thai (NE->C)) and *the gradual* ongoing change (from Northeastern Thai to the mixing usage of Northeastern Thai and Central Thai (NE->NE&C) and the mixing usage of Northeastern Thai and Central Thai to Central Thai (NE&C->C)) were examined. The finding is that the gradual ongoing change was found mostly from Northeastern Thai to the mixing usage of Northeastern Thai and Central Thai (NE->NE&C). Only two semantic units, “W2” ดอกบานไม่รู้โรย (*Gomphrena globosa* Linn) and “W5” มะระ (*Momordica charantia* L.), had the highest rate of *direct* ongoing change (from Northeastern Thai to Central Thai (NE->C)). In another case, semantic units having the ongoing change of > 2% were chosen for investigating the ongoing change from Northern Thai to Central Thai to compare the occurrence of *the direct* ongoing change and *the gradual* ongoing change (see Figure 9). The ongoing change was found mostly from the mixing usage of Northern Thai and Central Thai to Central Thai (N&C->C). Only one semantic unit, “W6” for ข้าวหนัก (rice) had the highest rate of *the direct* ongoing change (from Northern Thai to Central Thai (N->C)).

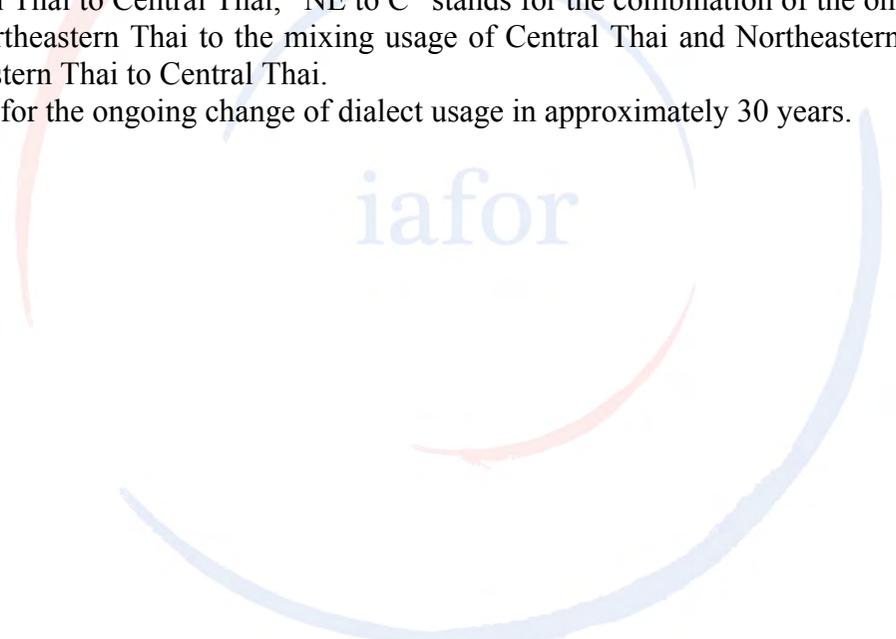
Table 2: Comparison of the degree of the dialect variation by age of the 15 semantic units observed from the study locations (unit: percent).

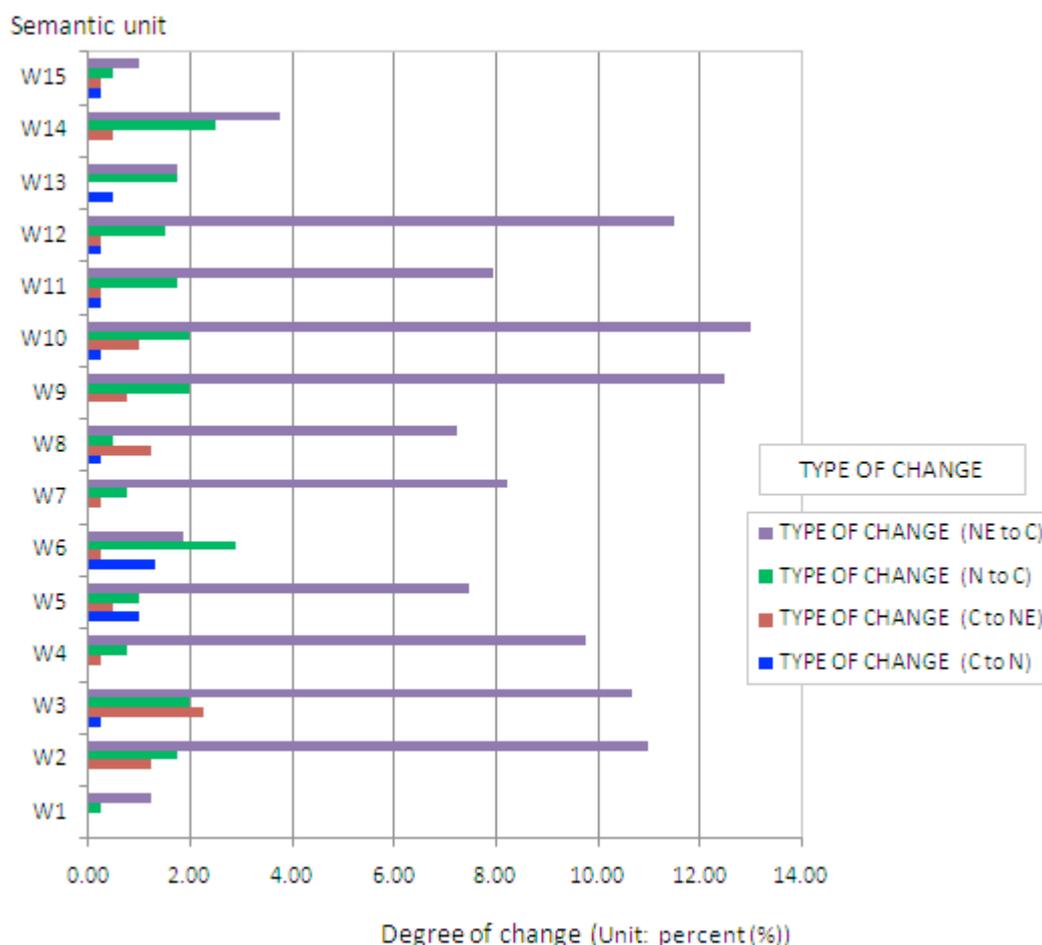
Semantic unit	NO ongoing change			Sum of NO ongoing change	TYPE OF ongoing change				Sum of ongoing change Type	Other types of ongoing change	Total
	C->C	N->N	NE->NE		C to N	C to NE	N to C	NE to C			
W1	94.03	0.25	1.24	95.53	0.00	0.00	0.25	1.25	1.50	2.97	100.00
W2	62.09	2.49	12.22	76.80	0.00	1.25	1.75	10.97	13.97	9.23	100.00
W3	45.34	2.27	14.86	62.47	0.25	2.26	2.00	10.65	15.16	22.37	100.00
W4	48.99	3.77	15.83	68.59	0.00	0.25	0.75	9.80	10.80	20.61	100.00
W5	60.85	1.25	15.71	77.81	1.00	0.50	1.00	7.48	9.98	12.21	100.00
W6	77.51	10.05	3.44	91.00	1.31	0.26	2.91	1.85	6.33	2.67	100.00
W7	61.10	0.50	16.46	78.06	0.00	0.25	0.75	8.23	9.23	12.71	100.00
W8	49.75	4.25	23.75	77.75	0.25	1.25	0.50	7.25	9.25	13.00	100.00
W9	52.37	0.25	12.97	65.59	0.00	0.75	2.00	12.47	15.22	19.19	100.00
W10	48.25	0.25	14.50	63.00	0.25	1.00	2.00	13.00	16.25	20.75	100.00
W11	63.43	0.50	4.23	68.16	0.25	0.25	1.75	7.96	10.21	21.63	100.00
W12	40.00	23.75	3.50	67.25	0.25	0.25	1.50	11.50	13.50	19.25	100.00
W13	81.41	3.02	0.75	85.18	0.50	0.00	1.76	1.76	4.02	10.80	100.00
W14	72.86	2.51	3.27	78.64	0.00	0.50	2.51	3.77	6.78	14.58	100.00
W15	83.46	0.00	2.51	85.97	0.25	0.25	0.50	1.00	2.00	12.03	100.00

Remark:

1. In the “Semantic unit” column, the abbreviation of “W1” stands for ดอกกระถิน (Leucaena leucocephala (Lamk.) de Wit), “W2” for ดอกบานไม่รู้โรย (Gomphrena globosa Linn), “W3” for ฟักทอง (pumpkin), “W4” for มะละกอ (papaya), “W5” for มะระ (Momordica charantia L.), “W6” for ข้าวหนัก (rice), “W7” for ปลายหมอ (anabus), “W8” for จิ้งเหลน (skink), “W9” for ไม้กวาด (broom), “W10” for กางเกง (trousers), “W11” for พระ (monk), “W12” for โทก (to lie), “W13” for ฉลาด (clever), “W14” for เบื่อ (bore), “W15” for ขันตักน้ำ (water bowl).

2. In the “NO ongoing change” column, the abbreviation of “C” stands for Central Thai, “N” stands for Northern Thai, and “NE” stands for Northeastern Thai.
3. In the “TYPE OF ongoing change” column, the abbreviation of “C to N” stands for the combination of the ongoing change from Central Thai to Northern Thai, from Central Thai to the mixing usage of Central Thai and Northern Thai, and from the mixing usage of Central Thai and Northern Thai to Northern Thai, “C to NE” stands for the combination of the ongoing change from Central Thai to Northeastern Thai, from Central Thai to the mixing usage of Central Thai and Northeastern Thai, and from the mixing usage of Central Thai and Northeastern Thai to Northeastern Thai. “N to C” stands for the combination of the ongoing change from Northern Thai to Central Thai, from Northern Thai to the mixing usage of Central Thai and Northern Thai, and from the mixing usage of Central Thai and Northern Thai to Central Thai, “NE to C” stands for the combination of the ongoing change from Northeastern Thai to Central Thai, from Northeastern Thai to the mixing usage of Central Thai and Northeastern Thai, and from the mixing usage of Central Thai and Northeastern Thai to Central Thai.
4. The symbolic “->” stands for the ongoing change of dialect usage in approximately 30 years.

The logo for the International Association for Far Eastern Research (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 concentric, semi-transparent circular arcs in shades of blue and red, creating a stylized globe or orbital effect.

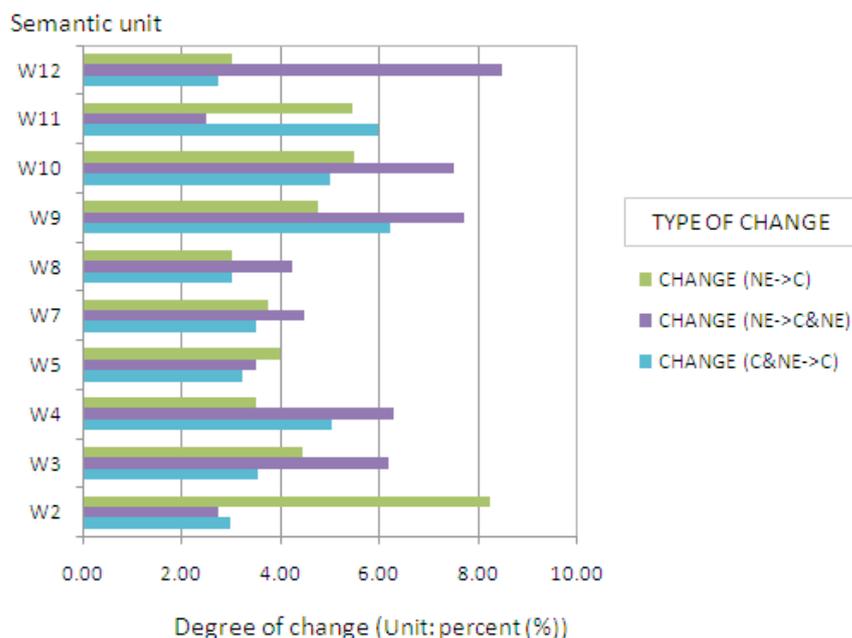


Remark:

1. In the “Semantic unit” axis, the abbreviation of “W1” stands for ดอกกระถิน (Leucaena leucocephala (Lamk.) de Wit), “W2” for ดอกบานไม่รู้โรย (Gomphrena globosa Linn), “W3” for ฟักทอง (pumpkin), “W4” for มะละกอ (papaya), “W5” for มะระ (Momordica charantia L.), “W6” for ข้าวเหนียว (rice), “W7” for ปลาหมึก (anabus), “W8” for จิ้งเหลน (skink), “W9” for ไม้กวาด (broom), “W10” for กางเกง (trousers), “W11” for พระ (monk), “W12” for โโกหก (to lie), “W13” for ฉลาด (clever), “W14” for เบื่อ (bore), “W15” for ขันตักน้ำ (water bowl).
2. According to the legend, the abbreviation of “NE to C” stands for the combination of the ongoing change from Northeastern Thai to Central Thai, from Northeastern Thai to the mixing usage of Central Thai and Northeastern Thai, and from the mixing usage of Central Thai and Northeastern Thai to Central Thai, “N to C” stands for the combination of the ongoing change from Northern Thai to Central Thai, from Northern Thai to the mixing usage of Central Thai and Northern Thai, and from the mixing usage of Central Thai and Northern Thai to Central Thai, “C to NE” stands for the combination of the ongoing change from Central Thai to Northeastern Thai, from Central Thai to the mixing usage of Central Thai and Northeastern Thai, and from the mixing usage of Central Thai and Northeastern Thai to Northeastern Thai, and “C to N” stands for the combination of the ongoing change from Central Thai to Northern Thai, from Central Thai to the mixing usage of Central Thai and

Northern Thai, and from the mixing usage of Central Thai and Northern Thai to Northern Thai.)

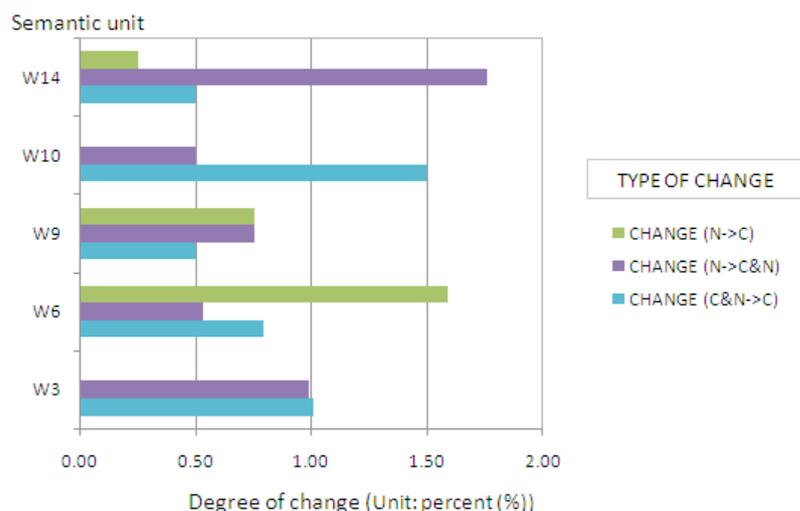
Figure 7: Four types of dialect ongoing change of the observed 15 semantic units in comparison.



Remark:

1. In the “Semantic unit” axis, the abbreviation of “W2” stands for ดอกบานไม่รู้โรย (Gomphrena globosa Linn), “W3” for ฟักทอง (pumpkin), “W4” for มะละกอ (papaya), “W5” for มะระ (Momordica charantia L.), “W7” for ปลายหมอ (anabus), “W8” for จิ้งเหลน (skink), “W9” for ไม้กวาด (broom), “W10” for กางเกง (trousers), “W11” for พระ (monk), “W12” for โกหก (to lie).
2. According to the legend, the abbreviation of “change (NE->C)” refers to the ongoing change from Northeastern Thai to Central Thai, “change (NE->C&NE)” refers to the ongoing change from Northeastern Thai to the mixing usage of Central Thai and Northeastern Thai, and “change (C&NE->C)” refers to the ongoing change from the mixing usage of Central Thai and Northeastern Thai to Central Thai.

Figure 8: The rate of ongoing change from Northeastern Thai to Central Thai of the chosen 10 semantic units in comparison.



Remark:

1. In the “Semantic unit” axis, the abbreviation of “W3” for ฟักทอง (pumpkin), “W6” for ข้าวหนัก (rice), “W9” for ไม้กวาด (broom), “W10” for กางเกง (trousers), “W14” for เบื่อ (bore)..
2. According to the legend, the abbreviation of “change (N->C)” refers to the ongoing change from Northern Thai to Central Thai, “change (N->C&N)” refers to the ongoing change from Northern Thai to the mixing usage of Central Thai and Northern Thai, and “change (C&N->C)” refers to the ongoing change from the mixing usage of Central Thai and Northern Thai to Central Thai.

Figure 9: The rate of ongoing change from Northern Thai to Central Thai of the chosen 5 semantic units in comparison.

According to the above findings, *the gradual* ongoing change was dominant in both cases. It could be summarized that the pattern of ongoing change comprised two stages; (1) ongoing change from dialect A to the mixing usage of dialect A and B and (2) ongoing change from the mixing usage of dialect A and B to dialect B.

Fourthly, the spatial pattern of dialect ongoing change was investigated. Maps having different degrees of ongoing change were compared. The 3 semantic units of “ดอกกระถิน” (*Leucaena leucocephala* (Lamk.) de Wit), “มะระ” (*Momordica charantia* L.), and “กางเกง” (trousers) are shown in comparison as an example in Figure 10. These 3 semantic units are different in terms of the rate of ongoing change - “ดอกกระถิน” (*Leucaena leucocephala* (Lamk.) de Wit) representing the lowest, “มะระ” (*Momordica charantia* L.) representing the middle, and “กางเกง” (trousers) representing the highest. According to Figure 10, the spreading direction of ongoing change can be detected. From the center of the study area where Phitsanulok province is located, the ongoing change was found as points at the border of the provinces (see Figure 10(a)). In the middle ongoing change as shown in Figure 10(b), the ongoing change at the previous points became centers of clustering. In Figure 10(c) the highest ongoing change was exemplified, these clusters spread out from the centers and became bigger and bigger.

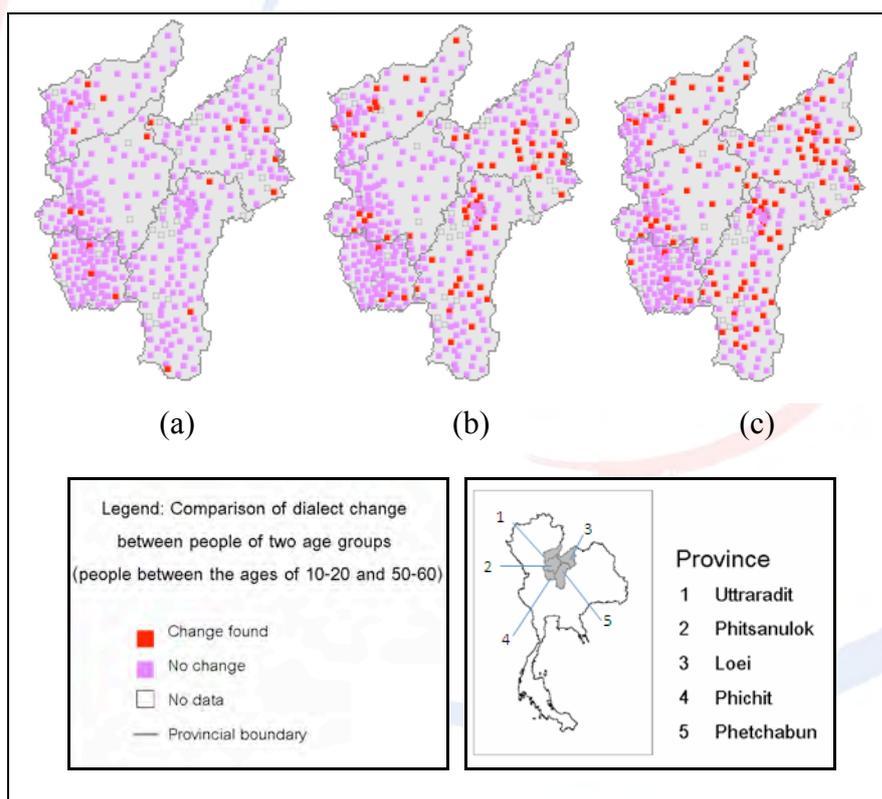


Figure 10: The spatial pattern of dialect ongoing change of 3 semantic units: (a) “ดอกกระถิน” (*Leucaena leucocephala* (Lamk.) de Wit), (b) “มะระ” (*Momordica charantia* L.), and (c) “กางเกง” (trousers).

When another version of ongoing change maps was plotted in parallel with maps of the first version as shown in Figure 11, ongoing change of usage between these dialects can be easily observed and examined. (see Figure 11(b), 11(d), and 11(f)). In

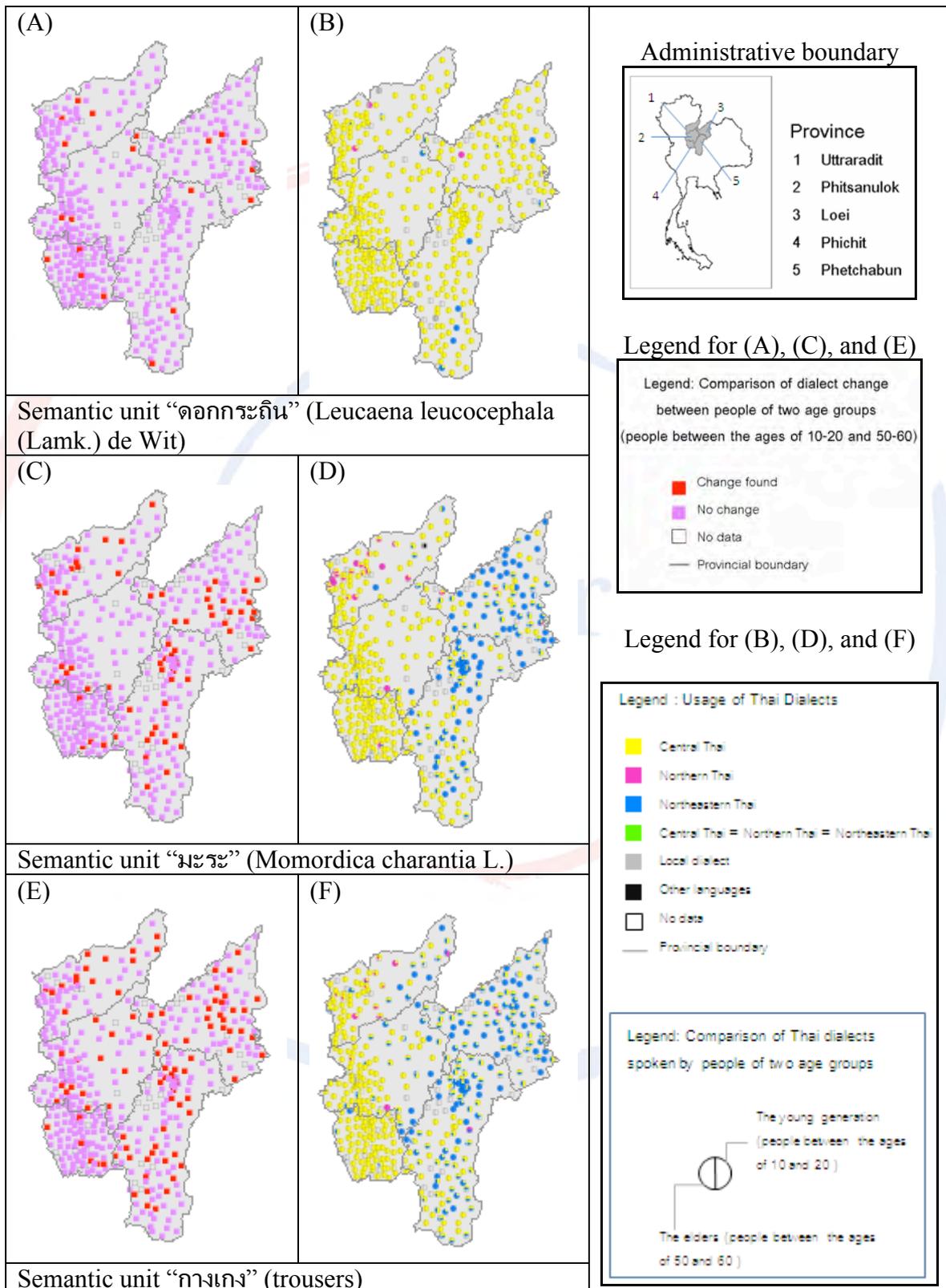


Figure 11: The spatial pattern of dialect ongoing change of semantic unit “ดอกกระถิน” (*Leucaena leucocephala* (Lamk.) de Wit) , “มะระ” (*Momordica charantia* L.) and “กางเกง” (trousers) presenting in 2 map versions.



Phitsanulok, it is quite clear that people in this province mainly spoke Central Thai and ‘no ongoing change’ was prevailing. Some ongoing change, mainly from Northeastern Thai to Central Thai, was found at the eastern and southern border of the province. In the surrounding provinces, ongoing change was found in a different way. Ongoing change from Northeastern Thai to Central Thai was found as clusters in the eastern part of Uttaradit as well as the eastern and southern direction of the study area where Loei, Phetchabun, and Phichit are located. Smaller ongoing change from Northern Thai to Central Thai was also found as clusters in the western part of Uttaradit.

Finally, in order to help explain the clustering patterns of ongoing change, topography and locations of urban areas of each province were given as a reference (see Figure 12). Obviously, the ongoing change occurred around the cores of urban communities. The spread of the clusters were along the flat area in relation to the topography of a study location. The finding thus confirms the effect of topography and locations of urban areas on the shape of the ongoing change patterns. Suggestion to include other physical elements such as river and road transportation, population settlement, is required to further investigate their impact on the pattern of dialect ongoing change.

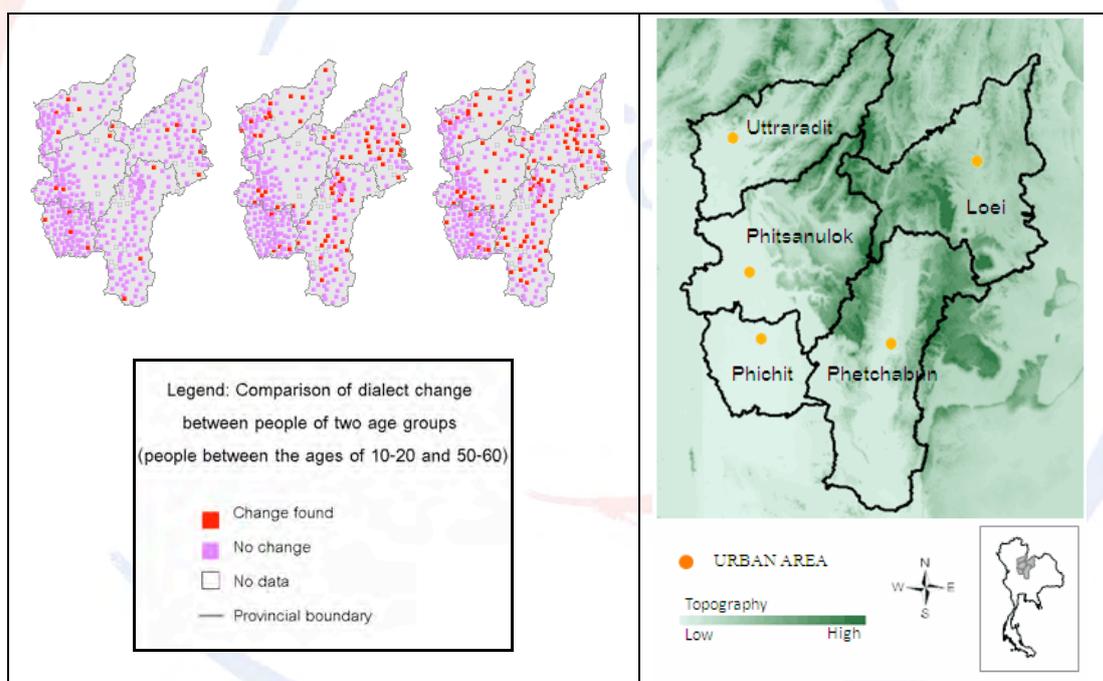


Figure 12: Different degrees of ongoing change patterns compared to topography and urban communities (right).

CONCLUSION

This paper presents an alternative, the integration of linguistic approach and a GIS-based technique, to enhance the way to present and perform spatial analysis of dialect ongoing change mapping as well as to offer the way to quantify the ongoing change. The exemplified work used the lexical study on the basis of the questionnaires collected from people of two age groups in a study location. The findings show that the spatial patterns of dialect ongoing change can be detected variedly on different

semantic units, but with similar patterns. Rates of spatial ongoing change can also be quantified. Mostly, the ongoing change was from Northeastern Thai to Central Thai. The findings through spatial observation and analysis thus confirm the benefit of the integration of GIS to help linguists and researchers to interpret and get better knowledge on dialect change.

REFERENCES

- Burusphat, S. 1992. *Lexical distribution in Phetchaboon Province*. Bangkok: MahaChulalongkorn Publishing House (in Thai).
- Chambers, J. K. and Trudgill, P. 1980. *Dialectology*, Cambridge: Cambridge University Press.
- Chutiwat, W. 1991. *The ch-c-s correspondence set in the transition area of Thai dialects in uttaradit*. MA Thesis, Chulalongkorn University, Bangkok, Thailand. (in Thai).
- ESRI. 2012. *ArcGIS Desktop Help 9.3*. Redlands, CA: ESRI Press.
<http://webhelp.esri.com/arcgisdesktop/9.3/index.cfm?TopicName=welcome> (accessed January 31, 2012)
- Heywood, I., Cornelius, S. and Carver S. 2002. *An Introduction to Geographical Information Systems*. New York, Prentice Hall.
- Iamwanthong, K. n.d. การแปรของคำศัพท์และเสียง ช-จ-ช ตามรุ่นอายุในพื้นที่เขตปรับเปลี่ยนภาษาระหว่างภาษาไทยถิ่นกลาง ภาษาไทยถิ่นเหนือและภาษาไทยถิ่นอีสาน (unpublished report in Thai)
- Longley, P. A., Goodchild, M. F., Maguire, D.J., and Rhind, D.W. 2005. *Geographic Information Systems and Science*, West Sussex: John Wiley & Sons.
- Panupong, V. 1986. *Word Geography of Nakhon Ratchasima : A Pilot Project*. Chulalongkorn University Printing House: Bangkok (in Thai).
- Rinprom, C. 1987. *Studies in Thai Dialects*. PhD dissertation, University of Copenhagen, Copenhagen, Denmark.
- Teerarojanarat, S. and Tingsabadh, K. 2008. Development of Geographical Database of Lexical items in Thai Dialects. *Journal of Language and Linguistics*. Department of Linguistics, Faculty of Liberal Arts, Thammasat University 26(2): 1–20. (in Thai)
- Teerarojanarat S. and Tingsabadh, K. 2010. A Geographical Look at the Word Geography of Thailand. Proceeding Conference of the Asian Conference on the Arts and Humanities (ACAH) 2010, Ramada, Osaka, Japan, June 18-21, 2010.
- Teerarojanarat S. and Tingsabadh, K. 2011. A GIS-BASED APPROACH FOR DIALECT BOUNDARY STUDIES. *Dialectologia* 6. 55-75. ISSN: 2013-2247.
<http://www.publicacions.ub.es/revistes/dialectologia6/> (accessed January 31, 2012)

Teerarojanarat S. and Tingsabadh, K. 2011. Using GIS for Linguistic Study: A Case of Dialect Change in the Northeastern Region of Thailand. *Procedia – Social and Behavioral Sciences* 21(2011). 362-371.

<http://www.sciencedirect.com/science/journal/18770428/21> (accessed January 31, 2012)

ACKNOWLEDGEMENTS

The authors wish to thank the Ministry of Transportation (MOT) who provided the administrative boundary map of Thailand and all informants in the study area who filled in the dialect questionnaire for the analysis. We are also very grateful to the Chulalongkorn University Centenary Academic Development Project for the financial support that made this study possible. Without their support this study would not have been completed.

The logo for the International Association for Far Eastern Research (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, thick, curved lines. The upper-left portion of the circle is a light red color, while the rest of the circle is a light blue color, matching the text.

The Vivaldi Effect on Emotional Regulation of Babies

Angela Astri Eka Wahyuni Soemantri

0109

Tarumanagara University, Indonesia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The psychological impact of music on human life is actually has been discussed in decades since the proof of the healing impact of music by David's Harp (The Bible) up to various findings by Tomatis (1991). But the research which studies the psychological impact of music on human life generally has focused on increasing human's intelligence, ever since the publication of the Mozart Effect (1997), and rarely on regulating human's emotion. The Baroque music through its specific rhythm and pattern is believed has a strong impact on numbers of psychological aspects of human emotions (Verny, 1986). This research discusses the impact of "Spring" from "The Four Seasons" by Vivaldi on emotional regulation of babies. Physiologically, the neonate's inability to utter various emotions leads them to show limited emotional recognition such as pleasant and unpleasant, or tranquil and anxious, which are expressed in forms of quietness or resting and restlessness or crying. Two subjects participated in this qualitative and observational based research. One baby was given the stimulus "Spring" from her third trimester in prenatal period, and the other was not given the stimulus "Spring" or any other specific song until he was born. The stimulus "Spring" was given when the babies are crying. Their behaviors were monitored and noted by the researcher, their mothers or the caretakers. This study compares the impact of the "Spring" music on how these babies response to the music particularly when they start crying. Discussions include considerations of music pieces selection for human emotional regulation.

Introduction

Music is a part of human life, and every aspect of human life contains music (Storr, 1992). Although musical scores from the earliest history of human life are very limited, there are numbers of witness statement explaining how music has healing power and improves life (Storr, 1992; Roux, 2006). The Biblical chapter on the history of David contains such statement, and this associate to the fact that chord, rhythm, harmony and melody are not merely constructed as an entertaining sound but also create balance in human bodily systems (Roux, 2006). During David's era, music was performed spiritually to obtain balance between human and nature, primarily to create mind and body balance (Mucci & Mucci, 2000/2002). Schullian and Schoen (in Roux, 2006) stated that the Hellenic and Romans believed that music had magical power to heal

As research on music continued over the years, they turned to flourish in the 1990s by "The Mozart Effect" (Campbell, 2000/2002). Campbell in his book stated that listening to Mozart's music work can increase the functioning of the intelligence. The statement triggered the world and the music industries all over the world published more numbers of music for various purposes, including improving the intelligence.

Findings about the power of music for intelligence have triggered further studies on music in other fields, including the benefits of music for emotional regulation. However, there is no rapid growth on the research due to the difficulty of examining emotional reactions in the laboratory setting. Nevertheless, researchers try to prove the impact of music on human emotions through other approaches (Juslin & Sloboda, 2001).

Human's emotional regulation develops slowly from the beginning of life. Sheppy (2009) stated that after birth, the newborn will respond everything through their emotions, and since the newborn cannot regulate their own emotions, they will be fully dependent on their parents or caretakers to fulfill their needs (Calkins & Hill, 2006). Crying will be the only way for them to communicate their feelings and needs (Papalia, Olds, Feldman, 2007; Santrock, 2008).

Roux (2006) stated that music can be an effective stimulus to generate positive feeling. In further studies on the effect of music in regulating emotions, Federico (2001) and Levitin (2008) stated that playing tunes that is often heard when the baby was still in the womb has soothing effect after he's born. This statement is aligned with Campbell's (2000/2002) and Ortiz's (1999/2002) earlier statements that one way to soothe babies emotions is by playing music. When a mother started to listen to the musical stimuli at the last trimester of her pregnancy, the fetus has already completed the functions of the auditory system (Berk, 2003; Fischer & Als, 2004), and able to respond to voices or sounds from outside the womb (Feldman, 2007).

The classical music being used in this research is from the Baroque era. According to Campbell (2000/2002), music from the Baroque era has soothing effect for human's emotions. Initial research conducted by Verny and Kelly (1981) found that Vivaldi's music could make the restless fetus at ease. Afterwards, London Maternity Hospital also conducted a research using Vivaldi's music and found the same results (in Whitwell, 1999).

Federico (2001) stated that music played by string instruments could penetrate the wall of the uterus and deliver the vibrations through the amniotic fluid inside the womb. This discovery leads to the conclusion that the perfect music to be used in this research is Vivaldi's music played with string instruments. The chosen music is Vivaldi's "Spring" from The Four Season.

Method

The subjects of this research were 2 babies at third trimester in uterus, whose mothers were with the following characteristics: a) under 35 years of age, b) working as private employee, c) came from upper social class, d) does not play any musical instruments, and e) expecting the first child.

The experimental design being used in this research is within-subject design, where each subject takes part in more than one condition of the experiment. One subject was becoming the experiment subject, was given the Vivaldi's "Spring" since the third trimester, and the other subject was becoming the control subject, was not given any particular music since he is inside his mother's womb. The treatment was given with counterbalancing technique, by controlling the sequencing of the provision of the music, known as the ABBA counterbalancing (Seniati, Yulianto, & Setiadi, 2005) or reverse counterbalancing (Myers & Hansen, 2002).

Table 1
Steps of Treatment Given to Subjects For Data Collection

Subject	Treatment for Data Collection			
	A	B	B	A
Experiment	Vivaldi's music	Mom's favorite music	Mom's favorite music	Vivaldi's music
Control	Vivaldi's music	Mom's favorite music	Mom's favorite music	Vivaldi's music

The research was conducted in the house of each subject. This consideration was made due to avoiding atmosphere changes during the commuting trip from home to other places that could affect mood changes for the mothers and babies.

The measuring device being used is a form of checklist containing seven responds from the babies after they heard music that was played while they were crying. The process of emotional regulation of the babies was observed and was matched with the checklist.

The conclusion was drawn from the comparison of the checklists and the record data in the field, and also enhanced by their mother statements through interview.

Result

The Vivaldi's "Spring" showed to have immediate positive effect to help the emotional regulation of the experiment subject. The Vivaldi's "Spring" is also had positive effect to help the emotional regulation of the control subject; however, the positive effect was shown after going through an adjustment period. The non-Vivaldi music (mother's favorite music) has no effect on both babies even though it has been through an adjustment period.

The result of this experiment is in line with the statements of the experts (Federico, 2001; Feldman, 2007; Fischer & Als, 2004; Fridman, 2000; Gonzales, 1989) which stated that the sound or music that was often heard by the baby since the baby was in the womb had positive effects on helping the baby's emotional regulation after the baby was born. The experiment subject showed several positive responds every time she heard the Vivaldi's "Spring" played for her when she was crying. While the control subject showed no respond to Vivaldi's "Spring" nor to his mother's favorite music. But at the eighth data retrieval, the Vivaldi's "Spring" could make the crying stop. The control subject needed much longer time to give positive respond of the Vivaldi's "Spring" most likely because there was no early experience of receiving that musical stimuli during the prenatal period. The Vivaldi's "Spring" can be considered as one of the musical stimuli given at the prenatal period to prepare the baby's emotional development in the post-natal period.

In our society we found that a variety of music products being sold for controlling or enhancing various psychological condition; but a lot of them are not accompanied by scientific proof. It would be better to use music that has scientific evidence based on research studies to meet the people's real expectations. The society should be encouraged to be more selective in choosing the type of music especially for therapeutic purposes.

References

- Berk, L. E. (2003). *Child development* (6th ed.). Boston, MA: Pearson Education.
- Calkins, S. D. & Hill, A. (2006). Caregiver influences on emerging emotion regulation: Biological and environment transactions in early development. In J. J. Gross (Ed.), *Handbook of emotion regulation*. New York, NY: Guilford Press.
- Campbell, D. (2002). *Efek Mozart: Memanfaatkan kekuatan musik untuk mempertajam pikiran, meningkatkan kreativitas, dan menyehatkan tubuh* (A. T. K. Widodo, Penerj.). Jakarta: Gramedia Pustaka Utama. (Karya asli diterbitkan tahun 2000)
- Federico, G. F. (2001). Music therapy and pregnancy. *Journal of Prenatal & Perinatal Psychology & Health*, 15(4), 299-311.

- Feldman, R. S. (2007). *Child development* (4th ed.). Upper Saddle River, NJ: Pearson Education.
- Fischer, C. B. & Als, H. (2004). *Music therapy for premature and newborn infants* (Monika Nöcker-Ribaupierre, Ed.). Gilsum, NH: Barcelona Publishers.
- Fridman, R. (2000). The maternal womb: The first musical school for the baby. *Journal of Prenatal & Perinatal Psychology & Health*, 15(1), 23-30.
- Juslin, P. N. & Sloboda, J. A. (2001). *Music and emotion: Theory and research*. New York, NY: Oxford University Press.
- Levitin, D. J. (2008). *The world in six songs: How the musical brain created human nature*. New York, NY: First Plume Printing.
- Mucci, K. & Mucci, R. (2002). *The healing sound of music: Manfaat musik untuk kesembuhan, kesehatan, dan kebahagiaan anda* (J. Prakoso, Penerj.). Jakarta: Gramedia Pustaka Utama. (Karya asli diterbitkan tahun 2000)
- Myers, A. & Hansen, C. H. (2002). *Experimental psychology* (5th ed.). Pacific Grove, CA: Wadsworth
- Ortiz, J. M. (2002). *Nurturing your child with music: Menumbuhkan anak-anak yang bahagia, cerdas, percaya diri dengan musik* (J. Prakoso, Penerj.). Jakarta: Gramedia Pustaka Utama. (Karya asli diterbitkan tahun 1999)
- Papalia, D. E., Olds, S. W., & Feldman, R. D. (2007). *Human development* (10th ed.). Boston, MA: McGraw-Hill.
- Roux, F. L. (2006). *Music is healing*. USA: BookSurge.
- Santrock, J. W. (2008). *Children* (10th ed.). New York, NY: McGraw-Hill.
- Seniati, L., Yulianto, A., & Setiadi, B. N. (2005). *Psikologi eksperimen*. Jakarta: Indeks.
- Sheppy, S. (2009). *Personal, social and emotional development in the early years foundation stage*. New York, NY: Routledge.
- Storr, A. (1992). *Music and the mind*. New York, NY: Ballantine Books.
- Verny, T. & Kelly, J. (1981). *The secret life of the unborn child*. New York, NY: Dell Publishing.
- Whitwell, G. E. (1999). The importance of prenatal sound and music. *Journal of Prenatal & Perinatal Psychology & Health*, 13(3), 255-262.

*The Encounter of Hybridity with Space in Narratives: Life Stories of Military Dependents'
Villages in Taiwan*

Pei-Ling Lee

0114

Shih Hsin University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

In 1949, over six hundred thousand military soldiers and their dependents followed the Kuomintang (KMT) government to retreat to Taiwan because of the failure of the second civil war between the KMT and the Chinese Community Party. In order to settle those soldiers and dependents, the KMT government expropriated the living quarters originally built by Japanese, built temporary housings, and took over the permanent buildings donated by the National Women's League of the R.O.C. in different counties in Taiwan. These military dependents' villages have become a unique landscape on this little island and developed hybridization among the residents who lived, or are still living, in the villages in a diasporic context. Recently, the tall public housings have replaced these old military dependents' villages. The experiences of living in the crude, crowded houses of military dependents' villages, therefore, have become the reminiscences shared among these older residents. Based on the interrelationship between living space and identity construction, the researcher of this project applies in-depth interview and narrative criticism to examine the life stories expressed by the residents of old military dependents' villages in Pingtung City, which is the capital town of the southernmost county in Taiwan. The purpose of this project is to investigate interrelations among space, diasporic experiences, and hybrid identity in narratives. Expectantly, the results of this project could enhance the cultural studies of the old military dependents' villages in Taiwan, as well as enrich the theoretical discussions on space of narrative theory.

Introduction

As Crang (2005) has indicated, the development of culture cannot be separated from place; not only declaring where people live and where they are from, a place also represents how people identify themselves. Crang's claim clearly explains the relationship among culture, place, and people's self-identification. In the case of Taiwan, over six hundred thousand military soldiers and their dependents followed the Kuomintang (KMT) government to retreat to Taiwan in 1949 following defeat in the second civil war between the KMT and the Chinese Communist Party. In order to settle those soldiers and their dependents, the KMT government expropriated the living quarters originally built by Japanese, built temporary housing, and took over the permanent buildings donated by the National Women's League of the R.O.C. in different counties in Taiwan. These villages have become unique landscapes on this small island and developed a hybridized identity among the residents who lived, or are still living, in the villages in a diasporic context.

Recently, high-rise public housing has replaced the old military dependents' villages. When the residents of the villages changed their living space and life styles, as well as faced the complicated political environment, a unique culture developed in the military dependent villages that has become less shared by people and gradually consigned to history. Following the collapse of military dependent villages everywhere in Taiwan, many residents have become nostalgic of the time when they lived there. One possible reason is that the childhood memories of living in these old villages represent the "good old days." That could explain why the TV programs, dramas, and other exhibitions related to military dependent villages attract a lot of attention and have become a popular in Taiwan.

In this research project, the researcher used semi-structured interviews with 15 residents who had lived or are living in the above villages. Applying narrative criticism to analyze the themes of the life stories expressed by the interviewees, the purpose of the project is to investigate the interrelations relationships among space, diasporic experiences, and hybrid identity in the narratives. Because they have lacked attention, the researcher selected the military dependent villages located in Pintung City; the city is the administrative capital of the southernmost county, Pingtung, in Taiwan. The results of this project could enhance the cultural studies of the old military dependents' villages in Taiwan.

Narrative Space

The development of narrative theory can be traced back to formalism in the early 20th century, especially Propp's works on linguistics. As Martin (1986) indicated in *Recent Theories of Narrative*, in the 1960s and 70s, the development of narrative theory has become central to the humanities and social sciences; using Thomas Kuhn's words, it might be called a "paradigm change." The paradigm change is the shift away from using the philosophical approaches of objectivism, rationality, and empiricism as ways to understand adequately society, culture, and human interactions. Influenced deeply by constructionism, narrative theory has attracted attention from various disciplines. As Herman and Vervaeck (2005) pointed out, constructionists seek to investigate the gap between the surface represented by any symbolic system and its deeper structure. Therefore, the fundamental aim of narrative theory is to explore the links between what people perceive from the external world and how they are transformed into their knowledge systems.

With respect to rhetorical studies, Fisher has provided a theoretical framework for narrative

studies. According to Fisher (1984), “the narrative approach “has relevance to real as well as fictive worlds, to stories of living and to stories of the imagination” (p.2). In other words, narrations simultaneously link the real world and the imagined world, as well as link real experiences in real life and imagined story plots; through the process of “telling a story,” people then construct their awareness of so-called reality. In terms of the characteristics of narrative, different scholars (Hart & Daughton, 2005 ; Ochs & Capps, 1996 ; Labov, 1972 ; Brooks, 2000 ; Todorov, 1981) have made different claims; elsewhere (Lee, 2010), I have concluded them to be temporary, casual relationships of narrative structures, plots, and cultural backgrounds.

From the above characteristics, most of the researchers who have applied narrative theory agree that temporality is an essential feature of narrative. In his work, *Time and Narrative*, Ricoeur (1984) claimed that “The world unfolded by every narrative work is always a temporal world... narrative, in turn, is meaningful to the extent that it portrays the features of temporal experience” (p. 3). Hart (1990) also reminded people to notice that “There are beginnings, middles, and endings to narrative... All stories, even bad stories, inspire the need to see how they turn out” (p. 133). However, the importance of space in narratives has usually been ignored by many narrative researchers. In his research project, Baynham (2003) suggested that space and time are not homogeneous contextual backdrop of narrative; he then claimed to focus on the centrality of spatial orientation in the construction of narrative. In fact, Zoran (1984) attempted to establish a theory of space in narrative by addressing three levels of space constructions in text and the horizontal structures in narrative. Zoran acknowledged that his project was limited to the existence of space and did not deal with its functions; he then suggested that future researchers could focus on single texts and emphasize the systematic components of space in narrative. For the above reason, the theoretical aim of this project is to focus on the living space mentioned in the narratives of the life stories of those from military dependents’ villages in order to enrich the discussion of space in narrative theory.

Narrative Criticism

In the methodological aspect of rhetorical studies, the purpose of narrative criticism is to use the whole text as an object and, by analyzing the structure of the narrative, to discover the motives and ideology hidden within the narratives (Stokes, 2003). As Foss (1996) expressed, examining the narrative comprehensively and selecting units on which to focus are the two steps to conduct narrative criticism. For the first step, Foss suggested eight units for the critic to choose in order to identify characteristics of the narrative: Setting, Characters, Narrator, Events, Temporal Relations, Causal Relations, Audience, and Theme. The next step, according to Foss, is to focus on those units which are the most significant and relevant to reach the research purpose. On the other hand, Hart and Daughton (2005) pointed to three critical probes for critics to examine narratives exhaustively. The first probe is to investigate the roots contained within narratives. Secondly, critics need to discover what propositional content is designed to be revealed by the narrator. Lastly, Hart suggested that critics consider the hidden purpose of why a narrator has decided to describe a narrative in a particular way. In addition, Hart mentioned Fisher’s (1987) work on narrative probability and narrative fidelity as a possible forth probe to analyze a narrative. Especially for narrative fidelity, Hart suggested, a narrative critic needs to consider what was knowable in the narrative and by the storyteller, as well as “how faithfully the resulting narrative captures what was known” (p.92).

Accordingly, this project combines both Foss and Hart’s suggestions and applies a thematic analysis on analyzing the narratives collected from in-depth interviews. Analyzing the theme of the given narratives, as Foss (1996) indicated, is to discover “...the theme articulated in the narrative—through

the depiction of setting, characters, or events or through the narrator's commentary" (p. 405). In this project, after reviewing the interview transcripts, the critic identifies three themes revealed in the narratives: diasporic experiences, the living spaces of old military dependent villages, and insider versus outsider. By analyzing the above key themes, the critic intends to develop a comprehensive picture of the culture of the old military dependents' villages in Taiwan, as well as to discover how diasporic memories and living space interrelate in the process of identification.

Thematic Analysis

Three key themes were identified from the 15 interview transcripts, and they were: diasporic experiences, the importance of living space, and insider versus outsider. The aim of this section is to analyze the above themes in detail in order to discover the interrelations among space, diasporic experiences, and the sense of self versus other.

Diasporic Experiences

As mentioned in the introduction, the residents of the military dependents' villages were the soldiers and their dependents that followed the KMT government to retreat to Taiwan in or after 1949. People, including their descendants, who followed the KMT government to retreat Taiwan from China are recognized as an ethnic group called Wai Sheng. Three other ethnic groups generally recognized in Taiwan: Hoklo, Hakka, and Indigenous Taiwanese. Before the 1949 retreat, the first generation of the Wai Sheng people had already lived through war and experienced a number of battles during the Second World War or even earlier. For them, retreating to Taiwan was a hiatus in their lives; most did not imagine that they would live on the island for 50 years or even longer.

There were several interviewees who described similar story plots about treating their houses in the military dependents' villages as temporary accommodation. For instance, when a first-generation woman described her experiences of living in a military dependent village in Pingtung City, she said that she clearly understood that the house she had lived for over 20 years did not belong to anyone of her family; instead, the house belonged to the nation and would be taken back by the government one day. Thus, the old lady described her experiences of working hard at different kinds of business in order to "buy our own house." Also, when several second-generation dependents recalled their childhood memories of living in the military dependents' villages, they all described the crude conditions of their old houses. According to them, their parents did not complain of living in such rough dorms because they treated the houses as temporary accommodation in their military careers. Thus, at the beginning, the first-generation residents did not spend a lot of energy on improving the condition of the house. One second-generation male dependent told me his father's story. According to him, when his father arrived in Taiwan after the end of WWII, he was assigned to live in an empty living quarter built by Japanese in Pingtung City. His father's superior told him that he could choose any dorm he wanted. The interviewee's father, however, only chose a very small one because he thought that he would only be stationed there for a short period. The father did not know that he and his four family members would live in that tiny Japanese-style dorm for the next four decades. According to the interviewee, his father once told him that nobody would have argued at that time if he had chosen two empty dorms and combined them into a bigger one; thus, his family would have had a bigger space and better living conditions on living in the military dependents' village. However, as his father sighed, "who knew that I would stay here for over 40 years?"

The human interest in the military dependents' villages was repeatedly mentioned by the interviewees. The major reason is the diasporic experiences shared commonly among those residents

who lived in the military dependents' villages. As many interviewees' said, the experiences of leaving hometowns had made them establish close relationships with their neighbors. According to one second-generation male resident, people would naturally learn how to maintain harmonious relationships with others in the military dependents' villages. Because all of their families had left their homes, and none of them had relatives in Taiwan, as he said, "there is no other way; we have to help each other." A second-generation female used the activities of sharing food as an example to portray the close interpersonal relationships in her military dependents' villages. According to her, almost all female dependents of her parents' generation (first-generation) were housewives, and they were from different mainland Chinese provinces. In the 1950s and 60s, they all had difficult living conditions; however, when one mother cooked food from her hometown, she would share the food with her neighbors, and teach the other housewives how to cook the dish. Gradually, many housewives could cook regional cuisines by learning from their neighbors. This kind of mix-style cuisines developed in the military dependents' villages later became popular in Taiwanese society at large.

In addition, the diasporic experiences had affected the style of education in the military dependents' villages. Almost all second-generation interviewees mentioned their strict family education. According to them, corporal punishment was very common. One second-generation male vividly described about how his father tied him up and spanked him at midnight. Another female interviewee explained that the strict family education was common in the military dependents' villages, because, even though many first-generation residents believed that they may go back to China in the future, they realized that their children would need to live on in Taiwan for a longer period.

Without the traditional support system from the family, the second-generation residents of the military dependents' villages did not have enough properties or farms. Thus, to be well educated was the only way in which the second-generation could compete with other people from outside the villages. However, another male resident gave a comparatively negative reason to explain the situation. For him, the anxiety of living far away from home made the first-generation seek something certain in their lives. But all shared the similar difficult living conditions. Thus, competition among children's grades was a way to achieve a sense of superiority.

The Importance of Living Space

One characteristic of the houses in military dependents' villages, whether they were built by Japanese or the KMT government, or donated by the National Women's League of the R.O.C, was the very small size. In the 1950s and 60s, many Taiwan families had more than three children, and this applied to the families in military dependents' villages. Thus, it was common for four or five children, along with their parents, to live in a little house with one or two bedrooms, a living room, and no lavatory. One female, second-generation resident used the term "railway carriage" to describe her old house in the military dependents' village. As she explained, one side of the living area in her village contained four rows, and each row had ten houses; the whole village was separated by many living areas. Using her family as an example, ten family members lived in a rectangle-style house with only one living room and two bedrooms. However, as the first house of the row, her family was bigger and lucky enough to have a front yard, which provided extra living space.

For those houses built temporarily by the KMT government or donated by the R.O.C. National Women's League, the building materials were very simple and crude. For instance, one second-generation female recalled her mother's saying that, when her family just moved into the

village, the central parts of the house walls bamboo frames which were spread with a layer of mud mixed with straw. Another male interviewee portrayed his very first memory of the old house in his military dependents' village. According to him, the ceiling impressed him the most because the ceiling and the top sides of the walls did not join together; in other words, the ceiling of his old house appeared to be suspended in midair. The reason was because that his old house was converted from a rectangle-style warehouse, and the arc ceiling was only connected to the two side walls of the warehouse. The houses built by Japanese were comparatively better. However, as one male interviewee who lived in a Japanese-style dorm in an army village indicated, there was only one room in the house; therefore, he and her sister had to sleep in a built-in cabinet.

As well as the internal spaces, the external living spaces of these military dependents' villages were also crowded. In most villages, the back door of each row closely faced the front door of the next row in a living area. This kind of crowded living space enhanced interpersonal interactions among neighbors. Many interviewees, mostly second-generation males, shared a similar story: if a parent of one family punished his/her child, the child always cried out for help and the neighbors then arrived very soon to save the child from further corporal punishment.

The same story is told repeatedly in many families of the military dependents' villages, and has become a collective childhood memory among these second-generation village residents. They usually went to the same elementary school; no matter whether in or after school, the children of the same village did almost everything together. Along with similar diasporic experiences and family backgrounds, the second-generation village residents easily developed lifetime friendships with their neighbors. For the first-generation, living and sharing everything together meant that neighbors replaced the traditional family role as the support system. When the second-generation interviewees recalled their parents' stories, they usually agreed that their parents might compete and argue with, sometimes even dislike, their neighbors. However, they still developed long-term friendships with their neighbors.

While interviewing the older residents about their experiences living in the military dependents' villages, most interviewees positively described their stories and memories. However, after analyzing the narratives, the crowded living spaces and the firm ties with the military gave the government a chance to keep the residents loyal to the KMT and the R.O.C. regime. For example, many second-generation villagers expressed their childhood experiences in terms of taking military buses to go to and from school, using military materials in their daily lives, and going to elementary schools established especially for the children of soldiers. In one interview, one second-generation resident said one story that made an impression on him as a teenager. One day, a public lavatory near his home was found to have some anti-government sentences written on a wall. Someone living in the village reported this to the authorities. Few days later, all residents around the living area were collected together; all adults and teenagers were required to write sample words in order to check the handwriting.

Even though most of the interviewees denied that they had felt the pressure of living in military dependents' villages, the collective living style, however, did make it easier for the government to control the soldiers and their dependents. During the martial law period, the steady condition of the military helped the KMT maintain its power and the R.O.C. regime over Taiwan.

Insider versus Outsider

Because of the collective living space and the unique connection with the military, every military dependents' villages mentioned in the interviews revealed a strong sense of community. Even

contemporary Taiwanese society is sensitive to the ethnic issue. Almost all interviewees denied that ethnic differences had prevented them from interpersonal relationships with other ethnic groups outside the villages. For those who held this viewpoint agreed that the ethnic issue is caused by unethical politicians, and they had never felt any differences during their childhoods. However, from analyzing the narratives, the sense of “Insider versus Outsider” is revealed in many accounts. For instance, one second-generation female agreed that her strict family education made her different from others especially in terms of self-confidence and progressive personality; and she attributed the results to her life experiences to growing up in military dependents’ villages. According to the lady, after she grew up and moved out the village, she was identified as the resident of a military dependent village. The one who identified her had a similar background, and told her that “I know you had lived in a military dependent village at the first sight because we are different from the ones outside the villages.”

Several of the second-generation residents interviewed in this project went to elementary schools sponsored by the military, especially the Air Force. They agreed that they rarely had the chance to interact with other ethnic groups. Other interviewees went to regular elementary schools and, therefore, had more chance to interact with classmates from other ethnic backgrounds. According to those who went to regular elementary schools, the inter-ethnic friendships were mostly positive among children. Nevertheless, when children fought, the inner-village and outer-village groups were usually formed quickly, and prejudiced words might be yelled out against each other. According to some of the interviewees, the kids living in the military villages hardly ever visited their classmates’ homes outside the villages, and the people who lived outside the villages usually did not come to visit the military dependent villages. From these stories, it seems as though an invisible line separated the inner- and outer-villages as two different worlds.

Dialect was another way to identify “Insiders” from “Outsiders.” During the martial law period, the KMT government pushed a “Speaking Mandarin” movement at all levels of schools. In elementary schools, therefore, speaking a different mother tongue would be punished. However, as one second-generation male indicated, at that time, almost all second-generation residents of the military dependents’ villages in Pingtung City, no matter what their original dialects were, spoke a revised Si Chuan dialect. The inner-village children could speak the Si Chuan dialect at school; and the dialect itself was a sign of identity. Thus, the punishment only applied to those who spoke the native Taiwanese Hoklo dialect in school.

In Taiwan, there are several gangs that originally developed from within the military dependents’ villages. One interviewee in this project insisted that he was not a gangster as such but just a “rascal”; according to his definition, rascals in the military dependent villages refer to those who did not like to study and sometimes had were mischievous. However, he is familiar with the reasons and history of gang developments inside the villages. According to him, the original reason for the development of gangs was because the youths of the villages united together and fought against the threats from outsiders. Throughout his narrative, the sense of community were key words which described his life as a rascal. Nevertheless, one thing that needs to be addressed is that the village rascals not only fought and threatened outsiders; for those who lived in the village but did not obey the rules, the village gangs would punish them. In other narratives, the stories of village gangs were also mentioned by several interviewees; however, for those who did not have a background in a gang, they reported that village gangs only fought with outsiders and protected the residents living in villages. From the account of the gang member described above, the major purpose of joining a gang was indeed to fight against outsiders, which helped develop a sense of community through

self-protection; however, on the other hand, punishment applied to both insiders and outsiders who disobeyed the rules.

Discussion

The major reason of conducting this research project is to discover how the experiences of living in military dependents' villages influenced people's self-identification. Unlike other ethnic groups such as Hoklo, Hakka, and indigenous Taiwanese, the Wai Sheng was not organized along geographical, or cultural, or dialect lines. Rather, the Wai Sheng group was formed by historical reasons—the 1949 retreat. While much time has passed, and social and political conditions have changed, the more hybridized identities of the later generations, in fact, has accelerated the collapse of the Wai Sheng group.

One of the major sources of the Wai Sheng group, the residents of military dependents' villages had lived and grown up in a separate living space. For first generation residents, their strong desire of going back to China allowed them to accept harsh living conditions. After few decades, many of them realized that they may have to stay on the island for the rest of their lives. When second-generation residents discussed their parents in interviews, they mentioned the older generations' mainland Chinese identity; however, many of them described their parents' journeys of "going home" after the R.O.C. government allowed the citizens to legally visit the Chinese mainland, and said that their home had already disappeared in China. Thus, their parents decided to go return once again to Taiwan. One first-generation Wai Sheng interviewee even said that he did not feel any difference between Wai Sheng, Hoklo, or Hakka.

For the second-generation residents, the awareness of hybridity is stronger than their parents. Many of the second-generation interviewees were born in Taiwan and have had much more interactions with outer-village people with other ethnic backgrounds. In their narratives, while being asked to recall their childhood memories, no matter what village they were from, they shared similar stories in terms of family education, school life, interpersonal relationships, etc. While being asked to discuss self-identity, however, they had quite different reactions. Many of them quickly confirmed their Chinese identity, but all of them refused to recognize the People's Republic of China as "home"; for them, Taiwan is the motherland. A few second-generation interviewees hesitated first while answering the identity question. For those who showed hesitation, some then answered that they recognized their mixed identities, meaning both Chinese and Taiwanese. But one female interviewee clearly stated that she is Taiwanese; according to her, "I was born in Taiwan, grew up in Taiwan, and am living in Taiwan. Of course I am Taiwanese."

For those second-generation residents of military dependents' villages, their parents diasporic experiences have continued and have been inherited via family education; thus they know the importance of education, and, many of them, follow their parents' Chinese identity. Also, the crowded, harsh living space of the military dependents' villages has strengthened the sense of community and lifetime relationships with neighbors from the same villages. However, interactions with other ethnic groups during their childhood periods might ambush the awareness of hybridity. When the second-generation left the village and their childhood neighbors, the break from the village also made them question how to identify themselves; especially as many of had interethnic marriages, and their children a comparatively stronger sense of Taiwanese identity.

By analyzing the narratives of the residents of military dependents' villages in Pingtung City, they show that the living space could benefit people to continue memories of diasporic experiences, to

enhance interpersonal interactions, as well as to strengthen a sense of community and identification. Today, most of old military dependents' villages have been torn down and replaced by high-rise public housing. Leaving the old villages might make the residents reexamine their self-identification. From the ways they cherish the memories of living in military dependents' villages, the invisible line of the villages may not disappear in their lives.

References

- Baynham, M. (2003). Narratives in space and time: Beyond "backdrop" accounts of narrative orientation. *Narrative Inquiry*, 13(2), 347-366.
- Brooks, P. (2000). From "Reading for the plot". In M. McQuillan (Ed.), *Narrative Reader* (pp. 145-152). Florence, KY: Routledge.
- Cragg, M. (1998). *Cultural geography*. New York : Routledge.
- Fisher, W. R. (1984). Narration as a human communication paradigm: The case of public moral argument. *Communication Monographs*, 51, 1-22.
- Foss, S. K. (1996). *Rhetorical criticism: Exploration & practice* (2nd Ed.). Prospect Heights, IL: Waveland Press.
- Hart, R. P. & Daughton, S. M. (2005). *Modern rhetorical criticism* (3rd ed.). Boston: Pearson.
- Herman, B., Vervaeck, L. (2005). *Handbook of narrative analysis*. Lincoln, NE: University of Nebraska.
- Labov, W. (1972). The transformation of experience in narrative syntax. In W. Labov (Ed.), *Language in the inner city: Studies in the Black English vernacular* (pp. 354-396). Philadelphia: University of Pennsylvania Press.
- Lee, P. L. (2010). Between imagination and reality: A narrative analysis of *Cape No. 7*. *China Media Research*, 6(2), 47-55.
- Martin, W. (1986). *Recent theories of narrative*. Ithaca, NY: Cornell University Press.
- Ochs, E., & Capps, L. (1996). Narrating the self. *Annual Review of Anthropology*, 25, 19-43.
- Stoke, J. (2003). *How to do media & cultural studies*. Thousand Oaks, CA: Sage.
- Todorov, T. (1981). *Introduction to poetics* (R. Howard, Trans.). Minneapolis, MT: University of Minnesota. (Original work published 1968).
- Zoran, G. (1984). Toward a theory of space in narrative. *Poetics Today*, 5(2), 309-335.

When the East Meets the West: The Educational Career of George L. Mackay in Formosa, 1872-1901

Huan-Sheng Peng

0123

National Hsinchu University of Education, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

George L. Mackay(1844-1901) was a first Canadian Presbyterian minister, who came to Formosa(now, Taiwan) for missionary in late 19th century. Among lots of research of George L. Mackay, most are mentioned on his contributions of religion and medical treatment. There is little discussion and deeper research on the importance and meanings of his educational career. In 1872, Dr. Mackay settled in Tam-Sui and started the missionary work, medical treatment and teaching profession. He also expanded the teaching profession named Peripatetic Seminary on the basis of disciples recruitment. He established Oxford College in 1882 and Tam-sui Girls' School in 1884. Developing the initiation of modern education and girls education in north-Taiwan. The study used historic research methods to analysis the background and education activities of Peripatetic Seminary, Oxford College and Girls' School, than finally explained the meaning of Mackay's educational career in history of Taiwan education.

Introduction

Formosa, governed respectively by Dutch and Spanish, Zheng's Dynasty, Qing Dynasty, Japanese, and KMT government, has great changes in recent four hundred years. From history of education, religion was used to educate people in period of Dutch and Spanish governance, which held mostly in churches and few in aboriginal schools. In Zheng's Dynasty, it continued the Han people's style of education that characterized by academy of classical learning, private school, and Imperial Examination. In Qing Dynasty, Imperial Examination and Confucianism were valued so that official school and private school were both expanding. Later because of imperialism invasion, there were western schools existed shortly in period of Liu Ming-chuan which opened the first page of Formosa's modernization. At the same time, western exploration had brought missionary to Formosa and started with their missionary work and educational program. With policy of colonization and modernization in period of Japanese governance, Formosa experienced cultural and educational reformation. Because the cancel of Imperial Examination and the declining of private schools, educational system in Formosa gradually turned to western-like. Until KMT government moved to Formosa, it not only developed education in all stages, rooted education as the key of national force and economic development, but also leveled education as one of important national systems. Viewing from a macro perspective in history of education, it presents a further understanding of education in Formosa and offers reference for future development as well.

George L. Mackay arrived in Formosa

George L. Mackay (1844-1901) was born in March 21st, 1844 in Zorra, Oxford, Ontario Province of northern Canada. His parents were from Scotland and migrated to Canada. Mackay was smart, wise and brave (Keith, 1912: 9-10; McNab, 1933: 58). In his childhood, he was devout to God and wanted to be a missionary (Mackay, 1896: 15-16). In 1867 Mackay went to theological department in Princeton University in America. In 1871 he became the first Canada Presbyterian missionary sent to China.

At that time, there already had British Presbyterian Church in southern Formosa. Therefore Mackay wanted to initiate his missionary work in northern Formosa. In March 9th, 1872 Mackay arrived at Tamsui. He was impressed by the beautiful scenery of Tamsui and decided that “This is the land.” In his memoirs, he proclaimed that there seemed to be an invisible rope leading him to “Formosa” and he was willing to devote himself here to God (Mackay, 1896: 31-32).

Encountering difficulties

Though there were British Consulate and Customs in Tamsui and they provided Mackay assistance as well, it was still difficult for him to eliminate the Han people’s hostility and to break their superstitions in Buddhism and Taoism, and then turned them into Christians. Accordingly, Mackay began to observe local culture and learn Taiwanese. He tried to involve himself into local life by language. In the daytime he learned Taiwanese from shepherd boys, while at night he studied Chinese characters. After five-month hard working, Mackay preached to local people in Taiwanese for the first time (Mackay, translated by Chen Hong-wen, 1996: 34-37, 43-50). Mackay

realized that Confucianism was rooted deeply in intellectuals, so he studied Confucianism, combined filial piety with Christianity, and convinced those intellectuals with whom he argued. Besides, Mackay adopted a “preach through medical treatment” strategy, which was common in Christianity world, to diagnose local patients and earn their trust, and in the end turned them to Christians (Mackay, 1896: 308-317; Beach, 1907: 163). During the first few years of Mackay’s missionary work, he experienced being threatened, excrement sprinkling, insulted, even laugh from unreasonable people and surveillance and exclusion from Qing officials. By his determination and never-give-up spirit, there were five Han people baptized in February 9th, 1873 (Mackay, translated by Chen Hong-wen, 1996: 51, 57, 74-78). In addition, Mackay also built up a friendly relationship with officials, gentry, and intellectuals. He gradually became the bridge between locals and British Consulate, Customs, and foreign businessmen. Till 1875 the obstacles to Mackay’s missionary work were decreasing (McDolnald, 1968: 147).

The educational career of George L. Mackay

1. Establishment of Peripatetic Seminary

Mackay indicated that for the everlasting of a church, it was important to educate local clergymen. In early years of Mackay’s missionary work (1872-1880), which is so called “Peripatetic Seminary” period, there were no school building, no fixed teaching place and curriculum. Mackay was the only one to set up a learning activity that combined circuit preaching and education in action. The relationship between Mackay and his students was similar to apprenticeship. The teaching field of Peripatetic Seminary might be in Mackay’s place, seashore, or just under bodhi or bamboos. The learning context mainly focused on Bible Doctrine, and also on

Confucianism, astronomy, geography, anatomy, biology, medicine, church history, and poetry. In addition to Bible Doctrine, Mackay quite emphasized on letting his students collect geologic, vegetal, and biologic samples. By observing these samples, students could experience the creator's power and wisdom (Mackay, 1896: 74, 76, 86-87, 287-288; Beach, 1907: 176-177; Mackay, 1908: 166-167; Mackay, 1913: 58-59). In Peripatetic Seminary period, there were 22 students whose learning years were not fixed. When a church established and needed their help, Mackay would pick from those qualified students and designated them to the church. It did not mean they stopped learning; in contrast, they had regular assignments and tests per month (McDolnald, 1968: 145).

Within eight years in Tamsui, Mackay made great progress in missionary work. There were 324 people baptized (McDolnald, 1968: 169). Viewing from budget, limited human resources, and difficulties to do missionary work in foreign area, the double advantages of time and budget saving had made Peripatetic Seminary an expediency to initiate missionary work. For until 1879 Mackay had established 20 churches and accredited 20 missionaries.

2. Establishment of Oxford College

With expansion of missionary work in northern Formosa, the way Peripatetic Seminary run could no longer meet the need of educating missionary systematically. Therefore when Mackay left for Canada to debriefing in 1880, he began to raise funds for college foundation. It was because Mackay's missionary work in Formosa impressed Canada Presbyterian Church that his plan to raise funds could proceed smoothly. To express his gratitude for Oxford people, he named this new school as

“Oxford College.” He himself designed and supervised the construction of the first western college in northern Formosa, which was completed in July 21st, 1882. On September 14th, there were around 1500 guests joining the opening ceremony. There were 18 students enrolled at that year (Mackay, 1913: 60; McDolnald, 1968: 154). It had five learning stages in Oxford College and each stage lasted eight to nine months. Normally, after three or four years, students were qualified to graduate and do their missionary work.

Mackay was the first principal of Oxford College (1882-1901). The teachers were mostly from elite students of Peripatetic Seminary. The curriculum was focused on Bible, while some generated from Bible as well. They were Bible Doctrine, biology, geology, natural history, astronomy, geography, autonomy, physiology, medicine, hymn, church history, etc. (Mackay, 1896: 293-294; McDolnald, 1968: 158). Mackay believed that the teaching methods in Oxford College were not dull or monotonous. And they would not ask students to memorize without understanding. He pointed out that learning should help students know how to think instead of staying at memorization level. Through training of speech, debate and discussion, students would know how to discriminate and make judgments. The subject of learning was students. Mackay often let students observe natural things in museums or outdoors. In the process of observation and do-it-yourself, using maps, samples, and equipments as aid, he cultivated students' ability of hand-brain unities (Mackay, 1888: 2, 1896: 287-288, 293-296; Mackay, 1913: 62). Mackay hospital completed in 1881 and hence became the clinic training center. Mackey was a pioneer in medical education history in northern Formosa (Chen, 1997: 57-59).

3. Establishment of Girls' School

In 1872 Mackay just arrived in Dansui to do his missionary work. Though there was a widow from Wugu Pit, wife of Chen Ta, turning to be the first female Christian in northern Formosa, and she also helped preach to other women, the proportion of female Christian was around 1% in the beginning (McDolnald, 1968: 151). It made Mackay adjust his steps. He found that the role of traditional women was lower and poorer (Mackay, 1896: 298-300). Through wife of Chen Ta, Mackay had met her adopted granddaughter, Ms. Zhang Cong-ming. He married her in May, 1878. The news of Mackay's marriage shocked local people and church in Canada. The reason Mackay married a Han woman was because he cared about her situation and hoped the marriage could claim his determination to stay in Formosa. Besides, Ms. Zhang would help him do his missionary work among women (McDolnald, 1968: 151). In 1880 Mackay and his wife left for Canada to debriefing. Ms. Mackay took the chance and lectured to church women there about Formosa (Mackay, translated by Chen Hong-wen, 1996: 121). In 1883, Woman's Foreign Missionary Society of the Presbyterian Church in Canada appropriated three to four thousands for Mackay to establish Girls' School (McDolnald, 1968: 154-155).

The purpose of establishing Girls' School was to educate female followers, Bible-Women and influence their offspring. In 1884 Girls' School completed. The first enrollment included 34 women who were of Kavalan from Yilan (Guo, 1971: 306). The daytime curriculum in Girls' School consisted of Han language, Roman alphabet, catechism, Bible, reading, writing, singing, Bible history, and geography; at night it had prayer, hymn, and speech training in big hall with male students from Oxford College. In fact, Girls' School enrolled not only single women. It contained

both young and old. Under the social condition in Formosa, young women were not allowed to live in school dormitory, but it was acceptable with company of an elder relative. Hence students in Girls' School, married or unmarried, young or old, studied together. Sometimes, husband studied in Oxford College while wife in Girls' School. Some students went to school because they were daughters of teachers or elders (Mackay, 1899: 396; Mackay, 1913: 66-67).

The role of Mackay in Formosa educational history

1. A pioneer of western education in northern Formosa

Both Oxford College (1882) and Girls' School (1884) were earlier than Telegram School (1886), Western School (1887), and Fan School (1890) which established by Liu Ming-chuang in Northern Formosa in late Qing Dynasty. Oxford College aimed to educate missionary so it did not set up English curriculum. However, it introduced modern knowledge such as Christianity, natural history, medicine, astronomy and geography to Formosa. It created a model of western education in northern Formosa and shed light on future development.

2. Mackay valued girls' education

As mentioned, Mackay found the role of traditional women was lower and their living field was limited within family. Generally it was not acceptable for a woman to work outside, still less to study and live in school dormitory. Mackay worked hard to increase female followers, but was bound by many traditional customs. The reason Mackay married a Han woman was to earn local women's recognition. The

establishment of Girls' School in 1884, right after Oxford College, just revealed his emphasis on girls' education. Mackay viewed both Oxford College and Girls' School as Christianity disseminator, so Girls' School educated Bible-Women as well. According to McDolnald (1968: 169), there were averagely eighteen to nineteen Bible-Women during 1886 to 1898. It showed that the number of missionary workers from Girls' School and from Oxford College were almost the same.

3. Mackay developed educational function of a museum

Mackay was a wide range learner who dedicated himself to Formosa. He observed and recognized species, natural conditions and social customs in Formosa. His footsteps were around everywhere in northern Formosa and it helped him blend into local life. Colleting things had three advantages: first it was Mackay's personal interest; second it was part of education in Oxford College; third it functioned as a display of missionary work. In Mackay's museum it not only exhibited natural samples, but also presented Confucianism, Taoism, Buddhism and idle worship. It encouraged students to think about superstitions in eastern culture and combined filial piety with Christianity (Mackay, 1896: 75). Mackay also went deep to aboriginal tribes. With highly interests in different and primary cultures, he collected about 300 pieces of aboriginal crafts (Hu, 2001: 67). These aboriginal crafts not only surprised the Han students, but also became the best learning materials of different cultures. In addition, it was the focus when visitors came.

Conclusion

The keynote of Mackay's missionary work was to establish local churches, educate

local missionary workers, and direct an everlasting way of management. In Mackay's memoirs, he claimed that northern churches were different from southern ones for they educated local missionary workers instead of being led by foreigners (Mackay, 1896: 324). He highly praised local pastors for they were responsible, competent and wise, which could not be substituted by foreign missionary workers (Mackay, 1888: 5-6). Within thirty years (1872-1901) Mackay had established 60 churches, each one had a local missionary accredited, and attracted two to three thousand followers. It was evident that educating local missionary workers played a vital role to the success.

Based on establishing schools and Christian churches in northern Formosa, then expanded to Taipei Theological Seminary (1909-1955), Tamsui Middle School (1914-), Tamsui Girls' High School (1916-1956), Taiwan Theological College (1956-), Mackay Nurse School (1960-1999), Mackay Medicine Nursing and Management College (1999-), Tamsui Oxford Management College (1965-1994), Tamsui Oxford College (1994-1999), and Aletheia University (1999-), they continue Mackay's devoting spirit "Rather burn out, than rush out." From the context of these schools' continuous development, Mackay based his missionary work on school education is quite correct and successful.

References

Primary Sources

- MacKay, G. W. (1908). "My Native Land—Formosa" (pp.156-191) in (ed.) by W. S. MacTavish. *Harvests in Many Lands*. Toronto: William Briggs.
- Mackay, George. L. D.D. (1888). *Some Facts About North Formosa Mission*,

1888. Hongkong: Kelly & Walsh, Limited.

Mackay, George. L. D.D. (1896). *From Far Formosa*. (ed.) by Rev. J. A. MacDonald. Taipei: SMC Publishing Inc. 1991 Reprinted.

MacKay, W. A. (1899). "Zorra's Famous Missionary: Rev. George Leslie MacKay, D. D." in *Pioneer Life in Zorra*. (Chapter XXIV, pp.384-397) Toronto: William Briggs.

Mackay, G. L. (1996). *The diary of Dr. Mackay* (H. Chen, Trans.). Tainan: Renguang.

Secondary Sources

Beach, Harlan P. (1907) . *Princely Men in the Heavenly Kingdom*. N.Y.: The Young People's Missionary Movement.

Keith, M. (1912) . *The Black-Bearded Barbarian*. Toronto: McClelland & Stewart, Ltd..

MacDonald, G. (1968) . "George Leslie MacKay : Missionary Success in Nineteenth-Century Taiwan" in *Papers in China, Vol.21* (pp.131-183). Cambridge, Massachusetts: East Asian Research Center, Harvard University.

MacKay, R .P. (1913) . "George Leslie MacKay, D. D., 1844-1901" . in (ed.) by W. F. McDowell. *Effective Workers in Needy Fields*. Toronto: Board of Foreign Missions, Presbyterian Church in Canada.

McNab, John (1933) . *They Went Forth*. Toronto: McClelland & Stewart, Limited.

Guo, H. L. (1971). *Life of Rev. George Leslie Mackay*. Taipei: Author.

Chen, Y. X. (1997). *The history of medical treatment in Taiwan*. Taipei: Yuedan.

Chen, H. W. (1997). *Dr. Mackay in Taiwan*. Taipei: China Sunday School Association.

Hu, J. Y. (2001). Mackay's collection and the image of Taiwan aborigines. In edition of *Dr. Mackay's collection of Taiwan aboriginal relics: The picture catalog of lost treasures overseas* (pp.66-76). Taipei: Shung Ye Museum of Formosan Aborigines.

The logo for the International Association for Far Eastern Research (iafor) is centered on the page. It features the lowercase letters 'iafor' in a light blue, serif font. The text is enclosed within a circular graphic composed of two overlapping, semi-transparent arcs. The outer arc is a light red color, and the inner arc is a light blue color, creating a sense of depth and movement around the central text.

iafor

Perceptions towards E-Learning Mediating the Link between Motivational Factors and Academic Performance of Distance Learners

Zulnaidi Yaacob

0130

Universiti Sains Malaysia, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Distance Education plays an important role to support the culture of life long-learning, where students can embark into educational program without having to leave their current jobs. However, students of distance education need to have a strong motivation as their success of completing the program depends much on their self-motivation. Many previous studies have discovered motivation as one of the significant determinants of the student's academic performances. Undoubtedly, motivation is important for all students regardless of the study mechanism they choose. This study aims to achieve three objectives, namely; (a) to test the relationship between motivational factors and perceptions towards e-learning; (b) to examine the relationship between perceptions towards e-learning and academic performance, and (c) to test perceptions towards e-learning as mediating variable between motivational factors and academic performance. Data of this were collected from students of distance education at Universiti Sains Malaysia. The findings of this study are useful in developing a model to predict learning outcomes that specifically meant for students of e-learning. As far as issues of learning outcomes of distance learners are relevant to the development of a society, this model is believed to benefit the university, administrator, educators as well as students.

Introduction

Distance Education plays an important role to support the culture of life long-learning, where students can embark on educational programs without having to leave their current jobs. However, students of distance education need to have strong motivation as their success of completing the program depends much on their self-motivation. As an adult working student, they have to carefully manage their responsibility as a student, a worker, and a family member. In addition, they need to be very self-motivated students due to the fact that the opportunity of having direct face-to-face consultation between students and lecturers is very limited because of the long distance between them.

For distance education, most of the teaching and learning activities are done using virtual technology, such as video conferencing, e-learning portals, as well as the Internet. Although the benefits of using e-learning portals are undeniable, there are also drawbacks attached to it (Hismanoglu, 2011). In other words, the advancement of technology alone does not guarantee the effectiveness of teaching and learning activities (Rashid & Rashid, 2012).

The literature about the importance of motivation toward the performance of students is replete, regardless of the study mechanism they choose. However, the increasing use of technology like e-learning portals in teaching and learning activities would open new paths for research. This e-learning environment deserves serious attention from scholars particularly to validate previous studies that were conducted in the conventional classroom setting. The students of distance education that rely heavily on non-conventional classroom setting may require different needs as compared to students of the conventional classroom setting. For example, compared to the conventional classroom setting, the use of e-learning portals may reduce the social interaction among learners (Kruse, 2004).

Objectives of the Study

This study was undertaken to achieve the following objectives:

- a. to test the relationship between learning orientation and perceptions toward e-learning portals, and
- b. to examine the relationship between perceptions toward e-learning portals and student performance.

Research Model and Research Hypotheses

Figure 1 depicts the model under study. It indicates the relationship between learning orientation, perceptions toward e-learning portals, and academic performance of distance learners.

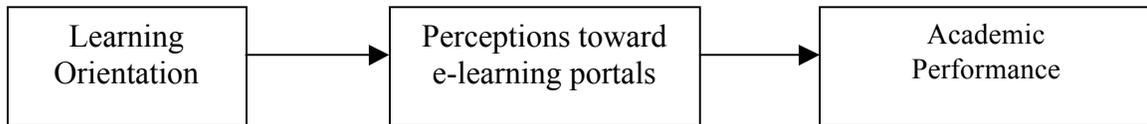


Figure 1: Research model

In order to test the model under study, the following two hypotheses were postulated:

- H1: There is a relationship between Learning Orientation and Perceptions toward e-learning portals.
- H2: There is a relationship between Perceptions toward e-learning portals and Academic Performance.

Literature Review

The Implementation of Distance Education at USM

The distance education program in Universiti Sains Malaysia (USM) was introduced in 1971, making it the very first university in Malaysia that offered a higher degree through the mode of distance learning. The teaching and learning activities for the distance education program in the university has evolved from printed modules and recorded audio tapes to e-learning portals. In the future, more changes can be seen as a potential response to the innovation offered by information technology. However at present, the e-learning portal plays an important role for students and lecturers to have their teaching and learning activities done. At the School of Distance Education USM, the background of students is very diverse. There are students that are familiar with activities done online using the Internet, such as social networks or e-businesses, thus they do not have any problems in learning to use the e-portal. However, there are also students who are more familiar with the conventional form of classroom activities, thus this makes them uncomfortable with the virtual classroom that are implemented through e-learning portals. The attitudes of students toward e-learning portals may influence their academic performance.

Learning Orientation

Roedel, Schraw, and Plake (1994) (in Bures, 2000) had developed an instrument for measuring the construct of goal orientation. Goal orientation can be classified into two orientations, namely learning orientation and performance orientation. Students who are focused on mastering the knowledge and doing challenging tasks are considered learning-oriented students. Students who are focused on gaining better grades than their course-mates and pleasing people outside of themselves with their performance are considered performance-oriented students. Also, some students may have both characteristics. Table 1 tabulates the instrument for measuring learning orientation.

Table 1: Measures of learning orientation

Number	Item
1	Sticking with a challenging task is rewarding
2	I try even harder after I fail at something
3	I adapt well to challenging circumstances
4	I work very hard to improve myself
5	I am naturally motivated to learn
6	Every student can learn to be a successful learner

Source: Roedel, Schraw, and Plake (1994)

Positive Perceptions toward e-Learning Portals

Positive perceptions toward e-learning portals refer to the perceptions of students toward the usefulness of using e-learning portals in supporting their learning process. The measurement for this variable was adapted based on the measures developed by Martens, Bastiaens, and Kirschner (2007), and they are shown in Table 2.

Table 2: Measures of perceptions toward e-learning portals

Number	Item
1	I can find the information I need in time
2	The learning environment stimulates contact with my fellow students
3	The learning environment stimulates solving problems related to the course
4	I find learning with e-learning portals causes a lot of confusion
5	The discussion with my fellow students through forums contributed in a positive way to my own learning
6	The learning environment is fun

Source: adapted from Martens, Bastiaens, and Kirschner (2007)

Student Academic Performance

This study evaluates student's academic performance based on the Cumulative Grade Point Average (CGPA) obtained by the student.

Methodology

Research Design

Data of this study were gathered using questionnaires and respondents were selected using convenient sampling.

Respondents and Data Collection

Data were collected from 110 students registered in the Accounting Course at the School of Distance Education, USM.

Development of Research Instruments

The research instrument was developed based on the existing literature. Using tested and validated instruments by previous authors is a step to achieve reasonable content validity of the instruments. For learning orientation (LO) and perceptions toward e-learning portals (PElearn), the constructs was measured using the score of between one (1) to seven (7). The score of one represents the strongly disagree response and the score of seven means strongly agree.

Data Analysis

Table 3 reports the age of respondents. It indicates that the majority of respondents are between 25 to 30 years old. There are also students above 50 years old.

Table 3: Age of respondents

Age	No	%
below 25	12	10.9
25 – 30	53	48.2
above 30 – 40	36	32.7
above 40 – 50	6	5.5
above 50	3	2.7

Table 4 reports the academic performance of respondents. The majority of respondents have CGPA of between 2.51 to 2.99. Only a small number of respondents had achieved excellent CGPA scores of above 3.50.

Table 4: Academic performance of respondents

CGPA	Frequency	Percent	Cumulative Percent
0.00 - 1.00	1	0.9	0.9
1.001 - 1.00	15	13.6	14.5
2.00 - 2.50	19	17.3	31.8
2.51 - 2.99	45	40.9	72.7
3.00 - 3.49	25	22.7	95.5
3.50 - 4.00	5	4.5	100.0
Total	110	100	100

Table 5 reports the responses received from the respondents for each item asked in the questionnaire. Based on the score of between 1 to 7, it indicates that the majority of respondents strongly agree that they are goal-oriented students.

Table 5: Responses for measures of learning orientation

Questions	1	2	3	4	5	6	7
Sticking with a challenging task is rewarding	1	1	3	3	15	35	52
I try even harder after I fail at something	0	1	2	10	26	40	31
I adapt well to challenging circumstances	4	2	3	18	37	34	12
I work very hard to improve myself	1	0	0	11	30	39	29
I am naturally motivated to learn	0	0	2	9	29	44	26

Every student can learn to be a successful learner 0 0 0 8 16 32 54

Table 6 indicates the responses received from the respondents for items related to perceptions toward e-learning portals. The majority of respondents had agreed that e-learning portals are useful for their learning activities.

Table 6: Responses for measures of perceptions toward e-learning portals

Question	1	2	3	4	5	6	7
I can find the information I need in time	1	0	3	11	25	46	24
The learning environment stimulates contact with my fellow students	0	1	2	15	34	43	15
The learning environment stimulates solving problems related to the course	1	3	4	14	43	34	11
I find learning with e-learning portals cause a lot of confusion	4	8	17	26	24	22	9
The discussion with my fellow students through forums contributed in a positive way to my own learning	1	1	2	17	46	32	11
The learning environment is fun	1	2	6	26	38	28	9

Reliability Test and Validity Test

Table 7 reports the results of reliability and validity tests of the constructs. Based on the threshold of 0.7, the coefficient alpha for constructs under study surpassed this value where the coefficient alpha for learning orientation (LO) and perceptions toward e-learning portals (PElearn) were 0.836 and 0.807 respectively. This indicates that the constructs had acceptable levels of internal consistency thus considered a reliable instrument.

For the factor analysis, the value of KMO is 0.837, which indicates that the factor analysis on the constructs was applicable. The values of factor loadings of all items are above 0.60, thus this indicates that all items were statistically relevant to their attached construct. The values of factor loadings for items related to the construct of learning orientation were between 0.717 and 0.781. For items related to the construct of positive perceptions toward e-learning portals (PElearn), the values of factor loadings were between 0.685 and 0.815.

Table 7: Reliability test and factor analysis

Construct	KMO	Factor loading	Eigen-value	% of variance	Coefficient alpha
LO	0.837	0.717-0.781	3.298	59.972	0.836
PElearn	0.763	0.685-0.815	2.833	56.660	0.807

Table 8 tabulates the correlation analysis between the variables under study. It indicates a significant correlation between the variable of learning orientation and positive

perceptions toward e-learning portals. However, the correlation between positive perceptions toward e-learning portals and academic performance was found insignificant.

Table 8: Correlation between the variables

	PElearn	Perf
LO	0.467*	-0.034
PElearn		-0.138

* = significant at $p < 0.01$

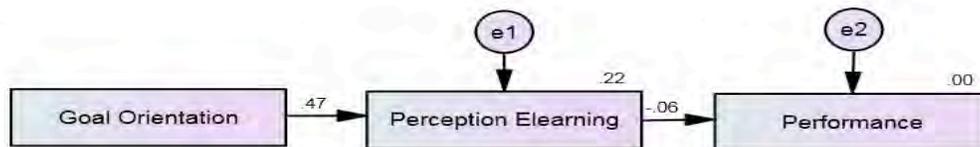
Normality of Data

Normality of data is one of the assumptions that must be met for multivariate analysis. Based on the value of skewness and kurtosis as reported in Table 9, data of this study were found to adhere to the assumption of normal distribution of data.

Table 9: Skewness and Kurtosis of constructs

Construct	Skewness	Kurtosis
LO	-.259	-.045
PElearn	-.305	.715
Perf	-.283	-.402

The structural analysis was performed to test the model under study. Goal orientation in the structural model refers to learning orientation. The evaluation on the model was done based on a series of indices suggested by Hair et al. (1998). The evaluation of indices of the model is given in Table 10.



Chi-square = .575
 df = 1 p-value = .448
 Chi-square/df = .575
 GFI = .997 AGFI = .979
 CFI = 1.000 TLI = 1.052
 RMSEA = .000
 AIC = 10.575 PCFI = .333

Figure 2: Structural Model

Table 10: Levels of Acceptable Fit of Selected Goodness of Fit Measures

Goodness of Fit Measures	Levels of Acceptable Fit	Indices of Model	Acceptability
Chi-square	$P \geq 0.05$	$P < 0.05$	No
Chi-square/degrees of freedom	≤ 3.00	> 3.00	No
Goodness-of-fit Index (GFI)	≥ 0.90	0.997	Yes
Adjusted Goodness-of-fit Index (AGFI)	≥ 0.90	0.979	Yes
Tucker Lewis Index (TLI)	≥ 0.90	1.052	Yes
Comparative Fit Index (CFI)	≥ 0.90	1.00	Yes

Source: Adapted from *Hair et al. (1998)*

Table 11 reports the results of hypotheses testing. Based on the threshold value critical ratio of 0.30, H1 was supported. However, H2 was not supported.

Table 11: Hypotheses testing

Path	s.e	Critical Ratio	Hypothesis	Result
LO-PElearn	0.113	5.518	H1	Supported
PElearn- Perf	0.142	-0.578	H2	Not supported

Findings

This study reported the significant relationship between learning orientation and positive perceptions toward e-learning portals. Learning-oriented students are students with high perseverance toward their study. They have positive attitudes toward doing challenging tasks and they love to master new knowledge. Although students of distance education are physically far from their lecturer thus limiting the opportunity for direct contact, goal-oriented students find e-learning portals very useful and beneficial for them. Their learning-oriented characteristics make them interested to explore and full utilize the e-learning portals in enhancing their learning activities. Although some students may be unfamiliar with the nature of e-learning portals, their high goal orientation enables them to consider e-learning portals as something great to be explored. In this study, some students have had previous tertiary education experience as conventional students for their pre-degree level. Therefore, they need to have a strong commitment in order to familiarize themselves with the new approach of learning, which is using the e-learning portal.

Furthermore, this study reports an insignificant relationship between positive perceptions toward e-learning and academic performance. As an implication, this study postulates

that the academic performance of students may rely on other factors that were not investigated during the course of this study. In this study, respondents used the e-learning portal as part and in support of their learning activities. Apart from this, the students also attended intensive courses in the university as well as a series of live video conferencing. In other words, students did not rely solely on e-learning portals for their learning purposes. With various mechanisms used for the purpose of teaching and learning, students may have the valuable opportunity to achieve good grades in their examination, even though they may not be comfortable with the e-learning portal as a medium or channel for supporting their learning activities. Respondents in this study also reported that no marks or penalties were given for the learning activities done in the e-learning portal. In other words, the activities done in these portals did not directly contribute to the grade obtained by the students.

Significant of Study

This study enriches the literature by presenting evidence that there is a proven relationship between learning orientation and positive perceptions toward e-learning portals. Therefore it is imperative for institutions of distance education to develop attitude of learning orientation among their students, particularly for students who do not have learning oriented characteristics.

Limitation

There are two main limitations attached to this study which need to be considered together with the interpretation of findings. Firstly, there are only a small number of samples involved in this study. Thus the generalization of findings should be done with care. Secondly, in this study the academic performance was measured solely using the examination grade. There are various determinants of academic performance that have been covered in previous literature. Goal orientation and perceptions toward e-learning portals may represent part of it. Other variables that were not investigated in this study perhaps may have better predictor power in explaining academic performance. Future research should consider other variables in investigating the factors that may contribute to academic performance.

Conclusion

The findings of this study are useful in developing a model to predict academic performance for students of distance learning. As far as issues of performance of distance learners being relevant to the development of a world-class university and that the distance education will be in the society for years to come, the model related to academic performance of students is believed to be beneficial for the universities, administrators, educators, as well as students.

References

- Bures, E. M., Abrami, P. C. & Amundsen, C. (2000). Student motivation to learn via computer conferencing. *Research in Higher Education*, 41 (5), 593-621.
- Hair, J. F., Anderson, R. E., Tatham, R. L. & Black, W. C. (1998). *Multivariate Data Analysis*. 5th Ed. Prentice Hall : USA.
- Hismanoglu, M. (2011). E-learning practices in North Cyprus Universities: Benefits, drawbacks and recommendation for effective implementation. *International Education Studies*, 4(4), 149-159.
- Kruse, K. (2004). Using the Web for Learning: Advantages and Disadvantages. [Online] Available: http://www.e-learningguru.com/articles/art1_9.htm (April 13, 2012)
- Martens, R., Bastiaens, T. & kirschner, P. A. (2007). New learning design in distance education: The impact on student perception and motivation. *Distance Education*, 28 (1), 81-93.
- Rashid, N. & Rashid, M. (2012). Issues and problem in distance education. *Turkish Online Journal of Distance Education*, 13(1), 20-26.

The logo for the International Association for Frontiers in Education Research (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 large, faint circular graphic composed of two overlapping arcs: a light blue arc on the right and a light red arc on the left.

Cover Page

The Relationship between Learning Orientations, Perceptions toward E-Learning Portals, and Academic Performance

Zulnaidi Yaacob
School of Distance Education
Universiti Sains Malaysia
zulnaidi@usm.my

International Economic Relation Under Tunku Abdul Rahman And Mahathir: A Comparative Study

Faridah Jaafar

0131

Universiti Sains Malaysia, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The main objective of this paper is to compare Malaysia's foreign policies during Tunku Abdul Rahman's and Mahathir Mohamad's periods in terms of international economic relation. Tunku's foreign policies were formalised during the Cold War whereas Mahathir was the Prime Minister during the post-Cold War period from 1981-2003. The foreign policy in both periods was influenced by international situations and conditions besides the national history, idiosyncrasy and the country's internal and external factors. Tunku Abdul Rahman and Mahathir Mohamad were dominant personalities and influenced significantly the formulation of the country's foreign policies. As a result, Tunku was able to set the foundation of Malaysia's early foreign policies while Mahathir, although continuing these policies, gave new directions with his own handprint. Tunku's period showed pro-Western and anti-communist's policies were significant in every aspect of foreign relationship which included politics, defence and economic policies whereas Mahathir made Malaysia's foreign policies more flexible. Foreign policies during both periods were affected by different situations, conditions, and different in time and space. They had great impact on the national, regional and international relationship. These factors contributed towards many similarities and differences in decision making of international economic relation during the two periods examined in this paper.

Introduction

The main objective of this paper is to compare Malaysia's foreign policies during Tunku Abdul Rahman's and Mahathir Mohamad's periods in the aspects of international economic relation. Foreign policies during both periods were affected by different situations, conditions, and time and space. They had great impacts on the national, regional and international relations. These factors contributed towards various similarities and differences of international economic relations decided during the two periods examined in this paper. In this paper, the debate upon the economic relations that took place during the administrations of both premiers will be scrutinized in detail. The paper will also provide some insights into the factors why both leaders were interested to establish economic relations with certain countries and organizations while distancing themselves from others.

Economic Relations under Tunku Abdul Rahman

Pro-Western Policy

Tunku's foreign policies were mainly influenced by his pro-Western links. It was seen in Malaya's economic dependence upon Western nations through the attempts in securing for protection and fair bargains from the West in trading for the nation's pioneer commodities like rubber and tin. This was followed by free trade policies with Western nations, as Tunku had the notion that foreign investors, especially Western investors, could provide the required funds to develop and stabilize Malaya's economy then.

Malaya also participated in a number of bilateral and multi-lateral dialogues on trade pacts in order to anticipate possible blockades and to ensure that Malaya's goods would have a ready market. To realize the objective, Malaya became a member of the Multilateral Trade Charter Agreement, *United Nations Economic Commission For Asia and Far East (ECAFE)* in 1958 (Prime Minister, 1958). Malaya also worked towards getting tax exemptions for its pioneer domestic industries since 1958. Its participation in the International Tin Agreement in 1953 and 1960 under British's sponsorship was seen as a pragmatic move to secure for fair bargains for tin producing nations from the industry (Saravanamuttu, 1976: 49; Yap, 1960: 47).

Other than that, in order to flourish economically, Malaya also accepted technical assistance from the West. Malaya's active participation in the international arena had benefited the nation especially in securing economic and technical assistance from western nations. For example, in 1958, the *International Bank for Reconstruction and Development (IBRD)* provided a \$28.6 million loan to Malaya to bankroll the Cameron Highlands Hidro Electric project, the only mega project by the federal government back then. A second loan amounting to \$51.9 million was later secured in 1963 to fund the second phase of the project (Saravanamuttu, 1983: 40).

Malaya also took part in international organizations to ensure that the Third World nations were not left out in socioeconomic development. Without doubt, Malaya's economic dependence on the Western nations paid off handsomely. Among the returns included capital assistance from developed Commonwealth nations, technical and educational assistance from

the Colombo Plan, and indirect support from being a member of the “sterling region”, and participation in the Commonwealth trade preference system. All these further consolidated Malaya’s pro-Western stand in its economic relations.

However, there was a price that Malaya had to pay by being pro-Western. One of the major impacts was that Malaya was not a popular trade destination among communist or non-communist nations, especially during the early post-independence period in 1958. It was quite a loss, for a newly independent country should have strived at expanding the export destinations for the country’s major commodity. Malaya also lost the potential buyer position which was usually a new nation’s right to determine, as British maintained its domination as the major supplier for the newly-independent nation.

It was evident from the British’s status as Malaya’s number one commodity exporter, coming in only second to Singapore with 18.5% of exports in 1958. Britain was also Malaya’s most dominant importer with 25% in 1958. As a consequence of Britain’s dominance over Malaya’s export and import activities, the former colony wielded a high bargaining power over Malaya, as illustrated in the following tables, Table 1 and 2.

Table 1
Malaya’s Export Destination in 1958 (%)

Country	1958
Singapore	23.8
Britain	18.5
United State	10.6
Jepun	9.4
Jerman Barat	5.0
U.S.S.R.	3.9
Itali	3.8
China	2.9
India	2.7
Peranchis	2.6
Australia	1.7
Canada	1.6
Belanda	1.5
Total	88%

Source: Lim Chong Yah, “West Malaysian External Trade, 1947-1965” dalam Theodore Morgan and Nyle Spoelstra, eds., *Economic Interdependence in Southeast Asia*, Madison, University of Wisconsin Press, 1969, p. 216.

Table 2
Malaya’s Import Destination in 1958 (%)

Country	1958
Britain	25.0%
Thailand	11.0
Indonesia	13.8
Singapura	8.4
Jepun	5.7
China	5.7
Australia	5.4

Hong Kong	2.9
Burma	2.9
India	2.5
United States	2.5
West German	2.4
Belanda	1.7
Total	89.9%

Source: Lim Chong Yah, "West Malaysian External Trade, 1947-1965" dalam Theodore Morgan and Nyle Spoelstra, eds., *Economic Interdependence in Southeast Asia*, Madison, University of Wisconsin Press, 1969, p. 225-226.

It is obvious that Malaya's pro-Western economic relations were translated into its dependence on the Western nations. Domestic economic factors were dominant in deciding upon the policy, as Malaya was desperate to expand the market for its commodities. Western countries like Great Britain, U.S.A., and Western Europe were all vital potential markets for its raw commodities. It was also seen as an attempt to spur economic activities in the newly-independent nation, especially as it required expert and technical assistance from the West.

Anti-communist policy

Tunku's anti-communist orientation in political and defense ties were also apparent in the economic relations of the country. This is obvious from the almost non-existent trade relations formed with communist-oriented nations especially during the early post-independent period. It was considered non-conducive as in 1958, China only held a 2.9% export of Malaya's commodities compared to Britain that dominated 18.5% of Malaya's export commodities. Meanwhile, Malaya only imported 5.7% from China compared to 25.0% from Britain. The import-export destination of Malaya in 1958 is available in page 299 (Yah, 1969: 216). It is proven that Britain dominated Malaya's trade activities.

For Malaya, Western countries were the most strategic and stable trade destinations. In fact, among communist-ideology and neutral countries, Malaya was not considered a popular trade destination as Malaya never took the initiative to expand its commodities to countries that upheld communist ideologies. *"So long as this fight continues, I consider that we would be breaking faith with the people if this Government were entering into any form of diplomatic relationship with the Communist countries. I have said this on diverse occasions but I wish to reiterate it here once again to clear any doubts as to our country's stand (Prime Minister, 1958)."*

The anti-communist policy that was apparent in the economic ties was the implication from the domestic and international political situations. Domestically, Malaya was facing the threat of communist, while internationally, Malaya had to fend off the support given by the Communist Party of China (PKC) to the Communist Party of Malaya (PKM). Hence, as Malaya implemented anti-communist policies in its political ties, the policy influenced its commerce relations as well.

Trade Relations with Japan

Even though Tunku was keen to form close alliance with the West, however, it did not mean that he did not give any chance to East Asian nations. History shows that there were diplomatic ties between Malaya and East Asia nations, like Japan, as illustrated by the gesture

by Japanese Prime Minister of Japan, Nobusuke Kishi who conducted a diplomatic visit to Malaya shortly after it gained independence (Prime Minister, 1957; *The Malay Mail* 1957; *The Straits Times*, 1957).

During the visit, Nobusuke Kishi guaranteed that Japan would provide assistance to Malaya in the form of technical trainings which included the establishment of technical training centres in both countries to train Malaysians in various industrial fields. Japan also provided opportunities for Malaysian citizens to pursue their studies in Japanese universities. Nobusuke expressed that he would personally urge Japanese traders to form cooperations and offer assistance to Malaya in developing its small and medium industries' sector (*The Straits Times*, 1957; *The Malay Mail*, 1957). Malaya also took the initiative by establishing an embassy in Japan while Japan reacted by appointing an envoy as the "Charge d'Affaires", Mr. Harai in Kuala Lumpur (Nagai, 1957: S/P 2006/0044711).

The diplomatic tie between both nations was beneficial as a means of promoting and improving camaraderie, economy, and culture between both countries. Through the bilateral diplomatic tie, Malaya had the opportunity to share their perspectives on international issues as both countries shared similar perspectives on many international issues, especially since both Japan and Malaya were peace-loving nations (*The Malay Mail*, 1957; *The Straits Times*, 1957; *The Sunday Times*, 1957). In reality, Malaya and Japan had formed ties even before Malaya gained independence. This is proven based on a letter of correspondence dated 13 August 1957 that was sent by Nichio Nagai from the Foreign Ministry of Japan, Tokyo to Zainal Abidin Bin Ahmad or Zaaba, which among others, included the appointment of Tuan I. Hirai at the Japanese Embassy in Malaya as the Secretary to Zaaba (Nagai, 1957: S/P 2006/0044711).

The diplomatic tie between Malaya and Japan was significant, as Japan had a huge potential as a buyer for raw materials produced by Malaya (Prime Minister, 1957).¹ Furthermore, Japan had offered assistance to help develop Malaya through investment of funds and by importing more commodities from Malaya (*The Straits Times*, 1957). Tunku himself had declared that Malaya would follow in the footsteps of the country of the Rising Sun in the aspects of economic reconstruction and industrial development, in his welcoming speech at a dinner to celebrate the visit of the Japanese Prime Minister, Nobusuke Kishi (Prime Minister, 1957; *The Malay Mail*, 1957).

Tunku's speech showed that during his administration, Malaya had started to adopt and emulate the positive aspects from the state of the Rising Sun, as implemented by Mahathir in the "Look East" policy. The only difference was that, Tunku was not as eloquent as Mahathir in devising political terms like the "Look East Policy" to describe Malaya's diplomatic tie with Japan back then.

Economic Relations under Mahathir Mohamad

Anti British Policy

In the early days of Mahathir's period, he manifested his anti-British orientations in both the political and economic relations. The "Buy British Last" policy was the reflection of his

¹ Speech By The Prime Minister at a Dinner in Honour of the visiting Prime Minister of Japan Mr. Nobusuke Kishi on 24 November 1957.

anti-British policy on the economic relation, as a response to British corporate figures who were not only ignorant with the government's policies, but often interfered with matters related to Malaysian employees. The British business community was insensitive towards Malaysia's domestic economic policies like New Economic Policy (NEP), which required the participation of the bumiputera, and it was an issue that Malaysia could not tolerate .

Malaysia was disenchanted with The Western media's prejudice towards the country's domestic economic policy. The Western media often labelled Malaysia as a country that practiced ethnic discrimination in its economic policies as they claimed that the Chinese and Indian ethnics were suppressed and denied equal rights in the economy and education sectors (Chamil, 1989: 58).

The situation led Malaysia to take a different approach by launching the "*Buy British Last*" policy, and the takeover effort of the Guthrie agency by Permodalan Nasional Berhad (Sundram, 1983: X; *Utusan Malaysia*, 2007). The "*Buy British Last*" policy that was launched in 1981 was actually a domestic economic policy, however, it had created a rift with the British which led to strained economic ties with the British (Prime Minister, 1982).

The above situation appears to be cliché as it was often aired by the Malaysian media to justify the "*Buy British Last*" policy. However, the events that followed were what Mahathir had been hoping for, as it was an opportunity for him to manifest his anti-British stance, and a chance to teach the nation's former colonial master to better respect Malaysia's status as an autonomous and independent country. It has been explained previously that leaders would never abandon their previously-held ideologies and principles, and they would just lie in wait for the right time and momentum to strike. The same goes with Mahathir, as it was common knowledge that his anti-British stand was strong, and that he held Britain fully responsible for Malaysia's topsy-turvy state of economy.

The "*Buy British Last*" policy was reevaluated in 1983, after Mahathir felt that there was a slight change in Britain's stand, as they extended attempts to neutralize the two-way frosty relation between Malaysia and Britain resulting from the "*Buy British Last*" policy (Prime Minister, 1984). The re-evaluation was an impact from the global economic situation in 1983 that saw the British pound suffered a devaluation compared to the Malaysian ringgit. Once the pound was devalued, the products and services from Britain became more affordable, hence it would be unrealistic for Malaysia to continue with the policy (Chamil, 1989: 61).

The policy is considered as a two-pronged strategy in Malaysia's foreign economic policy as the target was not just aimed at the Margaret Thatcher government, but also towards the Malaysian bureaucrats that thought too highly of anything British. The British realized that morally, they should not have belittled Malaysia as an autonomous and independent nation. Meanwhile, the bureaucrats were indirectly reminded that not all products and services from Britain were the best, to the point that they neglected their rights as a citizen of a sovereign and independent nation to make choices if other countries could offer products and services that were better than Britain.

In terms of economy, the "*Buy British Last*" policy had helped Mahathir face British in dealing with the increased tuition fees for Malaysian undergraduates in Britain, and the *stock exchange* procedure of Guthrie's successful takeover by PNB. Mahathir, in his own way, had imparted some moral lessons to British firms to be more sensitive towards Malaysia's economic policies like NEP.

The Look East Policy

The stellar rise of East Asian nations' economy had encouraged Mahathir to reform Malaysia's foreign policy which was traditionally Western-oriented, to change its bearing to the East. The Look East Policy was Mahathir's attempt at revolutionizing the mindset of the Malaysian society to progress successfully like their Eastern neighbours, Japan and Korea. The policy was announced by Mahathir on 8 February 1982 at the "5th Joint Annual Conference of the Malaysia-Japan Economic Association (MAJECA) and Japan-Malaysia Economic Association (JAMECA) at the Hilton Hotel, Kuala Lumpur (Prime Minister, 1982). Mahathir had his own rationale in announcing the policy:

We have to come to realize that the basis of your rapid development is your sense of commitment and your continued willingness to work. Thus, when we ask Malaysians to look East, it is not so much your living standard that we are talking about. That will come when we reach the stage of development that you are in. What we are interested in is your work ethics. That what we are after, although there are many other things about Japan and the Japanese that are worth learning about... (Prime Minister, 1982)

Basically, the policy implies that the government would perform analyses and research to select values and work ethics, and positive examples from Japan and Korea, and adapt and improve them to suit the Malaysian environment. According to Mahathir, the main ingredients of the Look East Policy are: work ethics, management practices, discipline, and dedication (Means, 1991: 22-24).

The policy can also be considered as a reflection of Mahathir's personality who was never comfortable with the West, thus, he tried to seek new values from the East in developing the nation's economy. In the process, he had elevated the status of developing countries like Japan and Korea as *role models* in the quest to develop the country. However, Mahathir did remind the Malaysian people that any implementation based on the policy did not mean that they were to totally emulate Japan or Korea, but that the differences in socio-politics and culture were to be considered in any decisions made (Prime Minister, 1984).

The main aim outlined in the policy is to spur the performance of the nation's administration and development that would generate citizens that possess positive ethics and work values that would propel the nation's development (<http://pmr.penerangan.gov.my>. Retrieved on July 30, 2008). Through the Look East Policy, the government continued to expand its diplomatic ties and trade relations with non-traditional trade partners while sustaining and improving current ties, consistent with the interests of the nation (Prime Minister, 1987).

A few strategies were developed to ensure that the policy succeeded, such as programmes that encompassed three main aspects: Reforming structures, changing attitudes, and conducting trainings and courses. A few reforms were introduced in the government administrations such as punch card, name tags, establishment of teams to improve work quality, (QCC), the concept of open office, one-stop bill payment service counters, desk files and work procedure manuals. To promote changes in attitude, a few programmes were introduced such as excellent service, the clean, efficient and trustworthy concept, and leadership by example. Meanwhile, trainings and courses introduced under the Look East Policy include: Industrial and Technical Trainings, Academic Educational Programmes,

Technical Education Programmes, Executive Development Programmes, Cooperation between Institutions and Entrepreneur Development Training Schemes (<http://pmr.penerangan.gov.my>. Retrived on July 30, 2008).

The Look East Policy was not just a political rhetoric from Mahathir, it was properly organized and was filled with programmes that saw to the success of the policy. However, there were several challenges in the nation's capacity to implement the policy. The major challenge was that many citizens, including the professional workers' group, were unable to understand the objectives of the policy. In fact, some quarters accused the policy of being biased, as all building contracts at the time were awarded to construction companies from Japan and Korea. They also claimed that Japan and Korea became arrogant due to the policy. The critiques were unhappy with the Japanese and Korean governments for their failure in providing more assistance to Malaysia after the policy was launched.

According to Mahathir, "*...The Look East Policy did not mean that other parties must bear our burden, or that they will be accorded special treatment. The policy merely means that we will be looking east to learn how a few people from the eastern countries succeeded in advancing their industries and challenging developed countries (Prime Minister, 1983).*"

Even though various quarters criticized the Look East Policy, but the success of the policy was undeniable. It succeeded in luring a huge pool of contractors from the East that proved to be conducive for the construction industry and the nation's economy. The Look East Policy had produced many local contractors, including Bumiputera contractors. Slowly, local contractors managed to win projects, especially through collaboration, or *subcontract* deals, which also led to the increase in the number of trained workers Prime Minister, 1984).

From 1997 until May 2002, 643 projects with Japanese-interest companies worth RM 11.4 billion were recorded in Malaysia. After the U.S.A, Japan emerged as Malaysia's second biggest trade partner, and contributed RM98.37 bilion or 16% of the country's international trading that totaled RM614.84 bilion in 2001. Until the middle of 2002, there were 1,368 Japanese-linked companies in Malaysia, with 786 companies involved in the manufacturing sector with an investment tally of RM22.8 billion (Utusan Malaysia 2003; Prime Minister, 2002). In the aspect of direct investment by foreign nations, Japan is an important source for Malaysia. This is evident from the number of projects approved in January to October 2001 - from the total of RM3.05 billion; Japan remained as the second-highest investor after the U.S.A. In 2002, it was recorded that Japan was Malaysia's second-important trade partner that contributed 17% from Malaysia's total world trade partner (Prime Minister, 2002).

According to Mahathir, Japan had shown a keen interest in assisting the development of Malaysia's economy. As proof, the country had provided low-interest loans to Malaysia, at only 0.7% with a repayment period of 40 years, compared to 4.5% interest rate for loans from the international market, apart from other terms and conditions. Therefore, it would have been a waste if Malaysia did not take up the gesture of kindness from Japan (Writers Interviews, 2009). Other than that, it was observed that Japan's market was considered as unchartered territories due to the country's stringent local business' protection policy. It was hoped that the Look East Policy would change Japan's stand by opening its market to commodities from Malaysia (MD Nasrudin, 2008: 198-204).

Even though some quarters criticized the policy, but it was without doubt that the policy had shown various successes. The exodus of Japanese contractors had spurred the growth of the

construction industry and economy of the country. In fact, Japan played a significant role in aiding Malaysia to develop its economy systematically. The assistance from *Official Development Assistance* or ODA and investment stimulation had further spurred Malaysia's economic growth. Other than that, Japan had also introduced its internationalization policy, or 'kokusaika' that was seen as a new phase in Japan's foreign relations, as it gave hope to Malaysia that Japan would open its market which was previously difficult to penetrate, to goods from Malaysia. In conclusion, Mahathir had succeeded in consolidating Malaysia's diplomatic tie with Japan through the Look East Policy. As proof, from 1997 until 2002, a number of 643 Japanese projects with a worth of RM 11.4 billion was recorded in Malaysia (Prime Minister, 2002).

ASEAN, NAM, South-South, *New International Economic Order* (NIEO) Economic Collaboration and relation with Small countries

Mahathir's foreign policy also emphasised on ASEAN's economic relations. Malaysia did not have any reservations in contributing towards the region's economic cooperation, as the government realised that with the rise in issues and challenges worldwide, it was much better to face them regionally compared to doing it on their own. Regional cooperation allowed the country to combine all resources and get a better position to bargain in various conferences. Hence, Malaysia's approach towards economic regionalization was realised through ASEAN.

Other than ASEAN, NAM also played a role in Malaysia's efforts to achieve its economic aspirations in the international arena. Camroux claimed that the initiatives from Malaysia during the Rio de Janeiro Earth Summit in June 1992 were the best illustrations of Tun Dr. Mahathir's new agenda for NAM.

Mahathir was also committed towards building economic ties with other developing nations or the South-South block. Cooperation was not only confined to the aspects of commerce, but encompasses economic and technical sectors as well. According to Mahathir, Malaysia was concerned with the establishment of an *Independent Commission* by the South-South countries which was helmed by the former President of Tanzania, Dr. Julius Nyerere, a significant move towards cooperation among developing nations (Prime Minister, 1987).

Mahathir also took the initiative of striking up economic partnerships with small nations, who had the potential of becoming alternative markets for Malaysian commodities. It was evident from the Papua New Guinea episode, where since the establishment of a diplomatic tie in 1976, (based on records from *Investment Promotion Authority of Papua New Guinea*), 186 Malaysian firms were established in the tiny island nation. The investment from Malaysian firms in Papua New Guinea reached US\$457 million, the world's fourth largest, and Asia's largest investor (Prime Minister, 2003).

Comparing the Economic Relations during Tunku Abdul Rahman and Mahathir Mohamad's periods

Tunku asserted that Malaya advocated reputable economic ties with all countries. However, Tunku's western orientation in Malayan politics, security and defence sectors were replicated in the economic sector as well, as evidenced in Malaya's close ally and dependence on Britain which was decided even before Malaya gained independence. In the economic sector, Malaya's reliance on Britain was manifested from the government's efforts in securing for

protection and fair rates for its major commodities from Britain, and the policy of constituting trade deals with the West (Morgan, Spoelstra, 1968: 225-226). Through this policy, Malaya held two-way and various negotiations related to trade deals, especially with Western countries. Other than that, Malaya's reliance on the Western world powers was obvious through the offer of technical assistance from the countries (Khonn, 190: 47; Saravanamuttu, 1983: 40; Macleann, 1970: 243; Morgan, Spoelstra, 1968: 225-226).

On further scrutiny, Malaya's early independence days showed the intensity of relations with a number of Commonwealth nations, neighbouring countries, and countries that had traditional trade relations with the new nation (Foreign Affairs Malaysia, 1966: 70). Thus, there are two matters here that refer to Britain's Commonwealth ties with Malaya, the first being Britain's role as the head nation of Commonwealth, and secondly as a part of Commonwealth, a league of countries that has traditional trade links with Malaya (Morgan, Nyle, 1968: 225-226).

Tunku's policy of being economically-dependant on the West had benefited the country in various ways, especially in bargaining for fair deals for its major commodities, receiving assistance through the Colombo Plan, hence making the country a popular trade destination. However, at the same time, Malaya had to face the effect of being dominated by Western countries especially Britain. As there was no competition, the price of commodities was determined by the Western nations. Tunku's policy also made Malaya unpopular to communist and even non-communist nations as a trade destination.

Meanwhile, Mahathir's period saw Malaysia breaking new frontiers by forging trade ties with all countries without discriminating their ideologies, as long as the country could offer benefits to Malaysia. *"It is because during during Tun Dr. Mahathir's period, the need to concentrate on foreign economic policies was more pressing compared to political aspects. Hence, the priod saw Tun Dr. Mahathir focusing more on economic diplomacy compared to other foreign issues (Writers Interview, 2009)"* Mahathir's further claims;

As a trade nation, Malaysia must have a wide market, as expanding ties will allow other nations to form trade deals with Malaysia. It was this that led me to conduct visits to communist nations like Russia, China, Romania, Yugoslavia and even Cuba (Writers Interview, 2009).

In terms of economic relations, the *Buy British Last* policy had unveiled Mahathir's anti-British stance. In line with the anti-British economic stand, Mahathir took the necessary steps of replacing Britain's position as Malaysia's major economic partner with Japan and Korea, especially in the aspects of *Foreign Direct Investment* and trade. The testimony was evident in the sudden increase of economic relation between Malaysia and the two eastern countries, Japan dan Korea (Eng, 1998:2).

When quizzed on why Mahathir decided upon Japan and Korea as the countries to emulate, he answered;

"Based on historical facts, we might not even make peace with them, as they had once colonized us, apart from some brutality experienced by our people at their soldiers' hands. But if we put these issues aside, and look for what we can learn from them. The most important thing is learning to develop our

nation, and secondly, to emulate their work ethics as it is their work ethics that played a big part in their success (Writer's Interview, 2009)."

In terms of economic association, it was a huge advantage for Malaysia when it decided to reduce its economic reliance on Britain and expanded its economic spectrum to other regions. The Look East policy had escalated Malaysia's trade connection with Japan and Korea as it resulted in an exodus of investors from the countries to Malaysia. Approaching small, under-developed, and unknown nations was also an advantage as Malaya had the opportunity to venture into new market prospects. At the same time, Mahathir's policy in economic cooperation had a number of shortcomings, because as diplomatic ties with Britain suffered a setback, economic ties also languished. On the other hand, relations with Japan and Korea also witnessed some lopsided economic collaboration. Meanwhile, Malaysia had to shell out huge expenses in order to explore the previously uncharted territories.

The events took place as the circumstances during their period persuaded the leaders to take the approaches in the fields of politics, defence and economy. When queried over Tunku's policies and his manner of striking it out with a few select countries, Mahathir had this to say: "*What Tunku and I did was based on the situations and interest of the country in line with the necessities and needs of the country at the time (Writers Interview, 2009).*"

Thus, it was not surprising that Malaya's foreign policies were similar to British policies, and Commonwealth nations and Commonwealth allies were given priorities over others. Malaya also regarded communist countries as archenemies, thus, no diplomatic ties were formed with the East nations, or in other words, the Communist bloc. What can be concluded is that, during Tunku's period, Malaya's political affiliations were quite limited. Meanwhile, Mahathir's period witnessed a stark difference in Malaysia's foreign policies, befitting the country's evolution over the years (Writer's Interview, 2009).

During Mahathir's tenure, there was a pressing need to establish ties with all quarters to ensure success in the economic sector. It was executed to seek and identify investment opportunities and potential nations that could be the mitra and investment source. Japan and Korea were two nations that experienced an upswing in economic growth and thus he felt that it was integral for Malaysia to learn from them. Japan's willingness to assist Malaysia through ODA was a golden opportunity that was too good to be true. The events were what made Tunku receptive towards striking up amicable relations with Britain, and Mahathir keen to turn to Japan and Korea (Writer's Interview, 2009).

In economic relations, the "Mahathir" factor played an important role in the formulation of the "*Buy British Last*" policy and the Look East Policy. Meanwhile, history was seen as the least dominant factor in economic affiliations formed during Mahathir's era. If there were any, it was far too insignificant compared to the domestic and external factors that influenced the economic decisions taken during his tenure as the Prime Minister

CONCLUSION

In Tunku's foreign policies, the economic aspect only came third after politics, security and defence. However, changes took place during Mahathir's tenure, as he focused more on economic partnerships compared to security and defence. In fact, economy became the basis in every foreign diplomatic tie formed during his period. Mahathir was more pro-active in expressing Malaysia's important economic aspirations at the global arena. His pro-active

stance was proven when he advocated for the restructuring of the world's economy. The approach towards forming economic affiliations also differed between Tunku and Mahathir. During Tunku's period, economic associations were decided by the ideologies embraced by a country. On the other hand, Mahathir did not make ideologies as the parameter in fostering economic ties with any nation. That was the reason Tunku was comfortable in choosing Britain and its Commonwealth allies as Malaya's most significant trade partners. In fact, in certain situations, Malaya, and later Malaysia, appeared to be too dependant on the countries to generate its economy. Meanwhile, Mahathir opted for Japan as Malaysia's preferred trade partner that warranted much interest based on the nation's stellar rise to success.

NOTES

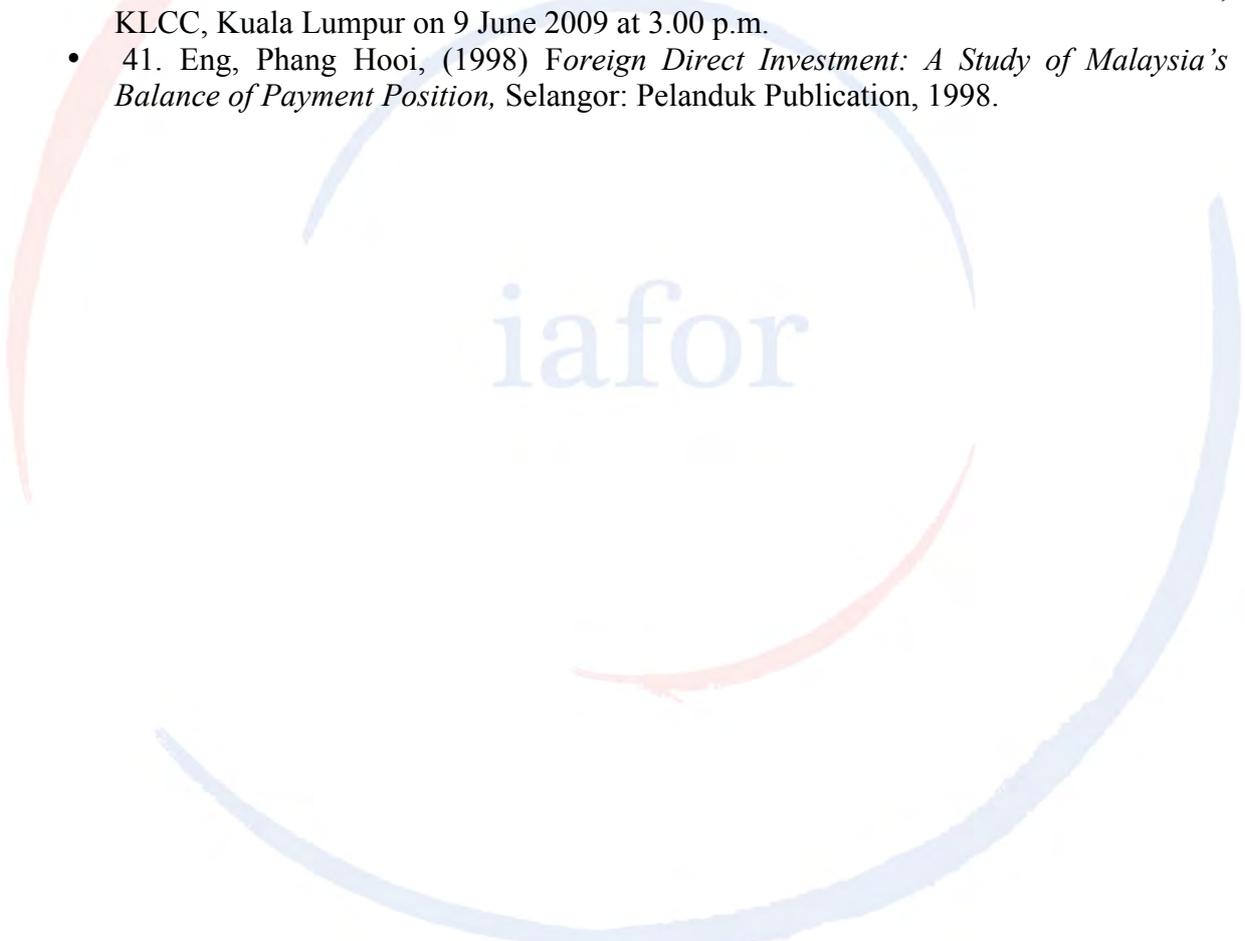
1. On the Look East Policy, as explained in Chapter 5, under the topic Malaysia's Foreign Economic Policies during Tun Dr. Mahathir Mohamad's period.
2. The proof is, in 1958, *International Bank For Reconstruction and Development* (IBRD) had released a loan to Malaya to finance the first phase of the Cameron Highland Hidro Electric Project. Britain emerged as Malaya commodities' major export destination after Singapore in 1958 and Britain became Malaya commodities' major import destination in the same year.
3. As evidence, in 1958, a year after Malaya's independence, Britain had become among the major exporters for Malaya's commodities, and also the most significant exporter for the country by dominating 25% of Malaya's import for the same year. Refer to Figure 1 Malaya's Export Destination in 1958 and Figure 2 Malaya's Import Destination.
5. Refer to the letter from Nichio Nagai to Enche Zainal Abidin Ahmad (Zaaba) on 13 August 1957 on the appointment of Tuan I. Hirai as the Secretary to Enche Zainal Abidin Ahmad at the Japanese Embassy in Malaya. S/P 2006/0044711.

References

- 1. Speech By The Prime Minister At The Opening of The Ecafe Conference Hall in Kuala Lumpur On 24th Februari, 1958 and Speech By The Prime Minister At The State Banquet In Honour of The ECAFE Delegates Held At The Selangor Club, Kuala Lumpur on 13th March, 1958.
- 2. Saravanamuttu, J. (1976), A Study of The Content, Source, and Development of Malaysia Foreign Policy 1957-1975, Ph. D, thesis, The University of British Columbia.
- 3. Yap Gaik Khonn, (1960), *Treaties and Engagements Affecting Malaysia, 1940-1060*", B.A, Singapore: University of Singapore.
- 4. Saravanamuttu, J. *The Dilemma of Independence: Two Decades of Malaysia's Foreign Policy, 1957-1977*, Pulau Pinang: Universiti Sains Malaysia.
- 5. Theodore Morgan and Nyle Spoelstra, (1969), eds., *Economic Interdependence in Southeast Asia*, Madison: University of Wisconsin Press.
- 6. Speech By The Prime Minister Tunku Abdul Rahman at "The Federal Legislative council", Kuala Lumpur On 6th December, 1958.
- 7. Speech by The Prime Minister Tunku Abdul Rahman at a dinner in honour of the visiting Prime Minister of Japan Mr. Nobusuke Kishi 24 November 1957.
- 8. *The Malay Mail*, 25 November 1957.

- 9. *The Straits Times*, 25 November 1957.
- 10. *The Straits Times*, 26 November 1957.
- 11. *The Malay Mail*, 26 November 1957.
- 12. *The Malay Mail*, 25 November 1957.
- 13. *The Straits Times*, 19 November 1957.
- 14. *The Straits Times*, 23 November 1957.
- 15. *The Sunday Times*, 24 November 1957.
- 16. Speech By The Prime Minister at a Dinner in Honour of the visiting Prime Minister of Japan Mr. Nobusuke Kishi on 24 November 1957.
- 17. Speech By The Prime Minister at a Dinner in Honour of the visiting Prime Minister of Japan Mr. Nobusuke Kishi on 24 November 1957.
- 18. Chamil Wariya, (1989) *Dasar Lua Era Mahathir*, Petaling Jaya: Fajar Bakti.
- 19. Jomo K.S. Sundram, (1983), *The Sun Also Set*, Petaling Jaya: Institut Analisa Sosial.
- 20. *Utusan Malaysia*, 21 April 2007 under the title “Bukan Khalid Bawa Balik Guthrie”.
- 21. Speech By The Prime Minister Tun Dr. Mahathir Bin Mohamad at “The 5th Joint Annual Conference of Majeca/Jameca” at di The Kuala Lumpur Hilton on 8 February 1982. Source: Prime Minister’s Office.
- 22. Speech Tun Dr. Mahathir Mohamad, “*The Inaugural Dinner of The Malaysian-British Society*,” di Hilton Hotel, Kuala Lumpur pada 18 September 1984. Source: Prime Minister’s Office.
- 23. Speech By The Prime Minister Tun Dr. Mahathir Mohamad At “The 5th Joint Annual Conference of MAJECA/Jameca,” At Kuala Lumpur Hilton On 8 February, 1982. Source: Prime Minister’s Office.
- 24. Means Gordon P. (1991), *Malaysian Politics: The Second Generation*, Singapore: Oxford University Press Pte. Ltd.
- 25. Speech By The Prime Minister Tun Dr. Mahathir Mohamad At the Official Launch of Changkat Pavillion, Kuala Lumpur on 1 March 1984. Source: Prime Minister’s Office.
- 26. Speech By The Prime Minister Tun Dr. Mahathir Mohamad At “ International Symposium Organised By KEIO University, Tokyo, Japan,” at KEIO University, Tokyo, Japan on 19 November 1983. Source: Prime Minister’s Office.
- 27. <http://pmr.penerangan.gov.my>. Retrieved on July 30, 2008.
- 28. Speech By The Prime Minister Tun Dr. Mahathir Mohamad At “The Investment Seminar Organised By The Malaysian Industrial Development Authority (MIDA) at The Hilton Hotel, London on 22 July 1987. Source: Prime Minister’s Office.
- 29. Speech By The Prime Minister Tun Dr. Mahathir Mohamad At the Launch of Sapura Holdings Complex at the Free-Trade Zone, Ulu Kelang, Selangor, 23 July 1983. Source: Prime Minister’s Office.
- 30. Speech By The Prime Minister Tun Dr. Mahathir Mohamad At Dinner in conjunction with Master Builders Association Malaysia’s 30th Anniversary”, at the Hilton Kuala Lumpur on 28 November 1984. Source: Prime Minister’s Office.
- 31. *Utusan Malaysia*, 10 July 2003.
- 32. Tun Dr. Mahathir Mohamad’s speech at “The Official Dinner In Honour of H.E. Junichiro Koizumi Prime Minister of Japan,” at Seri Perdana Putrajaya, Malaysia pada 10 January 2002.
- 33. Writer’s interview with Tun Dr. Mahathir Mohamad at his office at Level 86, KLCC, Kuala Lumpur on 9 June 2009 at 3.00 p.m.

- 34. Speech Tun Dr. Mahathir Mohamad, "The Official Dinner In Honour of H.E. Junichiro Koizume Prime Minister of Japan," Seri Perdana Putrajaya, Malaysia on 10 January 2002.
- 35. Speech Tun Dr. Mahathir Mohamad, "The Official Dinner In Honour of His Excellency Sir Kingsford Dibela The Governor General of Papua New Guinea," at Sri Perdana, Kuala Lumpur, 8 October 1987. Source: Prime Minister's Office.
- 36. Speech Tun Dr. Mahathir Mohamad, "The Official Dinner Hosted by The RT. Hon. Sir Michael Thomas Somare Prime Minister of Papua New Guinea," in Port Moresby on 24 October 2003. Source: Prime Minister's Office.
- 37. Khonn, Yap Gaik, (1960) *Treaties and Engagement Affecting Malaysia, 1940-1960*, Singapore: University of Singapore.
- 38. *Foreign Affairs Malaysia*, vol.1. no. 1 (1966).
- 39. Writer's interview with Tan Sri Rafidah Abdul Aziz on 26 February 2009, at her residence in Bukit Damansara at 10.00 a.m.
- 40. Writer's interview with Tun Dr. Mahathir Mohamad at his office at Level 86, KLCC, Kuala Lumpur on 9 June 2009 at 3.00 p.m.
- 41. Eng, Phang Hooi, (1998) *Foreign Direct Investment: A Study of Malaysia's Balance of Payment Position*, Selangor: Pelanduk Publication, 1998.

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 two overlapping, semi-transparent arcs. The upper arc is light blue and the lower arc is light red, creating a stylized circular frame around the text.

Recentring Multiculturalism in Malaysia: Nationalist Encounters and On-Screen Exchanges

Hong Chuang Loo

0133

Taylor's University Lakeside Campus, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Malaysia promotes itself as a multicultural society, assuming that multiculturalism derives from the diverse cultures from each respective ethnic community within its' national boarder. The challenge of the ruling Barisan Nasional (BN) government, led by the United Malays National Organization (UMNO), is then to forge a cohesive Malaysian nation and national culture from this multiethnic society. In practice, this path is not always as straight forward. In 2005, Yasmin Ahmad's *Sepet*, a film about interethnic romance between a Malay girl and a Chinese boy, was criticized on a television forum as "mencemar budaya" (the corrupters or pollutants of Malay culture). In August 2011, Malaysian Television network 8TV axed three Television commercials depicting a socially-inept girl, presumably a "Chinese", eating in public, wearing revealing clothing and being loud and obnoxious during the Muslim fasting month after heavy public criticism that these commercials were racist in nature. Lastly, the annual Malaysian Film Festival continues to reserve the Best film category only for Malay films thus propagandizes a monoethnic Malaysia. Despite years of inclusive and top-down national narratives, from Mahathir Mohamad's vision of a *Bangsa Malaysia* (an united Malaysian nation or "race") in 1991 to Najib Tun Razak's slogan of "One Malaysia, people first, performance now" in 2009, this paper argues that the denunciations and restrictions of these multiethnic on-screen representations Malaysia reveal not only the ambiguity of multiculturalism in Malaysia but also demonstrate that to the nationalist ruling government encounters do not always follow with exchanges in multiethnic Malaysia.

Introduction

Malaysia promotes itself as a multicultural society yet, the country is also uncomfortable with “multiculturalism”. This discomfort is apparent when the interpretations of multiculturalism fall beyond the conventional discourse of “unity in diversity”¹. In 2005, Yasmin Ahmad’s *Sepet*, a film about interethnic romance between a Malay girl and a Chinese boy, was criticized on a television forum as “*mencemar budaya*” (the corrupters or pollutants of Malay culture) (Mohd Arif Nizam Abdullah 2006, p. 8 my translation). In the nationally telecast forum, panel critics including film producers and a local journalist attacked the film and their criticisms were also aimed at the two leading characters, Orked and Jason. One of the panelists asked “how Orked, a Malay girl who has a firm religious education, could be involved with Jason, a Chinese pirated CD and VCD seller who could be regarded as an infidel” (Mohd Arif Nizam Abdullah 2006, p. 8 my translation)? This alternative representation of multiculturalism is offensive to critics because this interethnic romance suggests a cultural hybrid future that would disturb the putative construction of homogenous nationhood.

Similarly, a private Television station, 8TV, removed three 30-second Television commercials (TVCs) in August 2011 after heavy public criticism that the message was racist in nature (Yow 2011). Launched during the Muslim fasting month of Ramadan, these TVCs showed a socially-inept Chinese girl eating in public, wearing revealing clothing, and being loud and obnoxious as she sauntered along in an open Ramadan market. These TVCs ended similarly: three 8TV “celebrity” hosts, all donning traditional Malay outfits dispensing the advice: “please don’t get carried away. Let’s understand and respect the significance of Ramadan. Selamat berpuasa from 8TV”. These TVCs were criticized as insults to the “non-Muslims ethnic minorities” (MacKinnon 2011) and Muslim Members of Parliament (MPs) from opposition parties also claimed that Islam was being depicted as an ‘intolerant religion’ (Yow 2011). 8TV responded by posting a statement on the station’s Facebook page that the public had misinterpreted the PSA stating “the message was not meant to offend anyone, race or creed in any way. This is an honest mistake involving a very small amount of humor that was misinterpreted which led to concerns” (cited in ABC News 2011). While the message of these TVCs is indeed offensive and inconsiderate, such humorless confusion associated with the term multiculturalism not only accentuates the uncontested core-peripheral structure of multiculturalism these TVCs also expose the contour and continuous tension in Malaysia’s national identity.

Taking a postcolonial approach to deconstruct the screen representations multiethnic Malaysia in *Sepet*, a film narrative, and three Television commercials (TVCs), I will argue that multiculturalism in Malaysia emphasizes intergroup encounters rather than exchanges. This center/periphery form of multiculturalism has become a hegemonic jargon and a synonym for the ethno-centric nationalism accentuating differences rather than endorsing mutual respect and co-existence.

The Ambivalence of Multiculturalism

Multiculturalism is a peculiar, pluralized and ambiguous term carrying various meanings in paradoxical nature (Bennett 1998). It is, as Calhoun (1996, p. 1) puts it, “an argument for diversity often rooted in a claim of integral singularity”. The term was first conceived by the

Canadian Royal Commission in 1965 and it became the solution to ethnocentric nationalist and exclusionist policies in Western liberal democracies, especially in dealing with cultural differences and managing diversity. Since then multiculturalism has become a political ideology that all cultures are different, but equal. The challenge of this liberal idea then is how to synchronize these different cultures and practices into a harmonious coexistence between all ethnic groups within a political territory. In practice, the basic premise is that while different ethnic communities, minorities groups, and new immigrants to a new country are once required to “melt” into a single, homogeneous, and dominant national culture, their distinctive cultures and identities are now tolerated (Kisubi 1997). In this light, the rise of multiculturalism can be seen as a new form of nationalism—a multicultural or liberal nationalism—allowing countries that once conceived themselves exclusively as homogenous nations to openly declare that they now endorse and tolerate diversity (Bennett 1998; Goldberg 1994; Harindranath 2006).

Conversely, the idea of moving from a fixed to a mixed national identity and culture, multiculturalism can evoke fear and anxiety, especially when the argument for diversity is seen as a divisive force to disintegrate the nation-state (Bennett 1998; Gordon & Newfield 1996). In other words, fear emerges because liberal multiculturalism is seen as an alternative to ethno-nationalism and also interpreted as a discourse that privileged the ethnic minorities instead of the culture of the dominant majority. The recent example of such anxiety was communicated by the French president Nicolas Sarkozy when he declared the failure of multiculturalism in 2011. In a television interview, he said: “we have been too concerned about the identity of the person who was arriving and not enough about the identity of the country that was receiving them” (The Telegraph 2011). Sarkozy’s view is not new. In the late 1990s, Pauline Hanson, the founder of Australia’s One Nation Party, called for the abolition of multiculturalism for a very similar reason. She argued that multiculturalism in Australia was “a threat to the very basis of the Australian culture, identity and shared values” and there was “no reason why migrant cultures should be maintained at the expense of our shared, national culture” (Australianpolitics.com 2012, p. 1). Both views express a similar concern: the discourse of multiculturalism has decentralized the influence of dominant “core culture”, making it one of the many other cultures.

This displacement that generated many negative reactions against multiculturalism in Australia since the late 1990s and in European countries recently brings us the second and the theoretical limitation of liberal multiculturalism. Despite the positive connotations about diversity, multiculturalism assumes that there are irreconcilable differences between cultures. Cultural differences, which are often conflated with racial differences and ethnicity, are perceived as fixed instead of arise “out of the relationship between at least two groups” (Jameson 1993 cited Bennett 1998, p. 2). As a result, making a shift to multiculturalism requires the suppression of the former “core” national cultures, which in turns means the repression of “race” in many countries. In Australia, multiculturalism evokes anxiety because it has displaced the Anglo-celtic “core culture” that used to be the foundation of Australian national culture and identity based on racial purity since the formation of the Commonwealth of Australia in 1901. With the abolition of the White Australian policy, not only was the white Australians suddenly found themselves sharing the country with other migrants and ethnic minorities, they were all in a sudden the outsiders of multicultural Australia because in order to reimagine Australia as a multicultural

nation, “race” (Ang 2001). The rise of Pauline Hanson in the late 1990s and various anti-multiculturalism policies in Europe in 2011 were significant because collectively, these reactions illustrated the tension between ethno-nationalism and multiculturalism. As Ang (2001, p.111) concludes in her analysis of the crisis of multiculturalism in Australia,

By repressing the discourse of “race” rather than acknowledging its power in the Australia cultural imaginary, and dealing with its ideological implications, multiculturalism has allowed, contrary to its intentions, the possibility for the conservative renovation of racializing discourses as an aspect of a renewed emphasis on assimilation and on a “mainstream culture” whose whiteness is unspoken but undeniable.

As a global phenomenon, multiculturalism both homogenizes and fragments. In the attempt to overcome differences, it also reinforces and reaffirms, instead of obliterates differences. Various experiences with multiculturalism in Western countries have illustrated that the repression of dominant national cultures and “race” do not render cultural and racial differences insignificant in the society. As Gordon and Newfield (1996) observe, “multiculturalism, to the contrary, implies that race is everywhere” (Gordon & Newfield 1996, p. 3). They further contend that,

If you thought there were two races, multiculturalism insisted there are at least five. If you thought race was a function of economics, multiculturalism told you race is also central to your personal identity. If you let policy talk convince you that race had been taken care of with antidiscrimination statutes, multiculturalism reminded you that it constitutes all social relations.

The Evolution of “Multiculturalism” in Malaysia

A growing number of recent literature about multiculturalism has urged researchers to explore the experiences of multiculturalism outside of the Western liberal tradition as theoretical extensions instead of as alternatives to the global phenomenon (Goh et al. 2009; Kymlicka & He 2005). The account of these “examples of non-Western multiculturalism”, as Goh et al. (2009, p. 4) put it, “should thus be read in the historical context of a scripting and re-scripting of colonial and postcolonial cultures”. The aim of this inclusion is, to quote Edmond et al. (2011, p. 2), to move beyond “the local/global and centre/peripheral binaries and instead see how modernisms and modernities [in our case, multiculturalism] are ‘relational’ rather than ‘nominal’ phenomenon, mutually constituted, rather than distributed outwards from a centre”.

Despite being a multiethnic society blessed with cultural pluralism pre-dated colonial expansions (Zawawi Ibrahim 2004), Malaysia only came to association with the term “multiculturalism” in the early 1990s. One of the obvious reasons is that not only is “multiculturalism” a relatively new term, as discussed briefly in the previous section, it is also confined to study related to diversity in Western nation-states. Despite the overlapping meanings and distinctions between cultural pluralism and multiculturalism, I use cultural pluralism to refer to a societal context and

living condition while multiculturalism as a conscious campaign and endorsement of communal diversity, which is state-initiated (Ganesan 2005). In this view, multiculturalism in Malaysia is first and foremost a form of state-initiated discourse associated closely with the ruling authority (Goh et al. 2009).

The second reason for this interval was closely related to the competing and shifting strands of nationalism in Malaysia since political Independence. These experiences not only shaped the ways in which multiculturalism is (mis)understood and encouraged in Malaysia but it also has a direct influence on how multiculturalism becomes complementary to ethno-nationalism. Like many countries, Malaysia is no stranger to cultural diversity because multiple colonial experiences have left the Southeast Asian nation-state with a plural society (Wang 2001; Zawawi Ibrahim 2004). Yet, the path of nation-building after political Independence was more about creating a cohesive nation-state through cultivating a single and homogenous national culture. As Kymlicka and He (2005, p. 1) put it, “in the first few decades following decolonization, talk of multiculturalism and pluralism was often discouraged, as states attempted to consolidate themselves as unitary and homogenizing nation-states”. In other words, one of the immediate issues Malaysia confronted was how to transform a plural society into a cohesive nation-state (Wang 2001). Yet, unlike other post-colonial countries in Southeast Asia, the formation of Malaysia in 1963 was a 12 years event, from the Independence of the Federation of Malaya in 1957. This extended journey not only brought together 13 states, including 11 states from the Malay Peninsula and Sabah and Sarawak from North Borneo and the diverse communities in these different states, it also consolidated multiple strands of nationalism (Cheah 2002; H. M. Safar et al. 2000).

One significance of this consolidation is the association of *Malayan nationalism* with the Alliance model of government—a model of consociational partnership between UMNO, the Malaysian Chinese Association (MCA), and the Malaysian Indian Congress (MIC) that later became the governing authority of Malaya (Malaysia after 1963). This consolidated form of nationalism, as historian Wang Gungwu (1992, p. 191 emphasis in original) observes, consists “two component parts: a nucleus of Malay nationalism enclosed by the ideal of Malay-Chinese-Indian partnership” that consolidated “three kinds of nationalist sentiment—Malay, Chinese, and Indian—and what had appeared as three irreconcilable ideas of nationhood began to be replaced by the unique growth of *Malayan nationalism*”. He also argues that it was the postwar communist insurgency led by the Malayan Communist Party (MCP) and the growing consciousness of Malay nationalism after their success in opposing the Malayan Union that made “the new Malayan leader more willing to accept a peaceful, constitutional and democratic basis for nationhood” (p. 190-191). A shared experience of colonization created a condition in which the colonized nation’s consciousness was reshaped² (Anderson 1991; 2006). It could also be argued that this “power sharing” or consociational partnership represented the initial “institutionalization” of multiculturalism in Malaysia.

The Federal Constitution of Malaysia³ is another reason that contributed to the further crystallization of the centre/peripheral binary. As the secular supreme law, the Constitution recognizes diversity and guarantees freedom but with restrictions especially with issues related to Islam and Muslims. The right to religion, for example, is one of the fundamental rights guaranteed by the Constitution. Article 3(1) states that although Islam is the religion of the federation but other religions may be practiced⁴. However, this practice of other religions is subject to restriction in Article 11(4) that propagation of religion among Muslims may be limited or controlled by law (Constitution of Malaysia 1957). In addition, although equality is protected under Article 8 and discrimination against citizens on the ground only of religion, race, descent, and place of birth or gender is prohibited, Article 153 conditions that the Malays⁵ and natives of any of the States of Sabah and Sarawak are given reservation of quotas in respect of services and permits such as positions in the public service, scholarships, educational or training privileges to any permit or license for the operation of any trade or business. As a doctrine that guarantees and also restricts, these special privileges thus make the Malays and natives of Sabah and Sarawak the “center” of the binary. As a result, the Constitution has a profound implication on the condition of multiculturalism in Malaysia because these restrictions ultimately reaffirm the center/periphery of the binary.

Lastly, the infamous New Economy Policy (NEP), an affirmative action implemented in 1973 to manage interethnic violence and readdress economic balance between the *bumiputeras* (sons of the soil) and non-*bumiputeras* for 20 years after the communal riots on 13 May 1969⁶, has significantly contributed to the sharpening of group identities among different ethnic communities in Malaysia⁷ (Maznah Mohamad 2005; Brown 1994). More significantly, the National Cultural Policy (NCP) was adopted in 1971 in conjunction with the NEP to redefine Malaysian culture based on the cultures of indigenous people (Maznah Mohamad 2005). Although suitable elements from the other cultures may be accepted and may be considered Malaysian culture, in reality, the NCP emphasized the Malay culture and Islam as an important part of national culture (Zawawi Ibrahim 2003; 2004). Until the loosening up of the NEP with the National Development Policy in 1990, these two policies were attempts to “regulate the so-called features of ‘unregulated multiculturalism’” (Zawawi Ibrahim 2003, p. 146).

Undoing Multiculturalism

By portraying the ethnic Chinese in Malaysia as loud, obnoxious, and inconsiderate, the message conveyed by the three TVCs is not only offensive but contradictory, especially with an aim to “educate”. As discussed in the previous sections, this portrayal of multiethnic Malaysia is rather “unusual” because since the 1990s advertisements in Malaysia have been utilized as a tool to transform interethnic relations with the Vision 2020 agenda (Lee 2004). For examples, sharing or consuming the same products between the multi-ethnic casts in product advertisements is often used to represent ethnic harmony among the three major ethnic communities in Malaysia (Holden 2001). It further suggests that “as different as Malaysians are, they are all the same” (Holden 2001, p. 284). Similarly, the metaphor of friendship is utilized in corporate advertisements produced for ethnic festivals and Independence Day celebration to promote ethnic differences “as a captivating feature of Malaysia society, a source of unity in diversity”

(Lee 2004, p. 133). In all advertisements, racial and ethnic differences are deemphasized, but not problematized. In contrast to the popular discourse of multiculturalism since the 1990s, the 8TV Ramadan TVCs are the alternative representations because different ethnic communities in Malaysia are not portrayed as equal. Therefore, in the context of the holy month of Ramadan, it could then be read as the expression of ethno-Malay nationalism, claiming not only their dominance and supremacy over other ethnic communities but also their “indigenous” status to the nation while sidelining others, especially the Chinese, as the outsiders. The message is clear: it is “they”, the non-Muslims, who need to “understand and respect the significance of Ramadan”. This form of understand and respect is unilateral, not mutual. It is then not a surprise that Malaysian audiences criticized these TVCs because not only are racial and ethnic differences being reemphasized and not problematized, these commercials further expose the core-peripheral structure of the uncontested model of multiculturalism.

It is interesting that the story of these three TVCs revolves around a market place, the Ramadan market. This is significant because in the earlier Malay capitals of current day Indonesia and Malaysia the market place, the *Istana* (the Palace of the King), and the mosque constitute three important power centers (Evers & Korff 2000). The *Istana* and the mosque are the core of local community life for local and communal activities and often these places are perceived to be inhabited by a homogeneous Malay community. In contrast, the market place represents a heterogeneous space shared by the locals, merchants, and migrants from around the region (Kahn 1998; 2006; Tan 1988). While these power centers coexist and the socio-economic, political, and power relations between all local communities are negotiated between these power centers, the market place represents a heterogeneous site for not only contact but exchanges. As Ang (2001, p. 89) writes,

The global city [in our case, the market place], in this sense, is one large and condensed contact zone in which borders and ethnic boundaries are blurred and where processes of hybridization are rife inevitably because groups of different backgrounds, ethnic, and otherwise, cannot help but enter into relations with each other, no matter how great the desire for separateness and the attempt to maintain cultural purity.

In the TVCs, the Ramadan market is constructed as not only a homogenous, but also an exclusive place for the Muslims. As such, not only are there sets of boundaries between us and them in this site, cultural identities are absolute, fixed and static. As a result, the presence of others (ethnic individuals or communities) is conceived as strangers, if not outsiders. These strangers who are not part of “us” and do not understand “our” cultural practices and sensitivities have to be re-orientated to become acceptable. Therefore, the behavior of this loud, obnoxious, and inconsiderate Chinese girl who does not understand and respect “us” has to be corrected because this site only allows for encounter and not exchange. Furthermore, distinguishing these external strangers explicitly marks the existence of the center—the Muslim Malays.

In a stark contrast, the two main characters in *Sepet* (2005), Jason (a Chinese boy) and Orked (Orked), first meet in a crowded outdoor market shortly after the opening sequence. In that scene at the market, Orked leads her friend, Lynn, to a Video Compact Disk (VCD) stall to look for a particular Chinese movie. When Orked is unable to find the movie Lynn suggests she ask the seller standing right beside them. Orked politely asks and the seller quickly turns to notice her. At this moment, the film introduces Jason, the VCD seller. As their eyes meet for the first time, the noise of the market slowly fades. Orked captures Jason's full attention and the scene suggests that they have an instantaneous connection. This on-screen encounter is important not only because it brings together the two leads, who were previously introduced to the audience separately in their private residences in the opening sequence, this encounter initiates an exchanges—an interethnic relationship⁸. As such, the encounter in this market place symbolically represents a platform of social exchanges and negotiation. This market place encounter between Jason and Orked suggests the existing social relations are inevitably subjected to market forces in the increasingly globalized market economy. As a result, national subjects, such as Jason and Orked, are active participants and do not live in isolation from each other. Resembling a mini “global city”, this market is “characterized by intense simultaneous and co-existence, by territorial ‘togetherness in difference’” (Ang 2001, p. 89).

Unlike the rigid “us versus them divided” Ramadan market, this market place is where identities are flexible, negotiable, and interconnected. First, characters in *Sepet* such as Jason and Orked are not only open to other cultures but their personal relationships, social relations, and interactions further exemplify the ways in which they actively navigate and negotiate between these cultures. They are the hybrid of these cultures and are also comfortable inhabiting diverse cultural and linguistic spaces—presumably a modern multiethnic and multilingual Malaysia. The best example is when characters in *Sepet* switch between several languages when communicating with each other and while communicating with the other characters. Orked's parents habitually converse in a combination of English and Malay. Furthermore, in a dinner scene at Jason's home, his parents argue in Cantonese and Peranakan Malay and the brother and sister-in-law speak Mandarin Chinese with a Singaporean accent. According to Joseph (2006), code switching is a way of marking differences for a bilingual or multilingual person, in order to set one's identity apart from the in-group while also allowing him or her to negotiate a position within the in-group. It is a way of negotiating one's identity, which, according to social anthropologist Thomas H. Eriksen (2002), means simultaneously “*being the same as oneself as well as being different*” (p. 60 emphasis in original). For example, code switching between English and Cantonese among Cantonese-English bilinguals in Hong Kong is a way of marking themselves as “being educated” while allowing them to perform “Chineseness” (p. 61). This conscious choice or negotiation of one's social identity could be applied to characters in *Sepet* such as Jason, Orked, and people around them. At the VCD stall where Jason and Orked meet, Orked switches from English to Cantonese when communicating with Jason after Lynn starts making unfriendly comment about Jason. Orked's decision to switch from English to Cantonese isolates Lynn, who only understands Malay and English but not Cantonese. This initial gesture allows Jason to ask for Orked's name without the knowledge of Lynn when the two girls are walking away from the stall. When switching from English to Cantonese, Orked very consciously deemphasizes her “Malayness” while simultaneously demonstrating it. Code switching among characters in *Sepet* not only allows them to perform their Malaysianness through their ability to move effortlessly

between several languages, it also suggests that ethnic identities and differences in this heterogeneous space, therefore, are not exclusive but are fluidly produced and interconnected through contacts, interactions, and exchanges. Their identities are interconnected and coproduced through exchanges! It is this exchange that evokes anxiety because an interethnic relationship would eventually produce a hybrid culture and identity that challenges the “core” of multiculturalism in Malaysia and disturb the putative construction of a homogenous Malay nation if Orked marries Jason. In short, the fluidity of ethnicity would corrupt the boundaries established to distinguish each ethnic communities in Malaysia’s state-sponsored multiculturalism.

Conclusion

Multiculturalism is becoming a problematic term. When uncontested, it is attractive to ethno-nationalist ideology because it disguises the existing power relations within the social hierarchy and also further reaffirms the belief that cultural differences are fixed and static. The 8TV TVCs is offensive not only because of the message but also because it reveals the center/peripheral structure of multiculturalism in Malaysia. Exploring and challenging the notion of ethnic boundaries and differences, *Sepet*, on the other hand, evokes anxiety because suggesting a hybrid future and the softening of ethnic distinction disturb the putative construction of homogenous nationhood. As the analysis has demonstrated, even for a multiethnic society the question of whether Malaysia is a Malay or a multiethnic nation remains an ongoing challenge. Despite Mahathir’s Vision 2020 to create a *Bangsa Malaysia* (an united Malaysian nation or “race”) in 1991 and Najib Tun Razak’s slogan of “One Malaysia, people first, performance now” in 2009, multiculturalism in Malaysia remains an ambivalent nationalist project. In reality, the path to a cohesive national identity through multiculturalism is contradictory. For example, the annual Malaysian Film Festival continues to reserve the Best film category only for Malay films propagandizing a monoethnic Malaysia. Recently, Najib Tun Razak told the Malaysian Indian community during Thaipusam celebration that “to become a developed country, a high-income nation we need a partnership and that partnership that we need is between the Indian community and the government” (Chi 2012) suggesting that the uncontested model of multiculturalism allows the state to present “itself as multiethnic entity—promoting a range of interests to all ethnic community—while building up its *monoethnic characters*” (Verma 2002, p. 18). For multiculturalism to remain critical, the focus should be on the various zones of encounter, exchange, and contestation instead of the neutralizing center/peripheral structure.

References

- ABC News 2011, *Malaysia Ramadan TV Ads Axed Amid Racism Complaint*, viewed 2 February 2012, <http://abcnews.go.com/International/wireStory?id=14218457#.TyoGcsUoR_c>.
- Ang, I 2001, *On not speaking Chinese: Living between Asia and the West*, Routledge, London.
- Ang, I 2005, *Multiculturalism New Keywords*, viewed 1 February 2012, <http://media.wiley.com/product_ancillary/92/06312256/DOWNLOAD/Multiculturalism.pdf>.
- Australianpolitics.com 2012, *Pauline Hanson's One Nation: Immigration, Population And Social Cohesion Policy 1998*, viewed 5 February 2012, <<http://www.australianpolitics.com/parties/onenation/immigration-policy-98.shtml>>.
- Bennett, D 1998, *Multicultural states: Rethinking difference and identity*, Routledge, London.
- Brown, D 1994, *The State and ethnic politics in Southeast Asia*, Routledge, London.
- Cheah, B K 2005, 'Ethnicity in the making of Malaysia', in G Wang (ed), *Nation-building: Five Southeast Asian histories*, Institute of Southeast Asian Studies, Singapore, pp. 91-115.
- Calhoun, C 1996, *Multiculturalism and nationalism, or, why feeling at home is not a substitute for public space*, viewed 1 February 2012, <<http://www.ssre.org/calhoun/wp-content/uploads/2010/11/Multiculturalsim-and-Nationalsim.pdf>>.
- Carstens, SA 2005, *Histories, cultures, identities: Studies in Malaysian Chinese worlds*, Singapore University Press, Singapore.
- Chi, M 2012, 'Trust me,' Najib tells Indian community, viewed 16 February 2012, <<http://www.themalaysianinsider.com/litee/malaysia/article/trust-me-najib-tells-indian-community>>.
- Constitution of Malaysia, 1957, Law of Malaysia: Federal Constitution, viewed 8 February 2012, <<http://www.jac.gov.my/images/stories/akta/federalconstitution.pdf>>.
- Daniels, TP 2005, *Building cultural nationalism in Malaysia: Identity, representations, and citizenship*, Routledge, New York.
- Edmond, J, Johnson, H, & Leckie, J 2011, *Recentring Asia: Histories, Encounters, Identities*, Global Oriental, Boston.
- Eriksen, TH 2002, *Ethnicity and nationalism*, 2nd edn, Pluto Press, London.
- Evers, HD, & Korff, RD 2000, *Southeast Asian urbanism: The meaning and power of social space*, Institute of Southeast Asian Studies, Singapore.
- Goh, DPS, Gabrielpillai, M, Holden, P & Khoo, GC 2009, *Race and Multiculturalism in Malaysia and Singapore*, Routledge, New York.
- Ganesan, N 2005, 'Liberal and structural ethnic political accommodation in Malaysia', in W Kymlicka & B He (eds), *Multiculturalism in Asia*, Oxford University Press, New York, pp. 136-151.
- Goldberg, DT 1994. *Mapping multiculturalism: A critical reader*, Blackwell, Oxford.
- Gordon, AF & Newfield, C 1996. *Mapping multiculturalism*, University of Minnesota Press, Minneapolis.
- Harindranath, R 2006, *Perspectives on global cultures*, Open University Press, Maidenhead, England.
- Holden, TJM 2001, 'The Malaysian dilemma: Advertising's catalytic and cataclymic role in social development', *Media, Culture & Society*, vol. 23, pp. 275-297.
- Holden, T JM, & Azrina Husin 2002, 'Moral Advertising: Messages of development and control in Malaysian television commercials', in RTJK Craig (ed), *Global Goes Local: Popular Culture in Asia*, University of British Columbia Press, Vancouver, pp. 138-159.

- Jameson, F 1993. 'On "cultural studies"', *Social Text*, vol. 34, pp. 33.
- Joseph, C 2006, 'It is so unfair here...It is so biased': Negotiating the politics of ethnic identification in ways of being Malaysians schoolgirls'. *Asian Ethnicity*, vol. 7, no. 1, pp. 53-73.
- Kahn, JS 1998, *Southeast Asian identities: Culture and the politics of representation in Indonesia, Malaysia, Singapore, and Thailand*, Institute of Southeast Asian Studies, Singapore.
- Kahn, JS 2006, *Other Malays: Nationalism and cosmopolitanism in the modern Malay world*, Asian Studies Association of Australia in association with Singapore University Press and NIAS Press, Singapore.
- Kisubi, AT 1997, 'Ideological perspectives on multicultural relations', in MA Burayidi (ed), *A multiculturalism in a cross-national perspective*, University Press of America, Inc., Lanham.
- Khattab, U 2004, 'Wawasan 2020: Engineering a modern Malay(sia): State campaigns and minority stakes', *Media Asia*, vol. 31, no. 2, pp. 170-177.
- Khattab, U 2006, "'Non" mediated images: Public culture and (state) television in Malaysia', *International Communication Gazette*, vol. 68, no. 4, pp. 347-361.
- Khoo, BT 2003, *Beyond Mahathir: Malaysian politics and its discontents*, Zed, London.
- Kymlicka, W, & He, B 2005, 'Introduction', in W Kymlicka & B He (eds), *Multiculturalism in Asia*, Oxford University Press, New York, pp. 1-21.
- Lee, RLM 2004, 'The transformation of race relations in Malaysia: From ethnic discourse to national imagery, 1993-2003', *African and Asian Studies*, vol. 8, no. 2, pp.119-143.
- Loh, KW 2002, 'Developmentalism and the limits of democratic discourse', in KW Loh & BK Khoo (eds), *Democracy in Malaysia: Discourses and practices*, Curzon Press, Richmond, Surrey, pp. 19-50.
- MacKinnon, I 2011, 'Racist' Ramadan adverts pulled in Malaysia, viewed 31 January 2012, <<http://www.telegraph.co.uk/news/worldnews/asia/malaysia/8679145/Racist-Ramadan-adverts-pulled-in-Malaysia.html>>.
- Maznah Mohamad, 2005, 'Ethnicity and inequality in Malaysia: A retrospect and a rethinking', paper presented at the Centre for Research on Inequality, Human Security and Ethnicity, Queen Elizabeth House, University of Oxford, February.
- Mohd Arif Nizam Abdullah 2006, 'Fenomena Seni', *Utusan Malaysia*, 26 April, p. 8.
- HM Safar, Asiah Sarji, and Gunaratne, SA 2000, 'Malaysia', in SA Gunaratne (ed), *Handbook of the Media in Asia*, SAGE Publications, Thousand Oaks, CA, pp. 317-349.
- Silk, M 2002, 'Bangsa Malaysia': Global sport, the city and the mediated refurbishment of local identities', *Media, Culture & Society*, vol. 24, pp. 775-794.
- Tan, CB 1988, 'Nation-building and being Chinese in a Southeast Asian state: Malaysia', in JW Cushman & G Wang (eds), *Changing Identities of the Southeast Asian Chinese since World War II*, Hong Kong University Press, Hong Kong, pp. 139-164.
- The Telegraph, 2011, 'Nicolas Sarkozy declares multiculturalism had failed'. Viewed 3 February 2012, <<http://www.telegraph.co.uk/news/worldnews/europe/france/8317497/Nicolas-Sarkozy-declares-multiculturalism-had-failed.html>>.
- Ting, H 2009. 'The politics of national identity in West Malaysia: Continued mutation or critical transition?', *Southeast Asian Studies*, vol. 47, no. 1, pp. 31-51.

- Van Der Westhuizen, J 2004, 'Marketing Malaysia as a model modern Muslim state: The significance of the 16th Commonwealth Games', *Third World Quarterly*, vol. 25, no. 7, pp. 1277-1291.
- Verma, V 2002, *Malaysia: State and civil society in transition*, Lynne Rienner, Boulder, CO.
- Wang, G 1992, *Community and nation: China, Southeast Asia, and Australia*, Asian Studies Association of Australia in association with Allen & Unwin, Kensington, Australia.
- Wang, G 2001, 'Continuities in island Southeast Asia...' in KS Jomo (ed), *Reinventing Malaysia: Reflection on its past and future*, Penerbit University Kebangsaan Malaysia, Bangi, Malaysia, pp. 15-34.
- Watson, CW 2000, *Multiculturalism*, Open University Press, Buckingham.
- Wieviorka, M 1998, 'Is multiculturalism the solution?' *Ethnic and Racial Studies*, vol. 21, no. 5, pp. 881-910.
- Yeoh, SG 2010, *Media, culture, and society in Malaysia*. Routledge, New York.
- Yow, HC 2011, '8TV panned for 'insincere' apology over Ramadan ads', viewed 30 January 2012, <<http://www.themalaysianinsider.com/mobile/malaysia/article/8tv-panned-for-insincere-apology-over-ramadan-ads/>>.
- Zawawi Ibrahim, 2003, 'The search for a 'new cinema' in post-colonial Malaysia: The films of U-Wei bin Hajisaari as counter-narrations of national identity', *Inter-Asia Cultural Studies*, vol. 4, no. 1, pp. 145-154.
- Zawawi Ibrahim, 2004, 'Globalization and national identity: Managing ethnicity and cultural pluralism in Malaysia', in Y Sato (ed), *Growth & Governance in Asia*, Asia-Pacific Center for Security Studies, Hawaii, pp. 115-136.

Endnotes

¹ Following a series of government policies that focused on developmentalism rather than on the discourse of ethnicism in the 1990s, the representation of Malaysia as a multiethnic society became more visible and common across mass media (Loh 2002; Carstens 2005). Cultural diversity and ethnic festivals were encouraged including a showcase through various forms of advertisements from business enterprises, the Ministry of Tourism (Holden 2001; Holden & Azrina Husin 2002) to public service announcements (Khattab 2004; Khattab 2006) as well as during the opening of ceremony of the 16th Commonwealth Games (Silk 2002) and also in various open-house celebrations reported in the news media (Daniels 2005). Interpreted as being tolerant and widely welcomed by the communities (Khoo 2003), these forms of media representation about “unity in diversity” are often not contested until the emergence of alternative interpretations.

² It was not European colonial rule but Japanese occupation of Southeast Asia from 1941 to 1945 that temporarily united Southeast Asia under a single political entity (Nordholt 2001). This is significant because, according to a comparative study of Japanese occupation in Indonesia and Malaysia, Ken’ichi Goto (2003) argues that “the temporary unification of Malaya with Sumatra (in April 1943 both areas were separated), which had many historical and cultural features in common, stimulated Malayan nationalism” (Goto & Kratoska 2003, p. 215-216 emphasis added). Historian Wang Gungwu (1992, p. 191) defines the Malayan nationalism as consisting of “two component parts: a nucleus of Malay nationalism enclosed by the ideal of Malay-Chinese-Indian partnership”. This definition is generally associated with the Alliance model government, which was a consociational partnership between UMNO, the Malaysian Chinese Association (MCA), and the Malaysian Indian Congress (MIC). However, the inauguration of Malayan nationalism stimulated by the Japanese occupation of Malaya that Ken’ichi Goto (2003) refers to could also encompass the force of anti-Japanese resistance led by the Malayan people’s Anti-Japanese Army (MPAJA) because the anti-Japanese occupation movements also represented resistance with a Malayan consciousness (Means 1976; Miller 1954).

As briefly outlined above, the multiple experiences of colonialism had stimulated different streams of nationalism in Malaya. Most significantly, a Malayan nationalism with the idea of freeing Malaya from foreign occupation predated the UMNO-led Malay nationalism’s demand for the political independence of Malaya in 1946. It also predated a Malay anti-British movement led by the Socialist Party. Yet, the postwar communist insurgency led by the Malayan Communist Party (MCP) and the growing consciousness of Malay nationalism after their success in opposing the Malayan Union curbed the growth of Malayan nationalism in Malaya (Wang 1992). According to Wang (1992, p. 190-191), the Communist insurgency in Malaya made “the new Malayan leader more willing to accept a peaceful, constitutional and democratic basis for nationhood”. A shared experience of colonization created a condition in which the colonized nation’s consciousness was reshaped (Anderson 1991; 2006). As a result, Malaya’s path to independence was “12 very eventful years during which three kinds of nationalist sentiment—Malay, Chinese, and Indian—and what had appeared as three irreconcilable ideas of nationhood began to be replaced by the unique growth of Malayan nationalism” (Wang 1992, p. 191 emphasis in original). In addition, it could also be argued that the Malayan nationalism was not homogenous. Instead, two very different forces of Malayan nationalism had emerged during and after the Japanese occupation. The Malayan nationalism commonly referred to now is one associated with the Alliance consociation government that originated after the Japanese occupation instead of the one that was stimulated by the Japanese occupation.

³ The Federal Constitution was first introduced as the Constitution of the Federation of Malaya on 31st August 1957. It was subsequently introduced as the Constitution of Malaysia with the formation of the Federation of Malaysia on 16th September 1963.

⁴ Article 11 (1) is subjected to Clause (4) that “State law and in respect of the Federal Territories of Kuala Lumpur, Labuan and Putrajaya, federal law may control or restrict the propagation of any religious doctrine or belief among persons professing the religion of Islam” (Constitution of Malaysia 1957).

⁵ In Article 160, the Constitution defines “Malay” as a person who professes the religion of Islam, habitually speaks the Malay language, conforms to Malay custom and— (a) was before Merdeka Day born in the Federation or in Singapore or born of parents one of whom was born in the Federation or in Singapore, or is on that day domiciled in the Federation or in Singapore; or (b) is the issue of such a person (Constitution of Malaysia 1957).

⁶ While the ruling Alliance government almost failed to gain a two-thirds majority in the House of Representatives, the DAP and Gerakan managed to gain substantial support from non-Malay voters (Means 1991).

⁷ The riots represented a challenge to the Alliance's model of multiethnic government, which operated on the basis of "power-sharing" partnership between UMNO, MCA, and MIC. After the 1969 riots and under the New Economy Policy (NEP), the distinction between *bumiputera* and the *non-bumiputera* became an important concept to distinguish the indigenous communities especially the Malays from the non-indigenous communities, such as the Chinese and the Indians in Malaysia.

⁸ In the opening sequence, Jason is reading a poem to his mother in their living room. The scene cuts to Orked praying in her room. Through film editing, the montage connects the two separate private spaces and the two lead characters, foreshadowing their subsequent encounter.

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 two overlapping, thick, curved lines. The outer line is light blue and the inner line is light red, creating a sense of depth and movement around the central text.

iafor

Australian-American Alliance in Vietnam War

Sah Hadiyatan Ismail

0134

Universiti Sains Malaysia, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The involvement of the Australian defence forces in the Vietnam War was a departure from its 'normal' overseas missions as it did not involve its traditional ally, the British forces. The Australians in Vietnam worked independently with the US without British interference. It was the most serious military commitment in Australia's history with, at the peak period, more than 8000 troops involved. It was also the third most expensive in terms of casualties. The Vietnam War presented a venue for the Australian-American alliance to work closely in Southeast Asia. Both countries saw a common enemy in this conflict, the Communists. The Americans and Australians believed the conflict was a case of Communists expansion directed from China in a thrust downward into Southeast Asia. South Vietnam was seen as the first 'domino' and needed to be defended at any cost by the 'free world'. This article analyses the Australian-American alliance and its influence on Australian involvement in Vietnam. The Australian government was willingly involved in this conflict with the US on its own justification and considerations such as the policy of forward defence and Australia's own political interests in preserving the security of Southeast Asia from Communism.

Introduction

This article analyses the Australian-American alliance in relation to the conflict in Indochina. The Vietnam conflict saw Australia closely working with the United States. The involvement of the Australian defence forces in Vietnam was a departure from its 'normal' overseas missions such as in World War I and, prior to 1955 in the Middle East as it did not involve British forces. The Australians now worked independently with the US without interference from its traditional ally, Britain. Apart from the two World Wars, the Vietnam War was the most serious military commitment in Australia's history with, at the peak period, more than 8000 troops involved. It was also the third most expensive in terms of casualties.

The Vietnam conflict presented a venue for the American-Australian alliance to work closely in Southeast Asia. Both countries saw a common enemy in this conflict, the Communists. It is important to analyse the alliance's influence on Australian involvement in Vietnam. To what extent did the Americans influence Australian involvement in Vietnam? Did Australia become involved in this conflict because the American asked it to be involved or was its involvement based on its own national interest? These questions have been continuously debated by scholars.

Australia established diplomatic relations with the Republic of Vietnam in 1952 when it opened a legation in Saigon. This legation was also responsible for Laos and Cambodia and was upgraded to an Embassy in 1959. Australia's interpretation of the Vietnam conflict was very much similar to the United States' view. The Americans and Australians believed the conflict was a case of Communists expansion directed from China in a thrust downward into Southeast Asia. South Vietnam was seen as the first 'domino' and needed to be defended at any cost by the 'free world'. The Australian government was willingly involved in this conflict with the US on its own justification and considerations such as the policy of forward defence and Australia's own political interests in preserving the security of Southeast Asia from Communism.

The Australian Interpretation of the Vietnam Problem

In the early 1950s, the Vietnam conflict was of lesser concern to the Australian government than the issues of the rearmament of Japan, the Korean War and the fall of China to the Communists. However, the Geneva Conference in 1954 marked a turning point in the response of the Western powers, including Australia, to the fighting in Indochina. The Viet Minh attack on French Union forces at Dien Bien Phu and the prospect of a French defeat affected Australia's attitude towards this conflict. On 4 June 1954, in a submission to the Australian cabinet, Casey noted that the Defence Committee, in A Strategic Basis of Australian Defence Policy of 18 December 1952 viewed "Indochina is the key to the defence of South East Asia" (Frost, 1987,p.5). The Australian government's idea on the defence of Indochina originated from the First Indochina War between France and the Viet Minh that started in 1946. This view came to dominate Australian politicians. In March 1950 the Australian Minister for External Affairs, Percy Spender, mentioned that Communists success in Vietnam would endanger Malaya, Thailand, Burma, and Indonesia (Woodard, 2004). Australia reiterated its view on the danger of Communists expansion again in 1954 after the Battle of Dien Bien Phu. The Australian government believed that the fall of Dien Bien Phu would spread Communism to the entire area

of Southeast Asia and affect the vital interests of many nations in Southeast Asia and the Western Pacific. Menzies had always thought that the settlement in the Geneva Accord did not remove the Communists menace in Southeast Asia. Australia believed that the dangers of international communism were now much closer than before.

By the early 1960s, the Australian view of the Vietnam problem, which officially had not been changed since the early 1950s, proceeded to full and active support of the US intervention and the commitment of Australian combat forces. In a speech to Parliament on 21 August 1962, Minister for External Affairs, Garfield Barwick, argued that “the war in Vietnam is not a civil war. It is a new form of aggression by means of subversion and insurgency directed and equipped by Communist North Vietnam” (Current Notes on International Affairs, August 1962,p.54). Barwick’s speech clearly showed that Australian perceptions of the conflict were narrowly drawn as an invasion by Communists North Vietnam. Australia also saw North Vietnam as an agent of Communists China. Paul Hasluck, who succeeded Barwick as the Minister for External Affairs, stated in June 1964 that “the North Vietnamese regime is directing, supporting and controlling the insurgency in South Vietnam. Part of this was simply Annamite aggressiveness and the desire to dominate their neighbours, but part is the determination of China to establish Chinese hegemony throughout Southeast Asia, working in the first place through the agency of her North Vietnamese puppets” (Barclay, 1985,p.141). The notion of ‘invasion from the north’ and that South Vietnam was the first ‘domino’ in a series of Southeast Asian ‘dominoes’, dominated Australian policy makers’ view. The Australian governments fully subscribed to the domino theory from the middle of the 1950s and this theory lived through into the mid 1960s almost unquestioned by the Australian defence planners. The domino theory led to the involvement of the Australian military to support the United States position in Vietnam as it also fitted with the Australian defence policy of keeping Communism as far away from the Australian mainland as possible.

The Australian government’s preoccupation with the belief that China was behind the conflicts was in line with the context of the Cold War – rivalry between Communism nations and Western democracies in the late 1950s and early 1960s. This view sidelined the thought that the whole conflict might be a ‘war of liberation’ or a ‘people’s war’ against French and Western colonialism; Australia did not give much consideration to that possibility because of its deep fear of Communism. The Australians also dismissed the possibility of the conflict being an internal revolution against an unpopular South Vietnam government and concentrated on the assumption that the basis of the crisis was the Viet Cong, North Vietnam and then China, and that the aim of the Viet Cong was to overthrow the South Vietnam administration. The Australian government assumed that Vietnam was a conflict designed by Communists China “to frustrate America’s willingness to stand and fight in Asia and to expose the non-credibility of anti-Communist professions of solidarity and courage of conviction” (Albinski, 1970,p.41). This view was also heavily influenced by the US as the US believed that “the immediate and major source of Viet Minh military power is Communists China. With that source destroyed or neutralized, the Viet Minh would cease to present a major military problem to the French in Indo-China” (Department of State, 1982,p.1269) Throughout the Vietnam crisis, the pattern of the Australian officials’ response towards Vietnam very much echoed US officials’ opinion and interpretations. The Australian view of the conflict was also strengthened with the American interpretation as mentioned by Dulles in April 1954. Dulles stated that unless Indochina was held by anti-

Communists forces, the whole area might collapse and war would spread to Thailand, Malaya, Indonesia, and other countries in the area. Dulles made a call that “the countries with interests in this area should join forces, determined to resist and to make the Communists desist from their intentions to conquer all Southeast Asia” (Department of State, 1982,p.1329). Besides the American interpretation, the Australian views on the Vietnam conflict was also influenced by the Cold War and the increase of Communists influence in Southeast Asia in the early 1960s.

Towards the Alliance 1960-1965.

In the period from 1960 to 1965, Australia was heavily preoccupied with problems in the Southeast Asian region, especially the West New Guinea issue, and from 1963 the Indonesia-Malaysia Confrontation, which led to military involvement by Australia to defend Malaysia in the northern Borneo area. Australian officials were also concerned with the widespread fighting between Viet Minh and South Vietnamese forces in South Vietnam. The Australian government felt the need for the US to play an active role in the defence of the Republic of Vietnam. On 15 September 1961, under instruction from Menzies, Sir Howard Beale, the Australian Ambassador in Washington, informed the US Deputy Under Secretary for Political Affairs, Alexis Johnson that “Australia would fulfil its obligations under SEATO” and Australia “would not back away” if a decision to intervene militarily in Laos were made by SEATO, or by the US and Asian allies, or even by the US itself (Outgoing Telegram, 1961). This statement was important as it was presented by the Australians in the early phase of the conflict and it shows Australia was willing to help the US not just in Vietnam but in Laos as well. It also indicated the Australian eagerness to be with the US even without any formal request by the Americans. Australia seemed to give a “blank cheque” promise to help in Vietnam before it was fully informed about US plans in the Southeast Asian area.

In November 1961, a report from Australian intelligence argued that the South Vietnam forces might be incapable of launching offensive operations against the Viet Minh in six months without assistance from foreign military intervention (Australia’s Military Commitment to Vietnam, 1975). Following this report the Australian government became increasingly aware that the US was also deeply concerned at the situation in South Vietnam and was considering a military intervention (Frost, 1987). General Maxwell Taylor, military adviser to President Kennedy concluded that US military, financial and political aid would bring victory to the US and suggested to Kennedy that he send 8000 US combat troops to Vietnam (Olson and Roberts, 1991). The United States then informed Australia in the same month that it was considering increasing assistance to the Republic of Vietnam. Beale reported in December 1961 that “demonstrable Australian support for the RVN would make a very favourable impression on the United States administration” (Australia’s Military Commitment To Vietnam, 1975,p.5). This statement demonstrates that one of the considerations of the Australian involvement in Vietnam was to impress the Kennedy administration, and that it was not based on the actual needs of, or request by, the South Vietnamese. The possibility of assistance to the Republic of Vietnam was then formally considered by the External Affairs Department on 14 December. Beale suggested that Australia should supply military advisers and small arms. On 19 December, four days after Kennedy restated the US commitment to an independent Vietnam, the Australian Ambassador was informed that although “Australia could supply some small arms and ammunition it could make no more than a token contribution in training” (Australia’s Military Commitment To

Vietnam, 1975,p.5). That the Australian government took just a few days to make a decision to supply arms and ammunition shows the readiness of Australian officials to be involved with the United States.

In March 1962, Australia received two approaches for assistance from the Republic of Vietnam. The first was from the Assistant Defence Minister of Vietnam; however, documents available did not further elaborate on this request. The second was from President Diem. Diem addressed a letter dated 31 March 1962 to ninety-three non-Communists states, including Australia, requesting assistance to help the Republic of Vietnam from being overwhelmed by massive subversion from North Vietnam. Menzies responded to Diem's request only on 14 May 1962, after consultation with the United States at the 8-9 May 1962 ANZUS Council meeting in Canberra. The Council meeting acknowledged that South Vietnam needed to defend itself against Communists insurgency and held North Vietnam responsible for the conflict in the south. In his response Menzies stated that Australia shared President Diem's view that North Vietnam was "engaged in a calculated campaign of armed insurgency to subjugate the Republic of Viet Nam" and assured Diem that Australia would support efforts to maintain South Vietnam's independence and would send aid to South Vietnam (Current Notes on International Affairs, June 1962,p.39). The Australian government stated that the aid was sent at the request of the South Vietnamese government and should be put under the SEATO banner to avoid any impression of Western countries meddling in Asian countries' affairs. The Australian government's claim that its help was under its SEATO obligations was questionable, as there was no consultation with other SEATO members prior to the announcement. Only in 1975 that the Australian Labor government finally acknowledged the truth that "Australian military assistance to South Vietnam was not at any time in response to a request for defence aid from South Vietnam as a Protocol State to SEATO as a Treaty organisation" (Australia's Military Commitment to Vietnam, 1975,p.2). The admission by the Australian government confirmed that the requests for aid from Australia to South Vietnam originated from the United States and not from the South Vietnamese government. The Australian military involvement in Vietnam was also to support the Australian forward defence policy to which the Australian government subscribed. In order to satisfy the Australian public and also not to be appeared as meddling in the internal affairs of Asian countries, the Australian government used SEATO as the reason for its aid. The Australian government also did not reveal to its public that the aid was requested by the United States.

The Australian Defence Committee recommended on 17 May 1962 that Australia provide thirty Army personnel for training who were ordered specifically to avoid combat. The Defence Minister, Athol Townley, in a press statement on 24 May 1962, stated that "at the invitation of the government of the Republic of Vietnam, Australia was sending a group of military instructors to that country" (Frost, 1987,p.15). Australia's willingness to give military assistance was well received in Washington. President Kennedy personally acknowledged to Menzies during the Prime Minister's visit to Washington in June 1962 his satisfaction with "Australian active interest in supporting the Government of Viet-Nam against subversion and aggression organised and directed from abroad" (Office of the White House Press Secretary, 1962). The first Australian military advisers arrived in South Vietnam in July 1962.

In April 1964, the SEATO council meeting held in Manila agreed that its members should, if necessary, be prepared to take further action to support the Republic of Vietnam. On 6 May, the US made a request for an Australian military presence by stressing President Johnson's desire for more "free world" countries to "show their flags" in South Vietnam (Frost, 1987,p16). President Johnson's assumption of the presidency after the assassination of Kennedy in November 1963 coincided with a deterioration of the situation in South Vietnam, especially in the Mekong Delta area. The situation in this area was alarming following the coup and assassination of President Diem in early November 1963. The call by President Johnson was not much different from the US policy in 1954 which stated that "military measures should be on as broad a multi-national basis as possible. Only under the most extreme circumstances, if at all, should the United States take such military measures alone" (Department of State, 1982,p.1269). The US then suggested that Australia, New Zealand, and Britain provide a wide range of military personnel. The Australian government's defence advisers considered the American suggestion and, on 8 June 1964, the Minister for Defence, Senator Shane Paltridge, announced that the number of advisers in South Vietnam would be doubled to sixty, and a squadron of RAAF Caribou aircraft would also be committed. The announcement by Senator Paltridge was made following the recommendation by the Australian Embassy in Washington and the Department of External Affairs. The Australian Embassy recommended that Australia "should make as prompt and positive a response as possible" and "pick up a lot of credit with the United States" (Australia's Military Commitment to Vietnam, 1975,p.9). The Australian government believed that its positive response to the American request would create such a "habitual closeness" with the Americans in terms of the "mutual alliance that in our time of need (the possibility of a crisis in relations with Indonesia) the United States would have little option but to respond as we [Australia] would want" (Australia's Military Commitment to Vietnam, 1975,p.9). This statement clearly showed the mind of the Australian government that its involvement in Vietnam was based on its political and strategic alliance with the US in the hope that the US would extend its military assistance to Australia should Australia need it in the future. At this time Australia was also involved in the Indonesian-Malaysian conflict; Australia hoped that its "habitual closeness" would bring the Americans to the defence of Malaysia or give assistance to the Australian forces in the Malaysian area. The years 1964 to mid 1965 saw an increasing Australian concern with the growing influence of the Communists in Indonesia that might threaten its security. Barwick, in an address to the Australian Institute of Political Affairs on 25 January 1964, reiterated that Australia's relations with Indonesia have "for some considerable time been a matter of grave concern" to the Australian Government. Barwick also highlighted the difference between Australia and Indonesia regarding the formation of Malaysia, which Indonesia planned to "crush" (Current Notes in International Affairs, January 1964, pp 5-26). However, the US did not view the Indonesian Communists as a serious threat to Southeast Asia or even to the Indonesian government. Australia had a different view and was worried that Indonesia might turn Communists and become a threat at its own doorstep. It is safe to conclude that the fear of Indonesia was also one of the reasons why Australia fully supported the US in Vietnam.

The Liberal-Country Party under Menzies and later Harold Holt viewed the Vietnamese conflict seriously and felt that Vietnam was a test of the anti-Communists willingness to fight (Murphy, 1993). The Vietnam conflict was the main reason for the introduction by the Australian government of conscription for military service. Conscription was announced on 10 November

1964 as a measure to expand the Australian armed forces. In announcing the system of conscription by ballot for two years' military service, Prime Minister Menzies stated that a "defence emergency" had resulted from "the recent Indonesian policies and actions and the growth of Communists influence and armed activity in Laos and South Vietnam" (Frost, 1987,p.18). Conscription was opposed by the Labor Party, and especially by its leader Arthur Calwell. Calwell and the Labor Party believed that Australia should not be involved in foreign wars and opposed the idea of sending Australian youth away "to fight and die in a cruel, filthy, brutal, unwinnable war in Vietnam mangrove swamps" (Albinski, 1970,p.43). However, the Liberal-Country Coalition was able to exploit the Vietnam War and Australian public fear of communism and later in 1966 won a big majority in the general elections where conscription was one of the major issues.

On 1 December 1964, the issue of military commitment to Vietnam was discussed by the Americans at a meeting in the White House. The US decided that aid should be sought from "key allies" including Britain, Australia, New Zealand, Thailand and the Philippines (Albinski, 1970). From 1954, the US had constantly stated it would not intervene in Indochina unless as part of a collective operation. The US stressed that "the danger to US was great but it was less than the danger to Malaya, New Zealand, Australia and the Philippines" (Department of State, 1982,p.1275). The danger to Southeast Asia should be met with "unity of will and unity of action" and the US believed that if the threat were not overcome one area by one area, all of Southeast Asia would be lost to the Communists. If such were to happen, Indochina would fall, followed by Thailand. Malaya would also fall or be held only by very costly operations. Indonesia would surely be lost to the Communists. The dangers to Australia and New Zealand would be greatly increased. The Americans also stressed that they themselves were further from the source of danger, and pressured other countries to go along with the US in Vietnam. From the mid 1950s, the US was pressuring other countries to join its cause in Vietnam, and made clear the 'consequences' to other free countries should Vietnam fail to be defended.

On 14 December 1964, Menzies received a request from President Johnson for further Australian military assistance, including a group of 200 military advisers and minesweepers. On 18 December 1964, Menzies replied to the request by stating that Australia was unable to supply many more military advisers but that it was willing to send representatives to discuss the possible positioning of US, Australian and New Zealand troops in the northern parts of South Vietnam (Sexton, 1981). The Australian Cabinet considered the situation in Vietnam and decided to send an additional seventeen advisers, bringing the training team strength up to one hundred. On 20 February 1965, the US agreed to hold the staff talks suggested by Australia in December 1964. The conclusion of the talks was that the US wished to have a contribution of Australian forces in South Vietnam. Australia formally offered the commitment of a battalion to the US on 13 April and the offer was accepted with pleasure by US Secretary of State, Dean Rusk (Sexton, 1981). The Australian Ambassador then reported that Secretary of State Rusk understood that "further dispersal of Australian forces might require Australia to look for support from the United States" and President Johnson was "fully aware of the United States commitment pursuant to the ANZUS Treaty"(Australia's Military Commitment To Vietnam, 1975, p.17). The request for Australian military assistance in December 1964 was significant as it was a direct request by the United States and not from the government of South Vietnam and Australia agreed to offer its troop to the United States. As a superpower that had much larger military forces, the US actually

did not need any military assistance from Australia. The request was simply to cover US involvement in South Vietnam so as not to appear to be replacing French colonialism. The US also wanted to make its involvement in Vietnam to look like a multi-national coalition rather than purely an American military operation.

At the end of April 1965, Menzies declared in a speech to Parliament that “the takeover of South Vietnam would be a direct military threat to Australia and all the countries of South and Southeast Asia”. Menzies continued by adding that the Vietnam conflict “must be seen as part of a thrust by Communists China between the Indian and Pacific Oceans” (Frost, 1987,p.20). Menzies’ speech was simply to justify the Australian involvement in Vietnam by using the fear of the Communists and also ‘Asian’ threat to Australia. Australia believed that committing its military forces in Vietnam was necessary in order to support the United States commitment towards that area and at the same time would guarantee US support for Australia through the ANZUS and SEATO Treaties. The military assistance from Australia to the US in Vietnam also illustrated Australian political thinking of the importance of the alliance with the Americans and the need to submit to American wishes, and paid little attention to the actual needs of the South Vietnam government. The South Vietnamese government was merely being informed of the Australian government’s decision to increase its troops “either shortly before or after the announcement” being made by Canberra (Australia’s Military Commitment to Vietnam, 1975,p. 23).

Conclusion

Australian decision making to becoming involved in Vietnam was influenced by the Cold War in Europe and Asia, and the rise of Communists influence in Southeast Asia especially after the fall of China in 1949. Its involvement in the Vietnam conflict was based on Australia’s self-interest, especially in terms of “forward defence” and to support the alliance with the US. However, based on capabilities, Australia would not have become involved in Vietnam if the US had not first become involved. Throughout the Vietnam conflict, Australian governments constantly calculated whether their decisions and actions in regard to Vietnam were in line with US policy and sought to impress the United States as its true ally.

Both the Australians and the Americans saw this conflict as a Chinese Communists thrust to the south with the aim of conquering Southeast Asia. Vietnam was the first domino and after its fall, other countries would fall into Communists hands. Subscribing to this thought, Australia never considered Vietnam itself as a threat, but Communists China and the Communists elements in Indonesia were. The Australians as well as most other democracies, tended to generalise and assume all Communists as a superpower on the way to conquer the world. The theme of ‘threat to Australia’ was used constantly by Australian politicians in Parliament and in statements to the public.

The Australian government was worried that the US might lose interest in Southeast Asia and expose Australia to the threat of Communism. The Australian government believed its military support was a way to keep the US interested in helping the free countries of Southeast Asia. However, the Americans refused to be militarily involved in Malaysia as intended by Australia.

To sum up, the United States was Australia's main consideration in becoming involved in Vietnam. Australian policies, decisions and actions in Vietnam were taken with the objective of impressing the US and to achieve a maximum impact in Washington. Besides this, Australian enthusiasm to help the US in Vietnam can clearly be seen in 1964, where the US hints that they would appreciate Australia's increasing its military commitment resulted in almost immediate increases being approved by the Australian government. Australian officials in Washington, Saigon and even Canberra tried hard to think what the US wanted and sought to present Australia's contribution at the right time to get credit from the Americans. The United States - Australia alliance has reached a new level of subordination. Australia formulated its policies and decisions to accommodate the alliance and the alliance heavily influenced Australian thought on the situation in Vietnam.

References

- Albinski, H.S., 1970. *Politics and Foreign Policy in Australia*. North Carolina: Duke University Press.
- Australia's Military Commitment To Vietnam*. 1975.(White Paper) Canberra: Government of Australia.
- Barclay, G.S.J., 1985. *Friend in High Places*. Melbourne: Oxford University Press.
- Current Notes in International Affairs*. January 1964. Canberra: Department of External Affairs.
- Current Notes on International Affairs*, June 1962. Canberra: Department of External Affairs.
- Current Notes on International Affairs*, August 1962. Canberra: Department of External Affairs.
- Department of State, 1982. *Foreign Relations of the United States 1952-1954*, vol. XIII. Washington D.C.: United States Government Printing Office.
- Frost, F., 1987. *Australia's War in Vietnam*. Sydney: Allen & Unwin.
- Murphy, J., 1993. *Harvest of Fear*. NSW: Allen and Unwin.
- Office of the White House Press Secretary, June 20, 1962, *Australia, Menzies Visit 6/62*, President Office Files, Series 9, Countries. Boston: John F. Kennedy Presidential Library.

Olson, J.S. and Roberts, R., 1991. *Where the Domino Fell*. New York: St. Martin's Press.

Outgoing Telegram, Department of State, 16 September 1961, *Australia General 3/3/61-12/31/61*, National Security Files, Series 1, Countries. Boston: John F. Kennedy Presidential Library.

Sexton, M., 1981. *War for the Asking*. Ringwood: Penguin Books Australia Ltd.

Woodard, G., 2004. *Asian Alternatives*. Carlton: Melbourne University Publishing.

The logo for the International Association for the History of Art and Architecture (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, thick, brush-stroke-like lines. The outer line is a light blue color, and the inner line is a light red or pink color. The lines are slightly offset from each other, creating a sense of depth and movement.

Traditional Performing Arts Practices of Taiwanese Opera and Hand Puppetry

Yuan-Ting Tsai

0135

University of Birmingham, UK

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Taiwanese Opera originated in the Yilan region of North-eastern Taiwan (Yang, 2002: 54), and Hand Puppetry was brought in to Taiwan from China in the mid-19th century (Liu, 1990: 108). Being considered as representative traditional performing arts, both of them have been well spread through Taiwan. This paper will examine their evolution and types of performance. It will become clear that Taiwanese Opera and Hand Puppetry share a number of features in common, especially characters, costumes, plots, along with music. A comparison between these types of performance will accordingly be made. Particular faiths, taboos, and limitations in their practices will also be explored. The overall objective will be to contribute to the understanding of certain practices, in a way which looks into their organisational and management structures, and issues of survival in a changing world.

1 INTRODUCTION

This paper will firstly examine the evolvement of Taiwanese Opera and Hand Puppetry in addition to their types of performance, after which the elements of these two performing arts will be illustrated and contrasted according to their characters, costumes, plots, and music. The latter sections will contain a debate about the faiths, taboos and limitations of such traditional operas, and finally, the membership and operation of practitioners will be demonstrated as examples of the organisational management of the troupes.

2 PERFORMANCE OF TAIWANESE OPERA AND HAND PUPPETRY

ABSTRACT: Taiwanese Opera originated in the Yilan region of North-eastern Taiwan (Yang, 2002: 54), and Hand Puppetry was brought into Taiwan from China in the mid-19th century (Liu, 1990: 108). Since these are both considered to represent traditional performing arts, they have been widespread throughout Taiwan. This paper will examine their evolution and types of performances. It will become clear that Taiwanese Opera and Hand Puppetry share a number of features, especially characters, costumes and plots, as well as music. A comparison will be made of these types of performances, and particular faiths, taboos, and limitations in their practices will also be explored. The overall objective is to contribute to the understanding of certain practices in a way which examines their organisational and management structures, and addresses the issue of their survival in a changing world.

2.1 *Forms of Taiwanese Opera*

This section will illustrate the various manifestations of Taiwanese Opera by examining its different stages as follows:

1. Luodisao

'Luodisao', which signifies 'ground sweeping', was influenced by 'Che Gu' in terms of posture. The manner of performing 'Luodisao' was movable and impromptu, and it was commonly seen from the 1880s onward (Kuo, 2003:58), and performers usually played part of a plot (Hsueh, 2003: 351).

2. Old Gua-ah

In the 1910s, the performers of 'Luodisao' took advantage by staging the 'Si Ping Opera' and played the entire plot, after which they received great acclaim (Lin, 2000: 9). Therefore, residents in Yilan named this form of opera 'Old Gua-ah' or 'Local Gua-ah' (Tseng, 1988: 46). The performers were mainly rural peasants, which was why cross-dressing was one of the characteristics of 'Old Gua-ah'. The actors sometimes disguised themselves to look ungainly to please the audience, although their amateur performances did nothing to detract from their artistry (Yang, 2002: 61).

3. Outdoor-stage Taiwanese Opera

When 'Old Gua-ah' went onto the stage, it coincided with the outdoor-stage period (Kuo, 2003: 61). They mainly performed at temple fairs and religious ceremonies. In

addition, the outdoor-stage Taiwanese Opera was called a 'folk Taiwanese Opera' or a 'wild-stage Taiwanese Opera' (Kuo, 2003: 61; HP07,¹ Male, Head of Troupe). There were two forms of troupes: a 'meaty sound' (live vocal) troupe and a recording Taiwanese Opera troupe, which played cassettes. The 'meaty vocal' performances were impromptu, while the performers of the recording troupe only followed the tempo of the cassette without considering arias and postures (Liu, 1999: 116-118).

4. Indoor-stage Taiwanese Opera

The literal meaning of indoor-stage performances is performances in indoor theatres. However, not all indoor theatre performances were called 'indoor-stage', but were defined as travelling performances in theatres for commercial purposes (Chiu, 2001: 29). The first written record of Taiwanese Opera being played in an indoor theatre was in 1925 (Lin, 2000: 11) and, since that time, indoor-stage Taiwanese Opera experienced a heyday until the popularisation of television programmes in the 1970s (Kuo, 2003).

5. New drama and OPERA

In 1937, the Japanese Kominka policy instructed all troupes to use the Japanese language when performing in order to promote 'new drama' to ignite the Japanese spirit (Chiu, 2011: 22). Then, Taiwanese Opera was influenced by 'new drama' and formed 'O-Pe-La' (OPERA, an English word adopted by the Japanese). This was a variant which integrated the features of Chinese opera and Jidaugeki (Japanese historical drama), as well as Western films. OPERA has become popular since 1968 (Lin, 2000: 12; Kuo, 2003: 61).

6. Radio Taiwanese Opera

Taiwanese Opera began to be broadcast in 1954 and reached its apex in 1960. By virtue of being broadcast on air, the performer would centre on her graceful and affecting arias and lines in order to satisfy the listeners. One performer sometimes played multiple roles, so she needed to be proficient in adopting different voices for different characters. With the development and orientation of trends, the early tunes gradually became redundant, and Taiwanese and Chinese pop songs and new melodies were used to enrich the musical representation. This mass fervour continued until the emergence of TV Taiwanese Opera (Yang, 2002: 118-120).

7. Taiwanese Opera films

The first successful film of Taiwanese Opera emerged in 1956, and many troupes were impatient to try it, which resulted in a trend. Taiwanese Opera films became victims of the popularisation of television, other types films, and vaudeville (Tseng, 1997; Kuo, 2003: 73), and the last Taiwanese Opera film was shown in cinemas in 1981 (Cheng, 2001: 51).

8. Television Taiwanese Opera

The first television station was established in 1962 (TTV, 2008), and Taiwanese Opera was introduced to television audiences. Because it was presented on TV, the appearance of the performers, the costumes, the scenery, and the stage setting were more resplendent and different from traditional Taiwanese Opera, but it was hard to examine the skill of the performers in terms of arias and postures - none of the good cut actions can be repeated. Even if some performers are unable to sing the songs, they can follow the pre-recorded music and lip-sync (TO05, Female, Head of Troupe). Nevertheless, it was still endowed with some important functions. Numerous tunes were newly arranged

during the era of TV Taiwanese Opera, and numerous troupes learned to play the accompanying music. In and around the 1990s, other TV series increased and took the place of TV Taiwanese Opera productions, and they gradually disappeared from the scene after 1997 (Yang, 2001; Kuo, 2003: 77).

9. Refined Taiwanese Opera

With the social transition, numerous troupes have been downgraded. In order to survive and meet market demand, they have inevitably been forced to confront the issue of innovation. Some Taiwanese Opera troupes want to attract a wider and more highbrow audience, while others endeavour to present performances of the 'refined Taiwanese Opera' of the 1980s in theatres (Yang, 2002). The term 'refined Taiwanese Opera' is defined as being cultural performances of Taiwanese Opera in art halls (Tseng, 1993; Yang, 2002), e.g. concert halls, theatres, opera houses.

2.2 *Types of Hand Puppetry*

In terms of general understanding, Hand Puppetry can be categorised into traditional Hand Puppetry and 'golden light' Hand Puppetry. Chiang (1990) divides the development of Hand Puppetry into eight periods, and Lu (1995) observes that it undergone three stages: the initial stage, the developed stage, and the transition stage.

1. Introduction stage

The first example was the 'Longdi play', which was inherited from the way in which 'Tangshan masters' (older artists from Mainland China) used baskets to collect their stage materials. Since their scripts were usually put in the bottom of the basket, the Longdi play was also referred to as the 'basket-bottom' play (Huang, 1996: 25), meaning a star turn to some extent. The Longdi play adopted the Nanguan play as being the principal drama, which was elegant and gentle and had few martial art actions (Hsieh, 2005: 37).

2. Developed stage

At the end of the 19th century, Hand Puppetry was influenced by the Beiguan play, and this was the start of its proper localisation in Taiwan (Chiang, 1995: 24). Beiguan Hand Puppetry contained more martial art plays and special techniques (Liu, 1990: 61-66). The stories were mainly adapted from numerous chivalrous novels, presenting varied views. Subsequently, in the early 20th century, chapters of historical novels were adapted and used, and such stories described how ordinary men became heroes and loyal courtiers and martyrs opposed evil (Chen, 2000). In the past, the chapters of historical novels were generally regarded as being part of real history, and the novels were considered to be ancient books; hence, the name 'ancient book plays' (Chiang, 1995: 26). Certain chapters of novels with stories of swordsmen formed another type of Hand Puppetry, i.e. the 'swordsmen play'. The characteristic of the swordsmen play is that the leading roles possess unusual courage and abilities. They may be able to leap onto roofs and vault over walls and use white magic, proving that the characters of the swordsmen were mostly invented (Hsieh, 2005: 39-40). From 1937 to 1945, the Japanese government almost forbade traditional opera to be performed and the Kominka movement particularly demanded Hand Puppetry troupes to be Japanised and reformed traditional Hand Puppetry (Lu, 1961: 247; Chiang, 1990: 29).

3. Transition stage

Taiwanese Opera was first introduced to theatres in 1908, and the indoor theatre stage Hand Puppetry began to be commercially-orientated in the 1950s (Hsieh, 009: 162-165). At that time, the number of theatres was dramatically increasing and they were frequently fully occupied. Meanwhile, indoor theatre stage Hand Puppetry was prevalent, and since the traditional historical novels were no longer applicable, indoor-stage Hand Puppetry troupes began to write their own new scenarios to attract audiences. From 1952, troupes made use of conflict and weird stories, and attached importance to puppeteer modelling and visual effects, competing with each other for glamour which later became 'Golden Light Hand Puppetry' with more light and sounds (Chou, 1996: 64-65). With the universal nature of televisions, theatres faced a huge decrease in business (Chiu, 2000: 43), and indoor theatre stage Hand Puppetry found it hard to survive. After the ultimate play in Kaohsiung in 1989, the era of indoor theatre stage Hand Puppetry ended (Wu, 2005:153).

Hand Puppetry is a kind of sound artistry, in which the spirit of the whole play revolves around the vocal leader telling a story. This form of entertainment has been broadcast since 1969, when audiences were allowed to listen to the radio while they were working. Many indoor-stage artists switched to this line of 'radio Hand Puppetry', while also selling patented medicine for a commercial income (Chen, 2007: 225; Hsieh, 2009: 210). In terms of Hand Puppetry films, there were only four of these in its history, produced in 1958, 1967, 1968, and 2000 (Chen, 2007: 226-230). From 1970 to 1974, TV Hand Puppetry became remarkable. At that time, TV Hand Puppetry was performed live, and the puppets were manipulated with pre-recorded vocals. There were fierce battles for viewers between 1982 and 1989 (Chen, 2007).

Meanwhile, outdoor-stage troupes were influenced by TV Hand Puppetry and tried their best to make the same effects as the TV performances (HP08, Male, Head of Troupe). However, a number of practitioners were keen to reduce their costs and took more cases, and certain vocal leaders recorded their vocals to be released on cassettes. This meant that performers could easily play the tapes for the themes without having to use their 'meaty sounds' while manipulating the puppets. Therefore, 'recorded Hand Puppetry' was generated after 1985, and these instant performances are still widely-seen today (Hsieh, 2009: 215-216). In 1990, TV Hand Puppetry was extended to the cable channel (CATV), and its story-telling heroism changed to a contest of wit among groups, producing new era main roles and forming relevant creative industries (Chen, 2007).

2.3 *Characters and customs*

Ever since the period of the 'Local Gua-ah', there had only been 'Xiao Sheng' (male leading role), 'Xiao Dan' (female leading role), and 'Xiao Chou' (clown) playing. However, Taiwanese Opera was influenced by Beijing Opera, which resulted in four main roles, i. e. Sheng, Dan, Jing, and Chou (Lin, 2001: 100). Sheng is the male lead, Dan is the female lead, Jing is the supporting male role with the painted face, and Chou is the comic. Thus, there are typically eight main characters, called the 'eight pillars', including Xiang Sheng, Fu Sheng, Ku Dan, Fu Dan, Lao Po (Lao Dan), Shan Hua, Cai Dan, Da Hua (Wu & Wang, 1999: 32; Lin, 2000: 22). 'Xiang Sheng' represents young gentlemen or the literati, and 'Fu Sheng' is the secondary male lead, while the male role

of the martial arts is called 'Wu Sheng' (TO03, Male, Staff). Similarly, 'Fu Dan' stands for the secondary female lead, which is also called 'Hua Dan', and this is a young and vivacious role. 'Wu Dan' is the female role of the martial play, and 'Ku Dan' is the unique role of Taiwanese Opera. 'Ku' means suffering, which relates to the fact that the primary Dan is usually a tragic figure, while 'Lao Po' is actually 'Lao Dan', an elderly female role. Interestingly, 'Shan Hua' and 'Cai Dan' represent male and female comic roles, while 'Da Hua' is the supporting male role with the painted face (Lin, 2000: 22; Lin, 2006: 37). As for colours, red denotes uprightness and loyalty, white represents evil or crafty characters, and black is given to characters of soundness and integrity.

Costumes and make-up are often good indicators of roles. During the time of Luodisao, the performers' costumes were rough and simple. Xiao Sheng held a folding fan and wore everyday clothes and a peaked cap, while Xiao Dan's dresses had a coloured blossom pattern and the head-dress was a flower made by a scarf. However, gender was not the principle in traditional Taiwanese Opera, which consisted of cross-dressed performers, specifically women portraying men's roles. The male comic wore a singlet, and one of his trouser legs was rolled up, while the female comic wore a long gay gown in a red colour and applied white powder (Zinc Oxide, a kind of chemical) to her face with a red circular spot on each cheek. Then, outdoor-stage performers' wore very heavy make-up so that their faces could be seen by viewers situated at the back of the crowd (Lin, 2006: 43). In the early days, Taiwanese Opera's stage costume widely displayed the tri-colour (red, white, and black) make-up adopted from Beijing Opera. However, following TV Taiwanese Opera's lead, modern cosmetics were applied in the performances, which were much more realistic and natural (Kuo, 2003: 91). Similar to the categories of Taiwanese Opera, Hand Puppetry has five main types of characters, including Sheng, Dan, Jing, Chou, and Za, miscellaneous other roles.

2.4 *Plots*

Performers of Taiwanese Opera called improvisation a 'live play', while a 'dead play' involved a fixed scenario (Lin, 2008). The presentation of live plays was largely due to the illiteracy of former performers, who needed a 'Xi-Xiansheng' (play teacher) to set the scene and outline the plot (HP08, Male, Head of Troupe). Plots were generally divided into two types, i.e. adaptations and newly-written scenarios (Lin, 2007). Various scripts of Taiwanese Opera themes involved historical novels, court cases, tales of gods and spirits, legends and myths, love affairs, good morals, current news (Lin, 2006: 34). In terms of the creative scenarios of Hand Puppetry, those were produced by the interaction of the vocal leader, the scenario teller, and the audience. The scripts were actually rather boring with brief outlines and simple structures. Most of themes of Hand Puppetry were adapted from ancient books or stories of swordsmen and heroes, and the plots were performed in installments (Lu, 1995: 65).

2.5 *Music*

Taiwanese Opera music is composed of arias and backstage music. The singing arias vocalise the Taiwanese vernacular, and the singing method can be a solo, a duet, or unison. The solo is applied to describe the story of the play; if two performers speak and sing alternatively, each of them sings a single part in a duet. Unison is used in perfor-

mance transition on stage and indicates the mood of the role (Lin, 2006: 39-40). There are various forms of Taiwanese Opera arias, depending on diverse scenes and emotional expressions, e.g. dialogising, snivelling, lamenting. Furthermore, arias can be classified into five types: Old Gua-ah, which originated from Yilan, such as seven-word tunes, crying tunes for tragedies, Taiwanese and Chinese folk songs, tunes stemming from other operas such as the Du-Ma tune, and new melodies such as Taiwanese and Chinese pop songs (Hsu, 2007: 18).

Ever since the indoor theatre stage, the backstage music had been influenced by Beijing Opera, being a combination of the stringed instruments of Wen Chang and the percussion instruments of Wu Chang (Hsu, 2007: 18). There was a saying in traditional operas that 30 percent was at the front, while 70 percent was back stage, so the backstage music was vitally important to the performance. Wen Chang was generally located on the left side of the stage, and Wu Chang was seated on the right (Kuo, 2003: 86-87). Now, some Western musical instruments can be seen in some Taiwanese Opera troupes, e.g. trumpets, saxophones, guitars, keyboards, when artists played pop songs or new melodies (Chang, 2001: 16; TO03, Male, Staff). Moreover, the backstage music of Hand Puppetry has similar features and applications as other traditional operas. Senior vocal leaders could not only speak the lines, but could also sing solely for the transition. Most vocal leaders handed over to backstage artists or assistants for a short break, and invite special singers to take over the role, which is how subsequent lead singers were developed. Parts of puppet roles had their exclusive theme songs. They were accompanied by background Nanquan, Beiquan, or Western music, depending on the type of song. Famous singers would be particular selling points during the period of the indoor-stage Hand Puppetry, and some of them even made phonograph records. The contribution of the singing system was to cultivate certain outstanding singers and music writers (Chen, 2005: 23-24).

3 FAITHS, TABOOS AND LIMITATIONS

Most traditional operas were introduced by immigrants from Fujing province in China in and around the 17th century. While they were moving around Taiwan, they had to conquer a harsh environment and resolve problems. Sometimes it was hard to make a living and they felt helpless, and were forced to put their hopes and unknown future in the hands of the gods. Consequently, the early residents built a number of temples and thanked the gods whenever festivals were held. They particularly used to play operas to delight their gods (Lin, 2001: 10-11). On the outdoor-stage, an 'acting gods play' was presented before the primary show, in which the players played the parts of gods, e.g. three immortals (gods of happiness, emolument and longevity) (Fig. 1), eight immortals (a group of legendary gods in Chinese mythology) (Fig. 2) in a performance to greet and thank them (HP08, Male, Head of Troupe). The 'acting gods play' is the priority at religious fairs. As long as the performers enact this play, the client will remunerate them, even if the subsequent show for entertainment has to be abandoned due to unforeseen circumstances (Lu, 1995: 51-52).



Figure 1. Taiwanese Opera - acting three immortals



Figure 2. Hand Puppetry - acting eight immortals

In addition, the client would request the theme of the performance, and how a good play was determined implied the client's sense of appreciation (Tsai, 2005: 272; Lin, 2006: 96), but a 'picky invitation' was not accepted as an implicit agreement (Lin, 2006: 92). Of course performers could decide whatever they wanted to play (Troupe; HP09, Male, Puppeteer), but only after they had asked for the gods' instructions and approval (HP08, Male, Head of Troupe). Troupes would generally choose auspicious plots to satisfy the audience, particularly during festivals (Lu, 1995: 55-56). At the end of the performance, the performers would throw sweets and coins from the stage to wish people luck and peace, and believers would go and pick them up.

Opera players were aware of some faiths and taboos; for example, hand puppeteers normally avoided referring to 'a snake' on the grounds that the god they worshipped was the Lord of Western Qin, who had once been bitten by a snake (HP05, Male, Head of Troupe). In addition, Marshal Tian Du was the tutelary god of Taiwanese Opera performers (TO05, Female, Head of Troupe), and it was said that he had been abandoned as an infant, and a crab had helped him; therefore, crabs would never be served as a dish

for the artists of Taiwanese Opera (Jiang, 1999: 209). Yet, Taiwanese Opera practitioners were supposed to defend dogs because Marshal Tian Du rode a dog according to legend (Kuo, 2005: 105), and prior to setting up the stage, the troupe had to burn incense to worship the god of the ground. After the end of the performance, the troupe had to burn paper money; otherwise, some weird events would sometimes occur (HP08, Male, Head of Troupe). However, in a kind of sexual discrimination, women were not allowed to sit in the opera boxes in case the troupe encountered misfortune, and no-one dared to disobey this rule (HP10, Male, Head of Troupe).

The relationship between religion and traditional performing arts is significant. Certain temples not only provided opera troupes with opportunities to perform, but also contributed some resources to support them (TO02, Female, Staff/Performer; TO05, Female, Head of Troupe). Although most religious events in Taiwan are intensely connected to Buddhism and Taoism, a few Christian churches engaged Hand Puppetry to present missionary stories (Figs. 3-4). Certain hand puppeteers were Christians and they tried very hard to resolve conflicts between Christian disciplines and traditional arts, e.g. images of oriental mascots, which was unprecedented. Most Taiwanese Opera was also performed on outdoors stages (HP08, Male, Head of Troupe).



Figure 3. Angle puppet



Figure 4. Priest puppet

4 ORGANISATIONS AND MANAGEMENT OF TROUPES

Early-stage performers were not fixed, and they might sell medicines to create an income for their living. After they had accumulated a good reputation and built a good connection with the temples, they would be invited to perform on a regular basis. Meanwhile, the medicine sellers continued to co-operate with pharmaceutical producers, and having increased their number of members, they gradually developed and became organised troupes (Wang, 2004: 85-87).

4.1 *Membership of Taiwanese Opera and Hand Puppetry troupes*

Establishing a mature troupe of Taiwanese Opera or Hand Puppetry ideally required a troupe head, a play teacher (Xi-Xiansheng), a charge hand, front stage performers, backstage musicians and a prop man. The head of the troupe was the proprietor, who had to provide the capital and buy the stage props and costumes, and the play teacher wrote the scenarios and organised the rehearsals, similar to the playwright and director today. The charge hand was the agent who helped to find new opportunities to schedule performances, so he was not a fixed troupe member but worked for a commission (Lin, 2008b). Since all the performers were in front of the curtain, a contract hire system had to be developed to avoid the probability of them job-hopping between troupes. There were two solutions to this, namely, recruiting on an annual contract basis, or offering a contract-bound apprenticeship for a minimum of three and a half years (Wang, 2004: 85-87). The former meant paying monthly wages for fixed performers, while the latter simply provided board and lodging for the apprentices (TO01, Male, Head of Troupe). If the apprentices had money problems, the troupe heads would give them an interest-free loan or a 'Ban-De' (Lin, 2006: 103), although 'Ban-Des' were also beneficial for fixed and talented troupe members (TO003, Male, Staff). However, because it was difficult to consolidate or perpetuate a contractual agreement, leading roles or essential members were usually the troupe head's trusted relatives, particularly for inheritors of family troupes (Lin, 2008a; TO03, Male, Staff).

Wu Chang needed a principal drummer to coordinate the activities between the front and the back of the stage, in addition to an artist to play the gong and cymbals. As for Wen Chang, the troupe needed two artists to perform stringed music and wind music. There was also always a person skilled in managing and arranging the relevant stage props. For example, the fundamental facilities in a Hand Puppetry troupe should include sufficient puppets and relevant stage props to perform the entire play, and a 'drama basket' in the form of a wooden chest to contain all the materials. Therefore, providing the capital to form a Hand Puppetry troupe was called a 'complete basket', which required a front stage vocal leader, who was the spirit of the troupe, and a certain number of puppet manipulators. (Kuo, 2005: 94). Generally speaking, the basic cost of establishing an entire troupe of Hand Puppetry was NTD3 million (circa GBP 60,000) for someone who had not inherited a troupe from the preceding generation (HP02, Male, Head of Troupe; HP05, Male, Head of Troupe). Sadly, even existing practitioners today can rarely handle large-scale troupes. The proprietors have been forced to provide troupe members with a daily wage rather than a monthly salary (TO03, Male, Staff). Apart from leading roles and essential staff, other secondary troupe members are not required to sign a contract, and un-contracted performers are obliged to work with different troupes to survive; nonetheless, each fixed member plays a dual role (TO02, Female, Staff/Performer).

Since a contractual relationship may not be permanent, so some Taiwanese Opera troupes would connect to other troupes by marriage to increase their family members. Troupe proprietors' children, sons-in-law, or daughters-in-law would form sub-troupes (Wang, 2004: 90-91). These huge family-linked troupes have very strong connections and monopolise most of the resources of Taiwanese Opera (TO03, Male, Staff), they have provided an ethical model and generated centrality, so that there may be less conflict about different roles and positions (Wang, 2004: 92). Nevertheless, this model may not work in Hand Puppetry troupes because of their sharply individual characteristics.

Non-family troupe members may be apprentices from the past, devotees of operas, or even fans of leading roles (TO04, Female, Performer). In fact, since numerous artists are only concerned with performing, it is an advantage if these devotees are highly educated, because this means that they usually make good administrators or trainers (TO07, Male, Teacher). If they can trust each other and build up a firm relationship in terms of co-determination and co-management, they might be successful in winning a proper place for their organisations (TO03, Male, Staff ; TO04, Female, Performer).

4.2 *Occasions for performance*

Regardless of the hardship in the early stage, after entering the indoor-stage period, most troupes had more commercial opportunities to perform. Over time, there were three methods of performing, the first of which involved the proprietors inviting troupes to play in their theatres. All the troupes had to do was present the shows without worrying about equipment, props, or profit and loss. Yet, the box office was just a bargaining counter between the theatre proprietors and the troupes (HP08, Male, Head of Troupe). The second method involved the troupes only hiring the stage from the theatre owner and taking the responsibility for the box office receipts. They had to publicise the show and canvass the audience. Thirdly, a payment distribution was agreed between the theatre proprietor and the troupe, which meant that they shared the costs and profits in the agreed proportion (Lin, 2006: 137-138). When there were fixed commercial performances, this was a win-win investment (TO04, Female, Performer). After the indoor-stage era ended, most troupes had to depend on outdoor-stage performances to maintain their business. They were usually invited by proprietors, staff or believers in temples to delight the gods by celebrating their birthdays, although invitations and opportunities to perform were not perennial (HP04, Male, Puppeteer; TO03, Male, Staff). Because of budget difficulties, some troupes not only apply for state subsidies to help them to grow, but also try diligently to innovate and present more popular performances. This illustrates the prospects of certain troupes of Taiwanese Opera and Hand Puppetry (TO02, Female, Staff/Performer; HP05, Male, Head of Troupe).

5 CONCLUSION

Both Taiwanese Opera and Hand Puppetry originated from different regions. They have been performed on outdoor and indoor stages, on radio and on television, and have played important roles in religious festivals and special celebrations. Since they began, they have used various types of innovative means to cope with the changes and demands of different eras. Particularly, they share similar features, such as characters, costumes, plots and music, which are assimilated from other branches of traditional opera. Improvisation was called a 'live' play in contrast with a 'dead' play, which had a fixed scenario. Most troupes needed a scenario teller to outline the plots, which could be adaptations or newly-written scripts. In addition, music was classified into singing in front of the curtain and backstage music, including the stringed instruments of Wen Chang and the percussion instruments of Wu Chang, as well as some Western musical instruments.

The performance of traditional operas in Taiwan has been influenced by religion, and practitioners have cared about some faiths and taboos for a long time when performing on the stage. The primary purpose of folk performances has always been to delight the gods and celebrate their birthdays, and a mature troupe in the past required a troupe head, a play teacher, a charge hand, front stage performers, backstage musicians and a props person. To build a stable cooperation, the proprietors had to implement a contract hire system with diverse conditions, such as apprenticeships or hiring members on an annual basis. They generally liked to employ their relatives as leading roles or essential members. As for secondary troupe members, they may be part-time staff who were shunted between different troupes. Family members of Taiwanese Opera used to be united in marriage to expand the lineup, and these connections created more benefits. Those non-family members were supposed to build up a cooperative community and develop their careers. However, Hand Puppetry troupes may have looked for other solutions because of their strong individual characters.

ENDNOTES

- ¹ Respondents are coded TO for Taiwanese opera and HP for hand puppetry.

REFERENCES

- Chang, H. W. 2001. 'Jianlun Gezaixi Yiye [A Brief Discussion of Taiwanese Opera Music]', *Music Browser* 27, 15-18.
- Chen, K. & Tseng, H. W. 1995. *Bainian Kanke Gezaixi [One Hundred Years of Frustration on Taiwanese Opera]*, Taipei.
- Chen, L. T. 2005. A Discussion of the Theatre Hand Puppetry after the War through Troupes, Theatre Techniques, and the Singer System in C. C. Kuo, (ed.), 2005. *Zhangzhong Qiankun - Kaohsiung Shi Budaixi Chunqiu [The Palmar Cosmos - The annals of Hand Puppetry in Kaohsiung City]*, Kaohsiung, 14-26.
- Chen, L. T. 2007. *Taiwan Budaixi Fazhan Shi [The History of Development of Hand Puppetry in Taiwan]*, Taipei.
- Cheng, H. H. 2001. 'Jianzheng Gezaixi de Yiye Cangsang [The Witness of the Vicissitudes of Taiwanese Opera]', *The Journal of Ping-Tung History* 4, 48-66.
- Chiang, W. C. 1990. 'Taiwan Budaixi Jianshi [A Brief of Taiwan Hand Puppetry]', *Journal of Chinese Ritual, Theatre and Folklore* 67/68, 88-126.
- Chiang, W. C. 1995. *Taiwan Budaixi de Renshi yu Xinshang [The Understanding and Appreciation of Taiwanese Hand Puppetry]*, Taipei.
- Chiu, K. L. 2000. *Nanfangao Da Xiyuan Xingwang Shi [A History of the Rise and Fall of Nanfangao Theatre]*, Taipei.
- Chiu, K. L. 2001. *Chen Chengsan yu Gongyue She: Taiwan Xiju Shi de Yige Yanjiu Gean [Cheng-San Chen and the Guo-Yue Association: A Case Study of History of Drama in Taiwan]*, Taipei.
- Chiu, K. L. 2011. 'Linian, Jiashe yu Quanshi: Taiwan Xiandai Xiju de Rizhi Pian [Philosophy, Assumption, and Interpretation: Japanese Rule Chapter of Taiwan Contemporary Theatre]', *Taipei Theatre Journal* 13, 7-34.

- Chou, R. J. 1996. 'Taiwan Budaixi Cangsang [The Vicissitudes of Taiwan Hand Puppetry]', *Correspondence of Taiwan History and Relics* 28, 53-95.
- Hsieh, C. H. 2009. *Taiwan Budaixi Fazhan zhi Yanjiu [Studies on the Development of Taiwanese Hand Puppet]*, Taipei.
- Hsieh, P. Y. 2005. 'Taiwan Budaixi de Wuxia Xianfeng - Jianxiaxi [The Martial Art Vanguard of Taiwan Hand Puppetry]', *Tamkang Journal of Humanities and Social Sciences* 22, 36-55.
- Hsieh, T. M. 2003. *Taiwan Yinyue Cidian [Taiwan Dictionary of Music]*, Taipei.
- Huang, S. L. 1996. *Quanzhou Kuilei Yishu Gailun [The Introduction of Quanzhou Marionette Puppet Arts]*, Beijing.
- Hsu, L. S. 1992. *Taiwan Gezaixi Changqu Laiyuan de Fenlei Yanjiu [Classified Research into Arias of Taiwanese Opera]*, Taipei.
- Hsu, L. S. 2007. 'Gezaixi Yiye de Dingmao yu Bianrong [Fixed Features and Changing Aspects of Taiwanese Opera Music]', *Music Browser* 116, 18-19.
- Jiang Y. X. 1999. *Zhongguo Yingxi yu Minsu [Chinese Shadow Play and Folk Customs]*, Taipei.
- Kuo, C. C. (ed.) 2003. *Gezaixi zai Kaohsiung [Taiwanese Opera in Kaohsiung]*, Kaohsiung.
- Kuo, C. C. (ed.) 2005. *Zhangzhong Qiankun - Kaohsiung Shi Budaixi Chunqiu [The Palmar Cosmos - The annals of Hand Puppetry in Kaohsiung City]*, Kaohsiung.
- Lin, H. Y. 2000. *Taiwan Gezaixi [Taiwanese Opera]*, Taipei.
- Lin, H. Y. 2007. 'Gezaixi "Mubiao" Bianju de Chuangzuo Jizhi he Faze [The Creative Mechanism and Methods of "Scenario Drama" in Taiwanese Opera]', *Journal of Chinese Literature of National Cheng Kung University* 16, 171-200.
- Lin, H. Y. 2008. "'Zuo Huoxi" de Muhou Tuishou: Taiwane Gezaixi Zhiming Jiangxiren ji Qi Zhuanchang [The Backstage Push Hand of "Doing Live Shows": Taiwanese Opera Famous Scenario Tellers and Their Professional Specialties]', *Journal of Theatre Studies* 1, 221-252.
- Lin, M. H. 2001. *Taiwan Chuantong Xiqu [Tradition Operas in Taiwan]*, Taipei.
- Lin, M. H. 2006. *Gezaixi Biaoyan Xingtai Yanjiu [Research into Performing Forms of Taiwanese Opera]*, Taipei.
- Lin, M. H. 2008a. 'Taiwan Chuantong Xiqu de Biaoyan yu Jinji [Performances and Taboos of Taiwan Traditional Troupes]', *Journal of Taiwan Museum* 27, 6-11.
- Lin, M. H. 2008b. 'Taiwan Chuantong Xiqu Jutuan de Zuzhi yu Yingyun [The Organisation and Operation of Taiwan Traditional Troupes]', *Traditional Arts* 76, 66-69.
- Liu, H. Y. 1990. *Fenghua Juedai Zhangzhong Yi [The Peerless Grace and Talent Palm Art]*, Taipei.
- Liu, M. C. 1999. *Gezaixi Gailun [A Brief of Taiwanese Opera]*, Taipei.
- Lu, L. C. 1995. *Dudaixi Biji [Hand Puppetry Notes]*, Taipei.
- Lu, S. S. 1961. *Taiwan Dianying Xiju Shi [History of Film and Drama in Taiwan]*, Taipei.
- Tseng, Y. Y. 1988. *Taiwan Gezaixi de Fazhan yu Bianqian [The Development and Transition of Taiwanese Opera]*, Taipei.
- TTV, 2008, 'About TTV', <http://www.ttv.com.tw/homev2/ttv/default.asp> (accessed 6th March 2012)
- Wang, L. J. 2004. *Gezaixi yu Yishu Guanli: Gezaixi Yanjiu qu xiang, Zuzhi Guanli ji Shichang Jzhi de Tantaos [Taiwanese Opera and Arts Management: A discussion Shichang Jzhi de Tantaos]*

on Research Trends of Taiwanese Opera, Organisation Management, and Market Mechanisms], Taipei.

Wu, M. T. 2005. *Taiwan Budaixi Biaoyan Yishu zhi Mei [The Beauty of Taiwan Hand Puppet Performing Arts]*, Taipei.

Wu, S. M. & Wang, P. D. 1999. *Hsiao Shouli Shengming Shi [The Oral History of Shou-Li Hsiao]*, Taipei.

Yang, F. L. 2002. *Taiwan Gezaixi Shi [History of Taiwanese Opera]*, Taipei.

The logo for the International Association for Cultural Heritage Studies (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, brush-stroke-like arcs. The outer arc is a light red color, and the inner arc is a light blue color, both with a soft, feathered edge. The overall design is minimalist and artistic.

The Enlightenment from New Zealand's Experience of the Development of Kohanga Reo and its Implications to Plan for Taiwan's Indigenous Language Teaching in Early Childhood Education

Li-Huei Chen

0139

Nantou County Gong He Elementary School, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The purpose of this report is to explain the development of the policy of New Zealand's Kohanga Reo and its current implementation. Further we will analyze the policy issues of New Zealand Kohanga Reo and its current challenge. Then we compare it to current language teaching of Taiwan's indigenous early childhood education. We will conclude with the enlightenment from New Zealand's experience of the development to plan the language teaching of Taiwan's indigenous early childhood education. The outlines of the report are as follows:

Firstly, changes in Kohanga Reo policy in New Zealand:

- (1) Assimilative phase;
- (2) Development phase;
- (3) Official approval phase.

Secondly, current implementation of the policy of New Zealand Kohanga Reo:

- (1) Characteristics of New Zealand educational system;
- (2) School governance devolved to elected Boards of Trustees;
- (3) Central education agencies.

Thirdly, the issues of the policy of New Zealand Kohanga Reo and the present challenges

Fourthly, current implementation of the language teaching in Taiwan's indigenous early childhood education

Last but not least, concluding with the inspiration from New Zealand's development to plan the language teaching in Taiwan's indigenous early childhood education.

1. The Background of Maori Language Policy in New Zealand

The evolution of indigenous language policy in New Zealand can be divided into three stages, in sequence from the assimilation stage, the development stage, to the official recognition stage (Hsueh-chien Chang, 1996), as described below.

1) The assimilation stage

The Maori language was regarded as an issue of education by the British colonial government, hence the policy of assimilation was selected and adopted in terms of education, and after 1900 Maori students were forbidden to speak Maori at school and those who disobeyed would be punished. During 1950 to 1970, the number of people who could speak Maori gradually decreased due to assimilation and repression.

According to the survey report conducted by Biggs (1972), the Maori language proficiency among Maori children were dropped gradually, in 1913, there were 90% of Maori students could speak the Maori language frequently, but it was down to 26% after 1953, the ratio declined severely. Results from the assimilation policy, indifference, and suppression led the Maori language to the brink of extinction. By a Maori language survey conducted in the 1970s, only 23.3% of Maori people could speak the Maori language, and most were adults above 40-year-old. According to the survey, there was less than 1% of preschool children who were around 5-year-old could speak the Maori language (Hsueh-chien Chang, 2002:151-197), Maori was considered a dead language by looking at the research data.

2) The development stage

The key to the official recognition of Maori language lies in the effort of the Maori people, the following is a list of summary of how the Maori people fought hard and fearlessly to strive for the identity and existence of their language.

In the 1930s: The Maori people established their own Maori language schools to teach their children the history of the Maori language, and continued to fight for the legalization via various means, as a result, the Maori language became one of the subjects in the junior high school, but it was still suppressed in schools.

In the 1960s: Due to the Maori people's requests, the government authorized to begin the implementation of the Maori language education, and it became an elective subject among normal colleges.

In the 1970s: The Ministry of Education, New Zealand helped schools develop the Maori language courses by organizing a teaching staff tour.

In 1972: Nga Tmatoa, known as the warrior sons, organized social and language

protest movements to promote for rights of the Maori language.

In 1973: Courses of Maori Studies were established in a total of seven normal colleges.

In 1974: “The Maori Affairs Amendment Act” recognized the Maori language and encouraged the Maori people to speak Maori. Established by the Maori people, Maori Trust Boards dealt with the Maori people injury matters caused by the government over the years. Through a protest parade, the Maori people requested the government to execute “the Treaty Waitangi” signed in 1840, and asked the government to make an open apology and pay for the compensation (Li-Jung Huang, 1999:69; Hsueh-chien Chang, 2002:151-197). The legalization of social movements organized by the Maori people was basically based on “the Treaty of Waitangi”. According to the content of Article II of “the Treaty of Waitangi”, the Maori people could retain possession of their lands, tribes, and all the “taonga”, the Maori language was as an important “taonga” for the Maori people, therefore they requested the government to fulfill the terms and to offer guaranteed protection for the language.

In 1981: A meeting for leaders of the Bureau of Maori Affairs and the Maori people were held in Ngati Poneke Marae to discuss how to save the Maori language from the imminent extinction, and the concept of Kohanga Reo was then developed.

In 1982: The first “Kohanga Reo” was established as a “pre-mother tongue school”, the Maori children from birth to eight years old were raised in the environment fulfilled with the Maori language and atmosphere of family, so without doubts they would learn the Maori language naturally. During such preschool stage, language development is the key for the development of cultural knowledge is not crucial.

3) The official recognition stage

In 1975: The “Waitangi Tribunal” was established and became an important institution of striving for rights of the Maori language.

In 1985: The Maori people obtained the official right to appeal for years of efforts from the Maori people finally paid off.

In 1987: “The Maori Language Act” was passed and gave the Maori language the official legal status, and the New Zealand government invested a great deal in the revival of the language.

In the 1990s: Various court decisions ensured the guaranteed protection of the Maori language under the Treaty of Waitangi, and the court as well recognized the legal status of the Maori language, and what is more, the New Zealand government was actively involved in the promotion of the education of Maori language. The so-called “heaven helps those who help themselves”, because of the self-consciousness and insistence within the Maori people, these features enabled the New Zealand government to respect and promote the Maori language.

By summarizing the aforementioned history of development, we may find that in the earlier stage, the loss of Maori language was due to the following: 1) The number of Maori language speakers declined. 2) Urbanization led to the collapse of the common geography and cultural basis of the Maori language. 3) The low social status of Maori language. 4) The lack of support from the system (Li-jung Huang, 1999:66; Hsueh-chien Chang, 2002:151-197). In recent years, the New Zealand government has proposed relevant policies concerning the flaws mentioned above for improvements and promotions, the evolution of the indigenous language policy in New Zealand is regarded as an epic of how mankind pursues freedom, equality, and respect.

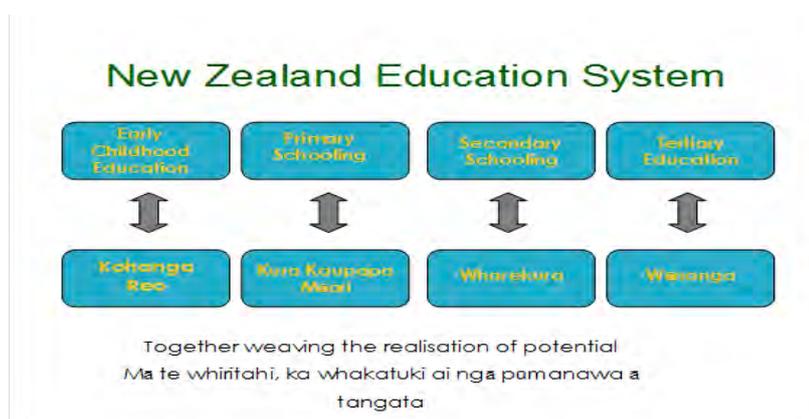
2. The Current Status of the Implementation of Kohanga Reo Policy in New Zealand

In order to understand the current status of the implementation of Kohanga Reo policy in New Zealand, features of the education system, reforms of the administrative management under the education system, and the completely new core education institutions will be described respectively in the following.

1) Features of the New Zealand education system

The New Zealand education system is divided into the mainstream and the Maori, as shown in Table 1. The Kohanga Reo policy belongs to the Maori education system for it operates under the complete national education system and enables the development of Kohanga Reo to remain solid and steady.

Table 1: A comparison between the mainstream education system and the Maori education system



The public compulsory education system in New Zealand converges up to the first and second levels of schools, and in terms of Early Childhood Education which features a high percentage of participation and diversity in education care-giver mode such as parent-led, teacher-led, Playcentres, Kindergartens, and Kohanga Reo (Yu-lan Kao, 2002). In terms of preschool education, the future direction of 10-year plan proposed by the government lies in the minimum adjustment, the government is ought to support the regulations of preschool education quality through education subsidies and a series of promotion, as well as to develop preschool education courses at the same time, such as Te Whāriki.

It is noteworthy that students are free to choose between the mainstream and Maori systems in terms of corresponding learning phase, for the selection is consisted of features including diversity and flexibility. I will describe the current status of the two Kohanga Reo (Te Kohanga Reo) I have paid visits to in the following, as well as features of managerial strategies.

(1) Current status of Kohanga Reo in the metropolitan and suburban areas

A visit to a Kohanga Reo located in the metropolitan area in Wellington, Tina Ratahi Trustee of National Kohanga Reo on September 8th, 2010 – this Kohanga Reo tended to ask the government to establish the Maori kindergarten through various means in 1981, but received no positive responses after repeated efforts. In 1982, the Maori people themselves donated the land for the establishment of kindergarten, as well as the funding. The bleakness in the early stage and lack of funds were gradually overcome through years of contributions from the Maori people; thereupon, through the Maori people's endless endeavors and proofs, the New Zealand government finally recognized the Kohanga Reo system and agreed to provide 1/3 of subsidies an education institution at the level could receive, and the insufficiency was covered by parents or other Maori people. I

interviewed the business manager of Kohanga Reo and asked her that why didn't the school fight for the full subsidy? She said, "The full subsidy is referred to give up totally on the rights of self-management, in order to preserve the autonomy in linguistic and cultural developments, such measures were necessary." After hearing such logical thinking, I could not admire her courage and persistence more.

- (2) A visit to a Kohanga Reo located in the suburban area in Wellington, Wharehoa Kohanga Reo on September 9th, 2010. The school teaches in the Maori language, only in the field of Mathematics when English is used. The school's teaching philosophy is solely "to learn the knowledge through the Maori way", it as well emphasizes on a concept that the language could be applied to needs of new vocabulary via "creation".

In Kohanga Reo, before a new semester begins, it is required to submit its relevant plans and applications to the 'Ministry of Education for verification, and a school evaluation takes place before a semester ends, if it does not pass the evaluation, it will be offered with a period of time for improvement and a second round of evaluation will take place shortly afterwards, and if it fails again, the school will be ordered to close down. According to statements made by the teacher on the site, the uniformity is what the New Zealand government has in mind toward the education system all the time, hence it always carries out harsh means of evaluation, but even so, in order to preserve and promote the Maori language and cultures, as well as to maintain their dignity, all Maori teacher spare no effort in managing the school, and parents take the roles of assistants without hesitation. I was impressed and moved by their devotion and passion in their cultural heritage and the maintenance of ethnic dignity.

2) Business strategy characteristics

Characteristics of six dimensions including the school business management, teacher qualities, curriculum features, methods of teaching, student profile, and parent participation of the two Te Kohanga Reo I have visited will be described as follows:

1) School management

Managed by each board of directors, and it is in charge of planning and maintaining school regulations and annual plans, hiring school staff, managing school properties and financing school funds, and setting up managerial strategies, etc. All directors hold no posts; however, they still have to be

evaluated by the authorities as the basis for the governmental subsidies and abolition.

2) Teacher qualities

The Maori language-oriented, no limitations on the educational background, but teachers must have learned or majored in the subjects related to language or culture; the teacher – student ratio must meet the minimum standard requested by the government.

3) Curriculum features

Mainly focus on the Maori cultures, take advantages of the surrounding natural resources for teaching, and adopt the Maori language teaching experience. Applied to the theme-based instruction, for a new theme is introduced every month. The curriculum must be submitted to the Ministry of Education for verification before a semester begins.

4) Teaching materials and methods

Teaching materials are mainly prepared and designed by school teachers; however, in New Zealand, the public institution, Learning Media along with two other private organizations are in charge of developing and designing curriculum, they design and edit curriculum for kindergartens and up to the secondary education in accordance with regulations proposed by the Ministry of Education, and they also make adjustments of contents in accordance with different users, such as the differences in different tribes, and publications are for all schools for free. As for teaching methods, the key is to create an “environment of listening” and the natural and lively “speaking opportunities”.

5) Student profile

Mainly the Maori children from 0-5 years old, and some children are to enter into the first level of education institution early at age 5. Classroom size varies accordingly, schools with a large number of students adopt the divided learning, and vice versa the mixed-age learning. The principle of mixed-age education is that it is applied to course learning, but as for games and dynamic activities, students are divided into groups, like groups of 0-2 years old and 3-5 years old, this way may help avoid being injured.

6) Parent participation

Schools are managed by school boards, and more than half of members are parents, and they are responsible for school performances for it matters

enormously whether the school would be abolished or not, therefore parents are quite intensive and aggressive, not only they spare no effort in borrowing and preparing funds, they as well remain by children's sides at school.

2) Transformation of the administrative management under the education system

I paid a visit to the Ministry of Education, New Zealand on September 7th, 2010, and I have learned the policies of the national education and the current status of the development of the Maori education affairs. In accordance with the brief of that day and Education Act 1989, it can be summarized into the following three characteristics, including the transformation of administrative management under the education system, the transfer of school jurisdictions to the school board, and establish new core education institutions, etc., descriptions are as follows.

Source of information: Steve Benson, 2010/9/7. *International Division*. New Zealand Ministry of Education.

The role of government has shifted from the leading role that covers the school jurisdiction, and the jurisdiction is now in the hands of members of school boards. As for the government, it is left with the direction of national policies, functions of the role include to recognize or establish or abolish schools, to develop and support national courses, to establish the minimum standards of school teachers, to negotiate and pay for teachers' wages, to provide subsidies, to manage the national quality framework, to establish responsible systems such as regulation management and quality assurance.

There are only two levels for the Ministry of Education and schools, and the management rights of schools belong to school boards. Members of the board are consisted of five representatives of parents, the principal, one representative of the teaching staff, and one representative of students, for they are elected by parents and the school staff every three years, what is more, the board offers no official posts. Missions of the board are to plan and maintain school regulations and annual plans through discussions in the meetings to reach the national education guidelines. Authorities of the board include hiring the school staff, managing school properties, borrowing and preparing school funds, and establishing business strategies. As the school performance is poor, the Ministry of Education may intervene, such as to dismiss the board and re-assign members of administration.

By looking at the transformation of the administrative management under the New Zealand education system, we can find that schools are solely responsible for

educational performances, as well as the fund-raising. Relatively speaking, schools share a large portion of power and flexibility, thus they are more able to correspond to the local education needs.

3) Completely new core education institutions

In recent years, various new core education institutions have been established in New Zealand, and their main function is to execute the management of national education affairs, in the following I will describe three main core education institutions.

(1) The Education Review Office (ERO)

A non-partisan governmental department, directly responds to the chief of department, reviews and announces reports such as qualities of school education and preschool education center, regional and national education topics, managerial qualities of members of boards and preschool education center, as well as rights to remove the student eligibility from the mainstream school or to abolish the homeschooling, etc.

(2) Qualifications Authority (NZQA)

The manager of national quality framework, to perform the honorary certification and quality awards through the board of such organization, including the certification of educational achievement and the certification of educational levels from abroad or the recognition of degrees, the quality assurance of private training organizations and registration, qualifications approval services and the assessment of foreign qualifications, and various quality assurance tools concerning the third level of education, etc.

(3) The Teachers Council

To implement the honorary certifications for teachers and quality awards through the board of such organization, it is in charge of missions including to confirm the standards of teacher's registration, to announce professional ethics and regulations for teachers, to approve teachers to design the curriculum, to exercise the rights of punishment, to coordinate the system that supervises and investigates teachers and the hiring system for the staff in the school and preschool education center, etc.

3. Issues and Challenges in terms of New Zealand Kohanga Reo Policy

1) Issues regarding the New Zealand Kohanga Reo policy

The New Zealand Kohanga Reo policy was executed in accordance with the national education development, the following is a list of amendments made in November 2007 concerning the New Zealand national curriculum:

- (1) Vision – confident – connected – lifelong learners – actively involved.
- (2) Five Key Competencies: – Thinking – using language – symbol's, and texts – relating to others – managing self – participating and contributing
- (3) Adjustments on achievement goals of 8 learning areas – Results of the 8-level academic achievement. The 8 learning areas include English, learning language, mathematics and statistics, science, technology, social sciences, arts, health, and physical education.
- (4) Values: Values are deeply held beliefs about what is important desirable. They are expressed through the ways in which people think and act.
 - 4-1. Respect for self, other and human rights
 - 4-2. integrity
 - 4-3. diversity
 - 4-4. ecological sustainability
 - 4-5. community and participation
 - 4-6. excellence
 - 4-7. innovation, inquiry, and curiosity
 - 4-8. equity
- (5) Principles:
 - 5-1. community engagement
 - 5-2. high expectation
 - 5-3. future focus
 - 5-4. coherence
 - 5-5. treaty of Waitangi
 - 5-6. cultural diversity
 - 5-7. learning to learn
 - 5-8. inclusion
- (6) To enhance the status of language learning – To choose in accordance with each

individual's rights, but not to be forced.

2) Challenges for the New Zealand Kohanga Reo policy

According to the national curriculum objectives, the New Zealand Kohanga Reo must encounter the following challenges:

- (1) To accomplish the core value of the Maori education policy; "Maori success is Aotearoa New Zealand's success."
- (2) Education is a responsibility for all, and educational achievements must be obtained through promises of reform, including guarantees of a lifelong learning, high expectations, and success for every student, etc.
- (3) To accomplish all the potentials of the Maori education in New Zealand and academic achievements, to be proud of being Maori, and to become the target of global citizens.

4. Current Status of the Taiwanese Aboriginal Language Education in the Early Childhood Education

Taiwan's education system is mainly based on the mainstream education, no planning of the aboriginal education system can be found. As for the preschool education, it has not been included into the scope of compulsory education, from the school year of 2005, the government has been taking care of the education system for disadvantaged and indigenous groups in the priority areas, national kindergartens were established in the villages, townships, and cities that are situated within three counties and three villages from Offshore islands and the aboriginal areas, five-year-old children within these areas could enroll in the national kindergartens. The "Tuition-free Education Program for Five-year-old Children" was later announced on September 1st, 2010, program objectives were non-force and non-duty, and the program was gradually available for general children and disadvantaged children.

Schools are responsible for the management, supervision, and execution of national kindergartens that are attached to public and private schools, while education funds are invested by the government. As for the teacher quality, tests and recruitments are to be carried out in accordance with relevant regulations and laws, but the aboriginal area is not included in the elements of the ethnic language expertise. The curriculum is mainly based on the syllabus applied to the national mainstream education, courses related to

the aboriginal language and cultures are presented in one class per week. As for the implementation of teaching materials and methods, it is still based on the mainstream education, materials and methods that comply with the aboriginal cultures are not yet developed. In terms of parent participation and education affairs, the aboriginal parents are less willingly to stay aside with their children while learning.

5. How Can the Development of New Zealand Kohanga Reo Policy Inspire the Taiwanese Aboriginal Language Education for Children

1) Advantage of the New Zealand Kohanga Reo

Generally, the Maori preschool education has four advantages, including the strong ethnic consciousness among the Maori people, the support from the national system, a social atmosphere that respects diverse cultures, and functions of parents' roles.

The key to success in terms of education lies in the full support from families and ethnic groups. Not every single Maori has the right thinking towards the ethnicity and cultures, but through implementations of the tribal education, we may re-inject the motivation and passion of being proud of your own mother culture. Compare to the Taiwanese aboriginal language for preschool children, advantages the Maori preschool education has are what we have to work on in the future.

2) A Look at the national Indigenous kindergartens in Taiwan

Culture is the accumulated wisdom of life, and the wisdom appears via the usage of language, thus the loss of language is considered as a major tragedy for human wisdom. Language is the carrier of culture, the characterization of culture, the network of ethnic motions, and the important value of recognition of life. Whether on the indicators of equipments, teacher quality, curriculum and materials, and students' abilities, the Maori education institution must meet the national education standards, and the biggest difference lies in the usage of their language while teaching and learning in every subject, not their cultural thinking. On the other hand, let's take a look at the Taiwanese aboriginal school education, it is mainly designed based on the mainstream values, the tribal language becomes a subject, the natural environment for language learning is completely wiped out, and the cultural learning is very vague for it does not connect to our lives one way or another, therefore how can we expect students to experience the richness and beauty of their mother culture, not even to mention how can we ask them to be proud of their own culture, results derived the declining confidence could lead to tragic outcomes, which are "language

loss, cultural destruction, and ethnic death”, thus how to implement the basic law of the aboriginal education is the ethnic mission for all aborigines to consider and fight for.

In the face of the rapidly dying aboriginal language, according to my personal opinions, the priority now is to begin from the “spiritual reconstruction” and “supportive system”, recommendations are as follows:

(1) Spiritual reconstruction

Spiritual reconstruction is as the enhancement of the ethnic spirit education, the respect and recognition towards life and ethnic groups. Works of the spiritual reconstruction shall include enhancing roles of parents, to promoting the community learning organization, investigating and analyzing the current status of the usage of language, and creating a diverse cultural atmosphere, etc.

(2) Action strategies

Supportive system is as the environment of creating the survival of a language and as the value of promoting the existence of a language. Action strategies shall include implementing the basic law of aboriginal education, emphasizing on the golden learning stage of language for preschool students, establishing or listing subsidies for aboriginal kindergartens and elementary schools, setting up a complete aboriginal education system, establishing the language learning centers for adults in the metropolitan areas, establishing training programs for the aboriginal language teachers, increasing the teaching bonus for language teachers in the school, convening a national tribal conference as soon as possible, setting up legislation of supporting the system, fighting for the aboriginal self-government, continuously organizing aboriginal exchange activities, etc.

A minority language that is at the brink of extinction must be carried on and taught. The democratic mechanism is not a mean to save the aboriginal language, and the government shall focus on “the preciousness of cultures” rather than “the amount of number of people” in terms of the aboriginal language. As our children are unable to grow intimacy and sympathy towards their tribal languages, the aborigines will then be drown into the torrent of strong language, and the precious wisdom our ancestor passed onto us will then disappeared in vain. As aboriginal descendants, remaining silence is not allowed that we must convince every clansman to put his/her dedication and

passion to our language and cultures, this way we may create success and happiness for our people. The success or failure of the indigenous language education ties with every clansman's awakening and recognition, self-confidence and sense of honor, and implementation of language acts and supports from the national system.

References:

- Hsueh-Chien, Chang. (1996). Language planning of Indigenous People in New Zealand. *Language politics and policies, Shian Wuy*, 267-292.
- Hsueh-Chien, Chang. (2002). Combining with both community and school in teaching of homeland language. *The forth symposium of language and teaching in Taiwan*, 203-222.
- Kitty, Huang. (1999). *On Maori Language Education: Total Immersion Maori Program*(Unpublished master's dissertation). National Taiwan Normal University, Taiwan.
- Yu-Lan, Kao. (2002). *A Comparative Study of Traditional Early Childhood Education of Indigenous People in Taiwan and New Zealand*(Unpublished master's dissertation). National Chi Nan University, Taiwan.

The logo for 'iafor' is centered on the page. It consists of the lowercase letters 'iafor' in a light blue, sans-serif font. The logo is partially enclosed by a large, light blue circular arc that starts from the bottom left and curves towards the right. A red arc is also visible, starting from the top left and curving towards the bottom right, intersecting the blue arc.

Location-based Services: Discourse of Efficient Spatiality

Tatjana Todorovic

0147

National University of Singapore, Singapore

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Contemporary urban mobilization is more and more mediated through various personalized location-based services: from navigation and the ‘nearest best’ to the predictive recommendations “with rich local content that matters the most to you here and now” (Sam Altman, panel at SXSW, March 2010). Location-based services evolved into technologies able to ‘learn’ users’ search and movement histories in order to ‘sense’, customize and recommend preferable experiences for its users, and finally anticipate future spatial movements and encounters in cities. Lead by software and desirable standards, the range of calculative operations is aiming to deliver new ‘meaningful’ spatial experiences for its users by differentiating between ‘normal vs. abnormal’, or in spatial terms desirable vs. undesirable activities in cities. They conform mainstream ideology of efficiency by eliminating chance and unpredictability as unknown and ‘risky’. However, what is more commonly seen as a risk, in spatial terms might as well be a benefit. As the logic of efficient use of space penetrates everydayness with support of calculative technologies, we ought to understand it better in order to re-position the conception of ‘efficient’ in respect to the possible value of unpredictability and chance in urban. The argument is supported with Marcuse’s discussion on ‘actualities’ and ‘potentialities’ (in “One-dimensional Man”, 1991) and elaborates dual conception of chance and unpredictable related to spatiality. Predictive sensing based on repetition, previous encounters and familiar, in other words ‘actualities’, significantly limit possibilities for random and chance encounters, in Marcuse’s terms ‘potentialities’.

Introduction

Location-based services represent a novel and unique way by which to understand and experience urban space today. Conveniently embedded within mobile phones, such utilities are more user-friendly and are becoming overwhelmingly present in everyday lives, offering a range of services, from positioning and navigation, to modern day “yellow pages” that provide space annotations and content information. This paper is focused on the more recent applications and services being offered along with predictive analytics. These services are being presented to users as valuable tools that will empower them to become more efficient and gain on time, productivity and profitability by offering customized and personalized sets of solutions to help ease the pressure of real-time decision making on a day-to-day basis.

Predictable analytics and recommending services rely on a perceived contemporary need to analyze and evaluate one’s surroundings and to use the space in the “best” way possible, overcoming spatial and temporal constraints; for instance, to “save” time or to multitask. While not obligated in any way to heed the recommendations, often users feel obliged to do so to act in a responsible and effective manner, or simply because it “makes life easier.” Such services are often attractively advertised as a more intelligent and more productive way of doing things, and viewed as a necessity so as to maintain a competitive advantage over others:

Location Intelligence made smarter and friendlier: ShowNearby Analytics is the perfect location intelligence tool that gives you rich insights into your potential traffic and marketing effectiveness. Powerful, flexible and easy-to-use features now let you see and analyze your location in an entirely new way. With ShowNearby Analytics, you're more prepared to setup your store, strengthen your marketing initiatives and create profitable businesses. (ShowNearby Analytics website, <http://analytics.shownearby.com/>)

More importantly, this call to analyze and calculate the most suitable and “meaningful” space presumes technological support and mediation that will further alleviate any cognitive burden and sensorial bias. Without any attempt to lessen the role of human decisions behind such computerized calculations, it is important, at least for a start, to grasp what kinds of spatial practices these recommending and predictive technologies enable. This paper aims to discuss the nature and logic behind calculative technologies which are now ubiquitously present in urban everydayness.

As I will show in this paper, the nature of the underlying software supports efficient, precise, instantaneous and productive ways to analyze surroundings and to limit unknown, unexpected and unpredictable results. Customized spatial calculation and prediction in space are being designed to eliminate coincidence and unpredictability as unknown and therefore “risky.” The question is whether these attempts to limit the chance and unpredictability are, in effect, contradictory to the value that the same unpredictability and chance add to the city as enabling ground for resistance to mainstream spatial orderings? This paper is based on research into the concept of “chance” and unpredictability in relation to spatiality, in support of Marcuse’s discussion in his book *One-dimensional man* (1991, first published in 1964), where he dwelled on “actualities” and “potentialities” and possibilities of the alternative. The

argument is that predictive calculations based on repetition, history of previous encounters and activities, in Marcuse's terms "actualities," significantly limit possibilities for random and chance encounters, a blend of differences that would enable alternative practices; or as he termed it, "potentialities." As extensive calculation and predictable solutions become "normalized," new spatial practices based on spatial self-efficiency are becoming part of everydayness, leaving little or no space for alternative uses; in such situations, possibilities for resistance to mainstream framing and actual urban change for users is therefore minimal.

Optimization of spatial experiences

The modern urban environment has been reshaped by the impact of information; in particular, by its operational value and calculative manipulation "where information and space are so fused that the space cannot function without information and there is no un-coded, manual alternative" (Crang and Graham, 2007, p.198). It seems that today, everything and everyone can be quantified and measured in one way or another, a process which is further amplified with speed, instantaneity and pervasiveness of various calculations and predictions. Spatiality, or production of social space today, as stressed by McQuire (2009) and Dodge and Kitchin (2011), demands *active* real-time involvement of each and every individual to resolve a number of relational problems in space, which further increases one's responsibility to "calculate" the right choice. With the goal of aiding efficient and productive decision-making that will support contemporary lifestyles, spatial experiences are mediated by software that aims to alleviate (or in some instances to replace) cognitive burden and sensorial bias by estimating the most suitable option for its users.

Users of the "old-fashioned" non-interactive street directory map, for instance, have to resolve several spatial problems in order to detect their position: look for the recognizable physical landmark and to locate it on the map; estimate their position in relation to that landmark; and resolve a series of other spatial problems. On the other hand, navigation application automatically detects a user's position through the embedded global positioning system (GPS) on the mobile phone and provides step-by-step directions to the desired destination, determined by several available parameters such as a preference for car or public transport and the time of day. The amount of effort put into understanding the surroundings, and involvement in navigation through the actual space is, however, greater when using non-interactive maps. When using the GPS-enabled map, the only requirement is for the user to be familiar with the technology and to know how to navigate through the software, not through the environment. Such software is designed to be simple and intuitive to use, without requiring that users must have a deeper understanding of how the actual technology supporting such application works.

Consequently, as the complexity and multitude of spatial information increases, more location-based applications continue to flood the market, built on predictable and recommendable software, offering personal navigation, or "narrowcasting," through online spatial data. Starting from locating, tracking and collecting users' whereabouts and spatial habits; data is gathered and stored for (often) immediate retrieval.

Recommendations on the optimal solution are dependent on the technology's ability to "learn" and predict from previous experiences and encounters:

Instead of guessing what you should like based on your age and gender, we can make an incredibly informed guess about what you will like based on what you have liked in the past, and also based on what people you know like. (Altman, March 2010)

Users' "histories" and preferences are processed by the software in a way that detects trends and patterns to finally select and recommend specific information.

The latest location-based services on the market propose even more convenient and effective "sensing" applications that will limit or exclude search and facilitate an automatic matching service between space and users. Macrosense (SenseNetworks website, <http://www.sensenetworks.com/macrosense.php>) is an example of a platform that offers to connect possible users to an endless amount of information collected and stored in geo-location databases, containing not only spatial information, but also overlapped demographics, users daily movements and routines and personal preferences. As long as the service is turned on, Macrosense will sort and cluster information and make predictable recommendations for users even before the search is done. Citysense illustrates the possible practical applications of such matching services:

Citysense eliminates the need to search. Instead, it evolves searching to sensing. Citysense passively "senses" the most popular places based on actual real-time activity and displays a live heat map. The application intelligently leverages the inherent wisdom of crowds without any change in existing user behavior, in order to navigate people to the hottest spots in a city. (CitySense website, <http://www.sensenetworks.com/citysense.php>)

The programming behind such analytics follows an algorithmic procedure that has "structural inclinations" for continuity, consistency and regularity (Crandall, 2010, p.85). In other words, the organizational and standardizing practice of calculative processes is constantly working in the background to instinctively cultivate an "optimized environment" based on a user's continuously reconstructed experience. Moreover, computerized calculation is not a simple quantifying practice. Emerging calculative "sensing," or what Thrift terms "qulaculation" (2004, p.584), indeed reflects the qualitative characteristics of a number that reflects the logic of practices that essentially operate with numbers: mathematical abstraction and a tendency towards "controlled" results; generalized object of study as in statistics (population in place of an individual); standardization of time and space; filing and indexing in response to an increasing need to organize information; and an increased focus on effectively managing goods worldwide (Thrift, 2004, p.589).

In essence, the described qualities define the ways in which data is examined and manipulated to look for trends, recognizing patterns "that might suggest a continuity, a propensity, a taste what is to come" (Crandall, 2010, p.74).

Livehoods offer a new way to conceptualize the dynamics, structure, and character of a city by analyzing the social media its residents generate. By looking at people's checkin patterns at places across the city, we create a mapping of the different dynamic areas that comprise it. (Livehoods website, <http://www.livehoods.org/>)

The process of detecting patterns involves extracting and reducing unnecessary information by detecting standardized characteristics among multiplicity of data. In addition, the innate ability to sort, group and cluster data is essential to calculative operations. The goal is to first determine a pattern, then recognize the people or activities that belong within the vast data and finally, to channel “desirable” information while leaving out the “undesirable” (Crang and Graham, 2007). These activities are both preventive and productive in the sense that the calculation “anticipates the event, yet also seeks to prevent from occurring” (Crandall, 2010, p.72). To maintain stability within the system, calculative operations have to ensure probability and reliability of its results through reliable algorithm and software which is inherently rational, favoring consistency and effectiveness. Yet, the question remains, stability and reliability for whom and what cause?

The range of possible practical uses for the described sorting systems is limitless: from traffic management to optimal nightlife decisions. However, even though these services are intended to empower users, at the same time, they seem to compel and perpetuate users to continue their alliance with, and eventual dependence on, these technologies. Consequently, application that should, for example, aid in avoiding traffic congestion, provides temporary relief for those who can afford it and certainly does not solve the problem of congestion itself. Calculative processes which recognize patterns, and the range of options presented, are subjected to preserving stability of the system that ensures continuous technological assistance.

Customization as optimization of spatial experiences

The most common publicly raised debate with regard to the development and integration of monitoring systems and related spatial predictable analytics are issue of privacy intrusion and fear from total transparency and control:

The project, called the Information Platform of Real-time Citizen Movement, aims to watch over more than 20 million people in Beijing 24 hours a day, local media said yesterday. Wherever you are — whether in the bathroom, on the subway or in Tiananmen Square — the government will know. (Chan, March 2011)

Total transparency in its ideal sense would presume complete surrender to the monitoring systems in order to construct more comprehensive databases for even further manipulation. Even so, locating, targeting and monitoring applications do not render the environment completely “transparent.” In order to reach full effectiveness of maintaining such systems, data processing would still have to be extracted, sorted and classified groups of data. What finally becomes clear is the goal to spot trends and “abnormalities” and ultimately, to anticipate and classify as “desirable” or “undesirable.” A lone individual is not considered sufficiently significant unless s/he

is somehow detected to be “outstanding” based on trends and “common” whereabouts, a practice Andrejevic (2003) termed “categorical suspicion”: “Monitoring is not limited to particular suspects but is universalized to figure out who the suspects might be.” (p.136). Similarly, even though predictive calculations call for individual locating and tracking, the gathered information is seldom singled out; it operates as a part of the large collections of data and not to detect the whereabouts of any individual user, but to detect general trends in movements around city.

As seen in previous examples, recommending services not only describe one’s surroundings; it also provides instantaneous and customized spatially relevant solutions for its users. Navigating through cyberspace, therefore, involves an understanding of the multitude of information stored in online databases: “In a world characterized by information glut, the goal is not to master the totality of available facts (an impossible task) but to seek out what ones needs as one goes along” (Andrejevic, 2003, p.144). Such customized services are promoted to users as being particularly convenient for efficient navigation in space: to effectively locate desired contents and to define appropriate paths. Conveniently, customization flatters to users’ individuality by allowing inscription of personalized content and opportunities for “free,” yet efficient, decisions. In addition, the notion of individualism is supported by capabilities to store memories, record lives, and to produce instant personal spatialities. As such, successful recommendation services, apart from locating and tracking, demand some amount of personal information in the name of customization.

In reality, the pervasiveness of calculative services subordinate everyday activities to the “labor of consumption” in which consumption becomes a production through the feedback generated by consumers (Andrejevic, 2003, p.133). Naturally, mobile commerce was the first to recognize commercial value in users’ whereabouts preconditioned by their tracking and monitoring; to the extent that now, almost all daily activities are subjected to calculation: “thanks to the development of interactive devices, leisure-time activities can become productive, to the extent that they can take place within a monitored space and generate demographic commodities” (Andrejevic, 2003, p.146).

Following the logic of mobile commerce, promoting strategies of customized location-based services emerged as a response to the fear of homogenization, at least in a way perceived by the mass media era, with mass media being rendered as a product of mass production and consequently labelled as centralized and homogenizing: “By contrast, customization is offered as means of counteracting the undemocratic, hierarchical, and homogenizing character of mass society” (Andrejevic, 2003, p.144). Hence, individuation is presented as an escape from mass media homogeneity, promises Andrejevic regarded as false and unrealistic. Historically present in 20th century industrialism, individuation as strategy persists in contemporary times with the proliferation of “new, interactive, media [which] represents not a radical departure from this strategy but an extension of its logic” (Andrejevic, 2003, p.133). Individuation and customization are penetrating every aspect of spatial experience through numerous personalized location-based services as mentioned above. Indeed, the final goal of these systems would not be to detect and equalize its subjects (people or spaces), but to adequately label and sort them as discussed by Graham in his book, *Software-sorted geographies* (2005). As spatial

reality is more and more represented by data comprised in Geographic Information System (GIS), uneven spatial visibility by which certain neighbourhoods are rendered “visible” and others “invisible,” and uneven visibility of the subjects implies possibilities for population manipulation and control through the classification and detection of desirable and undesirable factors.

The main problem with the idea of customization and personalization lies in the common belief that imposed power structure does not exist, and even more so, that power is in the hands of users. In spite of promises for users’ shared control over the production processes, freedom to customize and choose their own preferences, there is no control in the substantive sense, in that users have no control over the rules of interaction (Andrejevic, 2003, p.141). According to Thrift (2004), an individual user, consumer, still has power over “perceptual labor” (p.593). However, users do not have power over calculations, and the fact that what they see is processed and returned as a feedback of what they saw, leaves an individual as an “instrument of seeing” (Thrift, 2004, p.593).

What starts out as finding directions and navigating through space has, in due course, a profound effect on how the space is “experienced.” Simple direction applications on mobile phones have an effect on which routes are used by which users, and this will eventually affect who is interacting with whom, or at least have a possibility of interacting, with whom and where. Human intervention is indeed significant given that the software needs to be pre-programmed in order for the computer to continue to further process the information. However, regardless whether the question is one involving traffic jam or any other aspect of everyday life, the decision over what is suitable and for whom seem to be in hands that are far from users. What is imminent, nonetheless, is the reliance on customizing technologies in everyday decision making. The process of customization is supported by calculative operations, predictive analytics which, as discussed in the last few paragraphs, has a natural tendency towards rationalization and optimization through abstraction and certain forms of standardizations. The customization of spatially relevant databases is precisely the same—reducing the multitude of information to one, or a range of optimal choices. Recommended customized solutions, as shown, are derived from generalized tendencies and patterns of an average, but more commonly from users that exhibit similar qualities or preferences.

Unpredictability as potentiality; Enabling ground

Without doubt, rationalization, efficiency or optimization do normally shape even the most arbitrary daily activities, whether through personal estimations or through spatial organization. Nonetheless, reason and efficiency are both defined and contested by allowing and accommodating combinations, parameters and influences that are different and often random. The “strategy” of current times, however, is dominated by automated technological efficiency which organizes and matches based on the most probable of possibilities. Calculative practices, by nature, diminish the risk of unpredictability, which means opportunities are generated only from existing and predictable practices which may be cleared of opportunities by not revealing unexpected choices (Thrift, 2004, p.593).

The discussion of predictable versus unpredictable is further assessed through Marcuse's points (1991) on "dialectical thought," which he argued against prevalent contemporary "one-dimensionality" and "rationalization" of thought. In dialectical thought, meaning is not to be found in behavioral reaction but to remain unfulfilled "except in thought, where it may give rise to other thoughts" (Marcuse, 1991, p. 179); the empirical world becomes an object of positive thinking and eliminates any negativity that existed in dialectic thought. More specifically, Marcuse referred to the "demystifying" purpose of scientific thought that in clarifying ambiguities and obscurities, within the comfort of an already accepted system of validation. But, according to Marcuse, the mystifying character is not in the concepts, but in the behavioral translation. So it is the translation that is deceptive because "it translates into modes of behaviour, propensities and dispositions and in doing so takes organized appearances for the reality" (Marcuse, 1991, p.203). Likewise, technological premises of spatial predictable and recommending practices inherited aspiration to "clear" thought from contradictions of dialectical thought. Generated solutions translate spatiality from the existing databases of registered experiences. Obviously, the process has in its nature to abstract and detect standardized characteristics among multiplicity of data. In addition, it also has an innate ability to sort, group and cluster data essential to calculative operations. Within the translation process, the concept itself is processed to reduce irrelevant information. However, Marcuse pointed out that the whole is never the simple sum of all its comprehensible parts; thus, every concept is the sum total of all the actual and imaginable experiences, as well as any not-yet-experienced potentialities that could or ought to be. This potentiality is what goes beyond predictable and imagined; it is a chance of yet not discovered, for better or for worse; it is an enabling ground for alternatives and other possibilities to occur.

In the same way, spatial experiences are heavily supported by calculations based on the nature of narrowcasting, in other words "actualities," which limits the scope of possible choices or "potentialities." Using an analogy based on Marcuse's points, predictable solutions calculated from the pool of known and expected experiences relate to "actuality," while unpredictable and uncalculated choices relate to "potentiality," serving as an enabling ground for alternative solutions and interpretations. Presented solutions/choices are generated from a pool of expected outcomes while "cleared" of opportunities that unexpected, unwanted and undesirable choices may bring. Even more, as earlier explained, spatial calculative services are based on our own settings and are offering solutions from a range of users' preferences and past histories, which reinforces mixing, or "matching" with similar others, at the same time limiting the range of possible "undesirable" encounters and encounters with the "other." In other words, predictive calculations operate within the range of actualities, guided by the nature of the calculative practices and corresponding historical context that determine choice, ways of comprehending, organizing and transforming reality: "the initial choice defines the range of possibilities open on this way, and precludes alternative possibilities incompatible with it." (Marcuse, 1991, p.219). Prevailing technological rationality leaves limited space for unpredictable or incomprehensible; in fact, the effort is to nullify it.

Conclusion

As cities are complex systems in which battlelines are drawn over dominant interpretations of social meaning of space, an ongoing process between those in power who strive to “stabilize” the system for certain interests, and different social groups and individuals who have their own, often unconscious, terms under which the same system is “stabilized.” In other words, as much as those in power are trying to impose urban movements, activities and lifestyles, in reality, imposed lifestyles are interpreted and re-created by users through their own everydayness; resulting in constantly reproduced social meaning of urban space (De Certeau, 1984; Lefebvre, 1991; and others).

Then again, calculative practices have been incorporated into urban everydayness to the point that they became second nature to the environment, or what Thrift (2002, 2004) termed “technological unconsciousness.” “New” technologies do not necessarily become “old” but become accepted and eventually turn out to be “invisible.” Once the technology moves from “unnatural” to “natural,” their origin and fundamental conception are seldom questioned; by which time, it has penetrated everydayness on so many levels that the “other way” is rendered beyond description and imagination. Monitored activities are continuously being stretched to include all aspects and spaces of everyday lives (Andrejevic, 2003, p.137) and the ontology of technological calculus now outlines new spatial conceptions. To what extent do predictive analysis and recommending location-based services disturb the power of everyday practices in resisting mainstream spatial framing? Could such platforms possibly serve as alternative channels for urban and social change?

The current stabilizing strategy is to maintain the dominant discourse of self-efficiency where users regulate themselves with the help of computerized calculations for desired versus undesired possibilities—an effective use of one’s time, knowledge, talents and finally, surroundings. This paper investigates the technological predicaments of predictive analytics and the practices they enable. Given that prevailing technological rationality is the basis of predominant technical existence, Marcuse’s suggestion is that qualitative change can only be achieved by the reconstruction of this base; in other words, by revising values of technological rationality with a view toward a different end. True “free play” and “liberation,” according to Marcuse, assumes consciousness of both actualities and potentialities, what “is” and what “ought to be”; but, more importantly, it assumes “consciousness of the discrepancy between the real and the possible, between the apparent and the authentic truth, and the effort to comprehend and to master this discrepancy” (Marcuse, 1991, p.229).

Surely, naturalization of certain technology extends far beyond technological specifications; it refers to the conceptual predicaments and essential characteristic of technologies that have been accumulated and appropriated over time by people and environments. Thrift (2004b) asserted that the contemporary human is adopting and adapting to the new ways of thinking and functioning, developing new forms of intuition. It is left for future research to investigate these new qualities Thrift discussed about. Thrift (2004) believed that enhanced calculation is “allowing all kinds of entities which *could be imagined but not actualized* finally to make their way into the world.” (p.594, emphasis added). The question is whether, and under which

terms, an exchange based on enhanced predictive calculation goes beyond what can be imagined?

Saskia Sassen recognized that digital media is able to strengthen the exchange outside of mainstream networks in what she described as “strong interconnections through particular networks of individuals and organizations with shared interest” (2003, p.26). Crowd sourcing and citizen sensing, according to some authors, represent such networks of space enthusiasts who, by working with and expanding programmatic potential, attempt to uncover structuring principles, tendencies, default spaces and settings (Crandall, 2010). Other authors see potential amid mainstream patterns of use in art activism even though they all revolve around the same “problematic” technologies. Art and activism are perceived as practices that reenhance and reanimate the city (Crang and Graham, 2007). From their work, we recognize an attempt to create oppositional vision of urban space and to render visible the systems of knowledge production. They claim to encourage new forms of public action and social contact such as multi-authored overcodings which also make the data coding environment transparent and aesthetically problematic. Monitoring technologies have a propensity to render *things and people* visible, while art practices aspire to make *these technologies* visible. The intention is not the creation of perfectly known environments but the “destabilization of spaces achieved by preserving ‘human link’ to a place by recording and sustaining the personal and transient meaning of places” (Crang and Graham, 2007, p.812). According to de Certeau (1984), city movements are invisible and innumerable tactics, and the celebration of opacity provided by social practices such as walking is a response to the main forces of power. However, both streams mentioned above use the same technologies that try to “disclose” and in doing so, they reveal those layers that should not be revealed (Crang and Graham, 2007).

As discussed in this paper, location-based technological apparatus, at least in its commercial application, does not simply enhance spatial practices as attempted by artists working with location-based media. More likely, it structures and defines in a way that disables its foundation by limiting the range of possible “undesirable” encounters and activities. Furthermore, spatial calculative services are based on our own settings and offer solutions from a range of users’ preferences and past histories, which reinforces circulation, matching and exchange of information with similar others. The aim is to investigate in further research those location-based practices that attempt to enable and encourage new ways of mixture and content exchange.

References

Altman, S., 2010. *The life graph: You are your location*. Panelist at South by Southwest Conference, Austin, Texas. Available at <http://allthingsd.com/20100311/the-life-graph-you-are-your-location/> [Interactive Podcast] available at <http://sxsw.com/node/4833>

Amin, A. and Thrift, N., 2002. *Cities: Reimagining the urban*. Cambridge, UK: Polity Press.

Andrejevic, M., 2003. Monitored mobility in the era of mass customization. *Space and Culture*, 6(2), pp.132-150.

Andrejevic, M., 2009. Critical media studies 2.0: an interactive upgrade. *Interactions: Studies in Communication and Culture*, 1(1), pp.35-50.

Chen, S., 2011. Beijing to track all mobile phone users' movements. *South China Morning Post*, March 3. Available at <http://topics.scmp.com/news/china-news-watch/article/Beijing-to-track-all-mobile-phone-users-movements>

Crandall, J., 2010. The geospatialization of calculative operations: Tracking, sensing and megacities. *Theory, Culture & Society*, 27(6), pp.68-90.

CitySense website, n.d. Available at <http://www.sensenetworks.com/citysense.php>

Crang, M. and Graham, S., 2007. Sentient cities: Ambient intelligence and the politics of urban space. *Information, Communication & Society*, 10(6), pp.789-817.

De Certeau, M., 1984. *The practice of everyday life*. Translated by S. Rendall. Berkeley, CA: University of California Press. (Original work published 1980).

Dodge, M. and Kitchin, R., 2011. *Code/Space: Software and everyday life*. Cambridge, MA: The MIT Press.

Graham, S., 2005. Software sorted geographies. *Progress in Human Geography*, 29(5), pp.562-580.

Graham, S. and Thrift, N., 2006. Out of order: Understanding repair and maintenance. *Theory, Culture & Society*, 24, pp.1-25.

Lefebvre, H., 1991. *The production of space*. Translated by D. Nicholson-Smith. Oxford, UK: Basil Blackwell. (Originally published 1974.)

Livehoods website, n.d. Available at <http://www.livehoods.org/>

Marcuse, H., 1964/1991. *One-dimensional man: Studies in ideology of advanced industrial society*. London, UK: Routledge.

McQuire, S., 2009. Mobility, cosmopolitanism and public space in the media city. In S. McQuire, M. Martin and S. Niederer (eds), *Urban screens reader*. Amsterdam, Netherlands: Institute of Networked Cultures, pp.45-64.

Sassen, S. (2003). Reading the city in a global digital age. In L. Krause and P. Petro (eds), *Global cities: Cinema, architecture, and urbanism in a digital age*. Rutgers, NJ: Rutgers University Press, pp.15-30.

SenseNetwork website, n.d. Available at <http://www.sensenetworks.com/macrosense.php>

ShowNearby Analytics website, n.d. Available at <http://analytics.shownearby.com/>

Thrift, N. and French, S., 2002. The automatic production of space. *Transactions of the Institute of British Geographers, New Series*, 27(3), pp.309-335.

Thrift, N. (2004). Remembering the technological unconscious by foregrounding knowledges of position. *Environment and Planning D: Society and Space*, 22(1), p.175-190.

Thrift, N. (2004b). Movement-space: The changing domain of thinking resulting from the development of new kinds of spatial awareness. *Economy and Society*, 33(4), pp.582-604.



*Transinterpretation of Quranic Words Based on Semantic Network Theory and Devising their
Data Base*

Sharareh Sadat Sarsarabi

0148

Teacher Training University(Prophet Mohamad pbuh), Iran

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

In the modern era and along with the emergence of interdisciplinary sciences, it is very important to view the truth of the Holy QURAN via different sciences in order to get the exact point, and this comes true when we use the modern sciences as well.

Although it is accepted among the Muslims that no translation can take place the word of the QURAN and no one can reproduce it in another language, it is possible to convey its message in another language in order to help those who do not know Arabic and need to understand the message of the QURAN in their mother tongue.

Semantic networks enable the translator to choose a more exact equivalent regarding the cultural, cognitive, diachronic and linguistic dimensions in a network. Since this model represents all the semantic relations of a word or rather the lexicalized concepts with the other words in a network and because of the major role of the word in translation, the study of semantic network theory is a top priority.

The word transinterpretation is coined to show that the semantic network theory via the semantic relations specially, polysemy and synonymy enables the translator to have a broader view to convert the exact meaning of the Quranic words .

Besides the relational models may be used in the fields of computational lexical processing systems, retrieval system of information , Quranic web searches and automatic translation as well. ,besides its sacred language can not be separated from the content.

Introduction

The Arabic language of the Qur'ān is an integral aspect of this revealed book. Since the very words and verses of the Qur'ān have been spoken by Allah, therefore they have divine presence, and it makes the Arabic of the Qur'ān a sacred language. When the Qur'ān is translated into another language, no translation has that sacredness of the divine presence, because it is the very word of Allah. According to Pickthall, who was the first English Muslim to translate the Qur'ān into English, no translation can take the place of the Qur'ān, that inimitable symphony, the very sounds of which move men to tears and ecstasy. A sacred language is profound in depth and usually little developed on the surface as can be seen in Qur'ānic Arabic. Every word carries of meaning with itself and there is never a complete "horizontal" and didactic explanation of its content. Although it is true no translation can take place of the Qur'ān and no one can reproduce it in another language and also its sacred language can not be separated from the content, it is possible to convey its message in another language in order to help those who do not know Arabic and need to understand the message of the Qur'ān in their own mother tongue. The semantic networks enables ever one specially the translator to have a broader view of the semantic relations in the Qur'ān in its original Arabic which is its sacred language, and compare it with the ones in its own language.

1-The history of Qur'ānic translations

The history of Qur'ān translation dates back to the time of the beginning of Islam, when the illiterate people asked prophet Mohammad (p.b.u.h.) about the meaning of the words. But the written history of translation dates back to Tafsire Tabari (Tabari interpretation) in the fourth century.

In 1515 a non comprehensive translation of the holy Qur'ān in English was published and the first Persian translation was published in Calcutta in 1837 A.D. The holy Qur'ān first translated into Latin, Italian and Dutch, and it was translated by Robert Rotensee a French monk and was considered as a base for all translations in western world. There were other translations made by Palmer and Dorver from France and it was published so many times in France, Dutch, Denmark, Belgium and England, but they were full of bias which is the result of their attitude toward Qur'ān. Then George Sill translated and published the holy Qur'ān in 470 pages in 1384. It was closer to the content and lasted 150 years. Most eighteenth and nineteenth century translations were undertaken by authors without strong background in Islam. In the nineteenth century, because of the improvement of easterners studies, Qur'ānic translations were used by them. The outstanding translation of Rudwell was published in 1861 for the first time, but he had also manipulated the chapters and their orders.

At the beginning of the 20th century Muslims tried to translate the holy Qur'ān into English and western translators such as Arbery and Bell presented translations as well. The holy Qur'ān is translated and published into English, French, German, Italian, Russian, Indian, Japanese, Malaysian, Indonesian, Chinese, Turkish, Persian and American and African languages. Some believe that it is translated to 118 current world languages. In Iran there have been lots of attempts to translate the holy Qur'ān into English, the works of Mrs. Tahere Safarzade and the prose translation of Mr. Fazolalah Nikaieen published in America are the most important ones.

2-Semantic networks

"Semantic Nets" were first invented for computers by Richard H. Richens of the Cambridge Language Research Unit in 1956 as an "interlingua" for machine translation of natural

languages. They were developed by Robert F. Simmons at System Development Corporation, Santa Monica, California in the early 1960s and later featured prominently in the work of Ross Quillian's Ph.D. thesis (1968), in which he first introduced it as a way of talking about the organization of human semantic memory, or memory for word concepts. The idea of a semantic network -- that is, of a network of associatively linked concepts -- is very much older: Anderson and Bower (1973, p. 9), for example, claim to be able to trace it all the way back to Aristotle. It is a graphic notation for representing knowledge in patterns of interconnected nodes and arcs. Computer implementations of semantic networks were first developed for artificial intelligence and machine translation, but earlier versions have long been used in philosophy, psychology, and linguistics. It is a way of representing relationships between concepts. Often each concept is represented by a word or set of words. One of the largest existing semantic networks is Word net, a lexical database for the English language. The network is displayed as a taxonomic tree or isa hierarchy. Each node (labeled by an underscored word) is connected upwards to its superset and downwards to its subset.

Semantic networks are knowledge representation schemes involving nodes and links (arcs or arrows) between nodes. The nodes represent objects or concepts and the links represent relations between nodes. The links are directed and labeled; thus, a semantic network is a directed graph. In print, the nodes are usually represented by circles or boxes and the links are drawn as arrows between the circles. This represents the simplest form of a semantic network, a collection of undifferentiated objects and arrows. The structure of the network defines its meaning. The meanings are merely which node has a pointer to which other node. The network defines a set of binary relations on a set of nodes. Quillian's basic assumption was that the meaning of a word could be represented by the set of its verbal associations. While Quillian's early nets might have appeared to be an attractive psychological model for the architecture of human semantic knowledge, they did not provide an adequate account of our ability to reason with that knowledge. A couple of years later a psychologist, Allan Collins, conducted a series of experiments along with Quillian to test the psychological plausibility of semantic networks as models, both of the organization of memory and of human inference.

Collins and Quillian's experiments consisted in presenting subjects with sets of true and false sentences, and measuring their reaction time in deciding whether the sentences were true or false. Taking the number of links to be traversed between two nodes to be a measure of the semantic distance between concepts, they predicted that a person would require more time to decide, for example, that "A canary is an animal" or "A canary has skin" than to decide that "A canary is a bird" or "A canary can sing" since in the former cases the search for the relevant information requires rising through more links in the hierarchy. The experimental results met their predictions.

Collins and Quillian's hierarchical nets were an important source of many good ideas for, and the direct forerunners of, more recent networks, particularly in the domain of language understanding.

Semantic networks are a common type of machine-readable dictionary.

Important semantic relations:

- Meronymy (A is part of B)
- Holonymy (B has A as a part of itself)
- Hyponymy (or *troponymy*) (A is subordinate of B; A is kind of B)
- Hypernymy (A is super ordinate of B)
- Synonymy (A denotes the same as B)
- Antonymy (A denotes the opposite of B)

An example of a semantic network is WordNet, a lexical database of English. Such networks involve fairly loose semantic associations that are nonetheless useful for human browsing.

Unlike WordNet or other lexical or browsing networks, semantic networks using these can be used for reliable automated logical deduction. Some automated reasoners exploit the graph-theoretic features of the networks during processing.

There are also elaborate types of semantic networks connected with corresponding sets of software tools used for lexicalknowledge engineering, like the Semantic Network Processing System (SNePS) of Stuart C. Shapiro or the MultiNet paradigm of Hermann Helbig (MultiNet is an acronym for "Multilayered Extended Semantic Network"). The latter is especially suited for the semantic representation of natural language expressions and used in several NLP applications.

One can consider a mind map to be a very free form variant of a semantic network. By using colors and pictures the emphasis is on generating a semantic net which evokes human creativity.

In the 1960s to 1980s the idea of a semantic link was developed within hypertext systems as the most basic unit, or edge, in a semantic network. These ideas were extremely influential, and there have been many attempts to add typed link semantics to HTML and XML.

3- Finding equivalent of Qur'ānic words via semantic relations

Semantic relations have a major role in language. Some researchers believe that the semantic relations should be studied in contexts.

There are some sources that we can use them for semantic relation studies: 1-The speaker intuition about semantic relations 2-The corpus studies about related words 3-Dictionaries and thesauruses 4-The computational model tests to show the word structure and semantic memory (Murphy 2003 p.7).

Murphy believes that semantic relations are different from word relations, antonymy and synonymy are semantic relations and every kind of relationship among words are word relations. (p.9)

Newmark considers words rather than sentences, the most problematic items while translating, specially collocations and idioms.

When we are not able to find a proper equivalent for a word, it may be due to not recognizing the whole meaning of the word and semantic relations of the very word and its synonyms.

Considering semantic relations in the source and target language enables the translator to find the proper equivalent.

Also in semantic networks, words are considered without diachronic notations and on the basis of word relations which resolves the problem of word change and dynamicity of linguistic items.

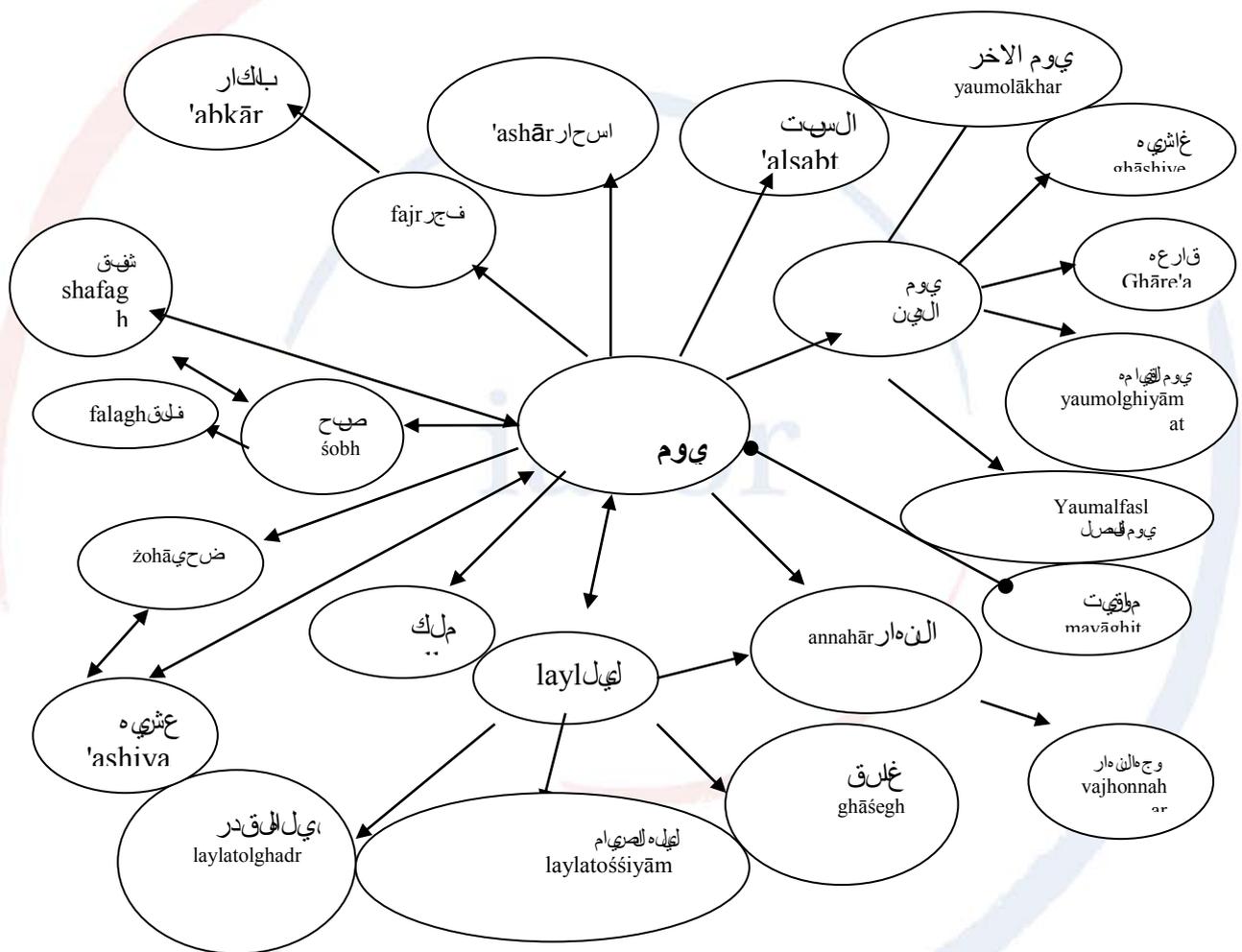
Semantic relations enables the translator to choose the proper equivalents for synonymous words in the target language which have just one meaning or limited one in another language. In other words the range of different words in different languages is not alike.

Following some Qur'ānic words are presented with their English equivalents in semantic network graphs.

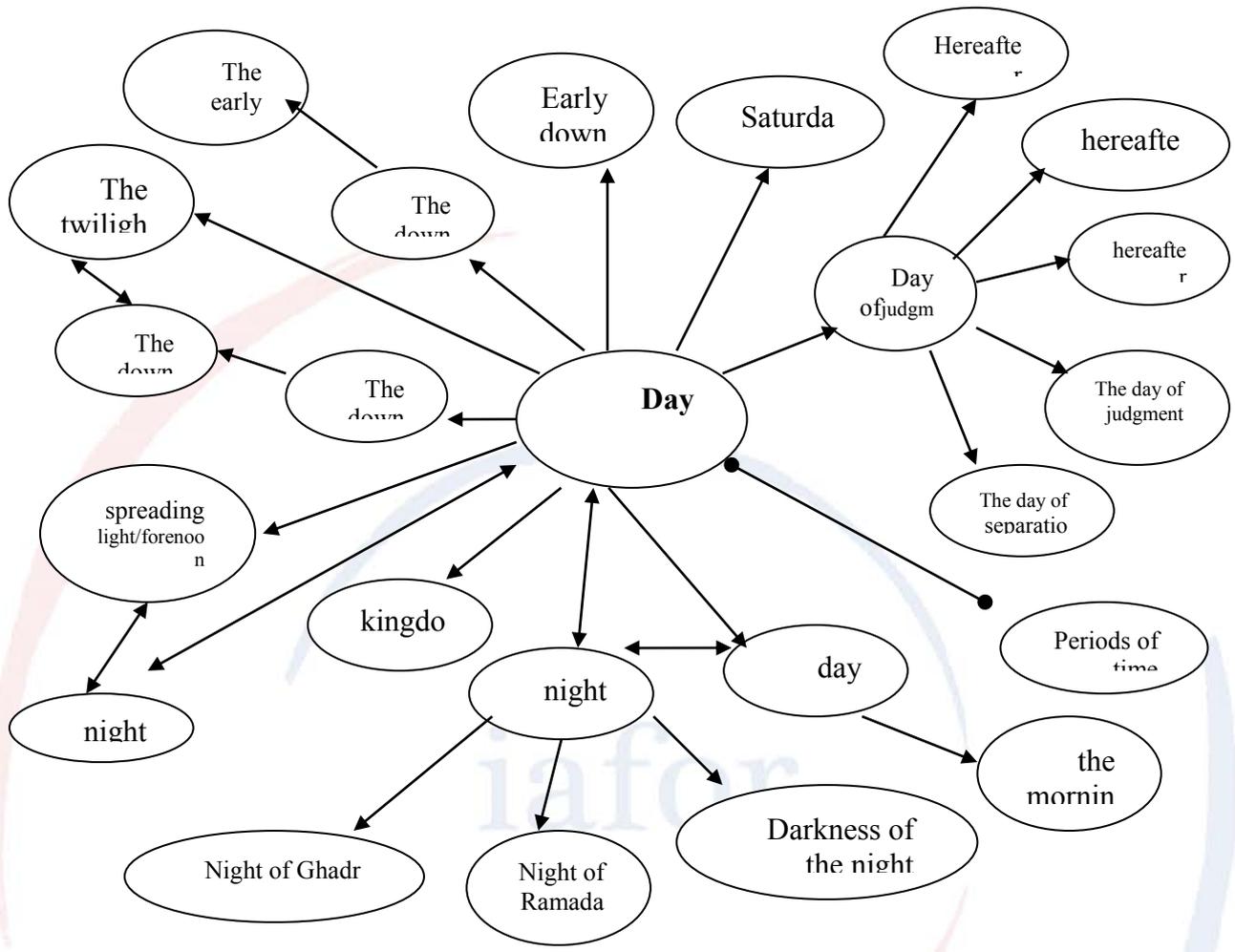
In general, just 5 semantic relations out of 56 relations suggested by Silvioskato are mentioned and we can extend these graphs by adding more words and relations.

Yaum)يوم is a word which is used 475 times in the holy Qur'ān ,4 semantic relations:synonymy,hyponymy,antonymy and meronymy are considered with their English equivalents as well.

This word is interpreted to 4 forms:First it means the period of six days that God created the world,second the usual days cited in Sojda chater,third in Yasin chapter ,meaning "the day of resurrection"and fourth meaning"time" cited in Maryam and 'an'ām chapters.(Moghatele-ibn-soleimanp.354,355)



As it is shown in the semantic network diagram,the first interpretation of (yaum), is synonym with('annahar)and (layl) is both its antonym and the latter as well.(yaumoddin)which has the hyponymy relation with yaum is equal with the third interpretation. The other relations in taxonomic forms are mentioned as well.

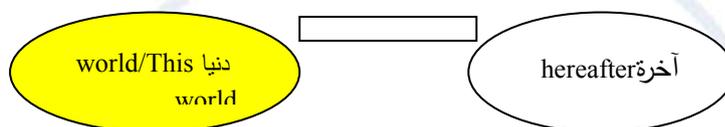


As it is shown in English equivalent network of the word yaum, there is just one equivalent for the words meaning hereafter and the down, and there is lexical gap, so the translator should do one of these to fill the gap: 1-descriptive equivalence 2-cultural substitution 3-calque or loan translation 4-coining :lexical creation 5- borrowing loan words.

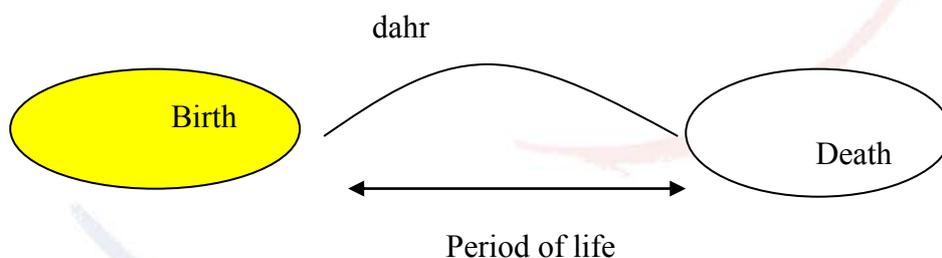
The word "donyā" (دنيا) is mentioned 115 times in the Qur'ān and 'ākherah (آخرة) is mentioned the same number as "donyā". The compound form 'al-hāyātoddonya means world but it means closer in the compound word 'al'odvatoddonya, so we get from these two compounds and their meaning that the life of this world is closer than 'ākhera to us, so it is called world. Izotso in his book " God and Human in the Qur'an", calls this world, the life because it is closer to us.

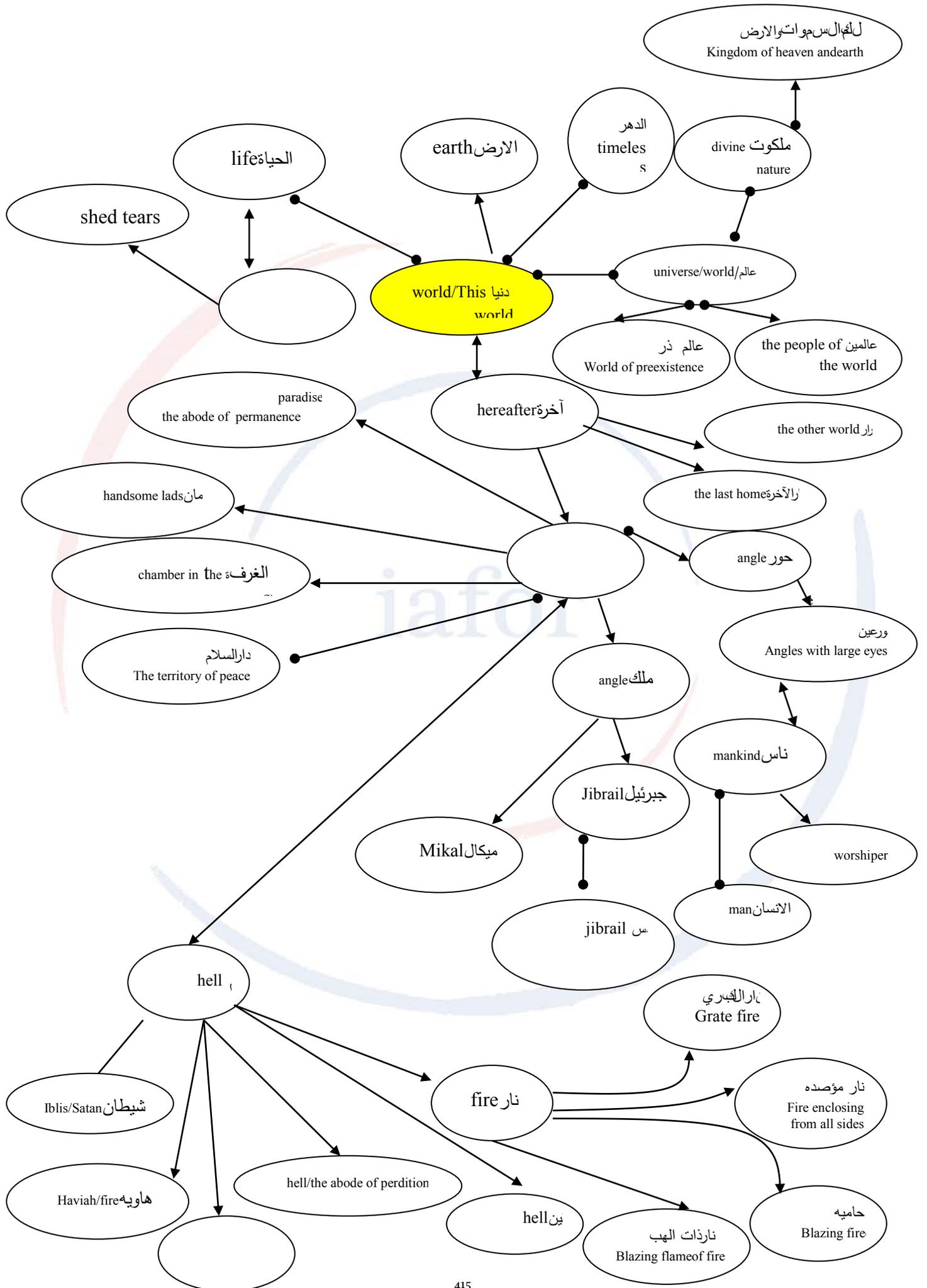
He also adds donyā was used in ancient pre-Islamic Arab world and this fact proves the Bedouin knowledge about this world and hereafter.

He mentions that there is something between this world and the other world which is shown in the following diagram:



Dahr (دهر) which is synonymous with the world has other names as time, period and era in the holy Qur'ān but there is just one basis for all. The following diagram shows the relations.

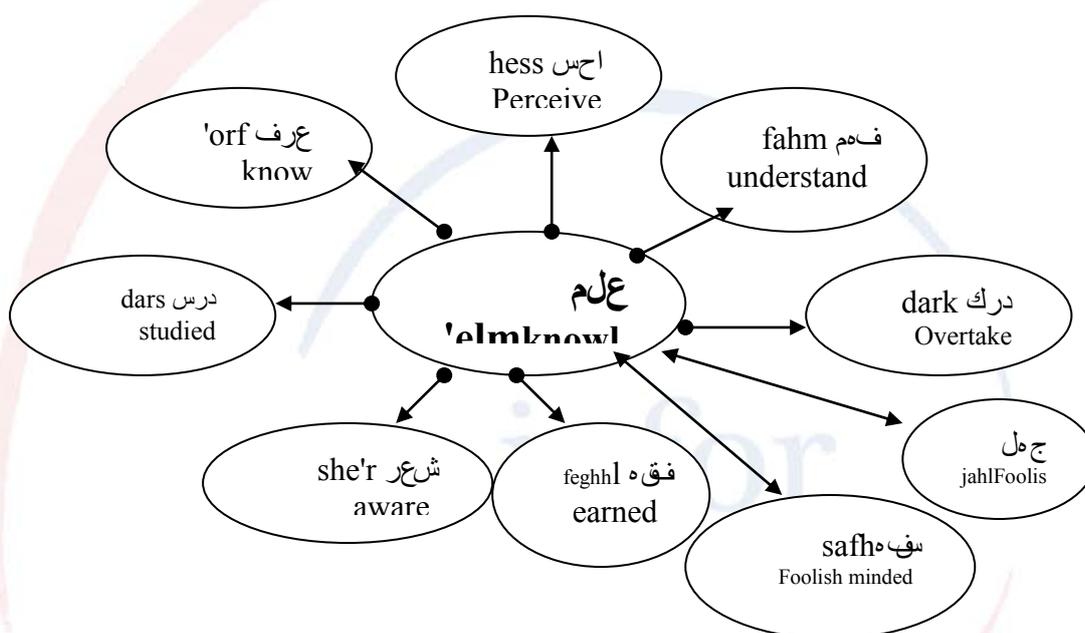




'Elm (knowledge) which is used too many times in the holy Qur'an is interpreted to 3 different ways: first it means "see" and second it means "know" and third it means "permission" i.e. "according to God's command and order" which is mentioned in Hud chapter. (Moghatele-ibn-Soleiman p.265)

Some researchers believe that it is synonymous with "khauf" meaning fear, because someone who is aware of something fears it too.

Jahl meaning foolishness is the antonym of 'elm, but in pre-Islamic time Helm (patience) was the opposite and we can detect the relations later in Islam.



4-Discussion and Conclusion

Lexical forms are more flexible than phonetic and structural forms, so we can add or decrease some items while translating, at the same time it causes some problems to convey the exact meaning of the word in the text. There are a few words having only one sense but most of the words have more than one sense. The senses which a word has in source language often do not match all the senses of the equivalent word in the target language. Inexperienced translators who resort to word for word translation, usually do not pay attention to the context, the collocates, or to the natural and acceptable collocations in the target language. Thus strange and unintelligible combinations of words are introduced into target language.

As it was shown semantic networks and relational models enable the translator to choose the proper equivalent from a series of related words and items and to have a broader view about the words and their relations, besides he can choose a more exact equivalent regarding the cultural, cognitive, diachronic and linguistic dimensions in a network.

Bibliography

1. Amir Ali, Hashim,(1974),The Message of the Quran (presented in perspective), Charles E. Tuttle company, Inc. Tokyo, Japan.
2. Anand Vishwanath,Hudli,(1989),NVL-A knowledge representation language based on semantic networks.
3. Arberry, A. J. ,(1972),The Koran Interpreted, Oxford university press, London.
4. Asad, Muhammad ,(1980),The message of the Qur'an, Dar-al-Andalus limited, 3 library ramp, Gibraltar.
5. Chaffin, R. and Hermann, D. J. ,(1988), The mature of semantic relations: A comparison of two approaches. In Martha Walton evens. (ed.). relational models of the lexicon: Representing knowledge Insemantic networks. Cambridg: Cambridge university press.
6. Cruse,D.A.1986.Lexical Semantics, Cambridge :CambridgeUniversity Press.
7. Davidson, Louis, (2001), Professional SQL server 2000 database design, wrox press Ltd.
8. Dawood, N.J. ,(1974), The Koran, (translated into English), penguin books.
9. Howard Andrew,Winston(1984)A Natural Model Of A Semantic Network.
10. Hudli, Anand Vishwanath, (1989)NVL-A knowledge representation language based on semantic networks
11. Irving, T. B. ,(1965), The Qur'an, (the first American version), translation and commentary brattleboro, Vermont, amana books.
12. Jackson, H. and Amuela, E. Z., (2000), Words, meaning and vocabulary: An Introduction of modern English lexicology. The cromwell press, Trow bridge.
13. Kempson ,R.M.,(1977),Semantic theory :Cambridge, Cambridge university press.
14. Lyons, John, (1977), Semantics, Vol, 1 and 2. Cambridge university press.
15. Miller, G. A., Beckwith, R., Fellbaum, G., Gross, D., Miller, K., (1993), Introduction to word net: An online lexical database. Fine papers on word net. Available at: <http://www.citeseer.ist.psu.edu/context/23162/0>
16. Murphy, M. L., (2003), Semantic relations and the lexicon. Antonymy, synonymy, and the other paradigms. Cambridge university press. Available at: <http://www.loc.gov/catdi/sumples/com>.
17. Nikayin, Fazlollah, (2000), The Quran (the first poetic translation), the Ultimate Book, Inc. Skokie, Illionois.
18. Palmer, E.H. ,(1954), The Koran (Qur'an) (translated into English), Oxford university press, London.
19. Pickthall, M.: The meaning of the Glorions Qur'an, Salehi publications, Tehran.
20. Richards, Jack, C., John Platt, John and Platt, Heidi, (1985),Longman Dictionary of language teaching and applied linguistics, London: language.
21. Rodwell, John. ,(1974), The Koran (translated into English), Every man's library, London.
22. Rosch, R., (1978), Principles of categorization. Available at: <http://originresearch.com/documents/rosch/b.html>.
23. Safarzade,Tahere,(2008),The holy Quran Software .Available at: <http://www.Avijesystem.com>.
24. Sowa,John F.,(1992),Semantic networks, available at : <http://www.jfsowa.com/pubs/semnet.com>
25. Yusuf Ali, A.,(1977), An inter protection of the holy Quran, London

*Zen Master Toko Shinetsu's Contributions through Cultural Exchange between China and Japan in
Regards to Guqin Music*

Mei-Yen Lee

0158

National Pingtung University of Education, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Toko Shinetsu was a Zen master in China who drifted across land and sea, arriving in Japan at the end of the Ming Dynasty. At that time, Toko Shinetsu encountered many Japanese monks and instructed them in the playing of Guqin music. Thanks to his efforts, the Japanese tradition of Guqin music has been passed down for hundreds of years.

The author will discuss Zen master Toko Shinetsu's contribution to cultural exchange between China and Japan in regard to Guqin music. The research steps are as follows:

1. The author will review the sectarian background of the Caotong religious sect to which Zen master Toko Shinetsu converted at the end of the Ming Dynasty, and also elucidate the reasons why Zen master Toko Shinetsu disseminated the religious doctrines of Zen in Japan.
2. The author will analyze the poems, essays, and letters sent between Zen master Toko Shinetsu and his Japanese disciples, especially ひとみちくどう (1637-1696), to discuss their insights regarding the opinions of Chinese and Japanese Guqin music. The author will also discuss Toko Shinetsu's composition of Guqin music to determine how he integrated the musical characteristics of China and Japan.

Finally, the author will explain how Zen master Toko Shinetsu created a synthesis of Confucianism, Taoism and Buddhism in the cultural exchange between China and Japan. The author will also discuss Toko Shinetsu's contributions to the Japanese through cultural exchange, related to Guqin music.

Introduction

No musical instrument is depicted more frequently in Chinese paintings or referenced more often in Chinese poetry than the Guqin. When the U.S. spaceship *Voyager* was launched on August 22, 1977, it carried a golden record including Chinese Guqin music onboard to introduce the music of humankind to the rest of the universe. The Guqin piece “Flowing Water” is especially representative of such Oriental music. In 2003, the Guqin was recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as part of “the Oral and Intangible Heritage of Humanity.”

Historically, the Guqin is recognized as the representative musical instrument of ancient Chinese refined art. Although some traditional players objected to Buddhist monks and nuns playing the Guqin, it was Toko Shinetsu, a Zen Buddhist monk who lived during the later Ming Dynasty, who reintroduced the Chinese Guqin to Japan in a way that had a powerful impact on its further development, while simultaneously contributing to the lore of the Chinese Guqin through its influence on Japanese culture.

This paper will discuss the contributions of Zen master Shinetsu to the cultural exchanges between China and Japan, with a particular focus on his contributions through Guqin music. First, I will review the background of the CaoDong religious sect to which Shinetsu converted at the end of the Ming Dynasty, elucidating the reasons why he disseminated the religious doctrines of Zen in Japan.

Second, I will analyze the poems, essays, and letters sent between Shinetsu and his Japanese disciples, especially Hitomichikudou (1638-1696), to discuss their insights regarding the opinions of Chinese Guqin music. I will also discuss Shinetsu’s composition of Guqin music to describe how he integrated its lyrical and melodic components.

Finally, I will explain how Shinetsu created a synthesis of Confucianism, Taoism, and Zen in the cultural exchanges between China and Japan. I will also discuss Shinetsu’s overall contributions to Japan through cultural exchanges, with a particular focus on his contributions through Guqin music.

Cause and Influence: Zen Master Toko Shinetsu’s Introduction of the Doctrines of Zen to Japan

Toko Shinetsu was a member of the CaoDong religious sect. In his essay “*Ri Ben Lai You Lian Zhon Min Bian*,” he stated that he disseminated the religious doctrines of Zen to Japan because of the tumultuous situation caused by the insurrection led by Tz-Cheng Li during the Ming Dynasty.

Chini Douryuu (ちんい どうりゅう, 1608-1692), the abbot of Toumeizan Koufukuji in Nagasaki, invited Shinetsu to Japan. In 1677, after travelling across land and sea, Shinetsu arrived

in Japan at the end of the Ming Dynasty. He lived in the Toumeizan Koufukuji (こうふくじ) from January 1677 to December 1679. At that time, foreigners were only permitted to stay in Nagasaki because the Tokugawa shogunate had closed the rest of the country to international dealings.

Up until the summer of 1679, Shinetsu only had the opportunity to meet the envoy of the Mito-han Tokugawa Mitsukuni, Imai-kousai (いまい-こうさい, 1628-1700). In May of 1680, however, Shinetsu travelled to the Monpukuji (まんぷくじ), located in the mountains of Uji (うじ) in Oubakusan (おうばくさん) near Kyoto, with the excuse of expressing seventieth birthday wishes to the abbot Mokuansyoutou (もくあんしょうとう) and also to invite Zuisyouji (ずいしゅうじ) to Edo. Unfortunately, he was sent back to Nagasaki and confined in the Koufukuji for disobeying the national rules forbidding such outings.

During this confinement in Nagasaki, Shinetsu became immersed in practicing Buddhism and associated with the shogunate through Zen, the lore of Chinese Guqin, calligraphy, paintings, and seal cuttings. Eventually, in January of 1681, with the help of Tokugawa Mitsukuni, the closed door was thrown open. Shinetsu moved to the Koutaiji (こうたい-じ, カウタイ-), and five months later, Tokugawa Mitsukuni, with the shogunate's approval, allowed him to leave Nagasaki for Edo. Shinetsu lived in the villa of Tokugawa Mitsukuni in Mito, where he taught his disciples the lore of the Chinese Guqin until he moved to the Tentokuji (てんとくじ) of Taisouzan in Mito in 1691.

Now sanctioned by the shogunate, Shinetsu began in October of 1692 to provide his disciples with formal training in Buddhist dharma. This teaching continued at the Tentokuji until his death in September 1695. Afterwards, the name of the Tentokuji in Taisouzan was changed to the Gionji in Jyusyozan. Shinetsu was designated as the originator of the Gionji.

The situation that occurred after Shinetsu disseminated the Chinese CaoDong form of Zen in Japan was also notable. Currently, the CaoDong religious sect remains popular in Japan; however, its originator is recognized as Dougen (どうげん) and not Shinetsu. Dougen's Zen derived from that of Ru Jing Gu Fo, who lived at Tian-Tung Mountain in Yue state, China, during the Tang Dynasty.

Dougen, who was the first Zen master to introduce the CaoDong religious sect to Japan, regarded the religious branch as being integrated holistically with inherent Japanese culture, religious thought, and social custom. After its introduction, the Japanese CaoDong religious sect exerted deep and continuing influence on Japanese history and culture. However, Dougen rejected the use of the name CaoDong in Japan and creatively expounded and improved on the CaoDong doctrine in order to render it more reasonable. Owing to his efforts, Japanese CaoDong followed a different path of development than Chinese CaoDong.

Accordingly, the Chinese CaoDong later introduced by Shinetsu in the late Ming Dynasty and earlier Ching Dynasty eventually became known as the Shou Chang religious sect. The founder of the Shou Chang sect was the Zen monk Huei Jing (1548- 1618) of the Ming Dynasty who was

a disciple of Yun Kung Chang Tzung. His pet name was Pei and his stylistic name was Wu Ming, so people called him Wu Ming Huei Jing.

In 1608, Huei Jing moved to Shou Chang Temple at Xincheng in Jiangxi Province. He propagated the doctrines of ancient Zen at Shou Chang Temple for a long time, which is why people ultimately called the sect he founded the Shou Chang Zen sect.

Zen master Huei Jing passed Zen down to his disciple Huei Tai Yuan Jing, who then passed it down to Jiue Lang Dau Sheng, who passed it down to Kuo Tang Da Wen at Tsuei Wei Temple of Gau Ting Mountain in Hangchow, the capital city of Chekiang Province. It was Kuo Tang Da Wen who later passed Zen down to Toko Shinetsu. After Shinetsu went to Japan, he propagated the doctrines of the CaoDong religious sect at the Tian De Temple of Dai Zong Mountain (たいそうざん) in Mito, Japan. Tian De Temple was renamed the Chi Yuan Temple of Shou Chang Mountain (じゅしょうざん) in 1712. Although the propagation of the Shou Chang sect has been detailed historically, it currently exists only in name in Japan.

As evidenced by the above, culture exchanges between China and Japan were notably influenced by Shinetsu. Not only was he responsible for passing down the doctrines of the CaoDong religious sect, he also introduced many of ancient China's refined arts, including the Chinese Guqin, seal cuttings, calligraphy, and paintings, which subsequently had great influence on Japanese arts and culture.

The Chinese Guqin and seal cutting were especially significant. Shinetsu brought the model for seal cutting, the *Yun Fu Gu Yun Hui Xuan*, to Japan and reproduced it. Thereafter, the art of Chinese seal cuttings became popular in Japan. Consequently, Shinetsu was highly praised by the Japanese as "the father of Japanese seal cuttings."

As noted above, Shinetsu also brought the Chinese Guqin to Japan, and during the nation's Edo period, this yielded brilliant results. He revived the Chinese Guqin in Japan following its decline since it had been brought from China during the Nara period. Accordingly, Shinetsu was also highly praised as "the first ancestor of the Japanese Guqin in modern times."

The Contribution: Zen Master Toko Shinetsu's Introduction of the Lore of the Chinese Guqin to Japan

At the end of the Ming Dynasty, Zen master Toko Shinetsu brought the Chinese Guqin to Japan from China. This ensured that the history of the Japanese Guqin could be continued as well as ensuring that the Chinese Guqin could become widespread in Japan and have an extensive influence on Japanese culture.

Since 1914, the name "Toko Shinetsu" was found only in the *Qin Shu Cun Mu* by Ching-Yun Jou.

The name was first known by the Chinese. After that, Shinetsu's achievements were exalted by R.H. van Gulik, who was the first western Sinologist to discover his contributions. In some sense, then, Van Gulik might be considered the confidant of Shinetsu, although of an entirely different generation.

Van Gulik was particularly interested in Shinetsu's teaching of the lore of Chinese Guqin and gave great attention to it. He also edited a book, *Ming Mo Yi Seng Toko Zen Shi Gi Kan*, and collected the *Toko Qin Pu* songbook, which was proofread by Hourinyasuko. However, it is unfortunate that he did not continue his research on Shinetsu's lore of the Chinese Guqin.



After Shinetsu reintroduced the Chinese Guqin to Japan, *Toko Qin Pu* was the only edition of Chinese Guqin songs to be compiled and spread abroad. The lyrics of the songs are almost all derived from poems of the Tang and Sung Dynasties. Presently, the main versions of *Toko Pin Qu* are those prepared by the following people:

(1) Proofreader Hourinyasuko (45 Chinese Guqin pieces were proofread by Hourinyasuko).

(2) Transcriber Ohara shiro (31 Chinese Guqin pieces were transcribed by Ohara shiro)

(3) Transcriber Zhong-Zhang Chen (35 Chinese Guqin pieces were collected by the transcriber Zhong-Zhang Chen)

(4) Compiler Suzukiryuu (14 Chinese Guqin pieces were compiled by Suzukiryuu)

(5) Proofreaders Xia Mao Ju Di Shan Qian and Fei Hou Cao Zhi Li Wen Qing (15 Chinese Guqin pieces were proofread by Xia Mao Ju Di Shan Qian and Fei Hou Cao Zhi Li Wen Qing)

The above versions of *Toko Qin Pu* are completely different except for the Guqin songs "Zi Ye

Wu Ge” and “Nan Xun Cao,” which were included in all of the versions. In contrast with *Toko Qin Pu*, the traditional Chinese Guqin songbooks were handed down for generations. About 30 known Guqin songs were never recorded in the traditional Chinese Guqin songbooks. Mrs. Di Wang, however, arranged some of these unrecorded songs in one version of *Toko Qin Pu*.

In *Toko Qin Pu*, the songs include Confucian Guqin songs, Taoist Guqin songs, and popular Guqin songs. However, there are no songs about Buddhism in *Toko Qin Pu*. As for information on Shinetsu’s lore of the Chinese Guqin, we can only consult his poetry and essays. Unfortunately, few of those poems or essays refer specifically to the Chinese Guqin.

We have found 32 letters written by Hitomichikudou, a disciple of Shinetsu, and just four poems involving the Chinese Guqin recorded in the poetry and essays of Shinetsu. Only one theme of the poem “Qin Yu” (literal meaning: “metaphor of Guqin”) is entitled “Guqin,” while another is described as “when one listens to a song and feels sentimental as on a boat in the night.” In other words, the letters between Shinetsu and Hitomichikudou comprise the primary historiography for understanding Shinetsu’s lore of the Chinese Guqin.

Hitomichikudou (style name Zhu-Dong, other style name He-Shan, 1638-1696) discussed the Chinese Guqin with his teacher most diligently. Shinetsu taught Hitomichikudou many famous Guqin pieces. Confusingly, however, these Guqin tunes, which were noted in the letters, cannot be found in *Toko Qin Pu*.

For example, from the correspondence between Shinetsu and Hitomichikudou, we know that Shinetsu consulted *Qin Gin* 4V., played the Guqin tunes of *Song Xian Guan Qin Pu*, and proofread “Lan Tin Zhi Cao” from *Qin Xue Xin Sheng Xie Pu*. However, we cannot now find the Guqin tune “Lan Tin Zhi Cao” in *Qin Xue Xin Sheng Xie Pu*. According to my investigations, “Lan Tin Zhi Cao” might be the tune now known as “Lin He Xiu Qi” in *Qin Xue Xin Sheng Xie Pu*.

In the 11 letters from Hitomichikudou, he mentioned that Guqin tunes like “Xi Chun Cao,” “Pin Sha Luo Yan,” “Shi Jiao Yin,” and “Gui Qu Lai Ci” in *Tai Gu Yi Yin* were also played by Shinetsu. However, we also cannot find “Pin Sha Luo Yan” in *Toko Qin Pu*, and so we cannot be certain from which version of the Guqin handbooks the song was played by Shinetsu. Moreover, Hitomichikudou highly praised Shinetsu for correcting the finger techniques of “Pin Sha Luo Yan.” He also invited Shinetsu to correct the old Guqin score of “Gui Qu Lai Ci,” and in doing so, the latter created a wonderful new version.

It can be clearly seen, then, that Shinetsu must have had attained considerable skill concerning the research and performance of Chinese Guqin music. However, R.H. van Gulik commented on him as follows in *The Lore of the Chinese Lute; an Essay in the Ideology of the Ch'in*:

“If we were to believe the notes made by older Japanese lute enthusiasts, Shin'etsu had more than a hundred pupils who under his guidance studied the Chinese lute. Although this is an exaggeration, still the number of his lute disciples seems to have been considerable. Only a few

of these, however, became really proficient on this instrument, and transmitted Shin'etsu's teachings along to their own pupils. Best known are the doctor of Chinese medicine, Hitomi Chikudō, and the Japanese sinologue Sugiura Kinsen. Shin'etsu taught his pupils the finger technique and made them practise on simple lute melodies, for the greater part musical versions of famous Chinese poems. These tunes were eagerly noted down by his pupils, and it is on the basis of such manuscripts that afterwards the *Tōkō kimpū* was published.”

It is difficult to ascertain whether Shin'etsu as a lute player, judging by Chinese standards, ranked as an expert. At one time, basing my opinion upon the tunes preserved in the *Tōkō kimpū*, I was inclined to think that he was but a mediocre performer. For in this handbook only very simple and much abbreviated lute melodies are given; they lack all the grandeur of real lute music. On the other hand we have a letter of Hitomi Chikudō to Shin'etsu, from which it appears that Shin'etsu advised him to use the well-known Ming handbook *Sung-hsüan-kuan-ch'in-pu*; this would imply that Shin'etsu taught his advanced students on the basis of this handbook, which is by no means an easy one. Therefore it would seem that the handbook that bears Shin'etsu's name, the *Tōkō kimpū*, represents only the tunes that Shin'etsu taught to beginners. For advanced students did not need a special handbook; they could use the great Chinese ch'in-pu. Taking into consideration the meager evidence available, I now think we had better leave the question of Shin'etsu's abilities as a lute expert undecided. That he was not one of the great Chinese musicians, however, appears from the fact that he left no important compositions of his own.” (pp. 223-224).

I argue that Van Gulik was unaware that Shinetsu's ideology of Zen tended towards a combination of Confucianism, Taoism, and Buddhism, and that this also influenced his approach to the Chinese Guqin. Although Van Gulik noticed that the tunes played by Shinetsu were not limited to those in *Toko Qin Pu*, Shinetsu also played some Guqin music which had complicated finger techniques. Therefore, van Gulik misjudged the achievements of Shinetsu's lore of the Chinese Guqin.

Musical Characteristics: Toko Shinetsu Composed Guqin Music as Accompaniment for Poems

Shinetsu adopted the characteristics of Confucianism and Taoism to compose the Guqin pieces in *Toko Qin Pu*. The distinguishing features that are especially representative of the songs were composed by Shinetsu himself. According to the opinion of Fu-Shi Cha, a contemporary player of Chinese Guqin, if we find marks such as “rectify” or “correct” added at the end of the tunes in *Toko Qin Pu*, these should be the traditional old tunes that were supposedly revised by Shinetsu.

That said, six tunes – “I Chun Cao,” “Si Qin Yin,” “An Pai Qu,” “Ching Ping Yue,” “Da Zai Xing,” and “Hua Ching Yin” – contain added marks like “homonyms,” “melodies,” and “inscriptions” and were composed by Shinetsu in a later period. It can thus be seen that Shinetsu was not only successful with ancient Guqin melodies, but was also good at composing Guqin songs.

Moreover, an article in *The Chronicle of Chinese Guqin Art* written by Shiao-Ping Shie states that: “In 1926, 4th of November, Guqin concert was held to commemorate Toko Shinetsu at Tien Man

Xi Si Tin Han Shan Temple in Osaka, Japan. That was the last concert of the Chinese Guqin in Osaka. At that time, Xiao Yen Song Po played two songs – “Xi Chun Cao” and “Si Qin Yin” – which were composed by Toko Shinetsu after he had moved to Japan.” In examining the meaning of the lyrics and melodies of these compositions, we can learn more about how Shinetsu composed Guqin pieces to accompany poems in Japan. Before discussing this topic, however, it is necessary to retrace Shinetsu’s musical background to learn more about the general situation of Guqin songs towards the end of the Ming Dynasty.

Referring to the opinions of Qiao Ling Zhan, there were two sects of Chinese Guqin songs that had confronted each other since the Song Dynasty. One was the Jiang sect, which emphasized that the song lyrics and melodies should be of equal importance. The other was the Je sect, which highly praised those tunes without accompaniment. These two different aesthetic tendencies were passed down to the Ming and Ching Dynasties in China.

During the Ming Dynasty, Chinese Guqin musicians, such as Lin Shie, Shr-Da Huang, Biao-Zheng Yang, and Luen Yang were advocates of vocal music. They also promoted the composition of Chinese Guqin songs for old poems, with a rigid adherence to one word being tied to one note when considering the relation between the lyrics and the melodies. As a result, the development of Chinese Guqin music was hampered. In addition, some Chinese Guqin players were set on composing the tunes with rigid lyrics, or on composing tunes for poems that had not been set to music. Consequently, the market became full of many inferior Guqin scores, such that despite the availability of a few excellent works, they were not discovered amidst the large quantity of inferior works.

The Chinese Guqin players of the Je sect in the Ming Dynasty were, in a sense, against Chinese Guqin songs. Tian-Chr Yan, a representative of the Yu Shan Qin sect in the Ming Dynasty, was especially critical of the Chinese Guqin songs at that time. This can be observed in the preface of the *Song Xian Guan Qin Pu* compiled by Tian-Chr Yan.

The Yu Shan qin sect opposed the Chinese Guqin songs because the lyrics and melodies of the old songs were crudely combined in the traditional way of one word per note. They argued that the meaning of the lyrics could not be fully expressed by the notes, that the notion that “the words are equivalent to the notes” draws a forced and unreasonable analogy.

Concerning the opinions of Tian-Chr Yan, Fu-Shi Cha said that “one word taken from the ancient writing or songs collocated with one note” only appeared in some lyrics for the tunes, and did not involve all of the Chinese Guqin songs. As such, the opinion of Tian-Chr Yan regarding the Chinese Guqin songs deserves some doubt. I agree with Fu-Shi Cha’s argument, which effectively pointed out the weakness of Tian-Chr Yan’s opinion.

With the above background on Chinese Guqin songs during the Ming Dynasty, one can examine the Guqin songs played by Shinetsu. Some of Shinetsu’s Guqin songs were derived from the *Song Xian Guan Qin Pu*, which was collected by Tian-Chr Yan. However, Shinetsu did not give up playing the Guqin songs, which were well liked at that time. Furthermore, he used the popular Guqin songs as resources to teach his Japanese disciples how to play the Guqin.

Musical Analysis: Toko Shinetsu's Guqin Compositions "Xi Chun Cao" and "Si Qin Yin"

The pieces "Xi Chun Cao" and "Si Qin Yin" are Shinetsu's most famous Guqin compositions. I insisted on using the ancient written score of the Chinese Guqin rather than the staff or the numbered musical notation to analyze them. The reasons are as follows: The scores of Chinese Guqin songs are not like western musical scores, which accurately mark the pitches and rhythms. Today, we can write down the melody of the Guqin songs by using the staff. However, the intonation of the Guqin music differs somewhat from that of western music, especially in terms of the rhythm (i.e., beats). During the Yuan Dynasty, Li Zhi wrote the following in *Jing Zhai Gu Jing To*:

"Every tune has beats, except the Guqin tune. There is neither beat nor rhythm in the Guqin tune. Although the rhythm of the Guqin tunes seem to have beats, in fact there is no beat in the Chinese Guqin tunes ... so the Guqin player supposed that no matter whether the tempos of the Guqin tunes are slow or quick, both might work well. The only taboo in playing the Guqin is not to beat time regularly as clockwork".

In other words, the rhythm of Guqin tunes is flexible and variable. It is very different from western music that measures the rhythm with precise beats. Therefore, it is not suitable for us to impose rhythm with a staff on the songs of the Guqin.

Furthermore, if we were to record the melody of a Guqin piece with a western staff, we would have to draw the bars on the staff, and although the melody of the Guqin is full of flexibility, once the bars were drawn, it would limit the Guqin players in bringing their ideas and skills into full play. They would, then, lose the possibility of various expressions in playing the Guqin. This does not mean, of course, that there is no rhythm or phrasing in Guqin tunes. The real significance is that the rhythm and phrasing of the Guqin music is dependent on the Guqin players' breathing.

Various finger techniques full of flexibility are the elements for expressing the beauty of Guqin tunes. It is thus that different sentiments are expressed each time a Guqin player performs the same song. Each performance is unique. In other words, if scores were written according to the players' individual performances, the same player might perform the same Guqin tune differently with each execution. That is why the full variety of nimble finger techniques cannot be expressed with the average and precise western staff. This applies especially to the complicated finger techniques of the left hand in Guqin music.

Furthermore, if we were to record the scores of the Guqin tunes with a western staff, we would have to face the problem of "Da-Pu" and "Ding-Pu." "Da-Pu" means that the Guqin players would have to interpret the Guqin tunes according to her/his appreciation of the traditional Guqin tunes. Then she/he would give new expressions to the old framework of the tunes. Nonetheless, the results would not blend with the original styles of the Guqin pieces.

"Ding-Pu," meanwhile, means that we would use a freeze-frame score with the staves based on

western music theory to record the traditional Guqin tunes. That could make the Guqin pieces conform to contemporary demands, which could in turn contribute to the inheritances and creativity of Guqin music. However, it might also guide the original styles of the Guqin music toward those of modern music. Therefore, I do not use western staves or numbered musical notation to highlight the contrast to the scores of the Guqin songs. Instead, I adopt directly from the ancient scores for the Guqin tunes. Based on the *Toko Qin Pu* as transcribed by Zhong-Zhang Chen, I will first examine the meaning of the lyrics of “Xi Chun Cao” and “Si Qin Yin.”

The *Toko Qin Pu* was the main instructional material used by Shinetsu to teach his Japanese disciples. He chose the Guqin songs which have clear tonal meaning and are easy to learn, play, and sing. The themes of the lyrics that Shinetsu composed together with melodies included both earthly pleasures and the way of the sage. For example, “Xi Chun Cao” extols the local customs and practices in Japan, while “Si Qin Yin” expresses the author’s deep recollections about his parents. Clearly, Shinetsu was a person who both followed the practices of Zen and was attuned to earthly sensibilities.

Shinetsu never rigidly adhered to the “one word per note” rule when he composed the melodies for these poems. He even, on occasion, used one word to collocate with many notes. The variation of notes that produced the effect of the tune used many kinds of fingering techniques. The effect is analogous to that of one person singing and then another three joining in. This can be seen in the music he composed for “Xi Chun Cao,” which has long phrases involving one word collocating with seven notes. His method of composition allowed the Guqin players to more easily express their sentiments. In consequence, he broke the crude supposition that one word can only collocate, in a Procrustean manner, with a single note.

Generally, the formations of the rhythms of the Chinese Guqin songs and the recitations of the related poems have a necessary interrelation. However, if we want to restore the original vocal styles of the Guqin songs, we have to explore how the vernacular was used in the songs originally, rather than use present-day Chinese. Fu-Shi Cha has stated in his articles that singers have to abide by the older vernacular to properly sing the lyrics of Chinese Guqin songs. With that in mind, we can suggest that Shinetsu composed his Chinese Guqin songs based on the accent of the vernacular of his home province of Zhejiang.

Conclusion

Through the above research, we can see that the Zen thoughts of Toko Shinetsu were passed down from the basic Buddhist doctrines of the CaoDong religious sect. The thoughts of Confucianism and Taoism are evidenced in the Zen poems and essays of Shinetsu, and so he is actually the figure who combined Confucianism, Taoism, and Zen into a single whole.

Although Shinetsu did not integrate many concepts concerning Confucianism, Taoism, and Zen as they relate to Guqin music into his poems and essays, we can find characteristics of Confucianism and Taoism in the pieces from *Toko Qin Pu*.

The Guqin tunes composed by Shinetsu derived from both the Chinese Tang and Song poems and the popular Chinese Guqin tunes of the time. At the same time, Shinetsu also composed Guqin tunes to extol the local customs and practices of Japan, songs which had clear meanings, uncomplicated finger techniques, and were easy to learn and sing.

As a result, the present study reveals that Chinese Guqin music was developed with concepts of Confucianism, Taoism, and Zen as its basic background. Meanwhile, the eclectic characteristics of the Guqin were largely formed by Master Toko Shinetsu through the combination of Japanese culture and his lore of Chinese Guqin during the later Ming Dynasty.

The logo for 'iafor' is centered on the page. It consists of the lowercase letters 'iafor' in a light blue, serif font. The text is surrounded by two large, overlapping, curved lines that form a partial circle. The upper-left curve is light red, and the lower-right curve is light blue. The background is white.

iafor

References Cited

Anon. 2002. *The Acceptance and Prevalence of Ming Dynasty Cultural Thoughts*. The Center of Guqin Study: Toko Shinetsu, The Research Centre of Eastern Guqin study. *Thesis*.

Chen, Z.C. ed., 1944. *The Poems and Essays of Eminent Monk Toko Shinetsu Sojourned in Japan*, Beijing: Chinese Social Sciences Press.

Huang, X.D., Yi, H.S., Cheng, Y.M., and Cha, K.C., 1995. *Cha Fu-Shi Qin Xue Wen Cui*, Hangzhou: Chinese Art College Press.

Shie, S.P., 1999. *Lei Chao Wen Cun*, Beijing: Chinese Wen Liang Press.

van Gulik, R.H., 1940. *The Lore of the Chinese Lute; an Essay in the Ideology of the Ch'in*, Tokyo: Sophia University.

van Gulik, R.H., 1944. *Ming Mo Yi Seng Toko Zen Shi Gi Kan*, Chong Qing: The Commercial Press, Ltd.

Zhan, Q.L., 2005. "The History and Present of Songs with Qin Zither," *Musicology in China* 4, pp. 99-101.

Zhi, L., 1966. *Jing Zhai Gu Jing To*. Taipei: Yee Wen Publishing Company.

Zhuang, Z.F., 2010. *Qin Xue Xin Sheng Xie Pu*, Beijing: Chung Hua Book Co.



Zen Master Toko Shinetsu

Likay Akaoni: Encounter and Exchange of Intercultural Performance

Sukanya Sompiboon

0160

The University of Exeter, UK

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The paper investigates insight into the possibilities and difficulties of intercultural practice from a Japanese contemporary stage play to a Thai likay performance. Akaoni (Red Demon) is an original Japanese story which illustrates racism in the face of cultural conflict after WWII. The story was reinterpreted to fit the current situation for the continuing political and religious turmoil in the three southern frontier provinces of Thailand including the difficulties of worldwide refugees and displaced people.

Originally scripted and directed by a Japanese playwright Hideki Noda, Akaoni was first staged in 1996 in Japan with Japanese players alongside a British actor playing the character of the Red Demon. It was re-staged in 1997 with Thai cast members and Hideki Noda himself playing the Demon. As a member of the 1997 production, Pradit Prasatthong, a Thai theatrical practitioner of the Makhampom Theatre Troupe adapted Akaoni from the Japanese contemporary stage play to a Thai popular folk performance named likay in 2009 and 2010. Performed in Bangkok (2009), Tokyo (2009), and Singapore (2010), Akaoni makes a good case of intercultural adaptation and rereading of content and techniques. Furthermore, the distinctions of language and theatrical style allowed the artists and the audiences to fully experience this intercultural approach. To frame the conceptualization and demonstrate the negotiation of cultural encounter and exchange in theatrical practice, the intercultural theories of Pavis (1992; 1996), and Lo and Gilbert (2002) are adopted. Akaoni demonstrates both the cultural affinity and divergence through this combination of theatrical praxis for Thai, Japanese and Singaporean audiences.

This paper investigates insight into the possibilities of cultural exchange between a Japanese contemporary play and a Thai *Llikay* performance¹. It focuses on the process of inter-Asian cultural exchange in terms of East-meets-East dialogue, cultural flows beyond the boundaries and cultural issues in theatre devising. As a staff member of the project myself, I want to analyze the text, the rehearsing and performing techniques, and demonstrate how the production crafted a piece that crosses cultural and national boundaries between Thailand and Japan. This paper is more interested in cultural exchange and cooperation rather than in cultural encounters of hegemony and supremacy.

Cultural encounter and exchange

In terms of the strict sense of intercultural theatre provided by Pavis (1996:8) that the hybridization of intercultural process is very often the original forms can no longer distinguished, *Llikay Aka Oni* production is not the case. Rather, the production integrates performance elements of different cultures into a form that aims to retain the cultural integrity of the specific materials used forging new texts and theatre practice (Lo and Gilbert, 2002: 5), which the original text and form can be characterized. New theoretical models of cultural exchange, therefore, are for “addressing the pervasive phenomena of cultural hybridity and cross-cultural exchange that seem to characterize the post-modern and global world” have been adopted (Henke and Nicholson, 2008: 9). Much of this is an essay about the process of cultural exchange and how Thai practitioners learn and adapt Japanese play script and culture in their work as well as how Japanese audiences experience Thai traditional-popular theatre form, adapted from their contemporary stage play and script. In other words, Pradit Prasatthong² and Hideki Noda³ wants to contribute intercultural communication that allows them him to produce a performance which can be appreciated by both Thai and Japanese audiences. Principally, this is the case of encounter which was followed by the process of exchange with no regard to the colonial and orientalist potential. The production was created basing on cross-cultural negotiation at the dramaturgical and aesthetic levels.

Originally scripted and directed by Japanese playwright Hideki Noda³Hideki Noda, ^{Aka Oni} was first staged in 1996 in Japan with Japanese players alongside a British actor playing the character of the Red Demon. It was re-staged in 1997 with Thai cast members and Hideki

¹ This performance can be called *Llikay Aka Oni* (Japanese), Red Demon (English), and *Yuk Tau Daeng* (Thai)

² Pradit Prasatthong (1960-) is a Thai theatrical practitioner and an ex-member of the Makhampom Theatre Troupe. He is the first Silapathon award winner (2004) in performing arts,

³ Noda, Hideki (1955-) is a renowned Japanese playwright, director, and actor. He is also an art director of Tokyo Metropolitan Theatre (TMT).

³ Noda, Hideki (1955-) is a renowned Japanese playwright, director, and actor. He is also an art director of Tokyo Metropolitan Theatre (TMT).

Noda himself playing the demon's role. In 2003, Hideki directed and staged an English-language version of his *Aka Oni* in London using British cast members.

To celebrate the Mekong-Japan Exchange Year 2009, Makhampom Theatre troupe performed *Likay Aka Oni* (The Red Demon or *Yak Tua Daeng*) at Jim Thompson Art Centre, Bangkok (2009); Tokyo Metropolitan Art Space (2009); and Esplanade's Theatre Studio in Singapore (2010) as part of the Mekong Festival 2009 in Tokyo, held by Tokyo Metropolitan Theatre (TMT). In this paper, however, discussion mainly focuses on the Tokyo production, performing between 19 and 23 November 2009.

Knowing each other: encounter route to working together

Apart from contemporary stage play, Pradit and Noda have been constantly working tradition-based contemporary performance as well as in intercultural theatre, so they had experienced working with artists or theatrical materials in different fields. As an actress in Pradit's contemporary *Likay* performance in more than 10 productions since 2003, I have learned to understand his approach of mixing theatrical materials of two worlds: contemporary and traditional approaches as well as working well with traditional artists. Pradit maintains *Likay* form and its essential elements combined with universal social issues in which his *Likay* can present contemporary content through a popular-traditional form. Similarly, I witnessed Noda's contemporary *Noh* production in October 2008, Tokyo. Named *The Diver*, it derived and was reinterpreted from the ancient Japanese Tale of Genji with a *Noh* theater play and a contemporary murder, and performed by three British cast members and Noda himself in a contemporary stage play, featured by conventional *Noh*'s stage props such as a fan and long cloth, together with *Noh* musical ensemble. In the first interview with Noda I conducted in 2009⁴, he raised the issue of how necessary it is knowing, understanding, and adjusting when working with artists from a different theatrical field. He explained:

“I am now rehearsing a *Kabuki* play. When I met the traditional actors, I introduced them new things. When I work with modern actors, I always think about traditional way (to them). When I lived in London working with British, I introduced them Asian styles. A culture is always appearing new things”.

Therefore, when Noda and Pradit, together with other Thai practitioners, first made their collaborative work together in *Aka Oni* production (1997), the cultural exchange, not account for only a new style of theatre, but also manners, attitudes, and working style of the two nations were included.

Having worked with Thai artists, Noda adjusted his approach to deal with them, and this approach greatly impressed Pradit. It is because Japanese and Thai have different attitudes in

⁴ Personal communication, 20 November 2009

the working process, particularly in theatre practicing. Japanese consider all processes of contributing a dramatic play as “a pure (serious) work”, while Thais regard a working process of a dramatic play as “a fun working process”. So, Thai artists usually start working with fun, lack of discipline and responsibility regards to their work. On the other hand, Japanese practitioners work more seriously⁵. In this case, Noda understood the Thai nature well, so he did “ice breaking” before starting any other processes. Noda would play some game with Thai actors, football or basketball or some traditional Japanese game, reflecting his understanding how to have real exchange with people (Sentoku, 2009:4). While Noda adapted his approach to work with Thai practitioners, on the other hand, Thai practitioners also learned from him as a representative of Japanese culture, and tried to adopt a great number of useful disciplines such as being punctual and were more serious while rehearsing, but more relaxed when taking a rest. Thirty Thai applicants took part in the workshop and fifteen of them, including Pradit, were chosen to perform *Aka Oni* production in 1977.

Aka Oni deals with racism and the difficulties of intercultural communication; discrimination with people from outside Japanese culture is clearly seen. When villagers on an unknown island meet an odd-looking creature who is washed ashore at the beach, with his unfamiliar language that nobody can understand, they view him as a monster with their fear. Being called *Aka Oni* (Red Demon) by the locals, he is then exiled from the village. The villagers decide to kill him, but “that woman”, a heroine, tries to help him, and then undergoes the horrible consequences. (Ayako, 1999). Having performed in the Setagaya theatre, Japan, the production used Thai cast members and Thai language with Japanese narration via headsets for Japanese audiences. The performance was well accepted in Thailand by Thai audiences as well. When it came to a collaborative work in 2009, the story was again selected.

Theatrical Exchange: contemporary Japanese text performed in Thai *Likay* form

Likay Aka Oni is a tradition-based contemporary performance performed in Thai *Likay* style, presenting a plot of cultural differentiation and communication breakdown. Pradit explained that the two crucial aspects considered are how to reinterpret the story and how to present it in a new form as a cultural transformation. For the first point, Pradit rethinks the old version which emphasized the equality among human being in the world. The story shows the conflict between the local people (which can be presumed Asian, Japanese or Thai people) and European ones, for instance, in the aftermath of World War II. Although this theme is still up to date, Pradit, as the Thai artist, is interested in finding some more specific idea which effectively reflects the Southeast Asian and Thai situation according to the prior theme. The second aspect was about how to use *Likay* form to fit well with this content. This cultural exchange process can be seen as, “...the transmission of theatrical troupes and gags between actors and playwrights; the exchanges of actors, playwrights, and theatrical culture...the representation of foreign identity...that communicated across national and regional boundaries, and allowed for both material and symbolic exchange” (Henke and Nicholson, 2008: 1). Similarly, Noda said that the transformation of texts between cultures is such a useful exchange “it is true that one group of people or the country has its own

⁵ Personal communication, 25 November 2009

particular unique culture and practices. Any interchange might threaten the special qualities of a particular culture. But without such an exchange, nothing new would be initiated” (Parivudhiphongs, 2009).

Based on the original version, *Likay Aka Oni* presented villagers residing on an unknown island who doggedly believe that there is no land on the other side of the ocean. Kmuki, Kini, his sister (who is called “that woman” by the villagers and “you” by her brother, symbolizing a nameless woman as a lust of a man), and their friend Paglan meet *Aka Oni* named Kasi and they all try to be good friends. However, their attempt fails because other villagers refuse their friendship and try to drive Kasi out from the village. It is simply because all villagers cannot communicate with Kasi, and assume that Kasi, whose appearance is different from them as a monster, would eat them. Since Kini wants to help Kasi, Paglan, then has to help her because he falls in love with Kini so four of them leave the village by boat. On the sea journey, Kini loses consciousness due to lack of food and water. She is able to regain it after eating a shark fin soup provided by her brother, Kmuki and Paglan. She finds out later that the soup is not a shark fin after the disappearance of Kasi. Kini runs away and commits suicide by jumping off a cliff to her death.

Pradit wanted to emphasis a general idea that a giant or a demon is beastly and should be avoided is not always the truth. Sometimes human beings are more dangerous than them. To reflect this idea, Kini speaks a very important line to Kmuki, Paglan, and other villagers at the end of the performance. Before running away, she asks her brother and other villagers about the truth that human beings just ate the demon flesh, not the demon ate them. Pradit emphasized this moment “if this world was *Likay* theatre, we cannot distinguish who are performers or audiences, in particularly, we live in the world which ‘the otherness’ is basically imposed to strangers. So, a demon can exist everywhere, not only a *Likay* theatre. I wish this performance would remind the audience about this point and encourage them to look at their neighbors, strangers, and other people as friends not demons”, (Chaipanha, 2009).

Adapting the text

The adaptation and reinterpretation process of *Aka Oni* can be seen as a hybrid performance in which “...the different traditions and contexts are found in a new context and situation. The original meanings of the different traditions in their original contexts have now been supplanted by different meanings” (Preez, 2011: 159). In the process of reinterpreting the original text, Pradit finally came up with the idea of the images and stories about homeless people, refugees, and those banished from their hometowns across the world. However, he intentionally wanted to present the continual political and religious turmoil in the three southern frontier provinces of Thailand. This problem concerns the severe conflict between Buddhists and Muslims in Thailand. They look at each other as enemies. Malayan and Javanese images which, to some aspects, look similar to the southern part of Thailand were borrowed. With the universal content of social concern about discrimination and miscommunication among different nationalities in the globe, Pradit brought in this theme and used it as a backbone of his invention. Furthermore, ignorance to each other among

people in the country is another concern that Pradit explained, "...we consider our people as strangers". Anyone who talks or thinks differently will be the opposite side (Yi-Sheng, 2010). And "the pain here belongs not only to the victims of discrimination, but also to those who benefit from others' ignorance and those who remain ignorant" (Amranand, 2009:8). Basing on the title, *Aka Oni* or The Red Demon, Pradit named the four main characters with a demon or giant's characteristics. Kmuki means a fierce male giant; Kini used as an adjective for female giant; Paglan means a strong-big body male giant; and Kasi is a giant in the Arabic language, which is used by many Muslims. Moreover, the red demon character can be a good person or evil, depending on audiences' interpretation. In the story, a demon sends message to his friends on a ship in the sea via a bottle, but the message is inaccessible. No one knows about how good or bad the red demon and his friends are, but they all represent the otherness; it is unnecessary to present a demon as a furious or fierce character, because it is looked on as an alien no matter what his manner is.

Pradit started this production by reading an original script again and again and dividing all main sequences. Since a *Likay* version performed in Japan had to be finished within one hour, cutting was crucial. Pradit selected some parts that maintained the original main ideas to be highlighted in *Likay* version. Subsequently, what is the original theme manifestation and what sub-theme that can be extended to express contemporary content in a new version were taken into consideration. Followed by, music, songs, rhyme, verse and other *Likay*'s motifs placed into a whole performance. Since he was required to shorten the play, the performance should not longer than one hour; he had to cut some songs and some depressing scenes that Paglan laments his unanswered love to Kini. It presented a real heartbreak of the ego man who loses his love to the uprooted man, Kasi, a red demon. This kind of love or sad scene is to some degree is favored by Thai audiences. On the other hand, it might cause Japanese audiences to feel apathetic because those scenes were quite slow and delicate. It would take thirty minutes additional time. However, although a *likay* version had to perform within one hour in Japan, Pradit kept his new scene that did not appear in an original version in order to highlight a stylization of *likay* performance. He showed the cave scene where the interaction and relation between Kini and Kasi (a red demon) took place. This, perhaps, a love scene, allowed the audience to use their imagination about what happened to their relationship. Noda did not make their relation clear in his version.

Finding a form

Likay form was selected to perform ^{Aka Oni} because the Mekong project's organizer was impressed by its form after watching The Message⁶, another Makhampom contemporary *Llikay* performance in 2008 and asked Pradit to contribute another *Llikay* production using

⁶ The Message theme was based on the sufferings of people, again living in the Kong River Area in Laos, Cambodia, and Thailand. They have miserable lives due to changes resulting from a dam project in China. The Message was performed in Thailand between 2007 and 2008 and it was also invited to play in Yokohama, Japan in 2008.

Japanese text. Pradit himself also wanted to present Noda's *Aka Oni* in *Likay* version as he explained:

“*Likay* is an art form that has developed along with Thai society, it is one of the few arts that has maintained traditional aspects but also kept relevance to contemporary life, so it does not become outdated. When Mr. Takahagi made me the offer of directing a Noda play, I immediately thought that if I were to direct it myself I would do it in the *Likay* style. *Likay* is originally a Malay art form, which means it emerged from Islamic culture. Therefore, I thought to set the play in southern Thailand where many people of Malay descent live. So, I thought that it should be set in a seaside village in southern Thailand and use music that sounds exotic to the Thai ear.” (Miho, 2009: 7)

Additionally, Pradit was informed by Thai audiences, who saw *Aka Oni* in a contemporary stage play in 1997, that although the performance was admirable, they could not follow the whole performance well due to its swift dialogues and quick pace. Therefore, Pradit thought that performing in *Likay* form, in which songs and stylization approaches are used, and some details can be enlarged for better understanding. Pradit affirms that the *Aka Oni*'s text is excellent, but it might be good in performing in *Likay* and use *Likay* elements such as songs, rhymes and verses, in its repertoire to make more appreciation to the audience⁷. Therefore, the very swift spoken dialogue was replaced by songs and dances which were designed to cover the entire conversation in a version of contemporary stage play. *Likay Aka Oni* can also open up the world of the audience who do not care much for a traditional art form. It brings the sense of contemporary in another kind of (performing) language to the audience.

Furthermore, Japanese audiences can compare *Likay* performance to their *Kabuki* or *Tai shu eng keki* in terms of a traditional-popular play. *Tai shu eng keki* means the theatre for people or masses, and it is also called a working-class *kabuki*. Noda⁸ pointed out that they are examples of Japanese local and popular performances, consisting of simple stories that can make the audience emotional and cry and laugh. Briefly looking into the definition of *Likay* performance, I have found many interesting theatrical motifs that can be linked to Asian theatre attribution in terms of popular theatre. Thailand's *Likay* and other kinds of traditional-popular performance in Southeast Asia, such as Laos' *Lamloeng*, Cambodia's *Yikay*, Malaysia's *Mayong*, and Indonesia's *Ludruk*, can be seen as common performances within the region which have similar attributes and elements, reflecting the cultural sensibility of Asian culture.

Stage and presentation

According to Takigichi, an audience who had watched *Aka Oni* of Noda's version with Thai cast members in Tokyo before, he wondered how Pradit would change the image of the previous version from the minimum of the set, costume and lighting that filled with white and

⁷ Personal communication, 25 November 2009

⁸ Personal Communication, 20 November 2009

very “flat” and “odorless” stage to the colorful and culturally-specific setting of *Likay* (2010). I exemplify Pradit’s methods of using *Likay* form in presenting *Aka Oni* as follows.

Likay performance consists of several crucial elements. The type-characters of a protagonist and antagonist usually directly introduce themselves to the audience. In each scene, a character or characters will sing *ranikloeng*⁹ song or other Thai classical tunes together with speaking monologue or dialogue, presenting characters’ objectives and what they will do next. Although adjusting a variety of *Likay* performing style, Pradit maintained *Likay* backbone, seen as its adapted conventional approach combining to the reinterpreted text from the original version. Started with *ok khaek*, an opening performance, used in traditional *Likay*, two female characters and one male character came to sing and dance on the stage of *Likay Aka Oni*. After finishing this dance review, preparing the audience to see *Likay*, Kmuki, a foolish character started narrating a brief story to the audience. He is able to communicate either to other characters or to the audience. In the beginning of the performance, Kmuki performed as a narrator to brief the situation in the story.

Kmuki: Hello ladies and gentlemen, my name is Kmuki, I am an idiot. I have never asked my parents why they named me like this because I have never seen them before since I was born. Never mind. Today I will tell you a funny story about a shark fin. Yes, it is about a delicious shark fin soup that you all love eating it. But a shark fin in this story is a top secret; it should be kept as a secret forever if only there was no storm at that night.

Fictitious supposition or imaginative exercising is an agreeable convention between audiences and performers in terms of a stylized presentation in *Likay* performance. The props are close-at-hand materials that are easily found, for example, a newborn baby is created by a towel rolling out in a doll model. An empty bottle is an important symbol, presenting an existence of the other side of the sea in *Likay Aka Oni*. It was not used as only a fictitious prop, a mocking microphone; it was also an ironic tool when Kmuki narrates a situation through the bottle to the audience. An echo coming from the bottle presented that Kmuki’s imagination (about the microphone) is alive. On the other hand, when his sister is dead, this bottle has no echo anymore, reflecting his hopelessness to life and people, although he keeps saying to the audience that he is fine. Kmuki said:

“I don’t know much about this world. That’s why I can continue to live. Sometimes I think of my sister and Red Demon laughing together in the boat. At that time, I thought she was laughing, but perhaps she was despairing. Whenever that image comes to my mind, little by little, I begin to understand the meaning of despair” (Amranand, 2009: 8).

⁹ *Ranikloeng* verse lib is a trademark of *likay* tune. Characters use this tune to introduce themselves and to express their feelings, or narrate a story line and situation. The ending verse of each rhyme contains a punch line to make the rhyme sound eloquent.

The Thai team spent three days rehearsing this production in Japan, since a stage structure is different from a stage design in Thailand. The troupe had to run-through all new cues due to the up-to-the minute light and sound. Furthermore, the thrust stage made actors have to commit to memory new blocking so that they could communicate and interact with the whole audience. The musical ensemble was placed at the back of the stage, hiding them with light techniques and showing them to the audience in the opening and the end of the performance. Since the stage has a proscenium, the audience's area is in front and the two sides of the stage, Pradit changed the conventional staging of *Likay* in this production. A bench, which is typically used as a highest throne in a throne hall, seen as *Likay* symbol, was not used in *Aka Oni*. Pradit focused more on *mise-en-scène*, it was unnecessary that the characters used traditional entrance and exit, instead they could enter at any spot on the stage. Dance suites were used for villager characters while other main characters used *Likay* traditional dance in their appearance. Without the bench placing at the centre of the stage, all villagers made an opening scene with a dance suite, moving and dancing around the stage, whereas Kasi made his first appear on stage in a red, sparkling, costume in *Likay* conventional style and giant mask; his slow and delicate hand actions and body postures presented classical Thai theatre movements, and also indicated his major role in the performance.



PLATE 1. A thrust stage with three-side audiences (photo: Sukanya Sompiboon)



PLATE 2. The finale (photo: Sukanya Sompiboon)

In terms of stylization, *Likay* often toys with the meaning through exaggerated action. The joyfulness of an exaggeration of reality is depicted through lights and sounds, costumes, expressions, graceful movements, and speaking, for example, which are the symbols of *Likay*. *Likay Aka Oni* demonstrated the uniqueness of this traditional-popular Thai theatre

form by presenting diversified ranges of voice and tone in a performance, such as high, low, light, and loud. Additionally, characters immensely used eye expression through their action. This communication style is different from Japanese culture, in which eye expression as well as inner thought and sentiment are minimized due to politeness.

Pradit skillfully translated and adjusted the original (prose) text to the unsophisticated verse and song of *Likay* to fit the melodramatic and comedic style of *Likay* in an approach that “the adaptation of the rhythm of the source text to the target language thus allowing the original rhythm is allowed to survive the translation process” (Baines and Dalmasso, 2011: 50). It is worth noting that a specific type of *Likay* performance can fulfill the content of the original version, allowing performers to appropriately link text to oral, rhythmic, physical, emotional, and symbolic stylizations. Apart from *Likay* signature, *ranikloeng* song, and other *Likay* tunes such as *hongthong* and *songmai*, Thai classical tunes with Javanese tone and other Malayan ethnic groups were largely employed. Furthermore, the tunes influenced by Dutch, which had related to Java and Malaya music culture such as Batavia, were adopted as well as the tunes from Muslim performance in the southern part of Thailand and Malaysia.



PLATE 3. Music ensembles placing at the back of the stage (photo: Sukanya Sompiboon)

Typically a conventional *Likay* performance uses stock-written verses and improvisation, adapting from performers’ stock verse through a situation in each scene as a major method, but *Likay Aka Oni* production principally relied on a full-script and rehearsing process. Pradit allowed performers to improvise in some minor lines to contribute to a hilarious moment; basic Japanese was also used in doing so. Entire improvisation might cause inappropriate content as well as losing control of time. Moreover, it would confuse a Japanese staff who managed Japanese subtitles projected on the screen, although she is able to communicate with Thai language.

As I said before, glittering costume and ornament are an element of *Likay*. Costumes in *Likay Aka Oni* were adapted from a conventional *Likay* costume. In the past *Likay* performers wore costumes according to a character’s nationality, such as Chinese, Burmese or Javanese. Today *Likay* actors usually wear only Burmese style on their lower body: a loincloth and covered skirt, while actresses wear the Victorian style gown, decorated with sparkling ornaments such as fake diamond or crystal. Since the setting of *Aka Oni* in *Likay* version was the Malayan peninsula or Java, Malaya and Javanese costumes were adapted to use with Thai *Likay* outfits. Male characters wore glittering-silver jackets with loincloths, decorating a *sabu*, the hanging fabric, along their waists, as well as cloth wrappings around their heads in

Malayan style and longhair wigs, suggesting Javanese characteristics. Female characters wore glittering-silver gowns in slightly different design and decorated their hair with glittering ornaments and artificial flowers.

Audience perception

According to Royce (2004: 156), different cultures or nationalities of audiences might have different demands in viewing a performance; she points out that “American audiences want to know what is happening at very short intervals, while French audiences can let almost an entire number be presented before they need to have some closure”. Similarly, perception and demand to see *Likay Aka Oni* between Thai and Japanese audience might be different. Thai audiences would love to see how Pradit used *Likay* form presenting Noda’s masterpiece, while Japanese audiences probably wanted to see what happen when Noda’s play was presented in Thai *Likay* form. However, the distinctions of language and theatrical style allowed the artists and audiences to fully experience the approach of cultural encounter and exchange.

Performed at Tokyo Metropolitan Art Space, sub-title screens were placed on both the right and left hand sides of the stage. Before starting a performance, a guide of how to watch *Likay* was typed on the VDT. It asked audiences to express their emotions during the performance. In the sense of participating and having a hand in the performance, the audience can interrupt the performance by shouting and suggesting what the actors should do in that scene. This guide of how to watch *Likay* was offered to audiences because the troupe had unpleasant experiences in 2008 performing *likay* in Yokohama, Japan. The audiences did not want to interrupt the performance due to their perceptions of being good-behavior audiences. Thus they were being kept their emotions and interactions, such as holding laughing and talking while watching the performance. Also, there was no responding to characters when they asked or talked to audiences. Since *Likay* basically needs audiences’ interactions, this made the performance tedious.

For the language used in a performance, it is probably true that the arts speak a universal language. Thai language was not an obstacle in appreciating the performance. The main points of feedback given by Japanese audiences¹⁰ are their comprehensions and appreciations through the performance. Around sixty percent of them said that their understandings depended on actors expressions such as facial expression, emotion, and interaction rather than the dialogues they spoke. However, familiarity and recognition of the original story before the seeing the production were considered necessary. Examples of their opinions are: “facial expressions and gestures make audience understand the story largely. Subtitle was very helpful to understand story in detail”; next, “there are many expressions in this performance which does not rely on spoken language. I could understand performance even though I could not watch subtitle from my seat”. The most impressive motifs of this performance are live music, songs, and actors’ talents. Surprisingly, the beautiful stylized dresses together with

¹⁰ The feedbacks were collected from the 40 questionnaires

splendid decorations, such as fake diamond earrings, necklaces, and decorative headdresses were disregarded as important, according to audience feedback.

Provisionally, there were two talks after shows given by Japanese theatre practitioners and scholars. All comments are very useful. Firstly, they started talking about Japanese sub-titles provided that translated some inaccurate meanings. For instance, one word spoken by most of the characters was “hopeless”, which transliterated as “*sinwang*” in Thai language. Japanese translated the word as “desperate”, which should not be expressed by characters of villagers, commented a theatre critic. Furthermore, they added that the audiences’ understanding rely on their beliefs, religion, and experiences.

Conclusion

The cultural exchange between Thai and Japanese theatre elements can raise further questions about intercultural theatre in terms of East-meets-East cultural exchange. This phenomenon is a continuing process in the wide and complicated crossroad of interculturalism in terms of “addressing the pervasive phenomena of cultural hybridity and cross-cultural exchange” (Henke and Nicholson, 2008: 9). In the process of theatre exchange, Pradit used a collaborative approach, adapting, adjusting, and inventing theatrical elements from Japanese’s play text performing in Thai *Likay* form, providing an illustration of performing techniques and aesthetic transformation. Performing *Likay Aka Oni* for Japanese audiences whose viewing culture is to some degree dissimilar to Thai *likay* was another aspect that Thai practitioners should bear in mind when contributing and East-to-East intercultural and international piece of performance.

Reference

Amranand, A. 2009. Venturing the dark side of *Likay*: Thai comedic folk music performance that exposes the ugly side of humans. *Bangkok Post*, 18 November. P.8.

Ayako, I. 1999. Speaking In Tongues: Why Thai-language version of a Japanese play is a hit – in Tokyo. *Asiaweek.com Magazine*, [online] Available at: <http://edition.cnn.com/ASIANOW/asiaweek/magazine/99/1015/akaoni.html>. [Accessed 28 April 2012].

Baines, R. and Dalmasso, F. 2011. 'Musical Realizations: a Performance-based Translation of Rhythm in Koltes' *Dans la solitude des champs de cortun*'. In Baines, R., Marinetti, C. and Perteghella, M. ed. 2011. *Staging and performing translation: text and theatre practice*. New York: Palgrave Macmillan: 49-71.

Chaipanha, A. 2009. 'From Yak Tua Daeng to Sao Chao Na: The Intercultural Learning between Thai and Japanese, *Madame Figaro*, 75 (7) October.

Henke, R. and Nicholson E. ed. 2008. *Transnational Exchange in Early Modern Theatre*. Hampshire: Ashgate.

Lo, J and Gilbert, H. 2002. 'Toward a Topography of Cross-Cultural Theatre Praxis'. *The Drama Review*. 48 (3): 31-53.

Noda, Hideki. Personal Communication 20 November 2009.

Parivudhiphongs, A. 2009. *Universal language*. Available at: <http://bangkokpost.newspaperdirect.com/epaper/viewer.aspx>. [Accessed 1 December 2009]

Pavis, P. 1996. 'Introduction: Towards a Theory of Interculturalism and Theatre'. In Pavis, P.ed. 1996. *The intercultural performance reader*. London: Routledge: 1-26.

Pradit Prasatthong. Personal Communication 20 November 2009.

Pradit Prasatthong. Personal Communication 25 November 2009.

Preez, P.D. 2011. 2011. 'The Tall Tale of Tall Horse. The Illusion (or manifestation) of African Cultural and Traditional Aesthetics in Hybrid Performance'. In Igweonu, K.ed. 2011. *Trends in Twenty-first Century: African Theatre and Performance*. Amsterdam : Editions Rodopi B.V: 139-170.

Royce, P.A. 2004. *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*. Walnut Creek, CA: AltaMira Press.

Sentoku, M. 2009. *Presenter Interview: Bangkok Theatre Network, An organization sparked by a Thai version of Akaoni*. The Japan Foundation, Performing Arts Network Japan, 11 November 2009. Available at: http://performingarts.jp/E/pre_interview/0910/1.html [Accessed 20 January 2010].

Takiguchi, K. 2010. *Red Demon in Likay – An Interview with Pradit Prasartthong*. Available at <http://singartsfestival.wordpress.com/2010/06/09/red-demon-in-rikay-interview-with-pradit-prasartthong/>. [Accessed 12 July 2010].

Yi-Sheng, Ng 2010. *Pradit Prasatthong, Director of 'Red Demon'*. Available at <http://singartsfestival.wordpress.com/2010/06/08/pradit-prasartthong-director-of-%E2%80%9Cred-demon%E2%80%9D/>. [Accessed 12 July 2010].

Are You “Buzz” Enough?

Ema Apriyani

0161

University of Bina Darma, Indonesia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Nowadays, some people are not only using social media as social tools to build their network. Along with the spread of the need and the technology some people using social media as tools to build an issue and also to be one of marketing tools. *Buzz* marketing is born as a result of a recent phenomenon in social media and marketing. This issue lead the researcher to scientifically proven the power of the buzz and buzzer itself on the *Facebook*. For answering this aim, the researcher designing experimental research using *Facebook Fans Page* for business. This research is using Insight Facebook application, Critical Discourse Analysis and Observation as analytical tools. As the result of this research there is prove that a message or issue using buzz is more attractive. Message with buzz will spread wider than message without buzz

I. Introduction

Social media is the newest phenomenon that combines communication issue with growth of technology. Blogs, Facebook, Twitter, LinkedIn and all the kinds of social media grow rapidly from socialization tools to become marketing bullet, media for sharing information and forming public opinion, and the media of expression, media to build a personal network of friends and also a wide network indefinitely for other purposes.

Social network became a hectic crowd of network on virtual world, every social media channel have their own characteristic to attract people. You related to many person even you does not know these person before and vice versa. The need of the crowd also increased in line with the development of social media and the use of social media itself. People are not only looking for the friends, their looking for a relation that will give them profitable relationships. The profit will not be limited only in marketing profit but also about future profit to the users of social media.

These people who engaged to the social media start their social media life with searching their friends, and build the community based on that and then going to the next level of social media life which is build their image and sell it to the their social media communities. With these image they try to keep the crowd around them and adding the crowd more and more to support their social media life and environment active and lively.

I.1. The background of the problem's

In marketing issue, between blogs, Facebook, Twitter and the countless other social media platforms, people have to know exactly how to catch and keep the attention of their audience. Building a loyal social media audience takes both time and a specific marketing strategy focused on the unique needs of social media users. Social networks are millions of personal networks. Understanding and documenting who is in these sub-networks is the next step in refining these communities as marketing platforms.

An Exact Target survey found that 63% of Facebook users connect with old friends, 59% use it to maintain personal contacts and 37% use it to stay on top of their social lives. Twitter, with 29 million active users each month, is about instant news and quick reactions to news or pop culture developments. LinkedIn focuses on professional connections. Quantcast says the network has "affluent, ambitious and influential professionals" which is borne out by the fact that 38% earn \$100K or more, 75% hold college or graduate degrees and 71% are older than 35 (Flamberg, 2010).

In a row with the growth of social media, online communities are also increasingly becoming an accepted part of the lives of internet users. These communities are present to fulfil the desires to interact with and help others. These communities can take many forms, from websites that provide facilities to discuss particular subjects or interests to groups of people communicating using instant messaging tools (Bishop, 2003a; Bishop, 2007).

In any media, there will always be some persons who will be Identifying as major influencers or in some media called “buzzer”. The influencer or buzzer is the person who has a large impact to their community, in the real world this kind of person called opinion leader. Likely in the real world, in the virtual world there is some person who has power to influence the movement of the crowd. These people become the opinion leader on their online community.

Identifying these influencers or buzzers is easy, those buzzers is always come with a powerful characteristics and famous as an individuals who have the respect and authority among peers and the propensity to make recommendations and frequently interact with their own networks. These people will keep users or followers or their friends interested in anything’s about themselves.

In merriam-webster.com online dictionary define buzzer as the one that buzzes; specifically: an electric signalling device that makes a buzzing sound. In some countries in Asia, Twitter buzzers take an important role especially on the social, humanity and political issues. We can see the example on the countries such as Indonesia and Japan when they face the natural disaster. The information spread quickly by these buzzer using twitter, and facebook, and on a second all whole world wake up and know there is Tsunami hit Japan at that time. It is not just stop at the level of warning bell (as the definition of buzzer itself) they also organized the collection of humanitarian aid through social media channels.

At this point, while the buzzer have captured their attention, we as producer or people with some specific interest can go ahead and drive the buzzer to maximize their social platforms for your business. These buzzers will help you promote consistently your issues or products. The Followers or friends will take their posts, comments, and statements as an individual suggestion than advertising or hidden agenda. The delusional intimacy between the buzzers and the fans will make this opinion injection process much easier and smoother than the traditional ways of propaganda.

On the other hand, the way the buzzer or the influencers influence the society itself it’s not scientifically proven. How far they can drive the mass opinion? In which kind of issue they can drive mass opinion? Which characters of buzzer that suitable with certain issue? Is it the same or different for each issue? Is it really powerful? Is there any other influence from outside the buzzer and followers itself that also influence the spread of the issues?
All those question is still become big question that really interesting to explore more and more.

II. Literature Review

This paper relates to the existing literature on buzz marketing, communication theories, new advertising and word of mouth. Another related stream of literature is about new media, online communities, critical discourse analysis, and experimental research.

II.1. Word of mouth and Buzz Marketing

Word of mouth recommendations is believed have tremendous influence on the sales of new products. In a study of 7,000 consumers in seven European countries, 60 percent said they were influenced to buy a new brand by family and friends (Kotler; 2000 as cited in Mayzlin; 2002). Some survey proof that consumers routinely cite word of mouth recommendations as an important influence on product choice. While others research find that is difficult to quantify its impact precisely since the information is exchanged in private conversations (Mayzlin; 2002).

Bone's define word of mouth is an exchange of comments, thoughts, and ideas among two or more individuals in which none of the individuals represent a marketing source (Bone; 1992 as cited in Carl; 2006). In other hand, Stern distinguished word of mouth from advertising in that word of mouth is face-to-face, interactive, ephemeral, spontaneous, and does not include such features as clever turns of phrases or jingles (Stern ;1994 as cited in Carl; 2006).

Marketing pieces, like even a good pair of shoes, can get tired looking and worn out. If you have been using the same message for an extended period of time, create something new (Kasewurm; 2007). Triggered by the very rapid development technology, word of mouth then result in to a new phenomenon in the marketing; buzz marketing. Buzz marketing is the practice of gathering volunteers either formally by actively recruiting individuals who naturally set cultural trends, or informally by drawing "connectors": people who have lots of contacts in different circles, who can talk up their experiences with folks they meet in their daily lives (Mohr; 2007).

II.2. Buzz Marketing and Social Media

The nature and scope of the Internet, as well as other messaging devices, has inspired marketers to deliberately attempt to stimulate or simulate the word of mouth process by designing

marketing campaigns with characteristics that attract audiences and encourage individuals to pass along a message. Also known as buzz marketing and viral marketing, these tactics create the potential for exponential growth in the message's exposure and influence (Wilson, 2000 as cited in Mohr; 2007).

Social media in various kind of their format will build some online communities by itself as their way to communicate each other. *Twitter* come up with their followers and trends of topics, *Facebook* come up with its wall, note, page, status and a large of range friends, and also another social media channel.

There is a stage when word of mouth marketing is based on social network. At this level Wu, T. and X. Yang (2010) conclude that the influence mode is no longer linear and with single direction (i.e. form opinion leaders to customers), but networked, with multidirectional. Furthermore, they said that word of mouth marketing in Internet environment has much in common with that in traditional context, though it has its own characteristics. They study proof that some nodes such as opinion leaders, hubs, and hobbyists are outstanding in the communication network.

II.3. Buzzer in Buzz Marketing

On online communities especially in new media, encouraging participation is one of the greatest challenges. Even if the social media channel offers the fancy tools for chat or have great features for fulfilling users need, but if the community members are not participating or interacting each other the community will not flourish. The ecological cognition framework proposes that in order for actors to carry out a participatory action, such as posting a message, there needs to be a desire to do so, the desire needs to be consistent with the actor's goals, plans, values, beliefs and interests and they need to have abilities and tools to do so (Bishop, 2007). It is mean that all the community members should be involved to the issues that developed in the community.

When one community is built by the members of the group, the "buzzer" will be born. The buzzer itself we can define as the person who brings a big influence on their communities. It can be an artist, a politician, a public figure, a writer, or an only ordinary person who has a certain unique characteristic which can make these people be accepted by whole members of the community. The existence of such communities is often brought about by people who share similar goals, beliefs or values, with such commonality forming the basis of an agreement to form and sustain a virtual existence (Figallo, 1998; Bishop, 2007).

Wu, T. and X. Yang (2010) indicate the buzzer as a node in the social network. It can be a person, an organization or a country. For marketers, one of the important issues is to find the nodes with powerful influence to makes their marketing campaigns. Weimann (1991 as cited in Wu, T. and X. Yang; 2010) summarized that influence of a node is the combination of three

social factors: (1) the personality which represents a certain value (who one is); (2) ability and knowledge (what one knows); (3) social status (who one knows)

III. Methodology

III.1 Designing the Research

This research use experimental designs, the experiment which on researcher point of view is probably the strongest design with respect to internal validity. For determine whether some program or treatment causes some outcome or outcomes to occur, and then researcher is being accused to having strong internal validity.

III.2 Assumptions

Based on literature review and background of research, this experiment will be designed to prove some assumptions, as listed bellows:

1. Messages that are sent without buzz statement will have narrow range of spread.
2. Messages that are sent with buzz statement will spread wider than messages without buzz statement.
3. The characteristic of the buzzer will influence the spread of the messages itself.
4. The characteristic of the buzz message will influence the spread of the messages itself.

III.3. Initial research Question

How can the social media “buzzer” influence the disseminating issue on the community?

III.4. Objectives

The aims of the research are:

1. To prove those assumptions that listed before in sub chapter III.2
2. To assess whether a “buzzer” really have an influence to their communities, followers, or friends.

3. To recognize which kinds of “buzzer” characteristic that will be make a big influence to the communities?
4. To see in what extend some of message or status that will buzz the communities’ awareness?

III.5. Experiment Design

III.5.1 Stimulus

As a stimulus the researcher will be act as a buzzer and designing a “message” to be spread on her community. This message is designed in the supervision of a gate keeper to keep the message balanced, not subjective and occupy the marketing message criteria. The message spontaneously launch to the community to get direct respond.

III.5.2 Messages

First message is formal message about promoting some products on online shop with the description about the products and the price. This message was delivered in formal way and without purposing or targeting some group.

Second message is the same message as the first one (promoting about online shop and the product also the price) but delivered in informal way and involving some groups.

Third messages are the buzz messages; these messages are depend on the buzzer itself. Most of the messages are informal, using personal approach, and more aimed to promoting the online shop link than give information about the products.

III.5.2 Procedure

Much contemporary social research is devoted to examining whether a program, treatment, or manipulation causes some outcome or result. On this research, the researcher using some scenarios that plays by the "buzzer" to bring up an issue to their communities.

The buzz is starts when a person delivers the message to the community with their personal message and then wait for the respond. The participant who is responding to the “messages” with their comments is observed and become the centre of the research. The buzzer will be keep interact with these participant with replying their comments in order to maintaining the

interaction. After apply the entire scenario, all the interaction will be observed and record as a data for the analysis.

Finally, to make the analysis stronger and capture whole the background of the phenomena's itself each respondent who take a part will have a post experiment interview. The participants will be asked for their perceptions of this experiment and the purpose of the study. All the data will be analyze by using critical discourse analysis.

III.5.4 Analysis Tools

This research will use two research tools, first is *Insight Facebook Application*. This application is free application from Facebook for tracking your page in term user activities and users interactions.

The second tool is critical discourse analysis (CDA) as a tool for analyse the content of the interaction on this experiment. Critical discourse analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context (Djik; 2008).

The reason for using critical discourse analysis is based on the main tenets from CDA itself as Fairclough and Wodak (1997: 271-80 as cited in Djik; 2008) summarize:

1. CDA addresses social problems
2. Power relations are discursive
3. Discourse constitutes society and culture
4. Discourse does ideological work
5. Discourse is historical
6. The link between text and society is mediated
7. Discourse analysis is interpretative and explanatory
8. Discourse is a form of social action.

III.6 Research Time Table

The table below presents a short overview of the different elements of the research as well as its intended deadlines.

Date/Week	Part of Research
4 th week of April 2011	Definite Research Proposal
1 st week of May 2011	Designing Experimental Research
2 nd week of May 2011	Experiment
3 rd week of May 2011-4 th week of May 2011	Finalize Analysis, Formulate Conclusion & Discussion
1 th week of June 2011	Write the report
2 nd week of June 2011	Presentation of Research

IV. Result

VI.1 Data Summary

VI.1.1 Scenario I Message without Buzz

A message deliver without buzz for four days and the result is only one person “like” the page, two person become “fans” of the page, and only one person is pushing the button “like” in share page link. This condition still happen until the last day of scenario one (I).

VI.1.2 Scenario II Message with Buzz

A message deliver with buzz, and the result is there is 39 new member of “fans”, there is 42 users who are push the button “like”, and there is 102 active users who are actively involving their self in this page.

In stage of interaction, there are 17 post feedbacks which are indicating that is a high level of interaction in every post.

VI.2 Findings

VI.2.1 Picture 1. Facebook Page Overview using Insight Facebook Application



This picture illustrates the page overview before and after buzz. As we can see on the picture after buzzing, the traffic on the page is increasing rapidly. This finding is prove that the first and second assumption of this research; (1) messages that are sent without buzz statement will have narrow range of spread, (2) message that are sent with buzz statement will spread wider than messages without buzz statement; are positively proved.

Most of the traffic is repeatedly in terms of interaction, which is mean that the person who see this page is comeback again because they have the conversations that bind them or attract them to come back to visit that page again and again. This fact is contributed to prove the third and fourth assumption is correct in this research.

VI.2.2 Picture 2. Post Views and Post Feedback Overview using Insight Facebook Application



Second finding is with buzz statements the page is get more attention from the audience. As we can see on the table above, since the buzz delivered by the buzzer audience is not only see the page but also gives a comment about the post on the page. Furthermore, the graph tells us that some of people go to the page even though they do not subscribe as fans and post a comment.

VI.2.3 Picture 3. Daily Active Users Breakdown Overview using Insight Facebook Application



These finding is prove that the third and fourth assumption of this research; (3) the characteristics of the buzzer will influence the spread of the messages itself, (4) the characteristics of the buzz messages will influence the spread of the messages itself; are positively proved. More over form these findings we can recognize that the characteristics of the message which has a big influence on the spread of the message in the communities is has special format. More personal the message is the more attractive the messages.

People in social media, especially on the Facebook are tending to be involved on the issue. So when the buzzer shares their personal view about some product or issue rather than formal info the interest rates from the friends will also rise. In other way, the audience or in this case the “friends” will be more interest to the issues or the products if the buzzers promote the products using their own personal experience.

VI.2.4 Picture 4. Demographics Overview using Insight Facebook Application



Insight Facebook application also gives a broad view about the characteristics the user or the audience from this research. As describe on the table above, form all the audience that becomes fans of the page is slightly balance between female and male; 55% for female and 43 % for male. The range of the ages itself is between 18-24 years old, male or female is below 18% and between 25-34 years old is around 38% for female and 29% for male.

This table also sate that most of the users or the fans of the page is locate in Netherlands and only 11 fans is locate in Indonesia. All the users or fans are using English language as the Facebook Language. At the end all these last findings on this research are proves that demographics characteristics the user or the fans is not influence the spread of the messages.

V. Conclusion

Buzzer phenomenon is not a new term; it is only the old method of communication. This buzzer-ing process is same as delivering messages that have long existed in our society but now morphed by collaborating with social media. On the community, buzz messages that are sent without buzz statement will have narrow range of spread and vice versa.

The characteristic of the buzzer will influence the spread of the messages itself and the characteristic of the buzz message will influence the spread of the messages itself. More personal the characteristic of the buzz statement more interest to the audience. Better known the buzzer on the community, more power full the buzz itself.

References

Bishop, J. (2007). "Increasing participation in online communities: A framework for human-computer interaction." Computers in Human Behavior **23**(4): 1881-1893.

Campbell, M., W. Gibson, et al. (2008). "Online vs. face-to-face discussion in a web-based research methods course for postgraduate nursing students: A quasi-experimental study." International Journal of Nursing Studies **45**(5): 750-759.

Carl, W. J. (2006). "What's All The Buzz about?" Management Communication Quarterly **19**(4): 601-634.

Dijk, Teun a. Van. (2008). 18 Critical Discourse Analysis Contributions to Critical Discourse Studies. Houndsmills: Palgrave MacMillan.

Flamberg, Daniel. (2010). The 6 Next Most Important Social Media Issues. <http://blogs.imediconnection.com/blog/2010/09/13/the-6-next-most-important-social-media-issues/> published on September 13th, 2010

Fuchs, Christian. (2009). Social Networking Sites and The Surveillance Society. ICTS Center Research Report.

Kasewurm, G. A. (2007). "It's all about the "buzz"." Hearing Journal **60**(12): 47.

Mayzlin, D. (2002). Word of Mouth and Marketing : Influencing and Learning from Consumer Conversations. Retrieved from <http://dspace.mit.edu/handle/1721.1/40020>

Mohr, I. (2007) "Buzz marketing for movies." Business Horizons **50**(5): 395-403.

Preece, Jenny. (2004). Designing and evaluating online communities: research speaks to emerging practice. Int. J. Web Based Communities, Vol. 1, No. 1, 20. USA

Schembri, Joe. (2010). 5 Easy ways to grow a social media audience. <http://raventools.com/blog/how-to-start-growing-social-media-traffic/> published on Desember 15th, 2010

Serrat, Oliver. (2009). Social Network Analysis. Knowledge Solution. ADB Bank.

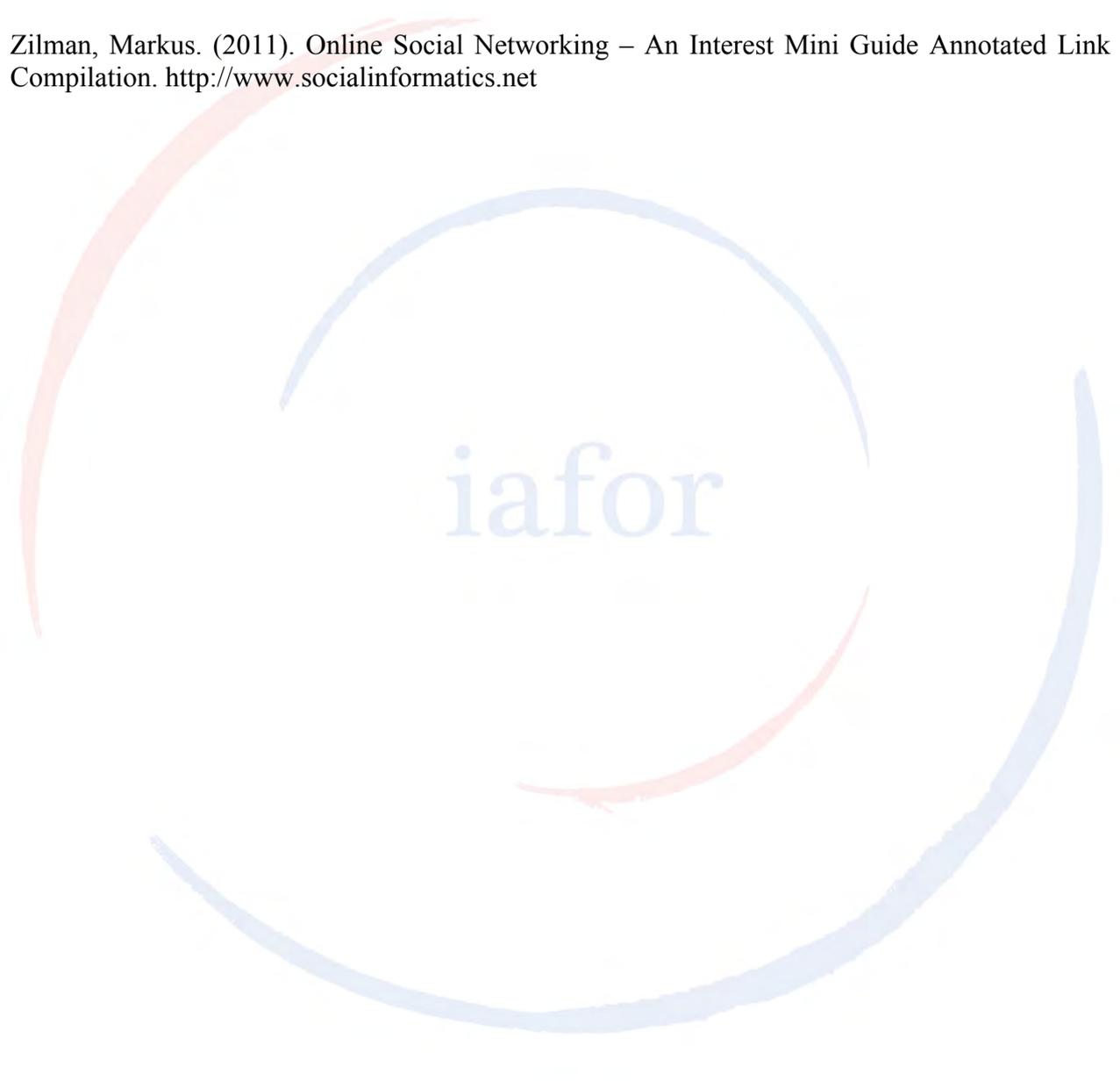
Online References

<http://www.socialresearchmethods.net/kb/desdes.php>

www.socialmediaonline.com/why-should-i-use-social-media/

.... (2010) A Beginner Guide To Social Media. www.simplyzesty.com Simply Zesty

Zilman, Markus. (2011). Online Social Networking – An Interest Mini Guide Annotated Link Compilation. <http://www.socialinformatics.net>

The logo for the International Association for Cultural and Heritage Studies (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, serif font. The text is enclosed within a circular graphic composed of two overlapping, hand-drawn style arcs. The upper arc is a light red color, and the lower arc is a light blue color, matching the text. The overall effect is a stylized, circular emblem.

iafor

*Encountering Mandela on Screen: Transnational Collaboration in Mandela Image Production
from 1987-2010*

Okaka Dokotum

0162

Kyambogo University, Uganda

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

In February 2010, South African reporter Maureen Isaacson wrote that “Nelson Mandela is in danger of being swallowed by Morgan Freeman and Hollywood.” She was alluding to Clint Eastwood's film *Invictus* and its re-enactment of “Mandela Magic” in the 1995 Rugby World Cup while arguing that Mandela lives in the shadow of his media generated image. The international scramble for Mandela biopic productions underscores his post-colonial celebrity status as well as the globalization of image production in the age of industrialized culture. Transnational collaboration in making Mandela biopics show how his name is not just South Africa's national heritage but has become a world heritage alongside the likes of Ghandi, Martin Luther King, and Mother Teresa. However, to what extent do these cinematic productions give us encounters with Mr. Nelson Mandela, and how much of the man is lost in the illusion foundries of Hollywood? The paper raises concerns about fidelity to South African history; the ideological effacement that uproots Mandela from his historical context making him what Thomas Leitch calls, “a free-floating wonder” whose story celebrates “the triumph of the human spirit” (2010, 297). Using Kamilla Elliot's literature/film adaptation theory of “Incarnation,” (2003, 261), the paper traces the screen incarnation of Mandela from Danny Glover, *Mandela* (1987), to Morgan Freeman *Invictus* (2010). This paper also seeks to investigate the intercultural exchanges around the production of Mandela's image and what it means for the internationalization of human experience.

The Scramble for Mandela biopics

In February 2010, South African reporter Maureen Isaacson wrote that “Nelson Mandela is in danger of being swallowed by Morgan Freeman and Hollywood.” She was alluding to Clint Eastwood's film *Invictus* and its re-enactment of “Mandela Magic” in the 1995 Rugby World Cup while arguing that Mandela lives in the shadow of his media generated image. The international scramble for Mandela biopic productions underscores his post-colonial celebrity status as well as the globalization of image production in the age of industrialized culture. Mandela represents the universal fight for freedom and human dignity. The celebration of Mandela's life is a celebration of global ideals of freedom and justice for all. The apartheid system that he fought to destroy presented a challenge of racial hatred to entire humanity and was destroyed through coordinated international effort with Mandela and the ANC as the lynchpin of this struggle. The screen productions of Mandela's image have attracted some of the world greatest actors, but acting Mandela has not been easy. Journalist Bill Keller begun an article with the statement, “The role has defeated actors as varied as Danny Glover (*Mandela* in 1987 TV drama), Sydney Potier (*Mandela and de Klerk*, 1997, also TV), and Dannis Huysbert (*Goodbye Bafana*, 2007), in vehicles that were reverential and mostly forgettable.... But I found Freeman's performance in *Invictus* (2010)...less an impersonation than an incarnation” (Keller). These are by no means the only films about the iconic South African leader. Another significant Mandela film is *Endgame*, (2009) in which Ian Clarke acts Mandela, and of course Anant Singh's South African production *Sarafina* (1992) with Leleti Kumhalo (Sarafina) acting Mandela in metatheatrical production. In *Sarafina*, Mandela is an absentee actor because he is still in prison but his spirit pervades the film as he provides inspiration to the youth of Soweto in their fight against apartheid. At the start of the film, *Sarafina* shares her dreams of becoming a star with the iconic portrait of Nelson Mandela on the wall as she say, “Nelson, why can't I be a star?” She would later tell the invisible spirit of Mandela how she was tortured by the police.

Apart from *Sarafina*, all the actors who portray Mandela in the above films are American, which points towards the internationalization of Mandela image production by Euro-American film producers with implications for historical veracity as well as global appreciation of Mandela's sacrifice. Transnational collaboration in making Mandela biopics show how his name is not just South Africa's national heritage but has become a world heritage alongside those of Ghandi, Martin Luther King, and Mother Teresa. However, to what extent do these cinematic productions give us encounters with Mr. Nelson Mandela, and how much of the man is lost in the illusion foundries of Hollywood? This paper raises concerns about fidelity to South African history; the ideological effacement that uproots Mandela from his historical context making him what Thomas Leitch calls, “a free-floating wonder” whose story celebrates “the triumph of the human spirit” (2010; 297). Using Kamilla Elliot's literature/film adaptation theory of “Incarnation,” (2003; 261), the paper traces the screen incarnation of Mandela from Danny Glover, *Mandela* (1987), to Morgan Freeman *Invictus* (2010) with a view to investigate the intercultural exchanges around the global production of Mandela's image and what it means for South African history. Much of the analysis focuses on *Invictus* because it is the most accomplished Mandela biopic to date in terms of its content and style.

Impersonating Mandela

All the films chosen for analysis in this paper emphasize in different ways certain dimensions of Mandela's life and personality, but they also bring on board the reciprocal cultural intertexts of Hollywood as well as the style and cultural referents of each actor. Robert Stam observes that "The text feeds on and is fed into infinitely permutating intertexts, which is seen through ever-shifting grids of interpretation" (Stam 57). This statement holds true for Mandela biopics. The film *Mandela* (1987) acted by Danny Glover portrays Mandela as an action hero and focuses on his younger years up to the climax of the antiapartheid struggle, 1950's to the 1980's. In this film, Mandela is a lover, youth leader, charismatic and energetic statesman. The film ends with the Schwarzenegger *Terminator* style quote of Mandela's words from prison when he rejected Botha's conditional offer of release; "I will return!" Played in the characteristic Danny Glover action hero style, it is fast, melodramatic and extremely physical. There is a detailed focus on Mandela's first meeting with Winnie. Their romance is given much emphasis with Mandela and Winnie romancing in the open fields in poetic cadence; an account which is as Hollywood as it can get since Mandela and Winnie had no time for such frolicking due to the pressure of work and constant threat of arrest. There is a focus on Mandela's youthfulness and physical prowess, with Mandela exercising and boxing, usually paired with a weak and unfit individual to underscore his fitness. The shyuzet of this film is historically broad, starting from the defiance campaigns of the 1950's and ending with Mandela's rejection of Botha's release offer. Produced while Mandela was still incarcerated, there was very little access to seeing and studying the "real" Mandela, and therefore the director relied on historical records, little video footage and on the myth of Mandela generated while he was in prison. The simplistic acting of Winnie by American actress Alfre Woodard shows that the producers had little understanding of the sophisticated, beautiful and enlightened Winnie Mandela; nor does the film bring out the depth of Mandela's character. Although the film is a biopic, action and romance, the two major strands of the Hollywood action genre are embedded in the high energy fast paced acting of Danny Glover and the unpolished-innocent beauty acting of Woodard, creating a hybrid action-romantic film.

Mandela and de Clerk (1997), an HBO film Directed by Joe Sergeant also focuses on Mandela's life and picks up from where Glover ends. It focuses on Mandela's life from the time of the UDF campaigns and mass Township unrest from 1985 to 1991 which was also the period of intense behind the scene negotiations between Mandela and de Klerk. This is a historical docudrama featuring Sydney Portier as Mandela portrayed as an older man but a complex statesman and negotiator. This film is part of what Ciraj Rasool has called the "veritable scramble" for the "cultural production of the messianic Mandela" (257) showing Mandela as the forgiver, peace maker and reconciler. Portier is outgunned by a stunning performance by Michael Cane as de Klerk. The film was also hurriedly done on a budget of \$5 million dollars only. It underscores the Nobel Peace Prize award to Mandela and de Klerk. The two men are given equal coverage in the film to show their joint commitment to peace. The pre-election Inkatha-ANC violence is explored and de Klerk apologizes to Mandela for the implication of security forces as a "third Force" in the violence. But there is very little insight into Mandela's character, let alone a treatment of the complex social-political undercurrents of apartheid. This movie is part of the post-colonial celebrity productions of Mandela's image that detaches him from the wider social

forces and historical undercurrents that shaped his resolve, confidence and temperament. Because Portier was 70 at the time he acted Mandela, coupled with his long experience acting experience, this film is closer to a Mandela screen incarnation than previous films. It is also shot on the locations where the negotiations took place, giving it a measure of historical credibility. This docudrama approach is evidenced by embedded live footages of real historical events. The large scale use of South African actors also brings more authenticity and makes the international collaboration a bit balanced. Pretty much a Portier production with his method acting style, it is basically an impersonation of Mandela. There is no attempt made by Portier to study the postures, mannerisms and speech habits of Nelson Mandela.

Endgame (2009) is a British film directed by Pete Travis from a script by Paula Milne, based upon the book *The Fall of Apartheid* by British journalist Robert Harvey (2003). Clarke Peters plays Nelson Mandela. It was filmed at locations in Reading, Berkshire, England and Cape Town, South Africa. The film focuses on the last stage of apartheid and the intense negotiations between the ANC in exile led by Thabo Mbeki (Chiwetel Ejiofor), and the Nationalist government led Willie Esterhuysen (William Hurt), Professor of philosophy at Stellenbosch University. It ends with the release of Nelson Mandela from Victor Vester Prison. The film also gives the viewers a glimpse of what was happening at the ANC Headquarters in exile in Lusaka. In a 2009 interview Michael Young mentioned how he had been asked by Thabo Mbeki to write the final chapter of *The Fall of Apartheid* - the chapter—on which this film is based—is titled "Endgame" [BBC Radio 4]. Indeed, one could call this film Mbeki's film. There are strong portrayals of Thabo Mbeki and Professor Willie Esterhuysen in the film, but a rather weak portrayal of Nelson Mandela. Even Oliver Tambo (John Kani) is better represented in this film. Although in *Endgame* Mandela is still at the center of the political process both in South Africa and in exile, this Mandela lacks charm and charisma. The impersonation is made worse by the stiff performance of Clarke Peters. Mandela is slow, hesitates, lacks charm and Charisma and is talked down to by security chief Dr. Niel Barnard (Mark Strong) who treats him with little respect. Anyone who has seen images of Mandela and has read *about* Mandela and seen the real man with his contagious smile and self-confidence can tell that the Mandela of *Endgame* is far from portraying Nelson Mandela the man. It is the stiffest and least convincing portrayals of Mandela. But this film was an adaptation of a commissioned chapter of *The Fall of Apartheid* which sought to highlight Mbeki's invisible role in bringing down apartheid as well as the conversion and transformation of white extremist symbolized by Professor William Hurt.

Goodbye Bafana/ The Color of Freedom (2007) is an adaptation of James Gregory's book *Goodbye Bafana* (1995)—an international collaborative work with Bob Graham—it gives us the jailer's point of view. It shows the stark difference between the normal family lives of the wardens in Robben Island and the restricted and virtually destroyed family life of Mandela. This is the most controversial film of all the Mandela biopics because it is alleged that Mandela did not endorse the story. According to Ciraj Rasool, Mandela posed with his former jailer James Gregory in many pictures and invited him to his inauguration as first democratically elected president of South Africa and to the opening of parliament, but these were mere reconciliation gestures. Mr. Gregory went on to claim that Mandela was his very close friend and wrote *Goodbye Bafana* subtitled "Nelson Mandela my prisoner, my friend" yet Mandela did all this to show that he was indeed the "father of the rainbow nation" (Rasool 98). In spite of the reconciliation gestures, Richard Stengel who collaborated with Mandela in writing *Long Walk to*

Freedom says the old man was deeply hurt by the way he was treated in prison, was regretful that his youthful years were wasted in prison, and hated the way his wife and family were treated. He was also pained by the sacrifice of his marriage to the liberation struggle, and didn't really care for James Gregory "whom he found limited and who he thought was exploiting their connection" (Stengel 98). The film, like the book, is from the point of view of the warder and humanizes Mr. Gregory. It shows a high degree of empathy for his jailer that exonerates Mr. Gregory. In the film just like in the book, Mr. Gregory shows a deep understanding of Africans and how his destiny is tied to the destiny of black people. On top of its being a disputed narrative, Denis Huysbert's young man-playing-old man acting is also wanting. Artificial white hairs, mechanical walks and conversations make the movie problematic. The movie however gives us a rare glimpse into the mind of a Roben Island prison warder, or at least a point of view that preaches the common humanity of both blacks and whites.

***Invictus*: the Screen Incarnation of Mandela**

Eastwood's film *Invictus* stands out as the most positive and convincing film about Nelson Mandela to date. The uniqueness of the film is in the fact that it was produced the height of Mandela's fame as a post-colonial celebrity. He was the most celebrated Africa statesman; a man Richard Stengel called "the last pure hero on the planet" (Stengel 3). The film's progenitor text *Playing the Enemy* (2008), is equally unique. John Carlin broached the idea of writing the book to Nelson Mandela first, clearly seeking endorsement for the project. Mandela's response was "John, you have my blessing. You have it wholeheartedly" (Carlin 4). Previous western authors and auteurs did not consult the African subjects of their writings or productions, and they rarely do that today. *Invictus* treats Mandela with great respect and idolizes him. Even where his family failures are brought into focus, it is presented in a manner that elicits sympathy from the viewer, casting Mandela in the light of his long suffering as a prisoner of conscience. Carlin states in his introduction, " This book seeks, *humbly*, to reflect a little of Mandela's light" (6). The screenplay was also written by South Africa's Anthony Peckham who even though he lived in exile, had some insight into the history and Rugby story Carlin reconstructed. This is therefore not just armchair Euro-American imaginary of Mandela and of South Africa, but a story that has a high degree of authenticity in the fact that the event took place, and that it unfolded in real time. *Invictus* is also unique in that Nelson Mandela personally had asked African American actor Morgan Freeman to play him in Anant Shingh's proposed adaptation of *Long Walk to Freedom* but Freeman ended up acting Mandela in *Invictus*. Freeman also had access to Mandela on several occasions, for he had told Singh, "if I was going to play him [Mandela], I was going to have to have access to him....I would have to hold his hand and watch him up close and personal" (Keller). Freeman also made himself Mandela's invisible understudy in order to understand the man, his postures, mannerisms and accent in order to attempt a reverential performance that would at best humanize a saint. It is therefore pertinent to ask the questions: What makes the internationally collaborative imaging of Mandela in *Invictus* so successful as far as the imaging of Mandela is concerned? Could it be because of Mandela's personality and sacrifice? 2. Could it be because of Mandela's overlapping intersection as guardian of the underprivileged and global icon because of his fight against all forms of domination, black or white? Or is this just Morgan Freeman's genius?

Mythography in *Invictus*

A large part of Hollywood's movie enterprise is about myth-making. Myth is at the centre of science fiction, action and adventure films and romance. As Peacock observes, "Movies [have] always given us outsized icons." Without any doubt, Nelson Mandela is one of the greatest icons of our time and his moral resume and extraordinary courage and tenacity is beyond question. But Mandela is also a man of his times, shaped in the furnace of the political, cultural and social history of his world. He is pure gold because he was made in the intense heat of South African apartheid history and went to finishing school at Roben Island. It is impossible to celebrate Mandela outside the context of the popular struggle against oppression and injustice in South Africa and around the world. Hollywood's Mandela is in a sense uprooted from this reality and planted onto the platform of hero-worship while giving minimal treatment to the circumstances that shaped him. We never get to know *why* Mandela was in Roben Island. The montage sequences of Mandela in Roben Island does not show a suffering man but a tough hero who his "master of his own fate" unbowed, unmoved. The intense suffering he went through, the frustrations and even more, the evils of the system that kept him there is not treated. It is as if prison was just another heroic feat or extreme sport. But Mandela's account in *Long Walk to Freedom* shows that prison was not as stylized as it looks in *Invictus*. He was crushed by among others, being treated like an animal by the guards (404-410; 2010, 202), brutal separation from his wife (477), the death of his mother (528-529), and of his son (530-531) and the fact that he wasn't permitted to bury them. Although he does allude to the vagaries of prison life, it's not allowed to interrupt the "feel-good" nice-old-man mood of the film. While *Playing the Enemy* organizes South African history around Mandela's biography, *Invictus* deflates history and inflates Mandela's image instead.

Commenting on the scramble for telling Mandela's life story through biographies that started in the late 1980's, in different forms of media Ciraj Rassool says it all started with the 1994 release of autobiography *Long Walk to Freedom* which led to "The monumentalisation of Mandela's life history in the new South Africa" and the book which apparently had many production collaborators became "the undisputed primary cultural icon of the 'new South Africa'" (259). All sorts of versions and editions of *Long Walk* were made including an abridged version for those who wanted to get a glimpse of Mandela's life in one sitting which some saw as creating "a sanitized history in which Mandela becomes the struggle and the struggle becomes Mandela" (qtd. in Rassool 260). *Playing the Enemy* falls within this Mandela national biography discourse to a large extent. The author makes a studious effort to link the story of South Africa's unlikely quest to win the Rugby World Cup through Mandela's strategic genius to Mandela's quest for freedom for all South Africans through the conquest of key characters in the apartheid establishment. Carlin calls it seduction; Mandela's ability to seduce his enemies and to prevail over them; a seduction he also applies on Pienaar and the entire Rugby establishment. The different characters on the racial divide come to converge in the Rugby victory of South Africa through the mediation of Mandela. What Rassool calls "incorporative nationalism" (Rassool 261) into Mandela's new Rainbow Nation takes place through reconciliation championed by Mandela. This "incorporative nationalism" takes place in *Invictus* as well, but Hollywood's account differs significantly because Hollywood is loyal to different representational discourses, like the box office factor, the star cast, and dominant Euro-American institutional implications in abetting the apartheid system which makes South African history in its raw state too murky for the political and cultural economy of Hollywood block buster production.

Mainstream Hollywood is fundamentally a business empire for which stories and biographies are commodities to be packaged for marketing; as such, their commitment to history is questionable. In spite of the deep respect the screen writer, director and actors of *Invictus* had for Mandela, and the care they took to craft his image, Hollywood treated Mandela's story not as hallowed narrative but as raw material for creating a mythical giant to satisfy the fantasies of the audience. As Peacock observes, "People want heroic fantasies" and Hollywood responds by creating *Rambo*, *Batman*, *Superman*, *Spiderman*, *Terminator*, and *Braveheart* (13), and I am afraid to say, *Invictus*! These characters are "free agents" who do extraordinary feats just by reason of their superior destiny, and indomitable courage as masters over their own fate. The characters in these films become glorified mythical giants and the actors who play them also share in this glory (14). Mandela took pains on the day of his release from prison to tell people that he was "not... a prophet but a humble servant of ... the people" and that he was not a messiah but "an ordinary man who became a leader because of extraordinary circumstances" (Mandela 676). He was aware of the myth surrounding his name and he hated the idolatry it generated. Reminiscing about the announcing his divorce to Winnie in April 1992, Mandela acknowledged that the process of mythologizing him might have played a part in Winnie's frustrations: "She married a man who soon left her; that man became a myth; and then that myth returned home and proved to be just a man after all" (Mandela 719). Richard Stengel remarks that Mandela is the smiling symbol of sacrifice and rectitude, revered by millions as a living saint" but he says "this image is one dimensional" and that Mandela "would be the first to tell you that he is far from a saint—and that is not false modesty" (Stengel 3). In countering the saintly discourse of his life, we see Mandela the man trying to fight back Mandela the mythological creature in whose shadow the global media tries to force him to live. As someone who has known Mandela closely, Stengel gives us a glimpse into the real man, not just the performer with the radiant and infectious smile which Stengel considers "most radiant in history" (96), a smile Mandela perfected like a mask behind which he hid his pain and failures. Mandela projected the image of a "happy warrior, not a vengeful warrior" and to consolidate this image he made appearances with his jailers, visited the widow of Henrick Verwoerd, the architect of apartheid, and hugged General Constant Viljoen who nearly led a civil war against Mandela. The smile became an effective mask and that smile was "symbolic of how Mandela molded himself" (99). Behind the myth and the mask was a real human being who dealt with the pain of his long detention and who after declaring "forget the past" had to work out forgiveness of his enemies. During a dinner hosted by the prime minister of Norway to celebrate the joint Nobel Peace Prize award given to Mandela and de Klerk, Mandela spoke with bitterness against his jailers and the evils of apartheid, a speech that shocked even his long time lawyer and friend, George Bizos. Carlin says of the event, "Clearly, Mandela retained some residue of bitterness toward his jailers contrary to his own claim in the press conference on the day after his release, and to the perception of his admirers worldwide wished to have of him." Carlin concludes by saying, "He was human after all; he was not a saint" (143). This pain is captured in *Invictus*, but there is no bitterness attached to it. One of his body guards Hendrick Booyens (Matt Stern) made the mistake of asking Mandela how his family was and it reminded the old man of his loneliness and the pain of separation from his wife and family. The old man decided to cancel the morning jog altogether. This enraged one of his black bodyguards Linga Moonsamy (Patrick Mafokeng) who exploded saying Booyens should never ever ask the president about his family; "He is not a saint, Okay? He is a man, with immense problems. He doesn't need us reminding him about it." The loneliness is also captured

in his estranged relationship with his daughter Zindzi, but all these scenes are constructed to make us sympathize with the old man and identify with his sorrows. While *Playing the Enemy* textualizes South African struggle history through Mandela, *Invictus* makes Mandela a “free agent” and master of his own fate. Mandela himself saw his rise to the position of leadership through the extraordinary circumstances of the struggle. The history making Mandela of *Invictus* is different from the real Mandela who was shaped by South African history and only rose up to meet the challenge of leadership (Stengel 175).

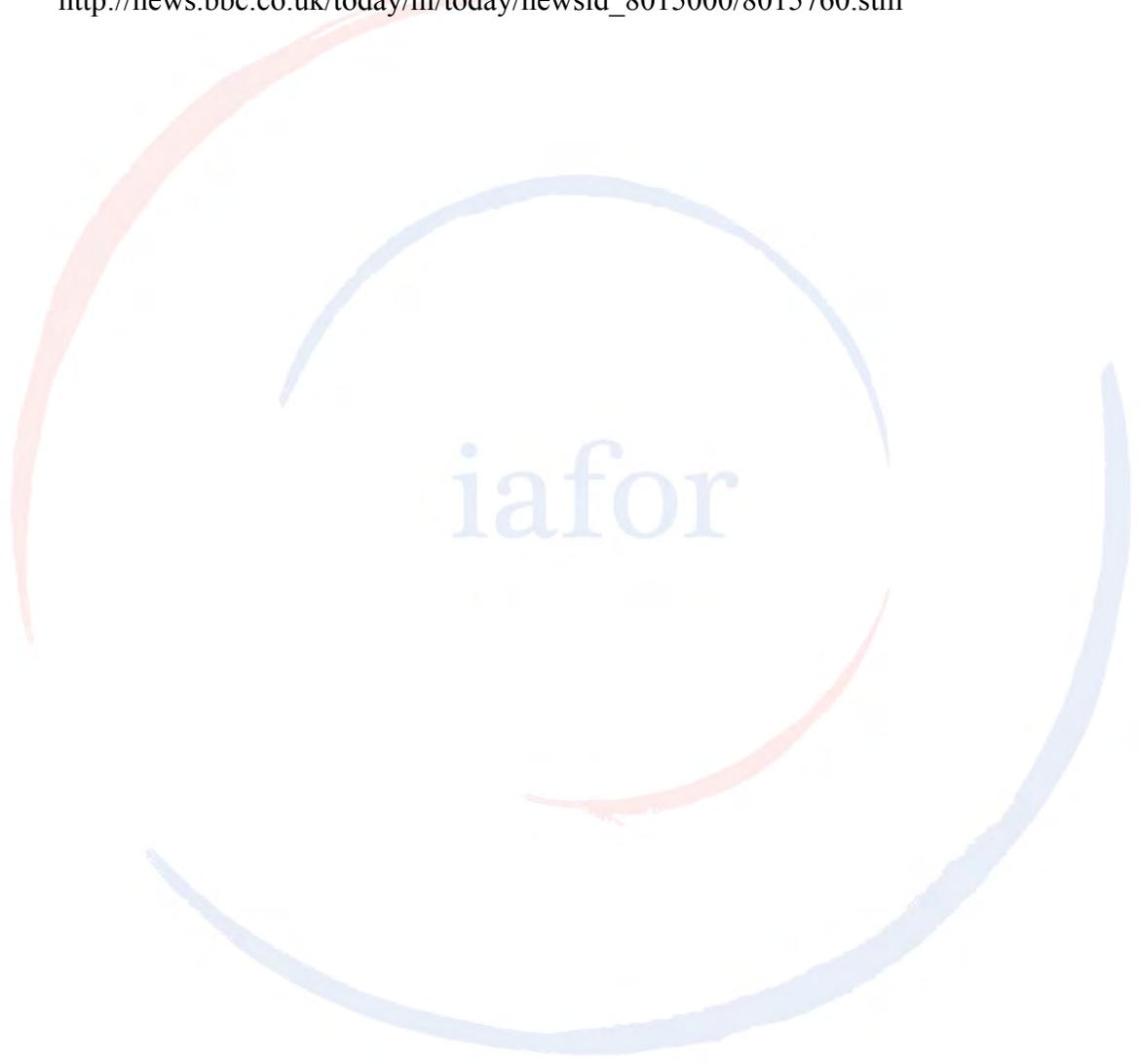
Conclusion

It is not possible for any film however accurate to give us an encounter with Mr. Nelson Mandela because as a fictional medium film merely reenacts reality through the filmic medium which by nature of its codes and political economy of production retell the story of Mandela’s life from different focal points and time. The fight against the last stronghold of colonial repression in Africa which Mandela spearheaded was a global fight. It therefore follows that the victory of humanity over apartheid sparked a global celebration, but so did the scramble for a piece of Mandela’s profitable post-colonial celebrity image production of Mandela. The problem with the internationalization of Mandela’s story and its internationally collaborative screen productions is that South African history is short changed on the screen and other anti-apartheid activists, contemporaries of Mandela are forgotten leading to the total Mandelisation of South Africa’s antiapartheid history.

Works Cited

- Ackford, Paul. “Hollywood gets it wrong over Nelson Mandela and Francois Pienaar” Telegraph.co.uk. 25 June 2011. <http://www.telegraph.co.uk/sport/rugbyunion/news/6796296/Hollywood-gets-it-wrong-over-Nelson-Mandela-and-Francois-Pienaar.html>
- Carlin, John. *Playing the Enemy: Nelson Mandela and the Game that Made a Nation*. New York: the Penguin Press, 2008.
- Cohen, D. Elliot, and Battersby, D. John. *Nelson Mandela: A Life in Photographs*. New York/London: Sterling, 2009.
- Dean, J. (2009). “Adapting History and Literature into Movies.” *American Studies Journal*. 53 (2009). Retrieved August 14, 2011. <http://asjournal.zusas.uni-halle.de/168.html>
- Elliott, K. (2003). *Rethinking the Novel/Film Debate*. Cambridge: Cambridge University Press. 2003.
- Jolls, Dan. “Invictus. A review of the 2009 historical drama, directed by Clint Eastwood.” June 17, 2010 . <http://cinemaroll.com/cinemarolling/invictus/>
- Keller, Bill. “Morgan Freeman's long walk to Nelson Mandela.” guardian.co.uk. 31 December 2009 <http://www.guardian.co.uk/film/2009/dec/31/morgan-freeman-nelson-mandela->
- Leitch, T. (2009). *Film Adaptation & Its Discontents*. Baltimore: The John Hopkins University Press.
- Mandela, Nelson. *Conversations with Myself*. London: Macmillan, 2010.
- Long Walk to Freedom*. London: Abacus, 1995.
- Naremore, James. Ed. *Film Adaptation*. New Brunswick: Rutgers University Press, 2000.
- Retief, Dan. *The Springboks and the Holy Grail*. Cape Town: Zebra, 2011

- Stengel, Richard. *Mandela's Way. Lessons of Life*. London: Virgin Books, 2010
- Tambo, Oliver. "Introduction." *No Easy Walk to Freedom*, by Nelson Mandela. Ed. Ruth First. Revised Ed. Oxford: Heinemann Educational Publishers, 1990.
- White Hyden. *The Fiction of Narrative: Essays in History, Literature and Theory 1957-2007*. Ed. Robert Doran. Baltimore: John Hopkins University Press, 2010.
- Tropics of Discourse: Essays in Cultural Criticism*. Baltimore and London: John Hopkins University Press, 1978.
- Young, Michael. Interview. BBC Radio 4's Today programme. 24 April 2009, http://news.bbc.co.uk/today/hi/today/newsid_8015000/8015760.stm

The logo for the International Association of Arts and Humanities (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, thick, brush-stroke-like lines. The outer line is a light blue color, and the inner line is a light red color. The lines are not perfectly circular, giving the logo a dynamic, hand-drawn appearance.

iafor

The Spatial Structure of Ping-Shi destination zone of Taiwan

Yu-Shan Lin, Ya hui Hsueh

0164

National Taichung University of Education, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The spatial elements of a destination zone from functional dimension include travel nodes, and community nodes. The hierarchical contractures of travel nodes in further from tourist's travel motives can be divided into three levels of primary node, secondary node and tertiary node. This research conducts an analysis of the destination zone of a railway branch-Ping Shi area located in the northeast of Taiwan using the questionnaire investigation method with the primary goal of probing into the destination nodes, attraction complexes and the type of this railway destination zone. Results of this research are as follow:

1. Within Ping-Shi destination zone, this research distinguished and ranked three travel nodes-Shi Fen node, Ping Shi node and Ching Tung node, among which Shi-Fen one as the primary node accounts for the largest proportion of 49% and Ping-Shi as the secondary one for 24%, while Ching-Tong for 9% as the tertiary one in this destination region, according to the position of nodes in the samples of travelers' itinerary.
2. Ping-Shi destination zone is composed of five attraction complexes: Hou-Tong complex, San-Diao-Ling complex, Da-Hua complex, Wan-Gu complex, and Ling-Chiao complex, with the core attractions being mining culture, nostalgic culture, cat-themed culture and terrain landscape.
3. Ping-Shi destination zone can be referred to as a multiple-nodes destination zone, yet it is also belonging to a part of chained destination zone with the accessibility and combination to the neighboring multiple-nodes destination zone of Taipei or Hualien or Taichung.

1. Introduction

1.1 The definition of tourist region, destination zone and destination area

Burton (1995) suggested that the world can be divided into four major tourist regions: Europe and Mediterranean, North America, the Pacific and the remainder of the world's economic periphery. His tourist region was a functional region in terms of high tourist activity with wealth of tourist resources and distinguished the core and the periphery tourist region in the world.

Gunn (1997) defined destination zone as a destination community with several spatial elements from functional dimension, including of accessibility to the destination zone, gateway, attraction complexes, and one or more communities, and the linkage between the community and the attraction complexes. Among the spatial elements of a destination zone, it is necessary to have one or more communities to provide tourism services such as restaurants, post offices, hospitals, lodging areas and communications and to have core attraction complexes for view sightseeing such as museums, parks, historical sites and other scenic spots.

According to Gunn's definition, the spatial structure of a destination zone is referred to a travel node including a core area, a buffer area and an approaching area, among which the core area is the most important tourism resources such as mountain peaks, while the buffer area is the background to support the core area, and the approaching area is a community providing related facilities including lodging, restaurants, retails and other support services. An attraction complex means a complex of one or more tourist spots that might cluster in a geographical location within a travel node. Sometimes several tourist spots clustered in a geographical location with no lodging service as community when compared with a travel node is only can be defined as an attraction complex. Generally, the more attraction (tourist spot) of an attraction complex, the more is the primary factor that determines the length of stay of a tourist in this destination zone in the traveler's itinerary.

Dredge (1999) extended Gunn's definition of a destination zone to a more specific definition-destination region by holding that it pertains to where traveller need to spend at least one night in meeting their requirements for a leisure experience.

Dredge has also categorized travel nodes into primary nodes, secondary nodes and tertiary nodes in accordance with their attractions. Primary nodes are those known to the tourists before they travel and are the most desired travel nodes of their trips. Secondary nodes are also those known to the tourists before they travel here and the second desired travel nodes of their trip, yet they are not the driving force that starts the tour. Tertiary nodes are travel nodes the tourists find accidentally when they get there.

Butler pointed out that the destination areas are dynamic, evolving and changing over time, and the evolution is brought about by a variety of factors including changes in the preferences and needs of visitors. He also emphasized a destination area is easily accessible with tourist infrastructure and facilities within a densely built environment (2006:3, 70-71).

Table 1 The definition and spatial elements of destination zone

Term	Dimension And Spatial Element	Spatial Scale	Reference
Tourist region	Functional	Large spatial scale North America, for example	Burton (1995)
Destination zone	Functional Core attractions Community	Wealth of tourist resources Micro spatial scale Community scale	Gunn(1997)
Destination zone	Functional Core attractions Community	Micro spatial scale Community scale	Gunn(2002)
Destination region	Functional	Large spatial scale Regional scale	Dredge(1999)
Destination area	Functional The area with tourist resources, tourist services and government	Micro spatial scale Resort city, for example A core with tourist infrastructure and facilities	Butler (2006)
Tourism area	Hierarchical Core destination Satellite destination	Large spatial scale	Singh(2011)

1.2 The rank of travel nodes

Dredge (1999) ranked travel nodes as to primary node, secondary node, and tertiary node according to the drawing power among attraction complexes in tourist itinerary. Primary node is defined to the drawing core with the main pulling power to travel for tourist, while secondary node, the same as primary node is known, with the secondary pulling power to travel for tourist, then tertiary node is not known for tourist before the travel but accidentally to be experienced filled with attraction in the tour, especially for independent tourist.

Singh (2011) also indicated that a tourist area is a synonym for a tourist destination. A tourism area, however, means a core destination and satellite destinations, which can be explained by a logical extension of the core-periphery concept. In other words, destinations are reduced to different hierarchical nodes within a destination zone based on tourism carry capacities or tourist attractions.

1.3 Three types of destination zones

Dredge further divided destination zones into three types, namely, a single node destination zone, a multiple nodes destination zone and a chained destination zone.

(1) Single Node Destination Zone

This is the only node where the tourists stay after arrival at a destination zone. During the entire travel, this node provides the tourists with all related tourism services and facilities so that the tourists do not need to resort to other channels to get to another destination zone. The Club Med stands as one example of this type.

(2) Multiple Nodes Destination Zone

This means a destination zone that has more than one travel nodes that may be further

categorized into primary nodes, secondary nodes and tertiary nodes. The multiple nodes destination region may not always have primary nodes, because the synergy between secondary nodes alone is more than sufficient to attract tourists to come to this region. The Oahu island of Hawaii stands as an example of this type.

(3) Chained Destination Zone

Many connected single node destination zones or multiple node destination zones form a chained destination zone, where the tourists stay at least one night in every region. In terms of space, a chained destination region is much larger than a single node destination region or a multiple nodes destination region. The Auto Tour in New Zealand and the Castle Tour of The Rhine River in France are examples of this type.

Previous researches (Gunn,1997;Butler,2006) explored destination region take the highway as the linkage, and it seemed to be rarely researches taking railway as linkage. Therefore, this paper studies Ping-Shi area located on the upstream mountain area of Kee-long River in northeast Taiwan in order to clarify the spatial structure and characteristics of destination regions in the tourism development. Ping-Shi Railway was originally built for coal mining with a total length of 17 kilometers and 8 stations along the line, namely, Hou-Tong, San-Diao-Ling, Da-Hua, Shi-Fen, Wan-Gu, Ling-Chiao, Ping-Shi, and Ching-Tong. Now the mining in these areas is no longer under operation and the railway is retained for tourism development. This paper aims to analyze the spatial structure of Ping-Shi area with a railway for linkage, explore the spatial elements of attraction complexes and travel nodes, rank the travel nodes, and finally define the destination zone pattern of Ping-Shi area.

2. Research Method

In this research, we randomly distributed 300 questionnaires in the eight stations of Ping-Shi Railway Area from August 2010 to December 2010 to collect data on the frequented areas of tourist spots along this railway and to analyze its core attractions, then carried out further analysis on whether the tourists stayed in this study area for overnight accommodation or not

which led to the controlled comparison questionnaire survey.

The controlled comparison questionnaire lasted from January 2011 to August 2011 with selected Homestay or hotel of accommodation sites being Lau-a-Fzhux, Ming-kong-Ya-She, Tokyo Homestay, Hokkaido Homestay and He-wan Resort. 150 questionnaires were distributed in total with 30 in every selected accommodation sites in order to analyze the types of destination zones for the travelers.

3. Results

3.1 The Drawing Attractions of Ping-Shi Destination zone

The result of the 300 questionnaires collected in the eight stations of the tourists during their trip shows that there are 26 attractions (Fig 1, Table 2) in Ping-Shi Railway Destination zone, and the strongest core attractions among which are Cat Village, Shi-Fen Old Street, Ping-Shi Old Street, Ching-Tong Old Street, Shi-Fen Waterfall, Hou-Tong Coal Mine Ecological Park, Taiwan Coal Mine Museum, Ching-Tong Industry Livelihood Hall, Ching-Tong Coal Mine Memorial Park. These attractions reveal the uniqueness of mining culture, nostalgic culture, cat-themed culture and terrain landscape.

According to the collected data of questionnaire, the most popular tourist spot in Ping-Shi area is cat village, accounting for the largest proportion of 65%, and the second popular tourist spots are old streets (e.g. Shi-Fen Old Street, Ping-Shi Old Street), accounting for 47%, then the third and the fourth are waterfalls and coal mining museums for 20% and 16% (table 3).

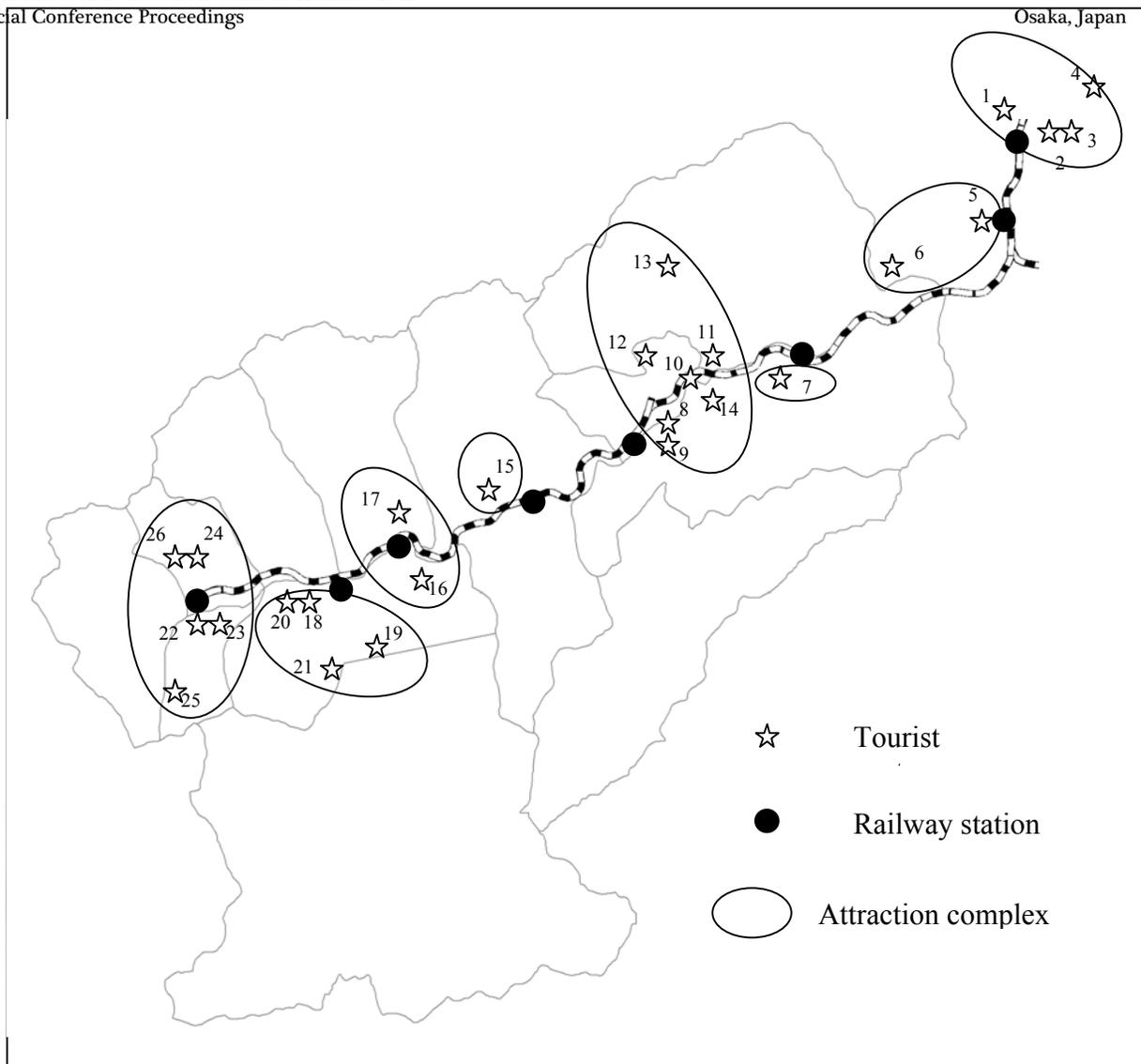


Fig 1 The tourist spots of Ping-Shi destination zone

Table 2 The tourist spots of Ping-Shi destination zone

1. Cat Village	10. Eyeglasses Shaped Water Fall	19. Xiao-Zi-Shan Hiking Trail
2. Hou-Tong Coal Mine Ecological Park	11. Shi-Fen Water Fall	20. Guan-Yin Rock
3. Hou-Tong Japanese Shrine Relics	12. Taiwan Coal Mine Museum	21. Ci-Mu-Feng, Pu-Tuo-Feng Hiking Trail
4. Hou-Tong Coal Bridge	13. Wu-Fen Hiking Trail	22. Ching-Tong Old Street
5. San-Diao-Ling Hiking Trail	14. Si-Guang Lake	23. Ching-Tong Industry Livelihood Hall
6. San-Diao-Ling Water Fall	15. Wan-Gu Water Fall	24. Shi-Di Coal Mine Relics
7. Da-Hua Pot Hole	16. Western Style	25. Tai-Yang Japanese

	Red-brick Building	Style Dormitories
8. Shi-Fen Old Street	17. Ling-Chiao Water Fall	26. Ching-Ton Coal Mine Memorial Park
9. Jing-An Drawbridge	18. Ping-Shi Old Street	

Table 3 The popular attractions within Ping-Shi destination zone

Favorite Tourist spots	Percentage of samples travelers	Drawing Attractions
1. Cat Village	65%	cat-themed culture
2. Shi-Fen Old Street	47%	nostalgic culture
3. Ping-Shi Old Street		
4. Ching-Tong Old Street		
5. Shi-Fen Water falls	20%	terrain landscape
6. Hou-Tong Coal Mine Ecological Park	16%	mining culture
7. Taiwan Coal Mine Museum		
8. Ching-Tong Industry Livelihood Hall		
9. Ching-Tong Coal Mine Memorial Park		
10. Xiao-Zi-Shan Hiking Trail	5%	scenery
11. Wu-Fen Hiking Trail		
12. Ci-Mu-Feng Hiking Trail		

Note: Each travel had several choices as his favorite tourist spots.

3.2 The travel nodes within Ping-Shi destination zone

There are only a few accommodation facilities surrounding the stations in Ping-Shi destination zone. The result of the questionnaire survey shows that accommodation sites many tourists are likely to choose are: Lau-a-fzhux and Hewan Resort in the neighborhood of Shi Fen Station, Mingtong-Yashe in the neighborhood of Pingshi Station, Hokkaido Homestay and Tokyo Homestay in the three Shi-Fen, Ping-Shi, and Ching-Tong station neighborhoods of which have restaurants and other tourism facilities, so they could be defined as travel nodes. There are no accommodation facilities and functional community services in the other station neighborhoods such as Hou-Tong, San-Diao-Ling, Da-Hua, Wan-Gu, and Ling-Chiao, so they may only be defined as attraction complexes. Therefore, in Ping-Shi destination zone, there are only 3 travel nodes-Shi-Fen, Ping-Shi, and Ching-Tong station neighborhoods, and 5

attraction complexes-Hou-Tong, San-Diao-Ling, Da-Hua, Wan-Gu, and Ling-Chiao (Fig 2).

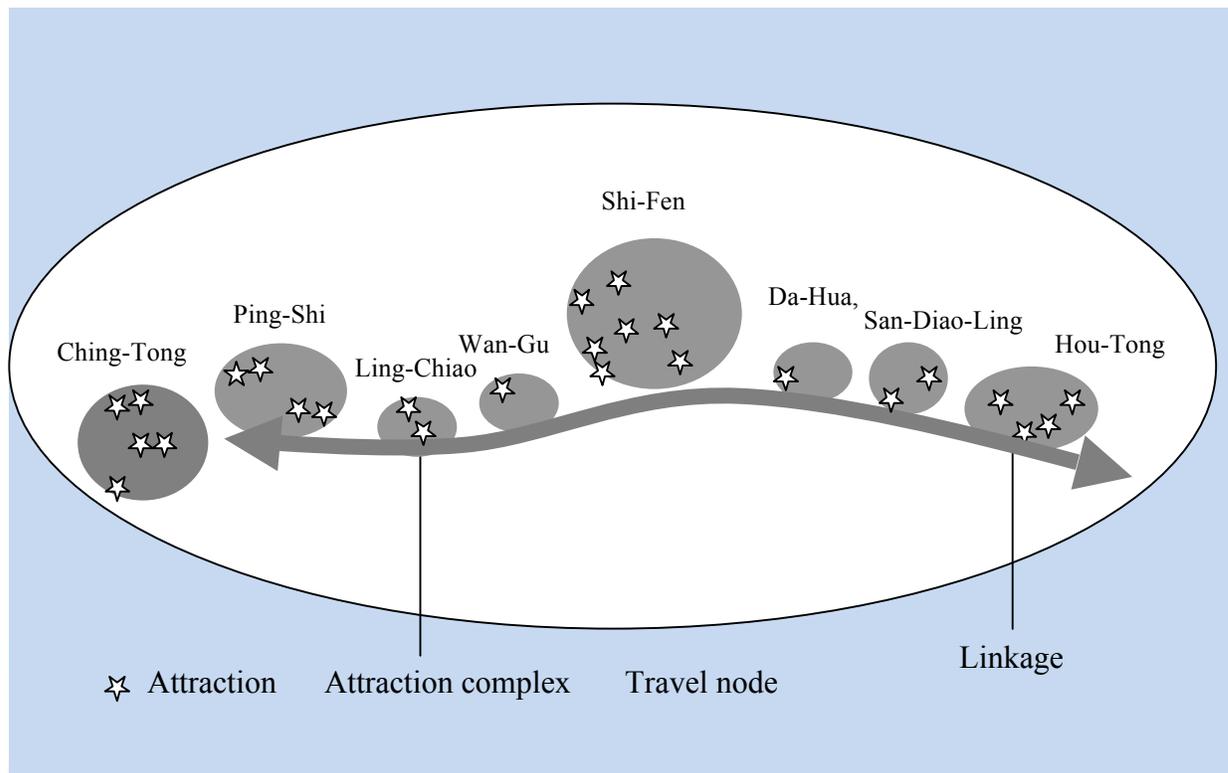


Fig 2 The travel nodes and attraction complexes of Ping-Shi destination zone

4. Discussion and Conclusion

4.1 The primary node, the secondary node and the tertiary node

Generally, the more attraction (tourist spot) of an attraction complex, the more is the primary factor that determines the length of stay of a tourist in this destination zone in the traveler's itinerary. Based on this concept, Shi-Fen node have the most tourist spots among the travel nodes and is the favorite attraction complex for tourists within Ping-Shi area, so it can be ranked to primary node, while Ping-Shi node is the second favorite attraction complex ranked to secondary node, then Ching-Tong tertiary node (Table 4, Fig 3).

The different function level of travel nodes has different services and facilities to meet travel's leisure requirements. Primary node is required to be with uniqueness of travel attraction, providing with variety of activities, accommodations and dining. Secondary node usually is spot-over in tour, and still with travel attractions of variety of activities for tourist. Tertiary

node, as an accidental tourist spot for tourist, offers a kind of leisure activity or travel attraction, not necessary with the services and facilities of accommodations and dining. Within Ping-Shi destination zone, except for these three nodes Shi-Fen, Ping-Shi and Ching-Tong, the other attraction complexes provided with no accommodations and dining.

Table 4 The primary, secondary and tertiary nodes within Ping-Shi destination zone

Tourist spots	As primary node	As secondary node	As tertiary node
1.Hou-Tong	72 (24%)	54 (18%)	75 (25%)
2.San-Diao-Lin	-	12 (4%)	9 (3%)
3.Da-Hua	6 (2%)	3 (1%)	3 (1%)
4.Shi-Fen	147 (49%)	66 (22%)	3 (1%)
5.Wan-Gu	3 (1%)	-	12 (4%)
6.Ling-Chiao	-	3 (1%)	48 (16%)
7.Ping-Shi	45 (15%)	108 (36%)	54 (18%)
8.Ching-Tong	27 (9%)	54 (18%)	96 (32%)
Total samples (percentage)	300 (100%)	300 (100%)	300 (100%)

Source: 300 samples of questionnaires survey in eight stations of Ping-Shi Railway Area.

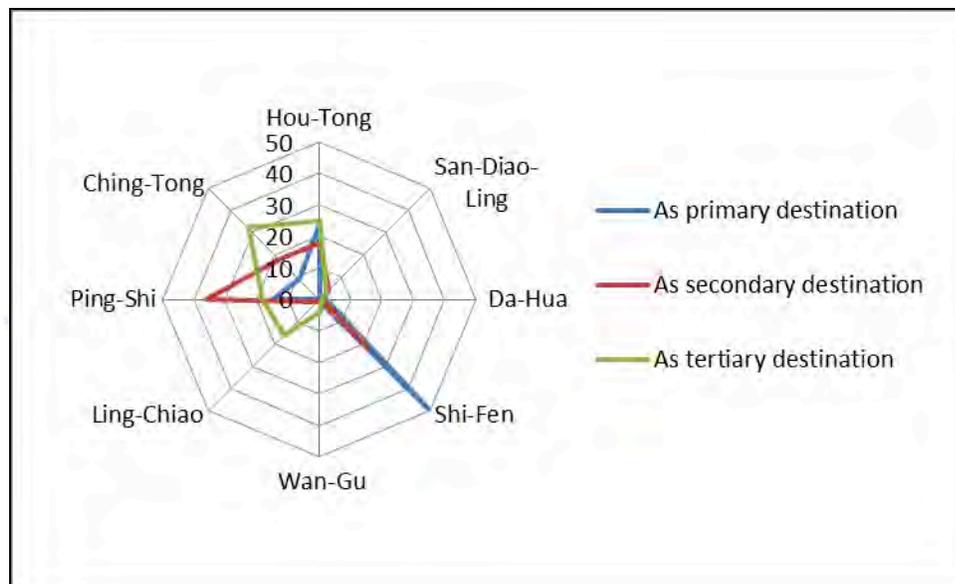


Fig 3 The travel nodes of Ping-Shi destination zone

4.2 The chained destination zone with Ping-Shi area

Based on the 150 questionnaires of 5 accommodation sites within this study area, Ping-Shi

Railway destination zone could be defined as a part of chained destination zone, which was further classified to four sub-patterns according to different traveler's itinerary. Table 5 showed that tracing the itineraries, there were four sub-patterns of chained destination zone : Taipei area-Ping Shi Railway, Taipei area-Ping Shi Railway-Hualien, Ping Shi Railway-Hualien area and Ping Shi Railway-Taichung area, among which Taipei area-Ping Shi Railway one accounts for the largest proportion of 87%, while Taipei area-Ping Shi Railway-Hualien, Ping Shi Railway-Hualien area and Ping Shi Railway-Taichung area account for 8%, 3% and 2% respectively.

Ping-Shi destination zone can be referred to as a multiple-nodes destination zone, yet it is also belonging to a part of chained destination zone with the accessibility and combination to the neighboring multiple-nodes destination zone of Taipei area or Hualien area or Taichung area.

Table 5 The chained destination zone including Ping-Shi area

Chained Destination Zone	Taipei area -Ping-Shi area	Taipei area - Ping-Shi area - Hualien area	Ping-Shi area - Hualien area	Ping-Shi area -Taichung area
Tourist Origin				
1.Taiwan northern part	75 (50%)	-	4 (3%)	-
2. Taiwan central part	36 (24%)	6 (4%)	-	-
3.Taiwan southern part	19 (13%)	3 (2%)	-	3 (2%)
4.International tourist	-	4 (3%)	-	-
Sub-Total samples (percentage)	130 (87%)	13 (8%)	4 (3%)	3 (2%)

Source: 150 samples of questionnaires survey in 5 accommodation sites.

4.3 The correlation between Ping-Shi destination zone and the tourist's origin

Based on Table 5, it could be calculated the correlation between the tourist origin and the chained destination zone for T test (Pearson's r 0.446, $P < 0.01$, Spearman's r 0.437, ($P < 0.01$), and the relationship revealing moderate related for both demonstrated the preferences to some chained destination zones for different origins.

In Fig 4, it revealed the travelers from Taiwan northern, central and southern parts both approached to the chained destination zone of Taipei area-Ping Shi area, accounting for 50%, 24% and 13%, while the other chained destination zones accounting for the proportion were limited.

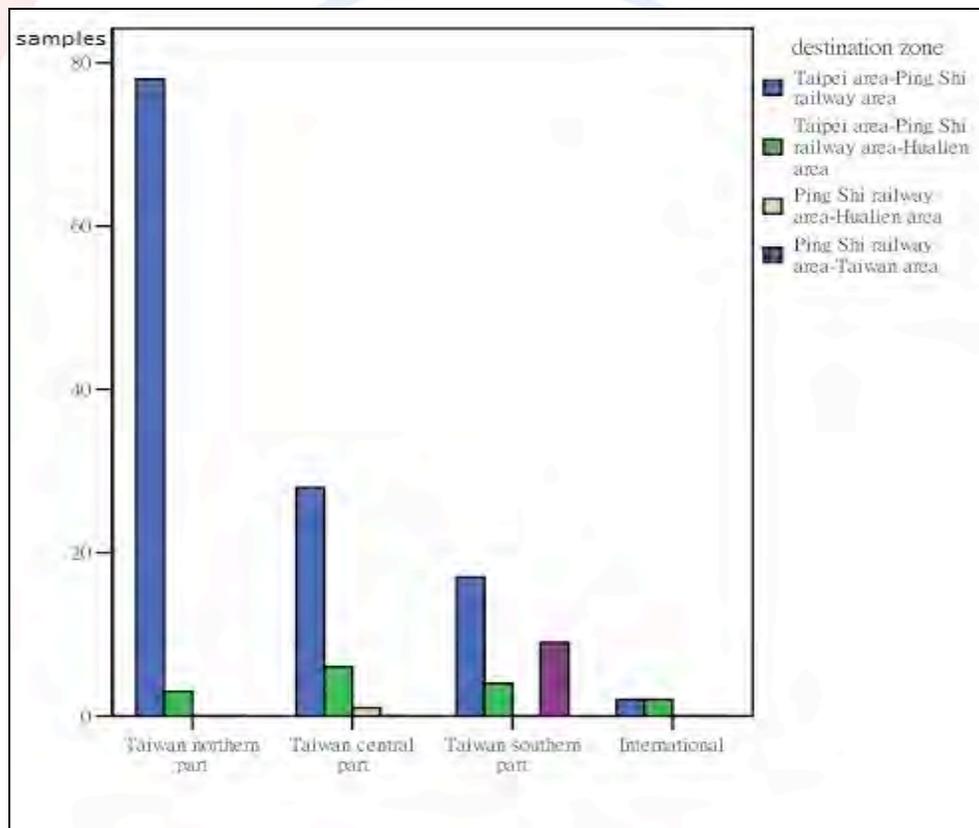


Fig 4 The tourist origin in different chained destination zone

Reference Cited

Burton, R. (1995) *Travel Geography*, 2nd ed. Edinburgh Gate, Harlow: Addison Wesley Longman.
Butler R.W. (ed) (2006) *The Tourism Area Life Cycle: Conceptual and Theoretical Issues* (Vol.2). Clevedon: Channel View Publications.
Dredge, D., and S. Moore (1991) *Planning for the Integration of Tourism and Town Planning*.

- Journal of Tourism Studies* 3:8-21.
- Dredge, D. (1999) Destination Place Planning and Design. *Annals of Tourism Research* 26(4): 772 -791.
- Getz, D. (1992) Tourism Planning and Destination Life Cycle. *Annals of Tourism Research* 19(4): 752 -770.
- Gunn, C.A. (1997) *Vacationscape: Developing Tourist Areas*, 3rd ed. Washington, DC: Taylor & Francis.
- Gunn, C.A. (2002) *Tourism Planning-Basics, Concepts, Cases*. Routledge: Taylor & Francis.
- Singh, S. (2011) *The Tourism Area Life Cycle: A Clarification*. *Annals of Tourism Research* 38(3):1185–1187.

The logo for the International Association for Cultural and Tourism Studies (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, thick, curved lines. The upper-left portion of the circle is a light red color, while the rest of the circle is a light blue color, matching the text. The lines are slightly offset from each other, creating a sense of depth and movement.

Learning Experiences of International Students in Taiwan: A Cultural Hegemony Perspective

Su-ying Chen

0165

National University of Tainan, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Once a source of international students for Western countries, Taiwan has now become a host country for international students from South-East Asia. Within the global hierarchy of higher education, Taiwan was positioned as a 'peripheral' country in international knowledge network. However, being one of the newly industrializing countries, its higher education is making efforts toward the 'center' by recruiting more international students. What are the learning experiences for Asian students choosing to study in Taiwan?

Deficiency theory has long been used to interpret the learning experiences of international students from peripheral countries to study in central countries, especially the United States. However, this perspective has caused increasing critiques for ignoring the power inequality embedded in the relationship between the North and the South. This study aims to disclose how the Western academic hegemony operates on a 'peripheral' country as Taiwan to offer a comprehensive understanding of international students' learning experiences from a cultural hegemony perspective.

The study adopts qualitative interviews to explore if South-East Asian international students in Taiwan also experience the hegemony usually perceived by international students in Western countries. After analyzing the students' interview, I interpret their learning experiences as pragmatic (in deciding destination), adjustable (during studying process) and compensatory (future expectations) while at the same time experiencing the indirect hegemony of the North through Taiwan. Based on the main findings, certain reflections for Taiwan and 'periphery' countries to consider

Introduction

The number of international students in Taiwan has been increasing since Taiwan adopted an aggressive policy in recruiting international students in 2004. According to the government report, the number increased from 13,070 in 2005 to 24,539 in 2011, with the increase rate of 46.7%. Around 40% (9815) of them are degree-seeking students. Seventy-five percent of the degree-seeking students (7631) come from Asia. According to the 2010 statistics, 72.27% of the Asian students come from South-East Asia. Being positioned as a peripheral country, Taiwan strategically targets South-East Asia as the source for recruiting international students. When the international students come to study in a non-English speaking country like Taiwan, what are their learning experiences compared to those who study in the West?

Up now, the studies on experiences of international students are rich and more to come, but most of them are done by the Western scholars and views. It is because Western countries, especially English-speaking countries like American, U. K. and Australia, having been the main host countries of global international students. In one aspect those studies help us to understand the international student experiences, but we should also be careful in using those results to interpret the experiences of all international students without considering the contextual factors. The Western countries are usually positioned as the global academic centers, they dominate the production and communication of knowledge, use the prestigious global language of English, and attract most of the global international students to study in their countries (Altbach, 1998). Against such a background, the deficiency perspective is usually adopted to interpret the experiences of international student and their problems from the Western perspective (Lin & Yi, 1997; Heggins & Jackson, 2003; Misra et al., 2003).

However, the deficiency perspective has been criticized by scholars for ignoring the power inequality embedded in the relationship between the North and the South. It tends to undervalue the ability and knowledge of international students (e.g. Ryan & Viète, 2009) and emphasize the need for international students to “catch up” (Magyar & Robinson-Pint, 2011). Thus makes the international students feel inferior in their self-identity (Kim, 2011).

Instead of adopting the traditional perspective, this study adopts the cultural hegemony theory as a framework to explore the experiences of international students in those countries which try to move away from periphery toward center as Taiwan does to fill the literature gap. My argument in this study is that under the global

academic hierarchy, the experiences of international students in the West and in Taiwan will be different in experiencing the academic hegemony.

Literature review

Cultural hegemony and education

As an Italian Marxist, Gramsci (1891 – 1937) disagreed with Marx's economic determinism. Instead, he claimed that it is the upper structure (ideology) that determines the lower economic structure. He proposed cultural hegemony to explain why workers under advanced capitalism have not behaved the way Marx said they would (Lears Jackson, 1985). However, the precise definition of cultural hegemony was not given by Gramsci himself. What comes close is his often-quoted characterization of hegemony as "the 'spontaneous' consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is 'historically' caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production." (Lears Jackson, 1985:568).

How the dominant manipulated the ideology to shape the mass and then gain the consent from the dominated? He said, "every relationship of hegemony is necessarily an educational relationship" (Forgacs, 1988:348). According to Gramsci, the education system is the instrument used by the dominant to shape the value system of the mass in order that the dominated will give consent to the dominant unconsciously. In this globalization era, internationalization discourse is Western (Altbach, 2002 : 30) and it is through this discourse that Western standards of internationalization become golden standards for other countries to follow. It has influenced the Asian countries to treat the internationalization as Westernization or Americanization (Mok, 2007). Thus, the Anglo-Saxon standards and practices are adopted by many Asia countries, like the introduction of English as the medium of instruction, the adoption of the Western curriculum, recruiting more international students, establishing international exchanges, and questing for world-class universities.

Those practices in Asia eventually influence the higher education systems in the Asian countries and also the students' learning experiences including the international students studying in Asia.

Researches of international student experiences

The United States has long been the major international students host country in the world and cumulated a large amount of international student experiences researches. After reviewing the literature on international students' experiences, Rost-Redwood (2010) pointed out that during the 1960s, most studies focus on the adaptation difficulties of the international students. Walker (1999: 8) criticized it as a problem approach and sees the international students "desirable in principle but difficult in practice." After the 1960s, the research approach proceeded to "welfare lobby" to provide counseling services to the international students. Walker (1999) argued that both approaches adopted the functionalist and deficient perspectives concerning the international students.

Kim (2011) also criticized the functionalist approaches limit the analysis of international student experiences to socialization process and seek to solve the problems of adaptation. The deficient perspective is also criticized for ignoring the power inequality embedded in the relationship between the North and the South.

However, alternative views are equally easy to find in the literatures on internationalization. Carroll & Leask (2011) proposed that there are researchers looked into the students' experiences in a campus environment where the cultural minorities are usually seen as "outsiders" and either unwilling or unable to engage with the dominant majority. And some studies also trying to examine this reality. For example, a study (Hanassab, 2006) in the USA found that perceived prejudice and racist behavior by university professors and classmates forced the minority students to "like us", otherwise they will be just invisible.

Hsieh (2007) found why a Chinese female international student keeps silent and experienced invisibility in her American classroom. It is because her classmates' American mindset that Eurocentric culture is superior. Chalmers and Volet (1997) also found that South-East Asian students in Australia were seen as being largely homogenous and passive rote learners as well as lack required skills for critical thinking. They are described by their classmates as resisting participation. Chalmers and Volet (1997) challenged university teachers to reconsider these accepted beliefs and practices when teaching in a classroom with students from South-East Asia.

Therefore, this study adopts the critical perspective to explore how the global academic hierarchies operate to shape the experiences of international students. Cultural hegemony theory is employed as the research framework to analyze the experiences of international students from South-East Asia in Taiwan.

Research method

“Qualitative research is appropriate for a holistic understanding of complex issues as it not only interprets the meanings of the interviewee’s experience of a given situation but also connects these meanings with wider social contexts and structures” (Kim, 2011:4). Because this study focuses on the subjective interpretations of the interviewees concerning their experiences, and also consider their experiences in the framework of global academic hierarchy, it is appropriate to use a qualitative method. Furthermore, Halualani (2008:4) also pointed out that an in-depth interview represents a “guided conversation whose goal is to elicit from the interviewee rich, detailed situation.” According to Seidman (2006 : 13) “in depth interviewing’s strength is that through it we can come to understand the details of people’s experience from their point of view.” Therefore this study adopted qualitative semi-structured interview to collect data.

The reason why this study choose South-East Asian international students as the participants is because over half (53.91%) of the international students in Taiwan come from South-East Asia. In this study we are trying to examine the international students’ hegemonic experiences by comparing the academic environment of the host country and their home county, thus the postgraduates will be more appropriate to answer the interview questions.

The research participants were chosen through snowball method. Nationality, gender, age, academic status, major, and length of staying in Taiwan are considered. There were 23 South-East Asian postgraduate students (see Table 1) from three universities in Taiwan to participate in the study. Among the three universities, two are public (University A & B) and one is private (University C). One of the two public universities has high ranking in Taiwan (University A). The interviews were undertaken during the period from Oct. 2011 to Feb. 2012. In Table 1, VN1 signifies the first participant from Vietnam, (Ind1) the first one from Indonesia, Phi(Philippine), Thai, and Sing (Singapore) are all the same principle.

Table 1 Participant demographic details

No	Code	Name	Gender	Age	Degree Level	Yrs	Current Discipline
1	VN1	Thinh	M	25	Master	1.5	Electronic Engineering (A)

2	VN2	Thu	M	31	Doctorate	2.0	Nano Science (A)
3	VN3	Luan	F	25	Master	1.0	IMBA (A)
4	VN4	Fong	F	29	Master	1.0	Finance (A)
5	VN5	Khan	M	29	Doctorate	2.0	Aeronautics & Astronautics (A)
6	VN6	Long	F	22	Master	1.0	IMBA (A)
7	VN7	Ean	F	28	Doctorate	4.0	Chinese Literature (A)
8	VN8	Nea	F	35	Doctorate	3.0	Educational Management (B)
9	VN9	Mong	F	26	Master	1.0	GMBA (C)
10	VN10	Tri	F	31	Doctorate	4.0	Educational Management (B)
11	Ind1	Emy	M	25	Master	1.0	IMBA (A)
12	Ind 2	Bude	M	40	Doctorate	6.0	Chemical Engineering (A)
13	Ind 3	Nina	F	27	Master	1.0	IMBA (A)
14	Ind 4	Aesmy	F	38	Master	1.0	Curriculum & Teaching (B)
15	Ind 5	Yas	F	25	Doctorate	3.0	Curriculum & Teaching (B)
16	Ind 6	Mary	F	36	Master	1.0	GMBA (C)
17	Ind 7	Hen	M	24	Master	1.0	GMBA (C)
18	Thai1	Tasa	M	27	Doctorate	1.0	Electronic Engineering (B)
19	Thai2	Ting	F	26	Master	1.0	IMBA (A)
20	Sing1	David	M	30	Master	1.0	Educational Management (B)
21	Sing2	Tini	F	26	Master	1.0	Child Education (B)
22	Phi1	Ping	F	21	Master	1.0	IMBA (A)
23	Phi2	Aron	M	27	Doctorate	3.0	Electronic Engineering (C)

The interview schedule was designed to help guiding the interviewing process while the interview questions were revised wherever needed during the interview (see the Appendix). It included four parts: the motivations to study in Taiwan, the learning

experiences in their home country, the learning experiences in Taiwan, and their future plan after graduation. The languages used in the interviewing process are Chinese or English whichever the participants feel comfortable. In addition to the interview, informal conversations and observations were also recorded.

With the consent from the participants, all interviews were tape-recorded and transcribed. All the names used in this study are anonymous for the consideration of research ethics. The data coding process is a time consuming process (Strauss & Corbin, 1998). First, the researcher inducted the preliminary categories through the literature review and put data into the appropriate categories. When the data can not fit into the existing categories, new categories will be added to cover the data. As the connections of the categories become manifested, the themes start to emerge. The three themes include: Taiwan not participants' first choice but has incentives and advantages, experiencing the superiority of Taiwan's academic environment while facing the challenges of languages and experiencing discrimination.

Findings

According to the data analysis, the main findings can be divided into four categories: Taiwan is not the first study destination choice but has incentives and advantages, experiencing certain superiority existing in Taiwan academic environment if compared the participants' home country, experiencing English hegemony in English-taught programs and invisibility in Chinese-taught programs, and experiencing discrimination.

Taiwan not the first choice but has incentives and advantages

Taiwan is not the first choice for participants when they consider studying abroad because most of them at the beginning have no idea about the higher education of Taiwan. For example, Tri (VN10) applied for Taiwan as a back-up once she was rejected by the Western countries. Similarly, participant Bude (Ind 2) and some others used Taiwan as a springboard for their further study in the West. Why they finally come to Taiwan to study? Because Taiwan still has incentives and advantages. The incentives include: the quality of Taiwan's higher education according to its economic development, its good relationship with the United States, word-of mouth, and good ranking of Taiwan's university in Asia.

From the analysis above, we can see that even before coming to Taiwan, the

participants hold the view that the West is their first choice and judge the quality of Taiwan's higher education through its close relationship with the US. This shows that the Western superiority has been internalized and gained consent from the South-East Asian international students even though they are in their home countries.

In addition to incentives, according to the interview, Taiwan also has advantages: double languages competency (English and Chinese), networks in the Chinese areas, and application of the knowledge. Because Chinese language becomes more important in their home countries, some interviewees express confidence that they will be more competitive than those studying in the West. As Long (VN6) said, "Because I came to Taiwan, they will hire me ...there's few Vietnamese come here, but a lot go to Europe and the United States...many university students in Vietnam can speak English, but not Chinese."

Studying in Taiwan is also a good opportunity for the participants to build the cooperation network of research and business for the future. Bude (Ind 2) said, "After I graduate, I will come here to do experiments. So also I'm very lucky, right? because... uh, after graduate and become a professor, I already ask to my adviser make joint research and joint project."

Abigail (Phi 1) stated that in the IBA program people are from different countries, so they can have "connections." If she wants to do business in Thailand, she has many friends there, they can help her, because in business network is very important. When the participants are asked about how they evaluate the degree in Taiwan and in the West, they said that the degrees in Taiwan will have the advantages of knowledge application because of the cultural similarity between Taiwan and their home countries.

Experiencing the superiority of Taiwan's academic environment

During studying in Taiwan, the participants experience the superiority of academic environment of Taiwan by comparing with their home countries. They make comparisons from four aspects: the quality of faculty, curriculum, research infrastructures, and promotion system.

They praise the excellent performances of the professors in teaching and research because almost all professors are Western-educated. As Tri (VN10) said, "I personally think that the quality of a professor in Taiwan is somewhat well-trained. Yeah,

well-trained in the U.K or U.S.A, so I believe their quality of training.” The participants used the following adjectives to describe the professors, “great, excellent, kind, open, friendly, helpful, hard-working, professional, and qualified.”

By contrast, many of the professors in their home country have no PhD degrees and are domestic-educated. They also appreciate the Western-oriented curriculum in Taiwan and they think it is the most advanced and updated knowledge. One of the participants even said that the Western knowledge is the “common knowledge.” (Thai, 1) In contrast, the curriculum in their home countries are sometimes quite old. Furthermore, the high standard of equipment in the campus, libraries and laboratories also let the students feel “amusing.” In addition, participants also complain about the corrupt promotion system at universities in their countries and are impressed by Taiwan professors’ commitment to do research.

The participants not only recognized the high quality of the professors by their Western education background, but also experience the professors’ excellence through their daily learning experiences. The academic hegemony of the West once again is strengthened through their studying in Taiwan.

Experiencing English hegemony in English-taught programs and invisibility in Chinese-taught programs

There are 9 of the 23 interviewees studying in the English-taught MBA programs designed for international students. Because most of the international students in Taiwan come from South-East Asia, this population composition is also reflected in the classroom. English language fluency limited the participants from participation in group discussion. On the contrary, the English-native speakers are those who speak more during the discussion although they are minority in the classroom. Asian students’ learning styles are usually keeping quiet in group discussion. The interview data shows that for South-East Asia participants, they not only experience English difficulties but also the different learning styles between them and the English-native speakers. They experience their English language incompetency when comparing with the native-speakers and feel that they do not perform well, as Nhung (VN3) said,

I cannot perform very... really well as I expect in class. But of course I think the um... how can I say, I expect more on the student participation in class, because professors are really nice, very friendly, but I don't know the... how that... I don't know how Asians students still seem to be a little bit shy... and mmm... they don't want to talk much in class. And Vietnamese people are extremely shy [laugh] if

we are not forced to say....

In addition to feel unsatisfied about her performance, Nhung also feels that she and her co-nationals are inferior in English ability comparing to other South – East Asian participants, she continued to say,

...our Vietnamese English cannot be compared with other Asian countries, like Thai... Thai people, they speak English better than us... and Filipinos also, their English is really good. And also we cannot compare with students from European countries... or America. So we want to participate but sometimes the language is the barrier for our participation in the class.

From the experiences above we seem can see the hegemony of English language and Western academic communicative practice.

Experiencing discrimination

The participants also mentioned the discrimination from the Taiwanese and the practices of the universities. Nina (Ind 3) criticized the discriminated attitudes of Taiwanese people toward the Americans and Asian students, she said,

I am not a big fan of Western countries like Taiwanese, they prefer people from that country, Western country. I'm from Southeast Asia. I'm Indonesian. So nobody wants me to teach English . Taiwan regulation say that they won't make a visa for foreign teachers for Indonesian passport holders. They just give it to five or six countries.....

Aron (Phi 2) complained that the university provided host families to take care of the international students, but he said that they only take care of the students from Europe and America.

Discussion

The main findings reveal that the overall experiences of the South–East Asian international students are pragmatic, adjustable and compensatory. It is pragmatic when they are making decisions to study in Taiwan. They negotiate and trade off with different conditions. It is adjustable when they face the challenges of language difficulties and unfamiliar environment. It is compensatory because they seems willing to endure many negative experiences with the hope that one day all the sufferings will be compensated by the advantages they gain from the degree of

Taiwan. Based on the main findings, there are three dimensions worthwhile to be further discussed.

First, indirect hegemony by connecting Taiwan's superiority to the West was experienced, such as Taiwan's good university ranking, Western-educated professors and Western-oriented curriculum, and English-taught programs.

According to interviews, the participants' judgment of the quality of higher education in Taiwan is mainly based upon its Western-linked practices. One of them is the university ranking. The ranking system itself has been criticized for "being tailored to science-strong and English-speaking universities and provide no guidance on the quality of teaching" (Marginson & van der Wende, 2007:306). Deem et al. (2008:93) also pointed out that "the questing for world-class universities as predominately defined by the Anglo-Saxon world, have not only created a 'dependency culture' but also reinforced the American-dominated hegemony." However, according to the data, the participants recognized the quality of Taiwan's universities by checking the university ranking on the Internet. This means that the concept "good ranking equals quality" has been internalized by the participants and unconsciously dominated by it in their actions.

Other practices in Taiwan, such as the Western-educated professors and Western-oriented curriculum, also signify as quality by the participants. This Western superiority belief has already gained their consent even though they were in their home countries. It is through the experiences in Taiwan that this belief was reinforced by the excellence of professors and the Western-oriented curriculum. Moreover, English hegemony in the English-taught programs similar to those international students in the West is also experienced. Hsieh (2007) interviewed a female student from China and she felt that she was disempowered by the dominant white-system, she experienced the invisibility in the American classroom. In this study, the participants prefer the use of English as the instruction medium on one hand, but they are also silenced by English hegemony and Western communicative practices in the classroom at the same time.

Second, Taiwan's superiority not connecting to the West was also revealed, such as the advanced economic development, teaching and research performance of professors, and high quality of academic infrastructures.

In addition to connecting the superiority of Taiwan to the West, the participants also recognized that Taiwan has its own advantages including economic and technological

development, caring and excellent professors as well as high quality of research infrastructures. In order to be competitive to recruit international students in the global settings, following the Western gold standards seems necessary for a peripheral country like Taiwan. However, as Postiglione (2005) questioned the plausibility of hegemony explanation in South-East Asia, he argues that there is still a space of self-determination for the South-East Asian countries. Postiglione (2005) pointed out that South-East Asian higher education sometimes appears to be a dependent pattern of adaptation driven by Western developed countries, but there is also a significant amount of self-determination. The main findings also show that the participants recognize that Taiwan has made its own effort in improving their economic and academic environment. Some of them are determined to make contributions to their home countries once they return home.

Third, hidden transcript to resist the hegemony was found, such as criticizing the discrimination, and not provide enough English-taught programs.

Scott (1990: vii) points out that “Every subordinate group created out its own ordeal, a ‘hidden transcript’ that represents a critique of power spoken behind the back of the dominant.” The participants do not completely accept the hegemony of the Western and Taiwan’s superiority. For example, Nina (Ind 3) said that Americans are not that good because many of their researches were done by the foreigners. In addition, some of the participants said that the Western degrees are not necessarily more competitive than Western degrees in their home countries as soon as you are competent. The participants also feel unsatisfied about the universities for offering limited English-taught programs. It is a paradox for the participants that they experience the English hegemony in the English-taught programs while at the same time they are complaining about the limited English-taught programs.

Also, through criticizing the discriminative attitudes of Taiwanese toward Westerners and Asian, they express their resistance to the Western hegemony.

Forth, experiences of invisibility in the West also appeared in Taiwan

The invisibility experienced in the West is due to the following reasons: unfamiliar academic literacy and communicative practice in Western institutions (Magyar & Robinson-Pant, 2011), linguistic difficulties and English native-speaker academic norm exercises tacit power on them (Ryan & Viète, 2009) as well as American classmates’ ideology of cultural homogeneity (Hsieh, 2007). The result is that a

inferior identity was imposed on them. While the invisibility experienced by the participants is simply a linguistic difficulties and did not result in the inferior identity.

Conclusion

Based on the findings and discussion, the study concludes with the reflections on the cultural hegemony perspective in interpreting the learning experience of international students.

Cultural hegemony experiences are in essence different between international students in Taiwan and in the West. Both of the international students in the West and in Taiwan experience invisibility in the classroom. As we have already mentioned above that the Chinese female student was silenced due to the deficient identity that her classmates impose on her. While the student who also experiences invisibility in Chinese classroom is because of her Chinese incompetence. More importantly, the participants in this study did not show any deficient self-perception.

However, cultural hegemony theory has limitations in interpreting the experiences of international students from South-East Asia in Taiwan. Although our result shows that the international students from South-East Asia experience the indirect hegemony of the West in Taiwan, there are still some limitations worth of more considerations. According to the cultural hegemony theory, hegemony operates between the dominant and the dominated. The dominant usually organize or even manipulate their value through intellectuals and then use it to shape the value system of the dominated. Then the dominated will unconsciously or automatically give consent to the dominants' ruling. As the Western discourses of internationalization (like the Western defined world-class university and ranking) have internalized by the participants, they unconsciously give consent to the Western standards.

Nevertheless, our findings show that the participants also appreciated the superiority of Taiwan that is not connected to the West. It seems to mean that there is a space of self-determination both for Taiwan and for South-East Asian international students. Taiwan's aggressive efforts in improving its higher education, strengthening its economy and technology are all superiorities that not necessarily connecting to the West. For the participants, they are more selective and experiencing less hegemonic operation from the West when choosing Taiwan for studying, having confidences in the advantages of their double languages ability. This is where that makes the hegemony theory a less plausible explanation for the experiences of the participants.

Finally, facing the reality of the global academic hegemony, those countries as Taiwan which try to move away from periphery toward center should make good use of their western-linked advantages but hold to their own characteristics and values. As a peripheral country, Taiwan is still a consumer of Western knowledge and is trying to improve its higher education to alter its peripheral position. There is no denying that by closely tying to the West, Taiwan will be more competitive in recruiting international students while improves its academic standard at the same time.

In this study, we examined how the experiences of international students are shaped by the global academic hierarchy where power relationships operating among nations. We conclude that the hegemonic experiences of South-East Asian international students in Taiwan are in essence different from those in the West. Although hegemony theory provides us with a different perspective to interpret the experiences of international students some limitations still exist. More empirical studies from non-English speaking countries are still wanted to explore the wider perspectives in interpreting and understanding the learning experiences of international students.

Reflections

This research uses Taiwan as an example for those peripheral countries which try to move away from periphery toward center. The path to reach that goal is full of challenges as well as bewilderment. In this interdependent global era, we peripheral countries need to internationalize our academic system by connecting to the West and cultivating our own unique strength at the same time. Learning from other systems is desirable and beneficial for the advancement of our education just as this study has shown us but we should also be aware of the danger of losing our own uniqueness.

References

- Altach, P. G. (1998). *Comparative higher education: Knowledge, the university and development*. Westport, CT: Ablex Publishing Corporation.
- Altbach, P.G., (2004). Globalization and the university: Myths and realities in an unequal world. *Tertiary Education and Management*, 10, 3-25.
- Chalmers, D. , & Volet, S. E. (1997). Common misconceptions about students from South East Asia studying in Australia. *Higher Education Research & Development*, 16 (1), 87-98.
- Forgacs, D. (1988). *The Antonio Gramsci reader: Selected writings, 1916-1935*. NY: New York University Press.

- Mok, K. H. (2007). Questing for Internationalization of Universities in Asia: Critical reflections. *Journal of Studies in International Education*, 11, 433-454.
- Deem, R., Hok, K. H. & Lucas, L. (2008). Transforming higher education in whose image? Exploring the concept of the “ world - class” university in Europe and Asia. *Higher Education Policy*, 21(3), 83-97.
- Halualani, R.T. (2008). How do multicultural university students define and make sense of intercultural contact: A qualitative study. *International Journal of Intercultural Relations* , 32 (1), 1-16.
- Hanassab, S. (2006). Diversity, international students and perceived discrimination: Implications for educators and counselors. *Journal of Studies in International Education*, 10(2), 157-172.
- Heggins, W. J., & Jackson, J. F. L. (2003). Understanding the collegiate experience for Asian international students at a Midwestern research university. *College Student Journal*, 379-391.
- Hsieh, M. H. (2007). Challenges for international students in higher education: One student’s narrated story of invisibility and struggle. *College Student Journal*, 379-391
- Jackson Lears, T. J. (1985). The concept of cultural hegemony: Problems and possibilities. *The American Historical Review*, 90(3), 567-593.
- Kim, J. (2011). The birth of academic subalterns: How do foreign students embody the global hegemony of American universities? *Journal of Studies in International Education*. XX(X), 1-22.
- Lin, J. G., & Yi, J. K. (1997). Asian international students’ adjustment: Issues and program suggestions. *College Student Journal*, 31, 473-479.
- Marginson, S. & van de Wende, M. (2007). To rank or to be ranked: the impact of global rankings in higher education. *Journal of Studies in International Education*, 3/4, 306-329.
- Misra, R., Crist, M., & Burant, C. (2003). Relationships among life stress, social support, academic stressors, and reactions to stressors of international students in the United States. *International Journal of Stress Management*, 10, 2, 137-157.
- Postiglione, G. A. (2005). Questioning centre-periphery platforms. *Asia Pacific Journal of Education*, 25(2), 209-225.
- Rost-Redwood, C. R. (2010). The challenge of fostering cross-cultural interactions: A case study of international graduate students’ perceptions of diversity initiatives. *College Student Journal*, 389-399.
- Ryan, J. & Viète, R. (2009). Respectful interactions: Learning with international students in the English-speaking academy. *Teaching in Higher Education*, 14(3), 303-314.

- Robinson-Pant, A.& Magyar,.A. (2011). Special issue on university internationalization-towards transformative change in higher education. *Teachers & Teaching*, 17(6), 663-676.
- Scott, J. (1990). *Domination and the arts of resistance*. New Haven, CT: Yale University Press.
- Seidman, I. (2006). *Interviewing as qualitative research: A guide for researchers in education and the social sciences*. New York: Teachers Colleges Press.
- Strauss, A., & Corbin, J. (1998). *Basics of qualitative research: Techniques and procedures for developing ground theory*. London: Sage Publications.
- Walker, p. (1999). Market research: A poor substitute for a scholarly investigation into international education issues in Britain. *Journal of International Education*, 10(1), 6-13.

Appendixes

A. Personal details

Age:	Gender:
Racial / ethnic background	Major:
Year in school:	Number of years in Taiwan:
Student status:	language aptitude:
Commuter or resident: (live on campus or whom do you live with?)	
E-mail address:	

B. Learning Experiences

(A) Before coming here

1. How did you come to the conclusion that you would pursue higher degree(s) in a graduate school?
2. Most people are likely to study abroad in English-speaking countries; why do you decide to study in Taiwan? What is the reason behind your choice of university?
3. What's your personal impression or evaluation about the higher education system of Taiwan before coming here? How would you describe the differences in higher education system between Taiwan and that of your country's?
4. What's your personal impression or evaluation about the universities in Taiwan before coming? Would you describe how they differ from the universities you studied in your country?

(B) During stay here

5. Would you talk about the learning experiences you had in your previous

university?

6. How did those experiences influence your evaluation of your country's universities?

(1) higher education system, national ranking, academic activities

(2) quality of professors and teaching, relationship of professors and students, curriculum, textbook

In what way have these experiences influenced you in deciding to study abroad?

7. In comparison to your previous university, what are the things found here that differ from your expectations after you came?

8. What kind of language barriers did you encounter in your learning? And how did you cope with it?

9. How would you describe your performance in class under these following?

(1) Lecture

(2) Assignment

(3) Group project

(4) Seminar

10. In research

(1) Publication and academic activities

(2) Research resources: libraries, database, journal, equipment,

11. Interaction with advisors

(1) Communication: methodology, frequency, time spent

(2) Expectation and research direction

(3) Academic achievement of the advisor

Generally speaking, how is your relationship with your advisor?

12. Interaction with students:

(1) With Taiwanese classmates:

What do you think of them? How have they influenced your learning experiences?

(2) With other international students:

How is your interaction with them? How have they influenced your learning experiences?

(3) With co-national students

How is your interaction with them? How have they influenced your learning experiences?

(C) After graduation

13. What is your plan after graduation?

14. How do you think a Taiwanese degree will influence your future job opportunity and career?
15. What suggestion will you give to someone who is planning to study here?
16. What's your recommendation or criticism of the learning environment Taiwan provides for its international students?



Omar Sharif as an Example of Changes and Encounters

Muhammad Gamal

0171

University of Canberra, Australia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The Digital Revolutions offers film studies an unprecedented opportunity to encourage cultural exchanges and encounters in a way never previously thought possible. The DVD industry is one such example. World cinemas are now available in a medium that is not only affordable and portable but also accessible through subtitling. The ensuing discipline of Audiovisual Translation (AVT) has become the success story of the first decade of the Twenty First Century.

Egyptian cinema has had one particular voice and image that represented the entire cinema industry for half a century. Omar Sharif, the iconic Egyptian film personality, is now accessible to a much wider audience who admired his films in English, French and Italian. Now they can access his earlier Egyptian films where he appears speaking his native language; Arabic.

The paper focuses on the production of Omar Sharif's classic Egyptian films subtitled on DVD. It examines his classic film "A Man in Our House" which celebrates its 50th anniversary this year. Audiovisual translation is increasingly playing a significant role in furthering understanding and enhancing encounters between distant cultures. In this respect, the earlier films of Omar Sharif in which he appeared speaking in Arabic are like a treasure trove to his fans who knew him after his debut in Lawrence of Arabia and Dr Zhivago.

The paper proposes a typological framework for the examination of Egyptian classical films where the cinematic language is generally at a much higher level compared to commercial films. It will argue that film literacy is a sine qua non for better understanding of the general typology of subtitling challenges proposed and would ultimately lead to the development of a more professional repertoire of translation strategies that is deemed necessary for the subtitling of Omar Sharif's Egyptian films.

Introduction

Western cinema acknowledged the advent of the young, suave and lady-killer from the Nile, Omar Sharif, after his debut in *Lawrence of Arabia* (David Lean:1962). Yet, very few cinema viewers would recognize, let alone know, that Omar Sharif was an established film star in his native Egypt in the decade prior to *Lawrence of Arabia*. In Egypt, he was the box-office beloved name and face that almost guaranteed excellent receipts. There are 21 titles in which he appeared with six of which are included in the List of the Best 100 Films ever produced in Egyptian cinema (Tawfic: 1969) . Two of these films, *River of love* (Ezzedine Zulfiqar: 1960) in which he appeared with his then wife Faten Hamama who later became known as the Lady of Egyptian Cinema, and *A Man in Our House* (Henry Barakat: 1961) are classic films well-known in every Arab city and cherished by millions of Arabic film viewers. Despite this fame, none of the 21 films, let alone the last two, is known in the west: the reason being Omar was speaking in his native language; Arabic.

The DVD industry

Digital technology made films available, affordable and portable. DVDs have now completely replaced the video cassette. Yet one of the most valuable features the DVD has come to enjoy is its accessibility to a multitude of viewers through the function of subtitling. Although the DVD industry is generally dated to 1998, the technology and the concept came to Egypt in 2002 and the first film to be subtitled was Omar Sharif's film *A Man in our House*.

The first decade of the history of the Egyptian DVD industry witnessed technological, administrative and commercial developments and changes that have seriously affected the industry. One of these developments was the sudden rise of the industry without backing or support from the film industry or the allied industries such as media companies, ministry of culture, the national cinema organisation, the Cairo Film Festival or the translation community in Egypt. To date, and despite the considerable amount of subtitling carried out in Egypt (and in every Arab country) there is no fully-designed academic or even a basic professional training program in audiovisual translation and to date no Arab translation conference has examined Audiovisual translation (Gamal: 2007, 2009). The situation is not entirely unusual as many countries in the world do not examine audiovisual translation despite its significance to the local culture, local tourism industry and its film industry abroad. Thus countries like Russia, Japan, Australia, China, India, and Brazil do not lend audiovisual translation the same importance that Western Europe has particularly over the past decade or so.

The Egyptian case is different though. The country traditionally relies on translation as a major bridge for cultural, technical and commercial contact with the outside world. While

traditional translation studies has been established since the days of Egypt's enlightenment pioneer Sheikh Rifa'a Rafi' At-Tahtawee (1801-1873) who started the Egyptian modern school of translation linking translation to development (Taheer:2009), the different genre of translating audiovisual material has not been adopted by the translation schools for several reasons. Chief among these reasons is the emphasis on the political/economic and literary/scientific strands again linking translation study to development requirements and are closely guided by market requirement. Another reason and perhaps more relevant is the technical nature of audiovisual which the current faculty did not grow up with and have not yet mastered, i.e., being comfortable with computers and dealing with specialised software. This is in addition to the cost involved in setting up fully-equipped labs (despite the fact that laptops can now accommodate most subtitling software programs which are becoming not only affordable but some are actually free). Yet, one of the significant reasons why audiovisual translation has not been taken up by academia in Egypt (and this goes for the Arab world as well) is the fact that audiovisual translation examines the spoken variety of Arabic, an area which almost no translation school is prepared to accept. All translation and interpreting programs examine only traditional "written" translation which employs the more revered and respected classical variety of Arabic. In Egypt, the spoken language differs almost completely from the written language and is not examined by academia and is never studied by natives (Haeri: 2003).

Against this background, the DVDs that are produced in Egypt present classic Egyptian films subtitled by 'traditional translators' who, in the majority, are oblivious of the multimodality of the filmic material and, most likely, lack the pre-requisite experience in classic film literacy. Thus Omar Sharif films are produced by subtitlers who tend to treat a classic film as a mere mono-dimensional text focusing only on the dialogue list.

Subtitling classic films

Egyptian cinema, the oldest and most extensive cinema industry in the Middle East and Africa (Hayward: 2000) has a wide reception in Egypt and in the entire Arab world since its debut in 1927 with the silent film *Kiss in the desert* and its first talkie *Children of the Rich* in 1932. The examination of subtitling Egyptian films into foreign languages has not received the same attention the translation of Egyptian classic literature has. For instance, the novels of Naguib Mahfouz have been examined in doctoral thesis that tackled its translations into English, adaptation by Mexican film directors and discussed by non-Arab translators of his works. Yet, the subtitling of Mahfouz's films remains a *terra incognita* for literary and translation studies alike. The works of Omar Sharif, and despite his international status as a film star, have suffered from the lack of interest in audiovisual studies (Gamal: 2010). Research in subtitling cinema classics has attracted the attention of several scholars particularly those who focused on the translation of cultural images (Pederson: 2010), translation of non-verbal communication (Poyatos: 1997) and subtitling quality. Morgan

(2001: 164) argues that “Good subtitles cannot save a bad film, but bad subtitles can spoil a good film”. This applies readily to classic films that have been locally successful but fail to make the same impact on target language viewers. James (201:152) explains how subtitles work:

“A viewer must be able to follow the subtitles with ease and be able to have faith in their contents. Subtitles should be correct, clear, credible and give the impression of being part of the action on the screen. Above all, the viewer should enjoy following a subtitled programme of film in such a way that the subtitles form a natural part of the action.

Over the past fifty years and since his debut in international cinema Omar Sharif has been an iconic figure in Egyptian cultural life and has been frequently called upon to present Egypt at international fora. His image as an actor speaking in Arabic remains one that has not been fully utilized. As most of his earlier Egyptian films are now available on DVDs and subtitled into English and French, the subtitling of classic Egyptian films merit a more rigorous academic examination of the subtitling techniques that deal with the multimodality of filmic material. El-Batal (2000:3) observes on the importance to pay attention to subtitling in the age of satellite channels: “Thanks to satellite channels Egyptian Arabic has become accessible to viewers everywhere and with it the need to ensure that it is conveyed with a higher degree of accuracy particularly when displaying works that represents our culture to others”. For this, perhaps, *A man in our house*, his most popular film in Arabic deserves serious examination by translation scholars and officials at the Egyptian Film Organisation, a body whose task is to promote Egyptian cinema abroad. In the unregulated DVD industry in Egypt, the current subtitling practice not only undermines classic films abroad but also sabotages the reputation of the entire film industry.

A man in our house (1961)

The film shows Omar Sharif playing the role of a freedom fighter who takes refuge at the house of one of his friends for four nights during the Muslim month of Ramadan (Abdelquodous: 1996). The film is replete with cultural signs that reflect Egyptian history, culture, religion, dialects, songs and above all the language of the Egyptian vernacular. The difficulty in subtitling the film stems not only from its clever dialogue and numerous references to cultural signs and images but also from the frequent non-verbal communicative features in the film as seen in the employment of graphic plates in the introduction, sotto voce, graffiti, mural paintings and cultural signs. An examination of the subtitling shows that the *modus operandi* relied essentially, and almost solely, on the dialogue list and without recourse to the film. In subtitling, it's a cardinal sin to subtitle a film without watching it, yet alas, it is a sin that is frequently and nonchalantly committed as exemplified in the lack of subtitles for graffiti (which were not mentioned in the dialogue list as they were not spoken)

and in the lack of subtitles for mural paintings, possibly due to poor level in film literacy where the subtitler is unfamiliar with techniques employed by earlier Egyptian film directors.

One of the techniques favoured by Egyptian directors in the fifties and sixties was the employment of a narrated introduction. More often than not this is carried out by the main protagonist whose voice lends credence to the film. At times, a different albeit popular voice is employed. In *A man in our house*, the voice of a popular radio announcer (Galal Mouawad) is employed which amplifies the context of the film. The language employed in the narration is the high variety of Arabic and is emotionally charged as it sets the scene for the film. This extra-linguistic feature is lost in the subtitles.

A man in our house is a classic film that has been shown on Egyptian television several times a year for the past 50 years. It has become the *defacto* national film *par excellence* that embodies the Egyptian character. In 2011 and on the fiftieth anniversary of the film, very little reflection was given to the work of Ihssan Abdelqudous who wrote the novel in 1957 in the wake of the Suez Crisis of 1956. While the film ends with the words “And that was the BEGINNING” in a direct reference to the July 1952 Revolution, Egypt was too busy with a new revolution in January 2011 to reflect on the significance of the golden jubilee of its cinema classic. The film, in black and white, is an iconic symbol of Egyptian cinema whose subtitling deserves examination not only by translation researchers but also by film scholars and cinema specialists and those interested in cultural studies.

The voice of Egypt abroad

Since his debut in Egyptian cinema in *Blazing Sun* (Yousef Shaheen: 1954), the voice of Omar Sharif has been distinctively heard not only in film but also in radio drama as well as documentaries. He also lent his voice to the introductory narration of *The Ladies' Barber* (Fateen Abdelwahab: 1960). Yet, his voice represented Egypt in international fora from archaeological documentaries where his narration provided the audio for spectacular video productions particularly those produced by the National Geographic. *The Mysteries of Egypt* (Neibaur:1998) has Sharif participate in a documentary on Egyptian archaeology. Previously he worked on Michael Goldman's documentary *Umm Kalthum: a voice like Egypt* (1996) in which it documented the story of Egypt's most prominent female singer. Likewise, for the Discovery Channel, Omar Sharif's voice was the choice of the directors and producers of a documentary on Cleopatra's Palace: *In search of a legend* (2004). Also, in 2005 he was the narrator for *The Search for Eternal Egypt* directed by Graham Judd. Most recently, the National Geographic-sponsored exhibition on Tut Ankh Amun and the Golden Age of the Pharaohs that toured Australia in 2011 had the audio narrated by Sharif.

In 2004, the Egyptian Football Association enlisted Omar Sharif to join the Bid Committee for the 2010 World Cup that presented Egypt's case at FIFA headquarters in Zurich. Sharif was indeed a good choice for the image and voice of Egypt despite the failure to win any votes. The experience provides an excellent context to examine audiovisual translation in practice. The way the Egyptian bid was delivered received little or no examination and the failure to win was blamed on several reasons from late and rushed preparations to poor lobbying and even corruption in FIFA. However, one aspect is also relevant: the Egyptian presentation lacked coherence and the 'audio' didn't match the 'visual' in the audiovisual presentation, despite the familiar and assuring voice of Omar Sharif.

Sharif's voice was manipulated by film directors as he looks "distinctively Arab" as David Lean was searching for someone to play Sharif Ali in his epic *Lawrence of Arabia* (1962). Sharif excelled in playing the foreigner in many films. Thus he was cast playing a Russian, German, Mexican, central Asian and French. In addition to his voice, his accent also adds to the power of his delivery. In this regard, he captures the Egyptian character in his voice exactly as Edward Said did with his words and logic. It is ironic that in their childhood in Alexandria both were school mates at Victoria College. In his autobiography he talks of his cosmopolitan lifestyle (Sharif: 1977) and in numerous television interviews he mentions that he does not believe that he has a single mother tongue but rather several. Sharif speaks Arabic, English, French and Italian and has appeared in films in all.

Researching Omar Sharif

The examination of the subtitling of Omar Sharif Egyptian films into English provides a unique opportunity for the study of subtitling classic films (Gamal: 2008). A comparative study of the English and French subtitling of *A man in our house* equally provides a worthwhile study of subtitling techniques particularly when the translation of Egyptian vernacular is concerned. Comparative studies in audiovisual translations are rare and the case of this Egyptian film provides a good starting point. It is equally interesting to reflect on the DVD subtitling of Omar Sharif's foreign films into Arabic particularly those in which he played the traditional *Arab* character such as *Hidalgo* (2004), *The Horsemen* (1971) and *Monsieur Ibrahim et les fleurs du Coran* (2003).

The life journey of Omar Sharif as an Egyptian actor and cultural ambassador is rich in more than one way. Quite often, in his interviews he shows his command of cultural transfer which is evident in the responses to his interlocutors. When interviewed in Arabic by Egyptian media his answers though in Arabic reflect western thinking that are expressed in linguistic form as well as through his body language. The examination of these interviews is indispensable to students of cross-cultural communication.

Muhammad Y Gamal
Adjunct Associate Professor
University of Canberra
Email: Muhammad.gamal@canberra.edu.au

References

- Abdelqudous, I. (1996) *Fi baitina rajul* (A man in our house). Abdelqudous Complete Collection published by Akhbar el Yom. Cairo.
- El Batal, M (2000) A dictionary of idioms. Egyptian Longman. Cairo.
- Gamal, M. (2007) “*Audiovisual Translation in the Arab World*” in Translation Watch Quarterly Vol. 3.2. Melbourne.
- Gamal, M. (2008) “Adding Text to Image: the challenges of subtitling non-verbal communication”, The XVII FIT Congress proceedings Shanghai. Foreign Language Press pp1513-1530.
- Gamal, M. (2009) “Foreign Films in Egypt”. Book chapter in Foreign Film Movies: between Dubbing and subtitling. by Golubovic, B. & A. Goldstein (Eds.) Verlag Dr Kovac.
- Gamal, M. (2010) “On the bridge between east and west which lane is fastest”, paper published in the proceedings of the inaugural Conference on the Arts and Humanities, Osaka, June 2010. http://www.iafor.org/ACAH_ACSS_2010.pdf
- Hayward, S. (2000) Cinema Studies: the key concepts. 2nd edition. Routledge. London.
- Haeri, N. (2003) Sacred Language, Ordinary People: Dilemmas of Culture and Politics in Egypt. Palgrave Macmillan, New York.
- James, H. (2001) “Quality Control of subtitles: review or preview” in Gambier, Y. and H. Gottlieb (Eds.) (Multi) Media Translation. John Benjamins. Amsterdam.
- Morgan, H. (2001) “Subtitling for channel 4 television” in Gambier, Y. and H. Gottlieb (Eds.) (Multi) Media Translation. John Benjamins. Amsterdam.
- Pederson, J. (2010) “When do you go for benevolent intervention? How subtitlers determine the need for cultural mediation.” In Cintas, J., A. Matamala and J. Neves (Eds.) New Insights into Audiovisual Translation and media Accessibility. Rodopi. Amsterdam.

Poyatos, F. (Ed) (1997) *Nonverbal communication and translation*. John Benjamins. Amsterdam.

Sharif, O. (1977) *The Eternal male*. My own story with M. Therese Guinchard. Double Day.

Taher, B. (2009) *Abnaa Rifa'a: Al-thaqafa wal hurriya* (the children of Rifa'a: culture and freedom). Dar Al-Shoruk. Cairo.

Tawfic, S. (1969) *Qissat al cinema fi Masr* (The story of cinema in Egypt). Dar Al-Hilal. Cairo

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 two overlapping, thick, brush-stroke-like lines. The outer line is a light red color, and the inner line is a light blue color, matching the text. The lines are slightly irregular, giving the logo a hand-drawn or artistic feel.

iafor

*Hidden Forms of Cultural Encounters and Exchanges: Examples of Japanese Culture in Graz
(Austria)*

Klaus-Juergen Hermanik

0173

University of Graz, Austria

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The premise of my paper is metaphorically comparable with a Fukuruma- (or Matryoshka-) nesting doll: In each form of cultural encounters and exchange there hides another one and sometimes several more. Two different examples of 'vehicles' and media of Japanese culture in the city of Graz will be introduced - each of my examples will be underpinned with guided interviews: Firstly, a cultural anthropological view on a small Japanese restaurant should vividly exemplify the above named concept: Austrians do not simply enjoy a Japanese meal, they also get to know different cooking styles from e.g. Sashimi to Teppanyaki and Tempura and of course eating with chop-sticks; as a progression some of them try Japanese recipes at home. My second example comes from visual anthropology and presents the famous Ōsaka-Paravent of the early 17th century in the castle of Eggenberg and its adoption of the 'visible' AND of the 'visual text' for Austrian observers. In my conclusions I want to explicate the following: which role does the proportion of hidden forms of cultural encounters play for the understanding and the creation of images of Japanese culture in Austria.

The 1st premise of my paper is the following:

'Hidden Forms of Cultural Encounters and Exchanges' are metaphorically comparable with a Matryoshka- (or Fukuruma-) nesting doll – in each form of cultural encounters and exchange there hides another one, and sometimes there will be several more.

The nesting doll-concept also includes, that your anticipations are somewhere controlled, because the doll hiding inside should more or less look similar to the doll outside and you do not expect any big surprises: *Hidden Forms of Cultural Encounters and Exchanges* may operate in a similar way, because the personal knowledge on culture, especially on different cultures is personally generated (via cultural contacts, books, pictures, films, media, etc.) and therefore somehow predictable. I like to compare it with theoretical concepts in the fields of Visual Culture (Pink 2007) that you have to be aware, that each picture you make is picturing many of your visions, too: These visions are created from your previous knowledge as well as from mass media up to stereotypes. In Psychology the famous Austrian Sigmund Freud named it “object of projection” (Freud 1976) that means that the *hidden dolls* become in a certain way the “projection screen” of the emotions of the subliminal. Therefore, we have to be aware of many influences and even surprises – in combination with my nesting-doll-model I come to my 2nd premise of the paper:

Subjective experiences of cultural encounters and exchanges PLUS subjective visions cause that the hidden dolls tend towards looking different from generally expected cultural appearances.

My 1st example shows the influences of Japanese cuisine (Pantzer 2000) on the gastronomy scene of Graz: In our city the very first sushi bar was installed during the 1980s and at that time it was a kind of eclectic. Even today Graz hosts very few true Japanese Restaurants, one of them is the “Yamamoto Sushi Bar”; besides Sushi and Sashimi the owner Mr. Yamamoto serves a small but nice selection of Japanese dishes like Teppanyaki, Ramen or Tempura.

At the University of Graz I designed a very short questionnaire for my students on the departures of Cultural Anthropology and History. They should answer a progression of four inter-locked questions and I want come directly to the results: The absolute majority of those who eat sometimes Japanese do it with *hashi* (chop-sticks). And there is another hidden component in this connection: a couple of my students eat Japanese only for the reason of eating vegetarian dishes like vegetable tempura or tofu. Another question, if they do their own Japanese cooking at home, they predominantly answered with NO and provided following reasons for that: they regret that they cannot cook at all, or they have less experience, or they just wish that they will be able to prepare Japanese dishes themselves and at least – there is a very small percentage rolling Maki and preparing fresh Sushi at home, but no warm meals.

So far so good, one of the main hidden cases in context with Japanese cuisine in the city of Graz is, – and that show the answers of my students, too – that there are some Asian restaurants in Graz, which hide behind a “Japanese mimicry”, in bearing Japanese names like ‘Ōsaka’, ‘Nagoya’, ‘Sakura’ or ‘Japan Restaurant Palast’. Therefore, and in fact that *Kaiten-zushi* (in Graz called *running-sushi*) is served, my students think that the meals on the conveyor belt should be more or less original Japanese cuisine. But this is not the case. The owners of above named restaurants are from other parts of Asia, mainly from China. Sushi and Maki and the running-sushi-style serve as cultural markers, because Austrians interpret them as Japanese.

My 2nd example combines the history of both towns, Ōsaka and Graz. In the centre of my case-study there is the famous Ōsaka-paravent (= also named room-divider, partition or part-screen), which is one of the centrepieces in Eggenberg-castle. (see: http://www.museum-joanneum.at/en/schloss_eggenberg/palace-and-gardens 25.05.2012) The paravent itself has eight different screens (see http://www.museum-joanneum.at/en/schloss_eggenberg/saka-zu-bybu-1 25.05.2012), each 182 cm high and together 480cm long, altogether 8.6 square meters of image area. Ōsaka-paravent was acquired from Dutch merchants between 1660 and 1690 and it found its way to the *Stadtpalais* (= city palace) of Prince Johann Seyfried von Eggenberg.

After the completion of Eggenberg-castle (around 1754) they took the paravent apart and his eight screens became wall-decorations of a so called “Indian Cabinet”, which were highly fashionable at that time. Around these eight Ōsaka-paravent-pieces you find many other decorative motifs of exotic visions of that time like exotic birds or plants, all phantasies from local Austrian painters. The room itself has been left unchanged for several centuries and it has been totally renovated in 2005.

Furthermore, a few words to the Ōsaka-paravent itself (Ehmcke/ Kaiser 2010): It was painted in traditional Japanese stile (mineral and plant colour on paper), but the artist remained unknown. The paravent was painted during 1607-1614 and the employer obviously came from the circle of the Princes (= daimyō) around Toyotomi Hideyoshi, who died 1598. Anyway, the paravent is of cause a symbol of the glory of his era.

The whole paravent, resp. the eight screens, together show a contiguous view of the then city of Ōsaka. It shows magnificent buildings like the Ōsaka-jō or the “Paradise-bridge”, contiguous townsmen quarters and at least 500 persons, who wear colourful dresses of individual design. All in all it communicates a feeling of a glorious and happy time. The stylistic devices are typical for Japanese paravents of that time: The buildings, boats or rivers are minimized and the people are heightened to place more details on the picture.

A comparable example of *Japanese-European cultural encounters and exchange*, which was also painted in Ōsaka in that time is the six-screen-paravent of the Netherlandish-inspired Ōsaka-world-map (Mochizuki 2009, 239-266). It was also painted in the late 16th or early 17th century. Even Western letters are used, because the title is written in Latin and says “Typus orbis terrarium”. The Japanese origin of the world-map is more or less visible on a symbolic level, because Japan moved over to the centre of the Ōsaka-world-map – in the Dutch world-map-paradigms mostly the Atlantic Ocean is placed in the centre.

That was only a short sidestep to other paravent-designs of that time and let us go back to Eggenberg castle and to my premise of *Hidden Forms of Cultural Encounters*: I noticed that visitors of Eggenberg castle, in most cases came in contact to that period of Japanese history for the 1st time in their life – the female-guide confirmed my assumption during a short interview – therefore, I speculated that the amazing visual occurrence to watch the fantastic pictures on the Ōsaka-paravent could at least motivate some of the Austrian or European visitors to learn more about the era of Toyotomi Hideyoshi in late 16th century and subsequently to other periods of Japanese history, too. If yes, they have to make the effort to visit the internet or a library – however, without that modicum of personal effort the historical background still remains hidden.

Nevertheless, the pictures themselves do have enough persuasive power, in both senses regarding *the visible* AND regarding *the visual*, to convey Japanese history in a colourful way.

Furthermore, they tangle both aspects of creating culture: On the paravent you may see *what people had* at that time in Ōsaka and you see *what people did* at that time in Ōsaka.

In terms of the scientific field of *Intercultural Communication* we may state that the status of 'Japanese culture' as an entity is presupposed and when the observers of the Ōsaka-paravent categorize *the visible*, they classify it easily as Japanese because of the style of the buildings and the clothing. Scientists know that cultural differences of nations and ethnic groups are at least constructed but intercultural communication (Nakayama/ Halualani 2010; Piller 2011) is one of the fields, where the awareness of the conceptualization of culture is one of the main topics. Historians sometimes used to overstress "cultural difference" and subsequently all ethnic boundaries. Our example, however, made me sensitive for THE VISUAL of the pictures on the paravent, because they are in many cases able to fulfil JAPANESE AND WESTERN VISIONS in the sense of "how could everyday-life have looked like in Ōsaka in the Early Modern Times?"

At the beginning of my conclusions I simply say that changing perspectives and in my special case the look through the lens of my *Hidden cultural encounters-model* is another form of development of awareness. The inhabitants of Graz do have their specific visions of Japanese cultural traits and in cultural encounters or exchange they want to have them confirmed – but if you make the Austrian observers aware of some hidden glimpses or "dollies", or more precisely, if they get in direct contact with Japanese culture some of them may get curious to achieve more information: in our cases on original Japanese food and its preparation as well as in Japanese history.

Last but not least the visual aspect or the straight experiences play a decisive role for the understanding and for the reinterpretation of images of Japanese culture. Most of these processes – compared to many aspects of visual culture – take place in the subliminal. On first glance the example with Sushi-bars in the city of Graz sounds banal, but when you consider the hidden intercultural aspects of food, cooking and eating habits, a cosmos of different encounters opens up. The Ōsaka-paravent in Eggenberg-castle is of course a jewel in visualizing Japanese history, not only to understand the difference and diversity and to confirm visions of Japanese past, it is also a jewel for understanding your own (hidden) visions of Japanese history and the power of the images of the Ōsaka-paravent reorganizes and rearranges these visions in certain ways.

References:

- Ehmcke, Franziska/ Kaiser, Barbara (eds.): Ōsaka zu byōbu. Ein Stellschirm mit Ansichten der Burgstadt Ōsaka in Schloss Eggenberg. Graz: Universalmuseum Joanneum (2010).
- Freud, Sigmund: Studienausgabe, vol. 6, Alexander Mitscherlich (ed.). Frankfurt/M: Fischer (1976).
- Mochizuki, Mia M: Idolatry and Western Inspired Painting in Japan, in: Cole/ Zorach (eds.), *The Idol in the Age of Art: Objects, Devotions and the Early Modern World*. Farnham: Ashgate 2010, pp. 239-266.
- North, Michael (ed.): *Artistic and Cultural Exchanges between Europe and Asia, 1400-1900: Rethinking Markets, Workshops and Collections*. Farnham: Ashgate (2010).
- Pantzer, Peter: Food as an art form, in: *Artificial Food: Japanisches Essen – der ästhetische Genuß*. Linz: Nordico (2000) [unpaginated catalogue].
- Piller, Ingrid: *Intercultural Communication. A Critical Introduction*. (Edinburgh:) EUP (2011).
- Pink, Sarah: *Doing Visual Ethnography*. Los Angeles et al: SAGE (2007).

- Nakayama, Thomas K./ Halualani, Rona Tamiko (eds.): The Handbook of Critical Intercultural Communication. Chichester: Wiley-Blackwell (2010).
- Totman, Conrad: A History of Japan. (Oxford:) Blackwell (2000).
- Tsukuda, Kensuke (Hrsg.): Japan - Österreich: Eine einzigartige Begegnung. Kunstcatalog zum 140-jährigen Jubiläum der freundschaftlichen Beziehungen zwischen Japan und Österreich. Tokyo (2009).



A Studio Research Project: Malay Celebration As A Cultural Expression In Creating Sculpture Utilizing An Up-Cycle Approach.

Hanif Khairi, Dan Wollmering

0178

Universiti Teknologi MARA, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

As a Malaysian, I tend to produce artworks that could represent the Malay iconic objects which are often related to their celebration's occasion. Additionally, the Malays are intimate with nature. The beauty of nature and God's creation has always become inspiration in their everyday life and culture. Significantly, I deem that any research study which involves cultural values would provide an opportunity to explore issues such as diversity, identity, and belief. I hope that this research will build the understanding about multicultural world and also to examine our own attitudes in respect to values such as acceptance, inclusion, respect, and freedom. This research also questions why and how sustainable-related art practices can be incorporated to produce sustainable and meaningful art-forms in the studio, and discusses the implications of this way of creating artworks. In conducting this research, a practice based research methodology has been implemented. As this research deals about sustainable art that are pertinent with up-cycling refused materials, I began the creative process with collecting discarded household and industrial objects. From these materials, I have produced several series of sculptures and wall installations that illustrate the factor of materials and my Malay own cultural background. The refused materials are chosen primarily for their aesthetic qualities. An up-cycle approach is use in order to transform that mundane objects into a new value and characteristics form of sculptures.

Introduction.

First and foremost, as my study involves in raising Malay cultural awareness through visual art, it is important to point out the definition of cultural expression and also the word celebration. According to Kley Meyer (1994, p. 2 - 6), cultural expressions are tangible and intangible forms in which traditional culture and knowledge are expressed, communicated, appear, or are manifested. They include:

- Verbal expressions or symbols (stories, epics, legends, tales, poetry, riddles, etc.)
- Musical expressions (songs, instrumental music)
- Expressions by action (dances, plays, ceremonies, rituals, other performances)
- Tangible expressions (drawings, designs, paintings, including body painting, carvings, sculptures, pottery, terracotta, mosaic, woodwork, metalwork, jewellery, baskets, needlework, textiles, glassware, carpets, costumes, musical instruments)
- Intangible expressions reflecting traditional thought forms
- Architectural forms

Cultural expressions are often handed down from one generation to another. They reflect a community's cultural and social identity and consist of characteristic elements of a community's heritage. They are often made by authors who are unknown or unidentified, or by communities or individuals recognized as having the right, responsibility or permission to create them in accordance with the customary law and practices of that community. Cultural expressions are often evolving, developing, and being recreated within source communities. I strongly believe that cultural expression through visual art plays a vital role in binding communities together and create meaning in people's lives. On the other hand, Fox (2007, p. 4 - 5) defines the word 'celebration' as major days for communal celebration of deeply significant events relevant to a large group of people. It may be repeated at regular intervals or annually. Fox further states that 'celebration' consists of:

- Rituals that affirm a fundamental belief in the value of life.
- Special symbols that make the expressed ideas accessible to all member of the group.
- A historical background that outlines the reasons for celebrating.
- A story around which the events are woven.
- A spectacle that highlights what is being remembered.

Fox also reinforces that celebration is also associated with the word 'festival' which have a variety of underlying purposes such as to commemorate seasons, new year, arts, birth, and sacrifice. Celebration is further divided into three categories:

- Related to cohesion and diversity that celebrates and promotes a sense of community.
- Related to personal and group identity that honour relationships, family and gender roles.
- Related to belief and culture that express religious values, symbols, and traditions.

Significantly, I deem that any research study which involves cultural values can provide an opportunity for visual artists and researchers to explore issues such as diversity, identity, and belief. I hope that this research will build a deeper understanding about multicultural world and also to examine our own attitudes with respect to values such as acceptance, inclusion, respect, and freedom.

Research Context.

Fundamentally, my research context is based on one major factor that arose during my enrolment in a PhD program. This factor affected my research directions and approaches. It would be the grounds of my transformation during my journey in creating art. The factor can be summarised in one word: Refusal. Observably, I could see that my environment is filled with refused objects. Objects that are no longer wanted by the owner who once possessed them. It has happened in my everyday life and I consider it as a journey of that particular object. When a bottle of water consumed, its initial function is fulfilled and it is intended to be thrown away as trash. In addition, I often look at the aisles in the supermarket and observe all these plastic bottles that could end up as rubbish. I am also thinking that plastic bottles goods are sold and the shelves repeatedly restocked again and again, and it is all linked to consumerism, rampant consumerism.

When spring comes and people do spring cleaning or when the council has a hard rubbish collection, refusal plays its role again. Furniture, white goods, mattresses, and other household objects fill my environment during spring cleaning and I began to think that my surrounding is abundant with materials that I could use in creating sculpture. From here, I started to accumulate those refused objects, thus, providing me with free materials for the studio works.

As a PhD student, rejection and refusal also happened in my everyday life here in Australia. I considered my new life here as a journey. The decision I have made to further my study here affected my life and my family. I am a Malay married man with five children. The most gruelling part in this new journey is not only because of the responsibilities as a student, but also my responsibilities as a father and the head of the family. Everything has changed: friends, foods, environment, language, including my financial ability. Sometimes I feel isolated and rejected because this is my first time living out of my own country, out of my ordinary life, doing things that uncommon than before. I am moving from a familiar culture to one which is unfamiliar. What was considered right and proper in my home country may consider amiss and inappropriate in here. My familiar sights, sounds, smells, or tastes are no longer there and I miss them so much.

Conversely, I believe that this is part of life as an international student and as a powerful test to my own emotions. It is my belief that I need to appreciate my own cultural background in order to learn and understand other cultural values. Cultural awareness comes from understanding self and others so that different values are understood and respected, rather than one set of values being imposed on all. Regarding to this, Thiederman (2011) conveys that we need to learn about the values, beliefs, and priorities of other groups, but it is equally important to look within and identify what we value, what we need, and how we look at the world. The reason that being aware of our own culture is very important is that it is only in that way we can keep from projecting our own values onto others. Cultural awareness is important because it allows people to be able to work together effectively with different kinds of values. It also assists in developing a better understanding of other cultures and ideas. It also helps people to dispel negative stereotypes about one another.

Research Objectives.

In relation to the research context, there are three major objectives that have been prepared:

- (1) To understand the use of discarded materials and explore the possibilities for them to be reprocess or up-cycle.
- (2) To obliquely re-imagine traditional values and aesthetic tastes in creating sculpture that pertinent with cultural awareness.
- (3) To execute sculptures that could represent the constituent of Malay iconic objects often related to their celebration occasion.

Research Methodology.

In order to fulfil these objectives and as a way to conduct this research project, a practice based-research methodology has been implemented. As this research deals with sustainable art that are pertinent with up-cycling refused materials, I began the creative process with collecting discarded household and industrial objects. From these materials, I created several series of sculptures that illustrate the factor of materials and Malay cultural background. The refused materials are chosen primarily for their aesthetic qualities. An up-cycle approach is use in order to transform mundane objects into sculptures of high value and characteristics.

Through exploration of various processes, especially lamination, I hope to achieve new, unique and intriguing possibilities regarding the materials appearance and finishes. Technically, 'lamination' is define as a process of building up successive layers of substance such as wood or plastic, and bonding them with adhesive or fastener to form a finished product. Laminated plastic block, for example, consists of several layers of plastics bonded together using bolt and nut. I used lamination technique because of the significance of applying the concept of 'addition' and 'abstraction' during execution of the sculptures. By using this technique, it is easy for me to add and removes materials during the process of attaining the acquired form. I wish to celebrate and reveal the potential of the materials I am using. By combining all these leftover materials, I attempt to transform from 'nothing' to 'something'. The diagram below, which is adapted from Ramlan's (2009) research approach, shows systematically how the research project is implemented:



DIAGRAM 1

The Implementation of Practice Based Research

The practice-based research will encompass three essential research elements that are the research objectives, research methods and research context. The heart of this triangle is the practice-based research itself. The outcome of practice based research should profess three other points (although not exclusively limited to) which are: documentations; artworks or artefacts either supporting the research or manifested from the research; and lastly through exhibitions, an organized and a well-thought-of presentations, or visual manifestations originating from the research.

Philosophical Significance of the Artworks.

One of my aims in this research project is to obliquely re-imagine traditional values and aesthetic tastes in making sculpture that related to my cultural background. One of the famous objects that related to Malay's iconic object in their celebration is *Bunga Telur* (Figure 1). *Bunga Telur* is a gift for guests at Malay wedding receptions. It is traditionally a man-made flower with a hard-boiled egg attached to it in a decorative net. The giving away of *Bunga Telur* to guests at wedding receptions is a mark of 'fertility'. By giving this gift, the guests are hoped to pray for the newlyweds to be blessed with children, a symbolic way as man originates from the fertilization of the 'ovum' (egg). A decade ago, it is a practice for the host of wedding feasts to buy hundreds of eggs and would 'hard-boil' them in a huge pot. The hard-boiled eggs were later placed in silken envelopes or other cases before being distributed to guests.



FIGURE 1

Bunga Telur: A gift for guests in Malay wedding reception

The process of boiling the eggs and placing them in gift cases took place two days before the actual wedding day where the host's family, neighbours and friends working together to perform the task. Some 90 to 150 of these boiled eggs were taken to be used as *Bunga Telur* with stalks for the ceremonial floral arrangement of the bridal dais. Part of the ceremonial flowers, known as *Bunga Pahar* was used to accompany the gifts for the bridegroom (reciprocation from the bride) on that wedding day. These *Bunga Telur* (with stalks) were then pinned to the decorative cake of yellow glutinous rice placed at the bridal dais. This, and the preparation of the ceremonial flowers are practised until today where each of the *Bunga*

Telur is given to guests and those who took part in the 'blessing' ceremony as well as to close relatives.

Recalling my childhood days, I would eagerly wait for my parent to return home from a wedding feast in anticipation of the hard-boiled egg of the *Bunga Telur*. It seems like the egg from the wedding feast appeared to taste better than those boiled at home. I still remember that my mother made a collection of the *Bunga Telur* cases until the items filled up a whole cupboard and for the *Bunga Telur* that have stalks, she would place them in flower vases as they made beautiful decorative items. Nowadays, the 'beauty' of giving eggs as a gift has been a thing of the past as many wedding receptions have swapped the eggs with other gift items. It began with the host giving away cakes or muffins, a popular choice among many. The other choices could be fruits such as apples and oranges. Children would be given sweets or chocolate and candies in western style packs and decorations.

The Research Outcomes

I began with sketches and drawings in the process of making my sculptures. I used sketchbooks to develop my visual ideas (Figure 2). Ideas came to me at any time: while reading, driving, watching a movie, while browsing through an art magazine, or sometimes simply while experimenting with wood and plastic. The sketches were more immediate, direct and spontaneous and by doing so, I believe It could rapidly generate multitude of ideas that reflect the sculptural forms or shapes that were being fabricated. To me, sketches could explore into the possibilities of what the final work might contain. In this sense, sketching should be a free and relaxed search for new expressive possibilities. The importance of sketching is extremely significant as a study for the next stage of the development of my sculpture.

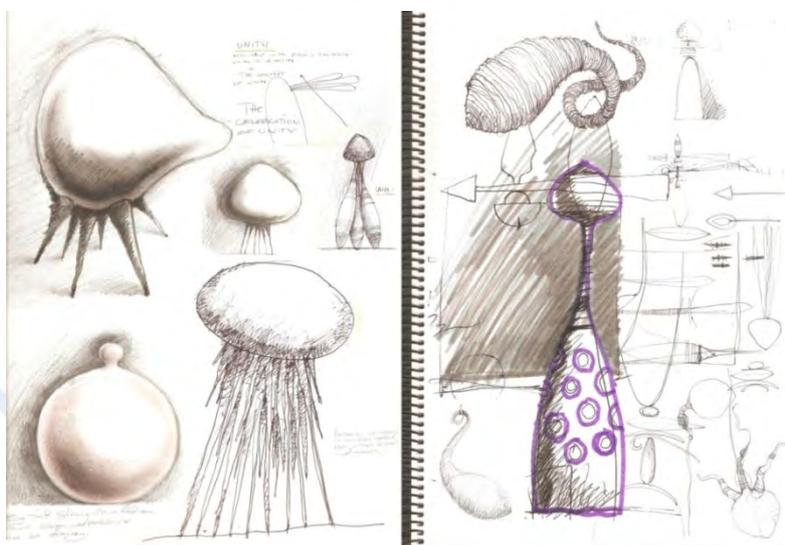


FIGURE 2
Sketches in my sketchbook.

In creating all my sculptures and wall installations, I do not paint the objects as I prefer playing with the 'natural' hues and gradations of colours of the materials I have used. Colours are the essential part in my sculpture. In my work, I tend to include brightly coloured plastics in an otherwise dull or monochromatic section to provide a quick focal point through colour contrast (Figure 3). I have also use the element of value, which refers to the darkness or lightness of a colour, to determine the visual strength of different colours in a

work, as light and bright colours are more likely to attract attention than darker colours. This is achieved by arranging according to the colour of the plastic pieces before tightening or compressing them using bolts and nuts.



FIGURE 3

Example of contrast between colours and materials in my sculpture.

The arrangement of those plastic pieces can also create patterns and become a point of emphasis as well. I do not use glue in compressing or laminating those materials because it provides a greater challenge for me to seek meaningful juxtapositions through their colours even though they were predestined to interlock using bolt and nut secured inside the finished sculptures. The arrangement of the laminated materials can also be seen as repetition, which is one important element in my sculptural work. I believe that without repetition, my work will be monotonous. Aesthetically, I consider the elements of repetition in my work are various in terms of position or arrangement of colours and shapes (Figure 4).



Figure 4

Examples of Repetition in my sculptures.

Most of the shapes and forms in my sculptures are created using lamination and compression technique. Primarily, I employ the concept of 'addition and subtraction' – a sculptural term that is associated with adding and removing materials during the process of acquiring the desired form. Technically, in this research project, addition is a sculptural technique meaning to build up, to assemble or to put on. Traditionally, the concept of addition is more suitable with soft, malleable materials such as clay, polymer clay or papier-mâché.

However, addition in the fabrication in my creative process involves stacking and laminating wood and plastic pieces to form a block. In contrast, subtraction is a technique that involves carving a solid block mainly of laminated wood and plastic, to remove the materials and obtain the desired shape. In the initial phases of sculpting, I have sketched the desired shape and size of the sculpture on the block and removes (carving) large parts of the block by using tools particularly chisel, saw, and angle grinder. Sanding is also a means of subtraction and I used sandpaper to remove small imperfections that remain on the surface of the sculpture.

In my opinion, the process of creating sculpture based on wood and plastic makes each piece an original. In fabricating my sculptures, I did not use castings to mass produce or creating in large editions. I consider my work is created from unique materials, or an inimitable combination of laminated woods and plastics. For example, every piece of the wood is different – the grain, the knots and natural imperfections which give wood its character. The metaphor intended here is similar to the concept of people – each piece is like individuals who are different to each other. In creating the forms and shapes of my sculpture, I intended to draw viewers to touch my sculpture, because I believe my pieces should convey feeling and emotion. I want viewers to interact with it.

Observably, most of Malay iconic objects such as *Bunga Telur* are based on natural forms similar to flowers and palm trees, thus I cannot avert from using nature as my source of idea. The natural world has always been the driving force in my creation of art. Nature is an endless source of inspiration and fascination. Its beauty and intelligence are reflected in the simplicity of a seedpod or the complexity of an entire ecosystem. Apart from using Malay iconic objects as my theme in creating my sculpture, it is also my hope that the viewer will recognize the value in the natural world around them, reconsidering the importance of natural wonders, as well as to appreciate our ecological environment.

I believe my final sculptures effectively communicate my interest in nature. Viewing from any angle and perspective, one can see that those series resembles the form and shape of seeds, flowers, or fruits (Figure 5). Specifically, almost all my sculptures and installations are based on the element of flora and fauna. This is true since my works are inspired and based on the iconic Malay objects. As described before, Malays are very intimate with nature. The beauty of nature and God's creation has always been an inspiration in their everyday lives and culture. Nevertheless, to Malays artisan or visual artist, the inspiration and portraying of form and shape from nature has its limitations and restrictions.



Figure 5
Sculpture of *Bunga Telur*'s top view which resemble a flower.

Regarding this matter, Bakar (2002, p.51 – 52), in his writing about garden's sculpture explains that all Malays are Muslim and they believe there is One God – Allah, and Mohammed is His Prophet. To Muslims life is ephemeral and to be enjoyed, but with abstemiousness, cleanliness and regular prayer. Bakar also mentioned that Islamic art was freely applied to both the spiritual and secular objects, and no distinction was made between these spheres. The art of Islam are closely related, and reflects a common cultural inspiration.

Malays as Muslims regard the beauty of the world as ephemeral and realistic portrayal of people and animals was not of interest, and because of the risk idolatry which could lead to blasphemy. To Malays, animals and human based motives are not favoured due to their religious beliefs and this is the reason why they are not commonly used as motives associated with any art. Nevertheless, Bakar further stated that it is only the orthodox and extreme Muslim who accept and believe that “On the day of judgement, when the painter (any artist) stands before the throne of God, he will be command to put life into the works of art he has created, and when he confess his inability to do so, he will be forth-worth cast down into Hell”. Conversely, if the human and animal motives were used in any form of art, their shapes were disguised or stylised so they did not depict the real life forms.

Aesthetically, I deem that my sculptures and installations demonstrate the elements of nature in this way. My final works depicts the reconstruction of natural elements in nature through a process of distorting, modifying, simplifying, and transformation. In this way, I try to obliquely re-imagine traditional values and aesthetic tastes in making sculpture that related to my cultural background.



FIGURE 6

Artist: Hanif Khairi

Title: *Bunga Telur 1*

Year: 2009

Medium: Recycled plastic & recycled wood.

Size: 50 x 60 x 46 cm

Conclusion.

I believe that by doing this research project, it will create a path for an appreciation of our own cultures. In this age of urbanization and globalization, we often tend to forget our own roots and cultures. Because of globalization, there is a greater awareness to shift the thinking paradigm away from Western philosophical roots and expand the acceptance of Eastern value and judgements and cultural traditions. Research studies that involves culture can helps us understand where we come from, how we may improve our lives, how to better understand each other, and improve our behavioural connections in this world. I also deem that any research project involved with the issues of sustainability can promote sustainable thinking. Visual artists can play an influential role in society.

My work is infused with references to traditional Malay life and culture. I am fascinated by the power of iconic objects, particularly the ones that related to the Malay culture and marriage. In conducting the processes of creating the art object, I aim to push the boundaries of sculptural making. I wanted to bring Malaysian cultural elements to my audience. I believe my sculptural work should be deeply related to my own culture and self experiences. I consider my works as Malaysian.

Colours, surroundings, cultural heritage and the different races living in harmony make up my sculptural work. I am a Malay Muslim from a plural country namely Malaysia. I was taught and trained here, so I am part of this culture. My language, icons, references come from this very ground. When living abroad, I think it helped me to look at myself again. I was no longer a small kid from the *Kampung*, I had bigger responsibilities, as a father, husband and a teacher. In my sculptural works, I could see myself as absorbing or borrowing or adopting certain foreign elements, digesting, re-creating, and sharing.

I believe that the art forms I have selected allowed me to realise my aims and ideas effectively. I explore how differing cultures understand reality and the temporal or divine relationship, through the visual vocabulary of their respective traditions. Each work is a record of my endeavour to comprehend other people through the symbols they use. Through participating in this process of learning, we can begin to appreciate the desires others have to find place in the world and their aspirations for the future. Regardless of the different cultures, these hopes are common bonds of our shared humanity.

Bibliography.

- Abdullah, Ramlan, "Practice Based Research – Triangle."
http://www.facebook.com/note.php?note_id=113924190269&ref=mf (accessed 31 August 2009).
- Ali, Zakaria. "The Malaysianness of Malaysian Art: The Question of Identity." Kuala Lumpur: Balai Seni Lukis Negara, 1991.
- Arney, S. "Malaysian Batik : Creating New Traditions ". Kuala Lumpur: Kraftangan Malaysia, 1987.
- Bakar, J. A. *A Design Guide for Public Parks in Malaysia* (Johor, Malaysia: Universiti Teknologi Malaysia, 2002). 51 – 52.
- Blandy, Doug; Congdon, K. G. & Krug, D. H. "Art, Ecological, and Art Education." *National Art Education Association* 39, no. 3 (1998): 230-243.
- Cerny, Charlene, and Suzanne Seriff. *Recycled, Re-Seen : Folk Art from the Global Scrap Heap*. New York: Harry N. Abrams, 1996.
- Fox, Mark & Olga "Create and Celebrate." Australia: Curriculum Corporation, 2007.
- Kleymeyer, Charles D., ed. *Cultural Expression and Grassroots Development: Cases from Latin America and the Caribbean*. USA: Lynne Rienner Publishers, 1994.
- Lamya L., Al Faruqi. "Islamic Art or Muslim Art." Kuala Lumpur: Balai Seni Lukis Negara, 1984.
- Mahamood, Mulyadi. *Modern Malaysian Art from the Pioneering Era to the Pluralist Era (1930s - 1990s)*. Kuala Lumpur: Utusan Publications & Distributors Sdn Bhd, 2007.
- Mastor, K. A., Jin, P., & Cooper, M. "Malay Culture and Personality: A Big Five Perspective." *The American Behavioral Scientist* 44, no. 1 (2000): 95-111.

McDonough, William, and Michael Braungart. *Cradle to Cradle : Remaking the Way We Make Things*. 1st ed. New York: North Point Press, 2002.

Papanek, Victor. *The Green Imperative : Ecology and Ethics in Design and Architecture*. [London]: Thames and Hudson, 1995.

Piyadasa, R. "Rupa Malaysia: A Decade of Malaysian Art 1987 - 1997.". Kuala Lumpur: Balai Seni Lukis Negara, 1998.

Sabapathy, K. "Vision and Idea: Relooking Modern Malaysian Art." Kuala Lumpur: Balai Seni Lukis Negara, 1994.

Volpe, Nick, "Art from Recycled Materials", Free-Press-Release.com <http://www.free-press-release.com/news/200408/1093620966.html> (accessed 6 January 2009).

Wendy, S. "Recycling for Art Projects." *British Columbia Art Teacher's Association* 34, no. 2 (1994)

The logo for the International Association of Art and Design (iafor) is centered on the page. It features 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 red one on the left and a blue one on the right, which together form a complete circle around the text.

Microtorch Canting: The New Tool For Batik Artisan

Danuri Sakijan, Hanif Khairi

0182

Universiti Teknologi MARA, Malaysia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

In applying wax to the cloth by using the traditional or conventional Canting, molten wax which has been previously heated in a traditional melting pot, is poured into the spout and this wax has then to be maintained at an appropriate temperature. A wax that is too cool will clog the spout of the Canting. A wax that is too hot will flow too quickly that it is rendered uncontrollable and will deteriorate the design. Often, the batik artisan is also forced to blow into the spout of the Canting before applying wax to the cloth in order to clear the Canting of any obstructions. This practice inadvertently affects production time whilst giving rise to the inhalation of the hazardous smoke or fumes from the melting wax. A simple yet reliable device for ensuring a precise and smooth wax flow from the Canting, the pen-like tool of the batik artisan used for outlining motifs, has been created called Microtorch Canting. Microtorch Canting is a device by which the wax is continuously heated inside the Canting, thus affording very high control over its flow. The refined butane gas canister affixed into the new device so that the state of molten wax is achieved without the aid of the traditionally used melting pot, stove and gas cylinder. The Microtorch Canting enables the batik artist to produce smooth wax lines required for intricate Batik design. It also means that production time and costs are reduced significantly, since it is portable and can be continuously heated with minimal energy consumption. Inhalation of hazardous fumes from the melting wax when using the conventional melting pot is also reduced.

Introduction

The word batik originally is Javanese term denoting the resist technique for producing design on fabric (Krevitsky, 1964). Hot, liquid wax, consisting of paraffin and resin are applied onto a fabric using canting, brushes and block technique. In Malaysia, canting is the most popular tool in creating design on the fabric and it is called hand drawn batik. In handling the canting tool, the batik artisan needs the degree of expertise and also the degree of patience as it is a slow and tedious process.

The batik artisan craft lies in producing a piece of outstanding design whose wax lines are produced by a steady wax flow from the canting. In applying wax to the cloth by using traditional or conventional canting, the molten wax which has been previously heated in a traditional melting pot is poured into the spout and this wax needs to be maintained at an appropriate temperature. Wax that is too cool will clog the spout of the canting. Wax that is too hot will flow too quickly that it is rendered uncontrollably and will deteriorate the design.

The white cloth is stretched tautly over wooden or metal frame with 2.5 meter for men's shirt and 4 meter for women's wear for easier drawing and waxing through canting. The batik artist can draw the pattern directly or sketch the design on paper, then trace it onto the cloth using a pencil. The process of canting (outlining of the pattern with wax) depends on the pattern or design proposed. The intricate designs considerably increase the time to create the batik.

The temperature of the wax affects how much it runs when applied, so maintaining the constant temperature is important. In traditional canting, in order to maintain the temperature of the wax, the batik artisan needs to change the molten wax by dipping into the melting pot frequently. They have to walk back and forth from the stretched cloth to the melting pot which is usually placed at the centre of the working area.

Often the batik artisan is also forced to blow into spout of the canting before applying wax to the cloth, in order to clear the canting of any obstructions and to stabilize the temperature of the wax. This practise is advertently affects production time whilst giving rise to the inhalation of the hazardous smoke of fume from the melting wax.

Objectives of the Research.

The objectives of the research aim to explore the potential of the new created device called Microtorch Canting.

The study is to compare which of the tool more effective compare with the Conventional Canting in:

1. Faster work in outlining the design with wax.
2. Cost of preparation
3. Reduce fume and smoke.

Literature Review

The canting tool was invented in Java during the early 17th century. Canting is made from copper or silver cups with one or more spout attached to a bamboo or wooden handles. The spout also comes in varying width to create thinned or thickened wax out lines. By attaching more spouts to the canting tool, parallel lines can be drawn on the cloth. Handling the canting requires skilled labourers and was very time consuming (Spee, 1982).

Depending on the experience of the batik artist, a pattern may or may not be sketched onto the fabric before the wax is applied. The wax is applied with a canting to both sides of the fabric (Clark, 1977). A characteristic of high quality batiks in Java is by applying wax to both sides of the fabric which guarantees that the design and lines are sharp. Waxing both sides of the fabric considerably increases the time required to create the batik, therefore it is not done in all areas of the world (Spee, 1982).



Figure1. *Traditional canting*

The traditional hand drawn batik preparation started with a set of apparatus. The apparatus are:

1. Rack for stove and gas cylinder
2. The stove
3. Melting pot
4. Canting
5. Paraffin wax and rosin
6. The gas cylinder.

Paraffin wax is mixed with the rosin and melted in the melting pot. The melting pot is always heated in order to keep the wax hot.

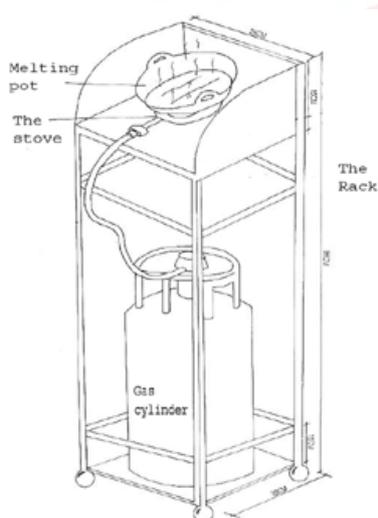


Figure2. *The hand drawn batik apparatus*

Product innovation in batik industry can make the production process becomes more efficient and productive. The goal of innovation is to reach positive changes and to make something better. Nowadays, there has been increasing demand of batik and competition from imitation printed batiks which are cheaper compared to traditional made batiks. Therefore, it is suggested that the process be simplified.

Storey (1992) stated that the need for increased speed in handcrafted batik brought about the invention of the cap. A cap or block which consists of soldered copper with desired pattern and is opened on the back. The process of using cap to apply the wax resist is similar to stamping. This explains why modern batiks come into the picture.

In modern batiks “the trend is to decorate the fabric any way the artist envision; to apply design by any method, traditional or innovative, even depart from standard procedures” (Meilack, 1973). A modern improvement on the batik process is the development of electric canting which allows the flow of the wax to be adjusted.



Figure 3. *Electric canting (Spee, 1982).*

Research Methodology

The research design in this study aims to explore the potential of the new created device called Microtorch Canting. The study is to compare and establish, traditional method of batik canting tool with a more innovative canting in changing the process of Malaysian hand drawn batik. The research strategy used two sets of materials in order to identify which of the two devices is the most effective in the process of waxing the motif of the batik.

In order to carry out this research, action research was chosen as the methodology. Action research concerned with “innovative and change” (Cohen and Manion, 1985). Action research has been described as an informal qualitative, formative, subjective, interpretive, reflective and experimental model of inquiry in which all individuals in the study are knowing and contributing participants. (Hopkins,1993). Action research has the primary intent of providing a framework for qualitative investigations by researchers. Action research is a methodology which has the dual aim of action research.

1. Action - to bring about change in some community or organisation.
2. Research – to increase understanding on the part of the researcher.

Cohen and Manion (1985), defined action research as a “small scale intervention in the functioning of the real world and a close examination of the effects of such intervention”.

They are;

1. Situational
2. Collaborative
3. Participatory
4. Self-evaluate and
5. Having the ultimate objective of improving practice in some way.

Referring to the statement above, this research project was situational where it was conducted with a batik artisan at Universiti Teknologi MARA. The collaboration of experts in hand drawn batik technique was used. The researcher participated in all processes of inventing the prototype of the device. An ultimate objective of the research was to introduce the new tool as the way to improve the process of hand drawn batik technique. Therefore, all the features of action research as defined by Cohen and Manion was appropriate.

The respondent of the study was a batik artisan from Faculty of Art & Design Universiti Teknologi MARA Kelantan. The respondent was trained to use the traditional canting tool and the new device –Microtorch Canting. The main reason for the selection of the batik artisan from the university because the researcher is currently working as a lecturer at the selected university. This has become an advantage for the researcher, in term of testing the research questions and controlling the study.

Canting tool is the main material to be used in this study. Another material used is the fabrics that will be drawn by the batik artisan. Four weeks were spent in developing the new tool of canting. Finally, a simple yet, reliable devise for ensuring a precise and smooth wax flow from the canting, a pen like tool of the batik artisan used for outlining motifs has been created.

The invention that relates to a canting device and more particularly to an improved canting device which comprises of a spout is connected to a connecting cylindrical member. The connecting cylindrical member is further connected to ignition member and where in an ignition switch is provided at the ignition member. The ignition member is designed to be operated by a flick of the said ignition switch. Each time the ignition switch is flicked, a small spark is created in the ignition member.

The ignition switch is also designed to allow the flow of the ignition source into the ignition member in use. The ignition source is a cylindrical gas or liquid chamber. The ignition source comprises of gaseous or liquefied material such as butane gas.

A predetermined amount of solid wax is introduced into an inner cavity of the spout. Then, the ignition switch is flicked allowing the butane gas from the ignition source to flow into the ignition member and ignited. The ignited butane gas will then heat the wax in the spout until the solid wax is fully melted. The wax in the spout can be continuously heated. When the wax is too hot, the adjuster button can be pushed to negative mark (-) and when the wax has cooled the adjuster button can be pushed to positive mark (+).

Two pieces of fabric with two meter length each, was used as the materials of the research. Both of the fabrics traced with the same motifs or designs. One of the fabrics would be outlined with new invention tool, while another piece would be outlined with traditional canting tool. The data would be collected during the process of waxing and analyzed.

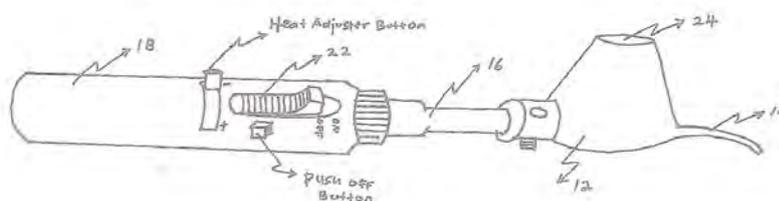


Figure 4. *The Microtorch Canting*

Result and Discussion

The research shows that the batik artisan who used the Microtorch Canting produced faster work in outlining the design with wax compared to the use of traditional canting. Based on the observation, during the 30 minute of waxing the design, the batik artisan needed to change the wax for 23.8 times in order to maintain the temperature of the wax. The use of Microtorch Canting only changed the wax once and it took just 2 minutes to refill the wax into the cup. The traditional canting took about 23.81 minutes in waxing the outline and changing the wax. While the Microtorch Canting took 28 minutes out of 30 minutes in outlining the design.

Respondent	Traditional Canting			Microtorch Canting		
	Wax Changed Frequency in 30 minutes	Minutes in Changing Wax	Minutes in waxing the design	Wax Changed Frequency in 30 minutes	Minutes in changing wax	Minutes in waxing the design
Artisan A	24	6	24	1	2	28
Artisan B	24	6.4	23.6	1	2	28
Artisan C	23	6.15	23.85	1	2	28
Artisan D	24	6.4	23.6	1	2	28
Artisan E	24	6	24	1	2	28
mean	23.8	6.19 minutes	23.81 minutes	1	2 minutes	28 minutes

Table1. *Comparison between the use of traditional canting and Microtorch canting.*

The data shows that there is a difference in time taken between traditional canting and Microtorch Canting which is 4.19 minute or 13.96 %. The research delineated that the use of Microtorch Canting is 13.96 % more effective than the use of traditional canting. Although it is not a high percentage of difference between the two devices in term of time used in waxing the design, the great impact is shown in the frequency of wax changing. The traditional canting posted 23.8 times where batik artisans have to walk back and forth from the stretched cloth to the melting port. While the use of Microtorch Canting showed only once in 30

minutes to refill the wax and the batik artisan didn't need to move around. It saved the human energy used, thus able to focus on their work suitable for intricate design.

The cost of preparation is also reduced tremendously. Table 2 shows the comparison between the traditional canting preparatory apparatus and Microtorch Canting.

Traditional Canting preparatory apparatus			Microtorch Canting		
	Item	Cost		Item	Cost
1	Gas Cylinder	84.00	1.	Microtorch canting	210.00
2	The Rack	210.00	2.	The wax	5.00
3	The Stove	60.00	3.	Refine Butane Gas	25.00
4	The Melting pot	10.00			
5	The wax	5.00			
6	The canting	10.00			
Total		379.00	Total		240.00

Table2. Comparison cost of preparation between traditional canting and Microtorch Canting

The research shows that the cost of preparation with Microtorch Canting is 36.67% less than the traditional canting. Not only cost is cheaper, the Microtorch Canting is also portable, easy to use in any place and conditions by just using three items compared to the traditional apparatus with six items to be carried.

Through the observation checklist, the use of traditional method of canting produced the fume of the wax. The mixture of paraffin and rosin will produce fume during the melting process through the melting pot. This is because the melting pot is a pot that has to be opened on the top and the mixture of the wax must be in large quantity. Traditionally the wax has to be heated all the time in order to maintain at an appropriate temperature. The researcher has recorded that very hot wax will produce smoke and hard smell of fume. This gives rise to the inhalation of the hazardous smoke of fume from the melting wax.

By using the Microtorch Canting, the smoke and fume still occur but at the very minimum during the wax melting process. The research confirms that by controlling the heat adjuster attached at the body of the Microtorch Canting, the fume and smoke from the melting wax is reduced.

The researcher also recorded that the Batik Artisan blew into the spout of the traditional canting many times in order to stabilize the temperature of the wax before applying onto the fabric. This was to avoid blob of the wax and would deteriorate the design if it was directly applied. The use of Microtorch Canting on the other hand, showed that the Batik Artisan was

free from blowing into the spout. The blob of the hot wax was also avoided and the fluent flow of the hot wax flew constantly. An expert in batik design who evaluated the quality of outlining work done by the Batik Artisan in term of its finest and cleanliness confirm that there is no difference in quality of wax work between the use of traditional canting and Microtorch Canting.

Although the generalizations drawn are somewhat limited by the size of population sampled of the research, the result in this study indicated that the Microtorch canting does not only has a great impact on batik production time and cost, but also offers new tool with more simple, yet practical and healthy environment. It's also providing knowledge to designers, artisans, entrepreneurs and students. Apart from that, it can also help the craft industry in our country Malaysia by developing creativity and innovation. As the Microtorch Canting is portable and easy to use, it could be commercialized in the craft sector, local and international. It's also an effective tool for batik demonstration purposes. Furthermore, it can be used as an educational tool for the learning institutions such as in schools and universities. Finally, this device has been patented under the intellectual property protection and registered in the category of utility innovation with reference no UI: 2010000731. The device has scooped three awards, namely the Gold Medal at the British Invention Show 2008 London, the Gold Medal at the 19th International Invention, Innovation & Technology Exhibition (ITEX) 2008 Malaysia, and the Gold Medal in IID 2008-Universiti Teknologi MARA Malaysia.

Bibliography

- Arney, S. 1987. *Malaysian Batik: Creating New Traditions*. Kuala Lumpur: Kraftangan Malaysia.
- Cohen, L., & Manion, L. (1986). *Research Methods in Education* (2nd ed). Kent: Croom Helm Ltd.
- Cohen, L., & Manion, L. (1994). *Research Methods in Education* (4th ed). London: Routledge.
- Krevitsky, N. (1964). *Batik, Art and Craft*. Van Nostrand: Reinhold Company.
- Meilack, D. (1973). *Contemporary Batik and Tie-Dye*. USA: General Publishing Company Limited.
- Spee, M. (1982). *Traditional Modern Batik*. Hong Kong China: Kangaroo Press.
- Storey, J. (1992). *The Thames and Hudson manual of Textile Printing*. London, England: Thames and Hudson Ltd.
- Yates, M. (1996). *Textiles A Hand Book For Designers*. New York, London: W.W Norton & Company.

*Knowledge Management Practices in Academic Libraries: A Case Study of King Abdulaziz
University Central Library*

Mohammad Arif, Muna Alsuraihi

0185

King Abdulaziz University, Saudi Arabia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The aim of this study is to establish the ways in which academic librarians of King Abdulaziz University Central Library could add value to their services by engaging with knowledge management. It seeks to identify the initiatives that academic librarians have taken to facilitate the creation and transfer of knowledge in the university library; the degree of involvement of academic librarians in knowledge management activities; analyze the information and knowledge needs of academic librarians to increase the impact of the creation of services and products for the university library, and to determine the skills and expertise needed by academic librarians to participate effectively in knowledge management activities. The study will provide a theoretical framework and will use the case study approach through questionnaires and interviews to collect and analyze needed data.

1- Background

The new phenomenon known as "Knowledge Management" (KM) was started and has been popularized in the business world since the late 1990s (DiMattia 1997). It was the business world that first recognized the importance of knowledge in the global economy in the digital age. The applications of KM have spread to other organizations including higher education and academic libraries (Wen 2005). Budd (1998) sees academic libraries as human organizations, so they are subject to the same sort of influences that many other organizations must deal with. Therefore, the changing environment of academic life demands new competencies for academic librarians (Mahmood, 2003). Foo et al (2002) highlights a number of important challenges facing academic libraries such as Services and Access, Instructions and Research, Resources and Collection Development, Administration and Cooperation, and Staff and Training. In this new environment the knowledge and expertise of academic librarians need to be seen as the library's greatest asset. Several scholars' define KM as a process of practices affecting knowledge, which include creating, acquiring, capturing, identifying, organizing, storing, representing, transferring, sharing, and reusing knowledge to enable an organization to achieve its goals and objectives (Branin 2003; Daud and Alimun, 2008; Davenport and Prusak 1998; Jain 2007; Jashapara 2005; Lee 2005; Lloria 2008; Priti 2007; Skyme 1997; White 2004).

However, the management of knowledge has long been seen as the domain of the information profession. Lee (2000) pointed out that librarians and information professionals are trained to be experts in information searching, selecting, acquiring, organizing, preserving, repackaging, disseminating, and serving. Ahmed et al (2002) argue that KM is a new paradigm in academic libraries in the sense that concerted efforts need to be exerted to manage knowledge systematically.

Trivedi (2007) defined KM in academic libraries as:

"not managing or organizing books or journals, searching the internet for clients or arranging the circulation of materials. However, each of the activities can in some way be part of the knowledge management spectrum and process. Knowledge management is about enhancing the use of organizational knowledge through sound practices of knowledge management and organizational learning. Thus knowledge management is a combination of information management, communication and human resources".

Jantz (2001) stated that the basic goal of KM within academic libraries is to improve library effectiveness and productivity. KM can help transform the academic libraries into a more efficient, knowledge sharing organization. Earl (1997) pointed out that KM enables academic libraries to generate organizational knowledge for institutions of higher education.

Davenport et al (1998) studied 31 different KM projects in 23 companies and identified four types of broad objectives for these projects: (1) to create knowledge repositories; (2) to improve knowledge access; (3) to enhance the knowledge environment; and (4) to manage knowledge as an asset. Each of these types of project objectives can be applied in academic libraries.

Porbst, Raub & Romhardt (2000) indicated that knowledge creation is an important process of KM, which focuses on the development of new skills, new products, better ideas and processes that are more efficient. Bhatt (2002) pointed out that knowledge

creation refers to the ability to originate novel and useful ideas and solutions. Shanhong (2000) argued that from the academic libraries perspective, knowledge creation implies more awareness of user' needs. However, to succeed, academic libraries needs to be part of the university's knowledge creation process by collecting, organizing and making the university's intellectual assets, regardless of whether they are explicit or tacit, accessible in digital form. In addition, academic libraries can help in managing the faculty's and department's knowledge by developing their knowledge repository's ontology. Moreover, academic libraries should participate in developing the institutional repositories; by creating knowledge map and institutional "Yellow Pages". Finally, by routinely collecting data through daily library operations, it can be used to create and share knowledge that contributes to the improvement of teaching and research. By creating knowledge from existing data, libraries add value to integrated library systems.

Academic Libraries can improve knowledge access for both internal and external resources by developing and maintaining its (OPAC), Using up-to-date technology to disseminate information, and developing information literacy courses for its users (Hardesty 2000; Bainton 2001). Providing new services based on new methods such as data mining techniques, text mining, portals, web mapping tools, social networking mechanisms (Web 2.0), and brainstorming applications (Anderson, 2007; Benson and Favini, 2006; Coyle, 2007; Patrick and Dotsika, 2007).

Regarding enhancement of the knowledge environment, academic libraries can become the knowledge organization using KM techniques within its organization such as planned knowledge sharing activities, stored enquiry services, using mentoring systems and rewarding those who share their knowledge and experience.

In recent years, numerous research activities have recognized the importance of knowledge as an asset to an organization (Gandhi, 2004; Rowley, 1999). Academic libraries have acknowledged that because they have been traditionally responsible for the organization of knowledge (Prokopiadou, Papatheodorou, & Moschopoulos, 2004; Stern, 2003). However, academic libraries can manage knowledge as an asset; by recognize the value of knowledge in an organization, maintaining close cooperation with the university administration, realizing their role in managing knowledge asset of the institute and managing copyright issues.

2- Knowledge Management in Academic Libraries

Review the library literature on KM in libraries reveals that, all types of libraries are applying some KM principles in the provision of library services. Townley (2001) pointed out that special libraries, especially business and corporate libraries, are taking the lead on KM research; and academic libraries, public libraries and digital libraries are in the limelight. The literature review also reveals that within academic libraries, public services are taking the lead in the research and implementation of KM (Wen 2005).

Jantz (2001) examined important issues of KM within academic libraries and concluded that reference librarians can play a major role in implementing KM as information intermediaries.

In academic libraries, a reference librarian usually refers to a significant number of resources in a variety of formats, such as books, journals, pamphlets, newspapers, circulating books, vertical files, picture files, outside sources, the library catalog, electronic databases, and the internet to answer questions. This process of identifying information for patrons has allowed reference librarians to acquire a vast amount of tacit, as well as explicit, knowledge (Ralph & Ellis 2009).

Gandhi (2004), Lamont (2004) and Stover (2004) argued that it is impossible for any individual reference librarian to have complete and accurate recall of all the materials in the collection and the best tools or resources to use for any specific question. Historical and empirical literature which has been cited over the years in the United States, England, Australia, Canada, New Zealand, and Germany, has shown that reference librarians provide accurate answers 55% of the time (Crowley and Childers, 1971; Myers, 1979; Hernon and McClure, 1986; Kaske and Arnold, 2002; Profeta, 2006). As a result, reference librarians sometimes provide inaccurate information (Crowley & Childers, 1971; Dewdney & Ross, 1996; Hernon & McClure, 1987; Olszak, 1993). Because mistakes continue to be made by reference librarians, it is important that a solution be found. One way to benefit reference librarians would be to capture this communal knowledge and house it in one place for future use (Gandhi, 2004; Roberts, 2005). A process that could facilitate the capture and storage of this knowledge for later sharing is the process of managing knowledge, or KM.

Gandhi (2004) suggested Knowledge Management System (KMS) for reference work, which could help reference librarians to:

- Systematically collect, organize, and record the explicit and tacit knowledge;
- Increase efficiency in locating answers to frequently asked questions,
- Improve decisions regarding sources to consult;
- Improve knowledge sharing;
- Acquire more in-depth knowledge of the library and its resources;
- Better understand the types of questions asked at the reference desk;
- Improve collection development; and
- Improve patron access to information.

Academic reference librarians have also taken advantage of the World Wide Web to build online communities of practice through email listservs, usenet newsgroups, discussion boards, and collaborative digital reference applications to manage and share their collective knowledge. These allow librarians to consult with hundreds of colleagues throughout the world about difficult or sticky reference questions and provide librarians with access to library collections beyond their own collections, hence improving the likelihood of the question being answered correctly. Questions and answers were stored in an archive database. These FAQ files become knowledge repositories that can be archived repeatedly.

Another area that where academic reference librarians can take advantage of is the data mining and data warehouse applications. Dwivedi and Bajpai (2004) stated that, since

the data of the library continuously growing with an exponential rate and the main problem is how one can reference the required information from the large amount of redundant information of the library. This can be possible by applying data mining techniques, so one can say that the data mining is the future of reference service.

Branin (2003) surveyed the field of collection management over the last fifty years and described the development in three stages:

- **The Collection Development Era 1950 - 1975:** This stage was characterized by collection building through acquisition and selection. It was the era of scouring in-print and out-of-print book vendor catalogs, clearing out the inventories of book stores, raiding foreign libraries, and international book buying trips.
- **The Collection Management Era 1975 – 2000:** This stage was characterized by constricting budget, the emergence of information technology revolution, and digital technology coming to the forefront. Libraries “emphasized “management” over “development” in the collections field of librarianship. The focus shifted to more than collection development policy to include materials budget allocation, collection analysis, many use and user studies.
- **Knowledge Management Era 2000 onwards:** This stage characterized as the emergence of the digital age, multiple formats of information resources, and focus shifted from "ownership" to "access". Budd (1998) emphasis that library collections are no longer collections comprised almost entirely of printed materials but collections comprised mostly of materials in multiple formats and media. Corral’s (1998) claim that KM, when applied to libraries, often becomes how to manage recorded knowledge, that is, library materials.

Few articles on KM dealt with the operation of the technical services. Turvey and Letarte (2002) argue that “The library world is characterized by fast-paced change, and perhaps no other area as much as the field of cataloging.” And they tried to define cataloging as a very important aspect of KM in an increasingly digital world. Wen (2005) suggests that how to effectively use our staff (human resources) and how to improve the efficiency and effectiveness of our technical services operations should be the real focus of KM in academic libraries.

The digital library is another area that KM has been actively applied to. Rydberg-Cox, et al. (2000) equates Knowledge Management to “the new document delivery and knowledge management tools” in a digital library.

3- King Abdulaziz Central libraries

The Main Library at the male campus is the host for the deanship of library affairs which oversee all library activities in and outside the main campus. The female libraries keeps track of the Deanship’s and is administrated by the vice dean of female libraries. On the other hand, historically, library services at King Abdulaziz University (KAU) started in its simplest form in 1965 at an apartment and in October 1967 the central library at the male campus was opened and library services started to grow from that day. A library for the female campus started with a small library in 1971 and started to grow until it moved to its current main building in 1988. Both central libraries also have branch libraries inside the main university campus and abroad.

Since this study focuses on the two main central libraries, it is suitable to add that the number of library staff working at the male central library is 46 and 44 at the female central library. Moreover, the male central library holds 448004 books and 23952 references whereas the female central library holds 174491 books and 9228 references. In addition, the libraries at both campuses offers all types of library services and make available electronic databases of e-journals, e-books, and dissertations and other formats under the umbrella of the Saudi academic consortium which offers a huge number of electronic resources.

4- Research Objectives

The aim of this study is to identify the perception of KM concept held by the academic librarian's staff and their radiance for implementing KM at KAU Central Library in Jeddah, Saudi Arabia.

To achieve this aim, the following objectives were formulated:

- To determine the levels of understanding of the concept of KM;
- To determine the benefit from the implementation of KM.
- To analyze the KM activities needed to enhance the environment for proper KM practice;
- To determine the skills and expertise needed by academic librarians to participate effectively in KM activities;
- To determine the degree of involvement of academic librarians in KM sharing; and
- To determine the challenges that might face the academic librarians in implementing KM.

5- Research Questions

- What is the level of understanding of knowledge management among the staff of the KAU (male & female) Central library?
- What is the relationship between information management and knowledge management?
- What is the benefit from the implementation of knowledge management?
- What are the types of activities most needed to enhance the environment for knowledge management practice?
- What knowledge management skills are needed by library staff?
- Dose Knowledge sharing practices occurs in the libraries?
- What challenges do library staff see the most?

6- Research Design

The study employed the descriptive research design utilizing the case study approach. Participants for the study comprised of all academic librarians across various sections of the KAU main libraries of both male and female campuses. The study provided a questionnaire for all librarians to collect data about the perception of KM practices at KAU two central Libraries. A questionnaire was sent to all male central library 46 staff

KAU's and 44 staff at the female central library. In all 73 completed questionnaires were returned. This represents a response rate of about 81%. The data was analyzed using SPSS to generate descriptive statistics and Chi-Square test was applied to obtain any significant differences between the three demographic variable used in this study, which were gender, years of experience and qualification in their views to all statements provided in the questionnaire.

7- Results and discussions

Analysis of the results is based on showing the descriptive data of the respondents and their views on the statements provided in the questionnaire. Furthermore, a chi-Square statistical analysis was used to determine the relationship of their answers on all statements based on three main variables used in this study, which were gender, years of experience, and qualifications.

7.1- Demographic Information

The following graphs show the demographic information of the respondents from the case study survey results.

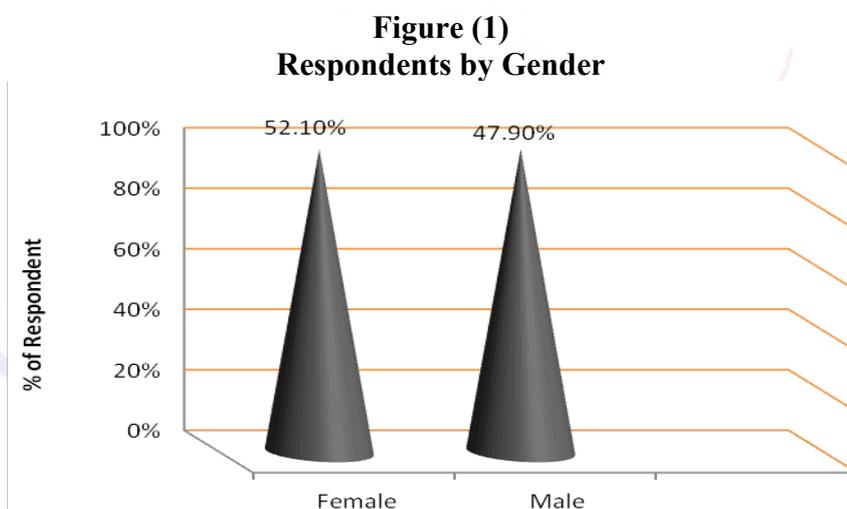


Figure (2)
Respondents by Years of Experience

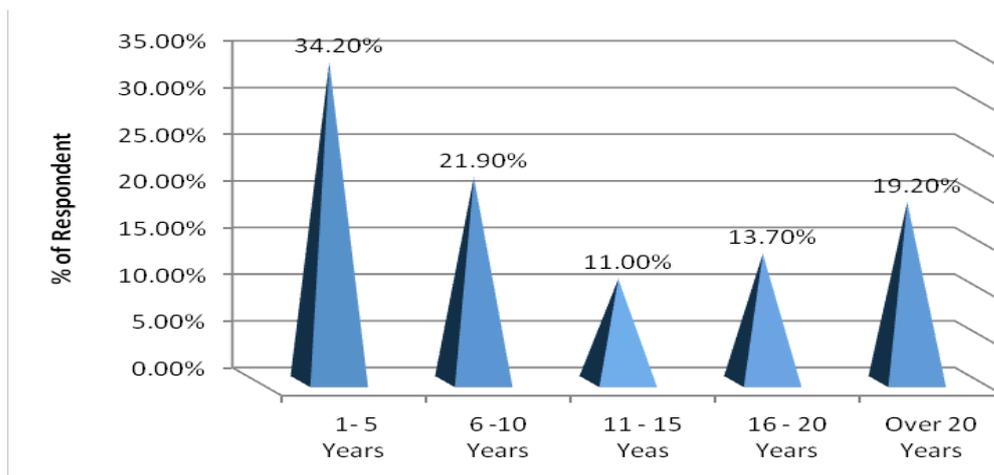
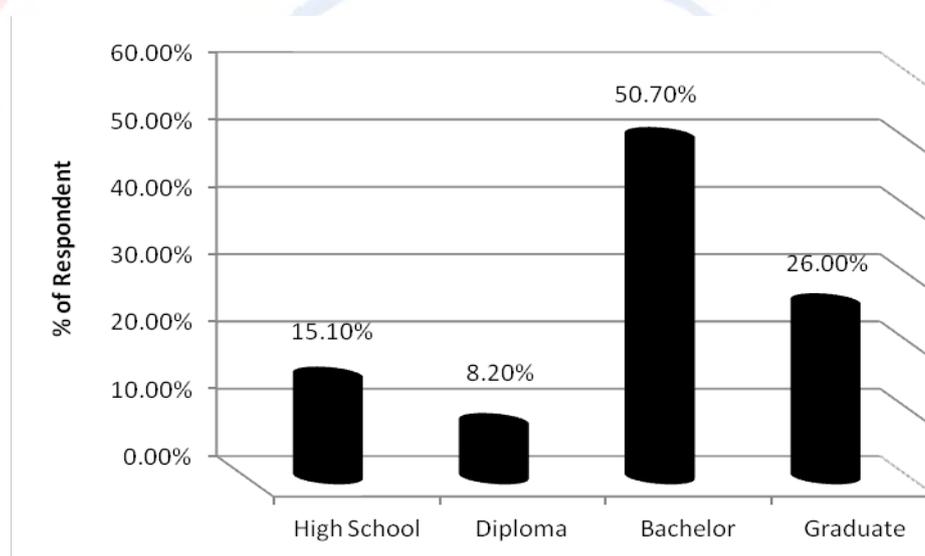


Figure (3)
Respondents by Qualification



Respondents to the questionnaire were 47.9% male and 52.1% were female. About 76.7% of the respondents held (BA or Graduate degrees) 39.3% were male and 60.6% were female. About 65.8% of the respondents have been working for more than 6 years in their library environment 52.1% were male and 47.9% were female. This shows that most of the respondents should have good knowledge of their library, its policies, culture and work environment.

7.2- Understanding Knowledge Management

Figure (4)
Level of Understanding of KM

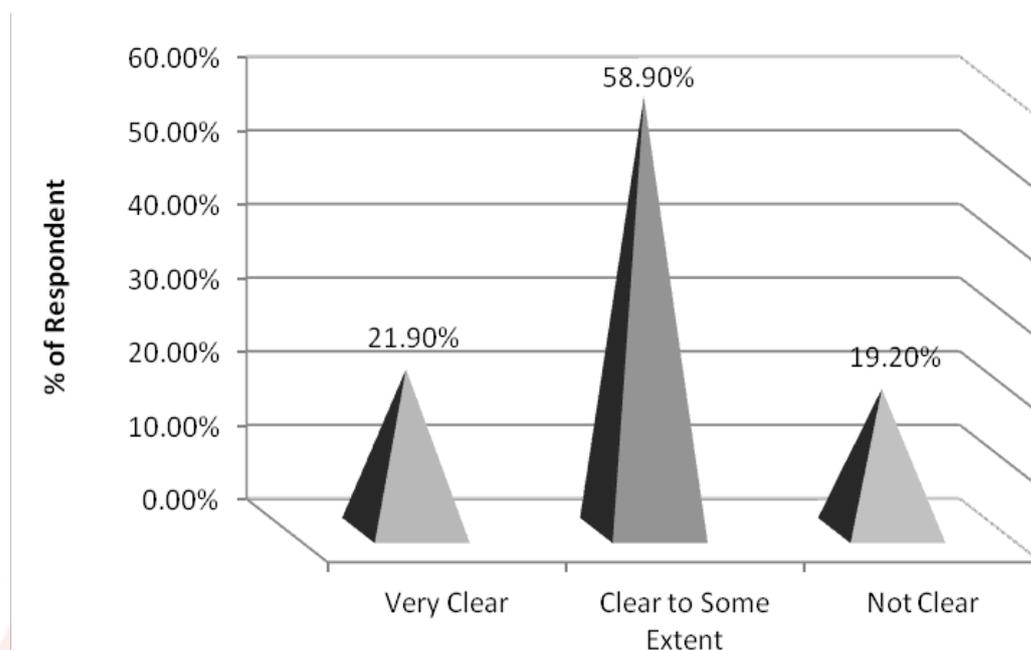


Figure (4) demonstrates the level of understanding among academic library staff in both male and female central libraries. As shown in figure (4) about 80.8% of the respondents in both libraries understand the concept of KM very clear or clear to some extent, which indicates a positive foundation for the implementation of KM practice as a basis for KAU central libraries activities. A statistical test applied on all three variables, result shows there is only a relationship between gender and understanding the concept of KM. It found statistical significance ($\chi^2 = 2.163$ DF =2) between males and females in understanding the concept of KM, with females showing more understanding of the KM concept. When comparing these results with the respondents' qualifications, it showed that the number of females (14) with graduate degree exceeded the number of males with graduate degrees (5) and this is an indicator that understanding the concept is better among highly qualified librarians.

However, there is a need to develop some training programs or workshops for the academic library staff to have a better understanding of the concept of KM; especially for those whom the concept of KM is not clear to.

7.3- The Relationship between KM and IM

Table (1)
Knowledge Management and Information Management

	The Relationship Between (KM) and (IM) is that:	Agree	Neutral	Disagree
1	Knowledge depends on information.	83.6%	12.3%	4.1%
2	KM is the same as IM.	21.9%	27.4%	50.7%
3	KM includes IM.	76.7%	20.5%	2.8%
4	Information use can lead to knowledge creation.	84.9%	13.7%	1.4%

5	IM is working with objects, while KM is working with people.	58.9%	23.3%	17.8%
6	Information is structure brick of knowledge, whereas, knowledge embraces organizational values, beliefs and action.	86.3%	12.3%	1.4%
7	KM success depends on the use of knowledge whilst IM achieves its success on the preservation and retrieval of information.	76.7%	19.2%	4.1%
8	IM targets at acquiring, storing, retrieving and disseminating information but KM focuses on sharing, creating, learning and enhancing information for organizational improvement.	79.5%	20.5%	0.0%
9	KM targets both explicit and tacit knowledge, while IM focuses mainly on documented explicit knowledge.	68.5%	26.0%	5.5%

As shown in table (1) 21.9% of the respondents agree that KM is the same as IM. This is about the same percentage for those whom answer the level of understanding to the concept of KM are not very clear 19.20%. However, the overall picture as indicated from table (1) shows that most of the respondents 68.3% understand the differences between the KM and IM concept. Nonaka & Takeuchi (1995) stated that "although the terms "information and "knowledge" are often used interchangeably, there is a clear distinction between information and knowledge".

However, a statistical test shows there is only a mildly significant difference ($\chi^2 = 5.206$ DF = 2) that exists between males and females librarians in the statement (KM is the same as IM) with (24) Females librarians disagreeing more than male librarians (13). This goes along with their previous answer to understanding the KM concept.

7.4- Benefit of implementing KM

Table (2)
Benefit of Knowledge Management Implementation

	Implementing knowledge management practices at the Library can lead to achieving the following:	Agree	Neutral	Disagree
1	Achieve the library goals efficiently.	90.4%	9.6%	0.0%
2	Create new knowledge.	90.4%	8.2%	1.4%
3	Enabling knowledge sharing & transfer.	90.6%	9.6%	0.0%
4	Enables me to accomplish tasks quickly.	89.0%	11.0%	0.0%

5	Improve my job performance.	87.7%	12.3%	0.0%
6	Useful in my job overall.	86.3%	13.7%	0.0%
7	Enables me to react more quickly to change.	82.2%	16.4%	1.4%
8	Speeds up the process of decision making.	86.3%	13.7%	0.0%
9	Promotes the concept of institutional work environment.	79.4%	17.8%	2.8%

Table (2) reflects the benefits of implementing KM practice for the academic librarians and the library as a whole. With 86.9% of respondents on average agreeing on all statements provided, which indicate that academic librarians not just understand the KM concept but also understand that implementing KM practices at the library can help them doing their task and help achieving the library objectives as a whole. Moreover, the strong rating of the statements in table (2) it might indicates that there is no resistance and a welcoming mode for the implementation of KM and its future benefits.

7.5- KM Activities

Table (3)
Knowledge Management Activities

	The following activities needed to enhance the environment for knowledge management practices;	Agree	Neutral	Disagree
1	Facilitates strong culture of knowledge sharing.	76.7%	17.8%	5.5%
2	Focus on identifying personal expertise.	65.8%	26.0%	8.2%
3	Create system to capture the tacit knowledge of employees.	57.5%	31.5%	11.0%
4	Availability of knowledge enabling technology.	67.2%	23.2%	9.6%
5	Survey of knowledge within the library.	54.8%	31.5%	13.7%
6	Focus on creativity and innovation.	75.3%	15.2%	9.5%
7	Written knowledge management policy.	58.9%	28.8%	12.3%
8	Strong partnership with other libraries.	72.6%	19.2%	8.2%
9	Identify knowledge required in next five years.	54.8%	37.0%	8.2%
10	Establish knowledge repository.	56.2%	30.1%	13.7%

Table (3) results shows that the most KM activities seen by respondents to be implemented to enhance KM practices environment at the libraries are "Facilitates strong culture of knowledge sharing" 76.7%, "Focus on creativity and innovation" 75.3% and "Strong partnership with other libraries" 72.6%. However, table (3) shows that there is a strong tendency towards agreeing of implementing KM activities provided in comparison with a weak disagreement from the respondents towards implementing those activities. This means that the academic library staff understands that implementing these KM activities will enhance the KM practices environment, but the library administration still need to work on those who answered neutral or disagree to make them ready to join and understand the benefits of implementing KM in the library.

7.6- KM Skills

Table (4)
Knowledge Management Skills

	To implement KM effectively & efficiently you needs to develop the following skills:	Agree	Neutral	Disagree
1	Skills for fostering good learning environment.	90.4%	9.6%	0.0%
2	Skills for creating openness and trust.	89.0%	9.6%	1.4%
3	Team working skills.	91.8%	8.2%	0.0%
4	Interpersonal & communication skills	87.7%	12.3%	0.0%
5	Skills for creating staff supportive environment.	91.8%	8.2%	0.0%
6	Listening/ dialoguing skills.	87.7%	12.3%	0.0%
7	Skills for fostering creativity and new ideas.	90.4%	9.6%	0.0%

The results form Table (4) shows that academic librarians are in need of skills and competencies that could help them in engaging in KM activities. This means that the library administration should work on developing those skills through different programs.

7.7- KM Sharing

Table (5)
Knowledge Management Sharing

	To do your work or to accomplish specific tasks you might use the following sources of information:	Agree	Neutral	Disagree
1	Consult with colleagues in my department.	89.0%	9.6%	1.4%
2	Consult with my divisional supervisor.	87.7%	9.6%	2.8%
3	Make use of documented procedures with the library.	87.7%	8.2%	4.1%
4	Consult with other departments within library.	79.4%	9.6%	11.0%
5	Consult with colleagues from other academic libraries.	65.8%	20.5%	13.7%
6	Use other library resources such as (Books, Reference Materials, Databases, etc)	82.2%	13.7%	4.1%
7	Consult with the library director.	75.3%	15.2%	9.6%
8	Consult academic professionals.	82.2%	11.0%	6.8%
9	Use the internet social networks and professionals dissection groups.	69.8%	19.2%	11.0%

Table (5) reflects the knowledge sharing environment of academic librarians when performing their tasks. Result from table (5) shows that about 80% on average of the respondents agree on all statements provided, which indicates that academic librarians in both campuses are involved in constant interactions with information sources and with their colleagues for acquiring knowledge, and they believes in knowledge sharing as a source of information and this results in accumulation of a vast amount of knowledge and experience. According to Nonaka & knnono (1998), communication between colleagues, which results in conversion of tacit and/or explicit knowledge, is possible through the sharing of ideas and will result in self-development.

Based on the above findings, the library administration should consider the acquisition of knowledge management system for facilitating the above interactions mentioned

above as a positive step towards enhancing the efficiency of knowledge sharing activities among academic librarians and for future KM implementation. White (2004) believes, "KM programs generally fail if there is no knowledge-sharing culture in place".

7.8- KM Challenges

Table (6)
Knowledge Management Challenges

	Challenges facing the library in implementing KM could be:	Agree	Neutral	Disagree
1	Colleagues do not seem to perceive that there is an urgent need to share knowledge.	45.2%	20.5%	34.2%
2	I do not see an urgent need to share information.	16.4%	15.2%	68.5%
3	Lack of sharing knowledge environment.	43.8%	12.3%	43.8%
4	Lack of trust of other people's knowledge.	42.5%	17.8%	39.7%
5	There is no proper organizational sharing knowledge policy.	56.2%	23.3%	20.5%
6	The bureaucratic procedures involved in sharing knowledge are complicated	45.2%	27.4%	27.4%
7	My tasks do not require cross-department knowledge sharing.	27.4%	15.2%	57.5%
8	There is no proper IT platform to share information.	55.1%	21.9%	23.0%
9	Lack of procedure to facilitate other people's knowledge needs.	50.7%	19.2%	30.1%
10	Lack of guidelines to support the sharing of knowledge.	50.7%	15.2%	34.2%
11	There is no difference in job evaluation between those who practice knowledge sharing and those who do not.	56.2%	24.6%	19.2%

Results shown in table (6) provide various measures of the challenges facing the library in implementing KM. The most obvious challenges were "There is no proper organizational sharing knowledge policy" 56.2%, "There is no difference in job evaluation between those who practice knowledge sharing and those who does not" 56.2% and "There is no proper IT platform to share information" 55.1%. The stress from the respondents on the lack of proper organizational knowledge sharing policy and there is no proper IT platform to share information as a challenges goes along with their answers on the activities needed to implement KM when they pointed out the need for written KM policy and the need for available of knowledge enabling technology. On the other hand, respondents see that practicing knowledge sharing should be part of the job evaluation and saw its absence as a big challenge.

Moreover, the highest rating for disagreement statements were "I do not see an urgent need to share information" 68.5% and "My tasks do not require cross-department knowledge sharing" 57.5%. Their disagreement with those statements lines with their previous answers in table (5) supporting knowledge sharing.

However, in reading the relationship between variables and rating of those statements, it was found that significant differences ($\chi^2 = 4.915$ DF = 2), ($\chi^2 = 5.07$ DF = 2) and ($\chi^2 = 3.36$ DF = 2) existed between male and female librarians in the following three statements respectively "The bureaucratic procedures involved in sharing knowledge are complicated", "There is no proper IT platform to share information" and "There is no difference in job evaluation between those who practice knowledge sharing and those who do not". For the first statement more male librarians agreed on the statement than female librarians and the male librarians felt that as a challenge more than the female librarians. On the second statement female librarians agreed more than male librarians on the statement, this goes along with the female's better understanding of the KM concept. The third statement more female librarians disagree than male librarians, which means that female librarians felt that the evaluation practices in their campus take in consideration cooperation and sharing when evaluating employees more than what the male librarians felt.

8- Conclusion

This research results has shown that the understanding of KM concept among academic library staff at KAU central libraries is well understood, even though there were some employees who were not sure about the differences in the meaning between KM and IM. Also, the results suggest that the academic librarian staff have very positive attitude toward KM practice, which indicates that the environment at KAU central libraries is ready for starting KM initiatives. However, some challenges need to be addressed.

References

- Ahmed, P. Lim, K. & Loh, A. (2002). *Learning through Knowledge Management*. Oxford: Butterworth-Heinemann.
- Anderson, P. (2007). All that glitters is not gold: Web 2.0 and the librarian. *Journal of Librarianship & Information Science*. (39:4) 195-198.
- Bainton, T. (2001). *Information literacy and academic libraries: the SCONUL approach (UK/Ireland)*. 67th IFLA Council and General Conference, Boston: USA. August 16-25.
- Benson, A. & Favini, R. (2006). Evolving web, evolving librarian. *Library Hi-Tech News*. (7) 18-21.
- Bhatt, G. (2002). Management strategies for individual knowledge and organizational knowledge. *Journal of Knowledge Management*. (6:1) 31-39.
- Branin, J. (2003). Knowledge Management in Academic Libraries: Building the Knowledge Bank at the Ohio State University. *Journal of Library Administration*. (39:4) 41-56

- Budd, J. (1998). *The academic library: its context, its purpose and its operation*. Englewood, Colorado: Libraries Unlimited.
- Corrall, S. (1998). Knowledge management: are we in the knowledge management business?
<http://www.ariadne.ac.uk/issue18/knowledge-mgt/> [viewed August. 16, 2011].
- Coyle, J. (2007). *WIKIS in the college classroom: a comparative study of online and face-to-face group collaboration at a private liberal arts university*. (PhD thesis) (Kent State University College, Oh.)
<http://www.ohiolink.edu/etd/send> [viewed August. 16, 2011].
- Crowley, T. & Childers T. (1971). *Information service in public libraries: Two studies*. Metuchen, N.J.: Scarecrow.
- Daud, S., Rahim, R.E.A. & Alimun, R. (2008). Knowledge creation and innovation in classroom. *International Journal of Social Sciences*. (3:1) 75-79.
- Davenport, T. DeLong, D. & Beers, M. (1998). Successful Knowledge Management Projects. *Sloan Management Review*. (39:2) 43-57.
- Davenport, T. & Prusak, L. (1998). *Working knowledge: how organizations manage what they know*. Boston, Mass.: Harvard Business School Press.
- Dewdney, P. & Ross, C. (1996). *Flying a light aircraft: Reference service evaluation from a user's viewpoint*.
www.ala.org/ala/rusa/rusapubs/rusq/specialfeatures/rspawardw [viewed August. 16, 2011].
- DiMattia, S. & Oder, N. (1997). Knowledge Management: Hope, Hype, or Harbinger? *Library Journal*. (122:15) 33-35.
- Dwivedi, R. & Bajpaim R. (2004). *Use of Data Mining in the field of Library and Information Science : An Overview*. 2nd International CALIBER-2004, New Delhi, 512-519.
- Earl, M. (1997). Knowledge as Strategy: Reflections on Skandia International and Shorko Films, in *Knowledge in Organizations*, ed. Laurence Prusak. Boston: Butterworth. 1-15.
- Foo, S. Chaudhry, A. Majid, S and Logan, E. (2002). Academic libraries in transition: challenges ahead. *Proceedings of the World Library Summit*, Singapore, April. 22-26.
- Gandhi, S. (2004). Knowledge management and reference services. *The Journal of Academic Librarianship*. (30:5) 368-381.
- Hardesty, L. (2000). *Do we need academic libraries?* Position paper of the Association of College and Research Libraries (ACRL).
<http://www.ala.org/acrl/academiclib.html> [viewed August. 16, 2011].
- Hernon, P. & McClure, C. (1986). Unobtrusive reference testing: The 55 percent rule. *Library Journal*. (111) 37-41.
- Hernon, P. & McClure, C. (1987). *Unobtrusive testing and library reference services*. Norwood, NJ: Ablex.
- Kaske, N. & Arnold, J. (2002). *Unobtrusive evaluation of online real time library reference service*.
<http://www.lib.umd.edu/groupsdigref/kaskearnold.unobtrusive.html> [viewed August. 16, 2011].
- Jain, P. (2007). An empirical study of knowledge management in academic libraries in East and Southern Africa. *Library Review*. (56:5) 377-392.
- Jantz, R. (2001). Knowledge management in academic libraries: special tools and processes to support information professionals. *Reference Services Review*. (29:1) 33.

- Jashapara, A. (2005). The emerging discourse of knowledge management: a new dawn for information science research? *Journal of Information Science*. (31:2) 136-148.
- Lamont, J. (2004). Knowledge management at your service: New solutions and sources for librarians. *Searcher: The Magazine for Database Professionals*. (12:1) 57-61.
- Lee, H.-W. (2000). The role of libraries in knowledge management. http://szlibszpntt.net.cn/download/km_n_lib.ppt [viewed August. 16, 2011].
- Lee, H-W. (2005). Knowledge management and the role of libraries. *Chinese Librarianship: an International Electronic Journal*. (19). <http://www.white-clouds.com/iclc/cliej/cl19.htm> [viewed August. 16, 2011].
- Lloria, M.B. (2008). A review of the main approaches to knowledge management. *Knowledge Management Research & Practice*. (6:1) 77-89.
- Mahmood, K. (2003). A comparison between needed competencies of academic librarians and LIS curricula in Pakistan. *The Electronic Library*. (21:2) 99-109.
- Myers, M. (1979). The effectiveness of telephone reference/ information services in academic libraries in the southeast. *Digital Dissertations*. Proquest Database. (UMI No. 8008614).
- Nonaka I. & Nonaka, N. (1998). The concept of Ba: Building a foundation for knowledge creation. *California Management Review*. (40:3) 40-54.
- Nonaka I. & Takeuchi, H. (1995). *The knowledge-creating company: how Japanese companies create the dynamics of innovation*. New York, Oxford: Oxford University Press.
- Olszak, L. (1993). *Mistakes and failures at the reference desk*. <http://www.ala.org/ala/rusa/rusapubs/rusq/specialfeatures/rspawardw> [viewed August. 16, 2011].
- Patrick, K. & Dotsika, F. (2007). Knowledge sharing: developing from within. *The Learning Organization*. (14:5) 395-406.
- Priti, J. (2007). An empirical study of knowledge management in academic libraries in East and Southern Africa. *Library Review*. (56:5) 377-392.
- Probst, G. Raub, S. & Romhardt, K. (2000). *Managing knowledge: building blocks for success*. Chichester: John Wiley and Sons.
- Profeta, P. (2006). Effectiveness of asynchronous reference services for distance learning students within Florida's community college system. *Digital Dissertations*. Proquest Database. (UMI AAT 3212018).
- Prokopiadou, G. Papatheodorou, C. & Moschopoulos, D. (2004). Integrating knowledge management tools for government information. *Government Information Quarterly*. (21) 170-198.
- Ralph, L. & Ellis, T. (2009). An Investigation of a Knowledge Management Solution for the Improvement of Reference Services. *Journal of Information, Information Technology, and Organizations*. (4) 17-38.
- Roberts, G. (2005). Groupware as a knowledge repository: Computers in small libraries. *Computers in Libraries*. (25:4) 29-31.
- Rowley, J. (1999). What is knowledge management? *Library Management*. (20:8) 416 - 419.
- Rydberg-Cox, J. Chavez, R. Smith, D. Mahoney, A. & Crane, G. (2000). Knowledge Management in the Perseus Digital Library. *Ariadne*. (25). <http://www.ariadne.ac.uk/issue25/rydberg-cox/intro.html> [viewed August. 16, 2011].
- Shanhong, T. (2000). *Knowledge management in libraries in the 21st century*. 66th IFLA Council and General Conference, Jerusalem, Israel, August 13-18. <http://www.ifla.org/IV/ifla66/papers/057-110e.htm> [viewed August. 16, 2011].

Skyrme, D. (1997). Knowledge Management: Making Sense of an Oxymoron. *Management Insights* (22).

<http://www.skyrme.com/insights/22km.htm> [viewed August. 16, 2011].

Stern, D. (2003). New knowledge management systems: The implications for data discovery, collection development, and the changing role of the librarian. *Journal of the American Society for Information Science*. (54:12) 1138-1140.

Stover, M. (2004). Making tacit knowledge explicit: The ready reference database as codified knowledge. *Reference Services Review*. (32:2), 164-173.

Townley, C. (2001). Knowledge Management and Academic Libraries. *College & Research Libraries*. (62:1) 44-55.

Trivedi, M. (2007). Knowledge management in health science libraries. *Electronic Journal of Academic & Special Librarianship*. (8:2).

http://southernlibrarianship.icaap.org/content/v08n02/trivedi_m01.html [viewed August. 16, 2011].

Turvey, M. & Letarte, K. (2002). Cataloging or Knowledge Management: Perspectives of Library Educators on Cataloging Education for Entry-Level Academic Librarians. *Cataloging & Classification Quarterly*. (34:1/2) 165-87.

Wen, S. (2005). *Implementing Knowledge Management in Academic Libraries: A Pragmatic Approach*. Proceedings of the 3rd China-US Library Conference.

<http://www.nlc.gov.cn/culc/en/index.htm> [viewed August. 16, 2011].

White, T. (2004). *Knowledge Management in an Academic Library: based on the case study "KM within OULS"*. 70th IFLA Council and General Conference, Buenos Aires, Argentina, 22-27 August.

iafor

Gender Performance in James Joyce's Characterization of Stephen Dedalus and Molly Bloom

Yi-Ling Yang, Pin-fen Huang

0198

National Chung Cheng University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The conflict between the traditional conception of gender and the way James Joyce presents his characters has aroused a series of critical discussions. In traditional thinking, women are required to behave submissively, while men have to be dominant and even aggressive. However, some critics claim that Joyce has reversed this kind of tradition, and the characterization of Stephen Dedalus and Molly Bloom can be the most appropriate examples to prove this argument. Why does Stephen Dedalus become a womanly man in sexual intercourse? How can Molly enjoy sex easily like a man? Why does Joyce reverse the gender stereotypes of the two characters? Based on the description of Joyce, the plot of having sex with a prostitute also shows Stephen's different features from other normal men because he imagines himself to be a submissive woman when he is with a prostitute. On the other hand, Molly announces her body to possess the dominion feeling as she frankly admits that she enjoys the process of owning a lovely man. Hence, the focus throughout this essay will reside on the reversed gender performance of Stephen and Molly by adapting the concept of gender performativity, which is purposed by Judith Butler. I attempt to argue that Butler's idea in the characterization of Stephen and Molly is not simply demonstrating the freedom of human desire, but also symbolizing the new meaning of the word, gender, because of the interaction between the social ideology and the individual value in the 20th century.

Gender Performance in James Joyce's Characterization of Stephen Dedalus and Molly Bloom

Grace Pin-fen Huang Yi-ling Yang
National Chung Cheng University, Taiwan

The conflict between the traditional conception of gender and the way James Joyce presents his characters has aroused a series of critical discussions. In traditional thinking, women are required to behave submissively, while men have to be dominant and even aggressive. However, some critics claim that Joyce has reversed this kind of tradition, and the characterization of Stephen Dedalus and Molly Bloom can be the most appropriate examples to prove this argument.

Actually, there has been a large of literature concerning with the gender issue in *Ulysses*, especially the personality of Molly and Stephen. For instance, Richard Pearce has pointed out that "Molly is engendered in a male-dominated establishment, and, equally important, the way gender-specific assumptions about the nature of women were encoded in society" (5). By observing this comment, Molly seems like a reformist who intends to change the male-dominated view. Her monologue is the best evidence to prove this belief because she creates another vision to analyze the woman identity in the society.

Additionally, Stephen is another character who uses his body to pursue the extreme beauty in his discovery. Joshua Jacobs discovers that:

"This dispersion of the source and nature of language beyond the confines of a discrete, fully cognizant agent undermines Stephen's attempts to assert such an agency for himself. By staging the materiality of language and the diffusion Stephen with the corporeality and diffusion of sexuality more firmly than can Stephen's hyperbolic denials or embracing of his sexuality" (21).

Through this observation, language is a very important elements for Stephen due to his performativity in text. Stephen uses language to perform his feminine characteristic. It displays that Stephen against social exception in society rule as he is writing and thinking. In other words, a man speaks in sissy tone which is a sort of rebellion to the social vision. Of course, Molly is also another character who fights against the social value.

Why does Stephen Dedalus become a womanly man in sexual intercourse? How can Molly enjoy sex easily like a man? Why does Joyce reverse the gender stereotypes of the two characters? Based on the description of Joyce, the plot of having sex with a prostitute also shows Stephen's different features from other normal men because he imagines himself to be a submissive woman when he is with a prostitute. On the other hand, Molly announces her body to possess and to dominate man's body as she frankly admits that she enjoys the process of owning a lovely man. Hence, the focus throughout this essay will reside on the reversed gender performance of Stephen and Molly by adapting the concept of gender performativity, which is proposed by Judith Butler. I attempt to argue that Butler's idea of performativity, not only demonstrates the gender identity of Stephen and Molly whether in physical or psychological aspects, but also symbolizes the new gender meaning in this world because of the interaction between the social ideology and the individual value in the 20th century. That is, James Joyce subverts Molly Bloom and Stephen Dedalus' sexual performance which is similar to Judith Butler's performativity.

The Definition of Judith Butler's Performativity

What is the difference between women and men? Based on the biological analysis, womb and penis are the key points to display their uniqueness. Applying this recognition into the social system, therefore, the meaning of sex is established by the biological definition instead of the mental situation. Here, Aristotle regards that "the female is female by virtue of a certain lack of qualities" and St Thomas Aquinas says that "woman is an imperfect man" (Selden 115). That is, penis seems like an authoritative symbol in the patriarchy society. Therefore, Freud further announces *penis envy*¹ to demonstrate the authority of patriarchy. To fight against this kind of ideological oppression, feminism begins to be prevalent. It focuses on the historical stereotype of women.

According to feminism, biological inequality between men and women is the key point to cause social injustice. Judith Butler, who is a crucial queer theory critic, borrows J.L. Austin's idea performative in her theory. Here, Kira Hallin says that:

The origin of the term performative can be traced back to Austin's posthumous *How To Do Things with Words*. Austin, objecting to the logical positivists' focus

¹ Penis envy is "the desire of a girl or woman to have a penis, according to the ideas of Sigmund Freud" (*Longman Advanced American Dictionary* 1069).

on the verifiability of statements, introduced the performative as a new category of utterance that has no truth value since it does not describe the world, but acts upon it—a way of “doing things with words”. (1, original emphasis)

In this passage, Austin’s performative is based on language of philosophy. For Austin observation of performativity in linguistic is that “[sentence] is used in making a statement, and the statement itself is a ‘logical construction’ out of the makings of statements” (Austin 1). By observation, sentence means word which makes a statement to limit in area. Also, the statement is law and logic which makes you believe. That is, people’s original recognition toward gender should be judged as the consequence of the social evaluation system instead of innate ability.

Influenced by J.L. Austin’s performative, Judith Butler has addressed that the social ideology has regulated the behavior of men and women, and the characteristic of gender is limited by the society. For Judith Butler’s gender performativity, she not only indicates the link between gender and society, but also applies it into the explanation of individual spirit. Actually, this idea can be traced back to the words of Simone de Beauvoir, “one is not born, but rather becomes, a woman” (Norton 1403). That is, girls are educated to wear pink dress rather than blue because pink symbolizes female, in other words, boy should dress in blue. In other words, our history is to educate us to be a man or a woman. Hence, Butler says that “nothing is nature even sexual identity” because we living in social constructed natural world in our gender (Norton 2485).

In Judith Butler’s *Bodies That Matter*, she casts doubt that “constraint is thus built into what that language constitutes as the imaginable domain of gender” (13). Here, Butler totally points out that our gender is restricted by language. In other words, language limits gender’s performance which language made us believe what it is. Therefore, Butler combines many ideas to explain the definition of performativity:

“linguistic performativity refers to speech acts that effect what they announce, for instance, ‘I dare you’; ‘I sentence you’. Butler adapts this into theory of gender performativity whereby certain announcement or performance of gender produce the effects they seem to describe. Central to the theory of gender performativity are the mechanisms of citation and repetition” (Brady 140).

Based on sentence, from linguistic part of performativity refers that when the sentence

announces to you, then, you will be follow what it thinks. That is, language creates a world what it is. Also, you believe language without any hesitate. Here, it accords that men and women perform their gender identity in society. The authority makes an order, and then, people have to perform their gender role unconsciously.

Therefore, Butler points out gender should not only include men and women but also they may exchange what they want. For instance, women's performativity is still ambiguous to people. Butler also says that "[it] is difficult to say precisely what performativity is not only because my own views on what 'performativity' might mean have changed over time, most often in response to excellent criticisms, but because so many others have taken it up and given it their own formulations" (Salih 94). Based on her confession, performativity changes over times, also, the meaning changes. Therefore, it is not easy to define exactly what performance of gender is.

Sexuality follows the main stream, which is heterosexuality, to create a rule of what men and women should be. Here, Butler points out gender formed by our history. The history process which controls by authority. Therefore, it not only depends on social rules but also reflects on literature. "As literary theory in general, however, began to acknowledge the uncertainty of its premises, the nature of sex, sexuality and gender studies moved decidedly away from a position of censoriousness and toward one of intense ideological significance" (Gillespe 47). In other words, people can define their own sexuality which is not controlled by society. That is, sexuality defines by you. For instance, it defines what you performance for your attitude. It is not depend on your gender. So, sexuality is defined by the personal decision. Hence, gender is open up to men and women because they do not have to care social limitation.

Also, "*Ulysses* is a 'female' book and that a radical reinterpretation of masculinity and femininity [in this text]" (Brown 102). James Joyce attempts to subvert the traditional impression toward male and female to stimulate readers to notice their uniqueness. Therefore, sexuality is one of the main points for Joyce who reinterprets male and female identity in this fiction.

As the studies show James Joyce's work which gender performance vividly shows in *Ulysses* and *A Portrait of the Artist as a Young Man*. Joyce not only famous his skill in modernism but also challenges reader's nation of gender.

Comparison of Molly Bloom's and Stephen Dedalus's Sex Replacement

Molly Bloom's Sexual Desire

In *Ulysses*, Molly Bloom's monologue regards another female view to reader. For instance, McMullen says "Undeniably, Joyce through Molly provides a cross-section of thoughts, expressing the needs and desires of *everywoman* and supporting *new* understanding of the feminine psyche." (1, original emphasis). From this argument, it shows the difference of Molly from other traditional women.

Molly Bloom's sexual desire and performance display the issue of sexual disorder in order to present her uniqueness in *Ulysses*. For instance, Charles Darwin says, "Man is more courageous, pugnacious and energetic than woman, and has a more inventive" genius" (316). That is, men's behavior is more driving and powerful than women. In other words, women show themselves by passive behavior in front of men.

However, Molly does not belong to the traditional woman when she talks about sexual intercourse. It totally changes the image of the female character in traditional novel. When Molly recalls the memory of how she and Boylan made love on the bed, it shows that she does not blush as she wants to have sex. "I wished he was here or somebody to let myself go with and come again like that I fell all fire all inside me" (*Ulysses* 754). By observing this sentence, Molly admits her desire which is eager to have Boylan's body or someone would touch her since she is on *fire*. The word, *fire*, symbolizes that Molly cannot control herself. For this reason, Molly is not shy to ask for sex to man. Moreover, Molly likes a leader to have a sexual intercourse. She pursues her freedom and enjoys the process.

Additionally, it is similar to another plot that Molly announces like a man to assign Boylan's position as she has sex. "If I could dream it when [Boylan] made me spend the 2nd time ticking me behind with his finger I was coming for about 5 minutes with my legs round him I had to hug him after" (*Ulysses* 754). Through this comment, Molly asks Boylan to touch her back while she feels impulsive. Therefore, Molly is not hesitated to ask Boylan what she wants. Also, *my legs round him I had to hug him* which represents that Molly is an active woman when she has desire.

Beyond that Molly prefers to control man as she has sex. For instance, she says "I didnt like his slapping me behind" (*Ulysses* 741). From this sentence, Molly regards that Boylan offends her when he slaps her bottom. She does not like *slapping* due to

the transfer for power. Here, the action of *slap* represents authority who have power to control the situation he wants. Boylan slaps Molly's bottom which he reminds Molly to follow his steps as she enjoys sex. It is similar that the power exchanges while the action of *slap* remind Molly is a woman. So, Molly senses that she cannot follow her desire as she enjoys the intercourse. Therefore, Molly feels that Boylan cannot slap her bottom because she wants to control the feeling. Joyce puts this action to perform the double images of Molly's inner world.

Molly uses playful words as she looks like a man. She vividly describes man's behavior when they make love. "yes I think he made them a bit firmer sucking them like that so long he made me thirsty titties he calls them I had to laugh yes this one any how stiff the nipple gets for the least thing Ill get him to keep that up and Ill take those eggs beaten up with marasala fatten them out for him" (*Ulysses* 753). In this passage, it appears that Molly describes that man named woman's breast in *titties* and she laughs at man. Hence, she also names man's testicles with *eggs* which seems a revenge of man. Molly just likes to play a game with male as she teases man. Therefore, she sneers at man's organ to make fun of male's situation such as *eggs beaten up with marasala fatten*.

Molly not only enjoys sexual relationship with man but also perceives male's thought as she gets control in sexual intercourse. She imagines what would man think and she becomes a director to control the process of sex. Molly becomes man-like as she watches man in sex process. "I gave him all the pleasure I could leading him on till he asked me to say yes" (*Ulysses* 782). She apparently knows man and performs them in reality. Man loves woman to say affirmation as they make love. *Yes* seems to be a positive word to male. By observing the sentence, *Yes* sounds Aphrodisiac to male. According to this analysis, Molly is familiar with male characteristic especially in sexual aspects.

The word *yes* seems like an icon to Molly. She repeats *yes* many times in "Penelope". In the end of this chapter, Molly gives a chance to Bloom and she visualizes that "first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will yes" (*Ulysses* 783). This sentence indicates that Molly fancies Bloom will do what she thinks. Also, she becomes a leader to lead Bloom to discover her body. The performance of Molly, she says *yes* as an inspiration to man. It seems praise to men. Now, Molly switches the status of man and woman as she enjoys the process.

Stephen Dedalus's Sexual Desire

James Joyce depicts Stephen Dedalus in a very different way compared with Molly Blooms' understanding of herself in her want. His behavior is not similar to male attitude as they have desire. For instance, when Stephen was a child, he wants to marry a girl called Eileen. But Stephen is scared when he discovers his parents seem to deny his yearning. His mother said to him.

--- O, Stephen will apologies.

Dante said:

---O, if not, the eagles will come and pull out his eyes (*A Portrait*²8).

This memory in Stephen's childhood makes him to be a bad boy for religious reasons. Stephen's parents want him to forsake romance, because his parents do not accept this situation because---- their religion is different. Therefore, Stephen is like a coward; he does not fight for his love, yet, afraid of it. In traditional stereotype, man should be a strong person to face troubles. However, Stephen is different the image of man totally. Here, gender performativity exposes that when human face dread, gender is not a main issue because they are the same. For instance, Stephen cannot challenges his parent's authority and fight against for his love, however, Molly has sexual intercourse with Boylan without fear even Bloom knows. Based on these examples, it collapses the stereotype of man and woman.

On the other hand, *Kiss* to Stephen has very different meanings to him. When he was a teenager as high school student, his classmates asked him a question:

--- Tell us, Dedalus, do you kiss your mother before you go to bed?

Stephen answered:

--- I do.

Well turned to the other fellows and said:

--- O, I say, here's a fellow says he kisses his mother every night before he goes to bed.

The other fellows stopped their game and turned round, laughing. Stephen blushed under their eyes and said:

--- I do not.

Wells said:

--- O, I say, here's a fellow says he doesn't kiss his mother before he goes to bed.

² "*A Portrait of the Artist as a Young Man*," henceforth abbreviated as *A Portrait*.

They all laughed again. Stephen tries to laugh with them. He felt his whole body hot and confused in a moment (*A Portrait* 14).

The teenage Stephen seems afraid to confess his love to his mother. When his classmates ask the question to make fun of him, he denies his passion to his mother after his face *blushed*. Moreover, he also feels uneasy in his behavior as *he felt his whole body hot and confused in a moment*. In other words, Stephen's behavior is like a woman as he confesses his passion to his mother. He is similar to a woman who will be *shy* when she explains her desire. Stephen's whole body is *hot* and *confused* which is familiar with woman as woman do not comprehend her body. It matches that Stephen performs the feminine as he confesses his desire. Another time, when Stephen is an adult, his friend Cranly asks him a question:

--- Have you never loved anyone? Cranly asked.

--- Do you mean woman?

--- I am not speaking of that, Cranly said in colder tone. I ask you if you ever felt love towards anyone or anything (*A Portrait* 240).

From this passage, Cranly wants to know if Stephen has emotions to somebody. But Stephen answers him in strange answers. The sentence of *Do you mean woman* in text suggests that Stephen hasn't been in love before. His response indicates that he never loved someone and understood woman except his mother. Stephen exposes that he lacks experience about woman and he shies to explore female. He appears that he is an introvert due to his characteristic. Stephen is like female when they met question about love.

For Stephen, *kiss* has a special meaning to him. When he has sexual desire he looks for a prostitute to solve his problem. During their sexual intercourse, the prostitute requests that Stephen has to reaction to her:

--- Give me a kiss she said.

His lips would not bend to kiss her. His lips would not bend to kiss her. He wants to be held firmly in her arms, to be caressed slowly, slowly slowly. In her arms he felt that he had suddenly become strong and fearless and sure of himself. But his lips would not bend to kiss her. But his lips would not bend to kiss her. (*A Portrait* 101)

The meaning of kiss for Stephen symbolizes the pure image of his mother. Therefore he will hesitate to kiss the prostitute because of the conflict image between his mother

and this woman. Stephen is similar to woman because his hesitation is just like a woman to who pursues truth of love. But the prostitute initiatives to lead Stephen to reconsider the behavior of his performance during the beginning of make love due to his hesitation. Women restrain their real feeling when they have desire. Hence, Stephen is passive to prostitute's passion because he regards kiss is for his mother.

When Stephen wanders on the beach, he finds a girl who is wearing white dress. "A girl stood before him in midstream, along and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. . . . Her slateblue skirts were kilted boldly about her waist and dovetailed behind her" (*A Portrait* 171). In this passage, Stephen sees woman as a seabird. The seabird is similar to dove or purity. It is coherent with Stephen's image of his mother. And this image is the function of purity and innocence which responds to Stephen's innocence of sexual desire. Stephen reverses man should have social skills in society which includes sexual experience. Stephen reflects his innocence and purity in sexual behavior which accords the traditional female like a white angle in society including sexual intercourse. Therefore, feminine personality accords Stephen's passive attitude.

According to Simon de Beauvoir, "He is the Subject, he is the Absolute- she is the Other" (16). According to her argument, woman is totally an outsider in the society. In other words, man is one voice to interpret vision in our world. However, Joyce changes the traditional view and invents another vision to readers. Therefore, Joyce puts Molly in "Penelope" to become a woman's voice export. Additionally, Stephen has a feminine personality as he faces sexual desire.

Under Joyce writing, Molly and Stephen displays that they exchanges their gender. Molly seems to be a pioneer to woman. She not merely exposes her desire but also reveals her male personality as she has sexual intercourse to man. Molly is totally different from Stephen. Molly prefers to control her body and assign her lover movement to give her enjoyment. She seems like man to appoint that woman position as they make love. She is positive and aggressive on her sexual desire especially on sexual position. On the contrary, Stephen is passive to his desire on woman. During his sex with prostitute, his attitude and behavior totally matches the image of woman.

Otherwise, Molly teases man as she looks man's reaction in sexual intercourse. Joyce puts this part to liberate many women's monologue about man. And Stephen's sissy personality during sexual behavior reverses traditional way in novel. Therefore, Joyce exchanges their sexuality to make other angles to show the difference man and

woman. It is a challenge to Joyce. Also, he discovers not only man's voice but also woman's voice in the world.

Conclusion

James Joyce reverses our conventional view toward men and women as he exchanges Molly's and Stephen's mental sexual characteristics. He reinterprets women's monologue toward men, and also tries to change the traditional male image. The personality of Molly and Stephen in this novel can demonstrate this idea. Therefore, Molly's masculine performance shows that women are not passive and shy as they face their desire. Also it is a way to display their power of emotions. Stephen's feminine performance appears passive and unnatural as he has sexual intercourse. It is coherent with the attitude of women as they face sexuality. Judith Butler's performativity is a good way to explore the dilemma of sexual desire. Hence, Joyce reverses not just the stereotype of sexual emotions on human desire but also challenges the identity of sexuality. So, Judith Butler's performativity indicates the way Joyce vividly explores. Also, the skill colors Joyce's works. In conclusion, Joyce uses his ways to reverse the gender roles of men and women. So the gender of Stephen and Molly is transformed in text because Joyce displays the multiple voices and interlaces their monologue in their conversation.

Works Cited

- Austin, J. L. *How To Do Things With Words*. Oxford: Oxford University Press, 1962. Print.
- Beauvoir, Simon de *The Second Sex*, trans. H.M. Parshley. London: Cape P. 1953. Print.
- Brady, Anita., Ed. *Understanding Judith Butler*. London: SAGE Publications Ltd, 2011, Print.
- Brown, Richard. *James Joyce and Sexuality*. Cambridge: U of Cambridge P, 1985. Print.
- Butler, Judith. *Bodies That Matter*. New York: Routedge, 1993. Print.
- Darwin, Charles. *The Descent of Man*. London: Murray P. 1871. Print.
- Gillespie, Michael Patrick. *Recent Criticism of James Joyce's Ulysses an Analytical Review*. New York: Camden House P, 2000. Print.
- Jacobs, Joshua. "Joyce's Epiphanic Mode: Material Language and the Representation of Sexuality in *Stephen Hero* and *Portrait*." *JSTOR* 46.1 (2000): 20-33. Print.
- Joyce, James. *Ulysses*. New York: First Vintage International Edition P. 1990. Print.
- Kira Hall "Performativity" *Journal of Linguistic Anthropology* 9.1 (1999):184-187. Print.
- McMullen, Liv J. "Same Old Penelope: Feminist Analysis of Molly's Soliloquy in *Ulysses*" *Concept* 28 (2005):1-11. Print.
- Pearce, Richard. *Molly Bloom*. Madison: U of Wisconsin P. 1994. Print.
- Pearson, Longman. *Longman Advanced American Dictionary*. Edinburgh: Pearson Education Limited, 2000. Print.
- Salih, Sara. *The Judith Butler Reader*. USA :Blackwell Publishing, 2004. Print.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. 5rd ed. Pearson Education Limited, 2005. Print.
- Leitch, Vincent B., Ed. *The Norton Anthology of Theory and Criticism*. USA: Norton, 2001. Print.
- . "Simone de Beauvoir." 1403-14.
- . "Judith Butler." 2485-2501.

Kingship in Nepal: Envisioning Contemporary perspective

Purna Bahadur Karki

0205

Tokyo University of Foreign Studies, Japan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The aim of this study is to observe prospect of Kingship in Nepal. It present as analysis of the people perspective on dismissed monarchy and challenges faced by Nepal. There is little voice on Nepali Monarchy system yet many individuals and researcher expressed the need for monarchy to build nation and kept its culture, tradition and nation unity. To promote the democratic system political parties should be practice democratic norms and respect rule of law in real life rather than just in talk.

For the express of people voice and envision prosperous Nepal this paper is attempt to contribute to need of monarchy back in Nepal for its sovereignty and unity.

The paper gives a historical overview of Kingship in Nepal; discuss incompetence political parties and importance of monarchy in Nepal. The papers begin with the introduction of monarchy of Nepal, historical over view of monarchy and its role to Building nation and discuss the contemporary need for nation. It identifies that to unite the Nepal and Nepali and gives the nation social cultural identity it need any form of monarchy in Nepal.

The past and present, irrespective of political systems, social movement and practice it seen the political parties were failed several times to fulfill the people mandate. The fields of discussed in the paper include, apathetic attitude of the political parties towards establishing peace and stability in Nepal.

Finally, this study identified cause of instability of Nepal and framing the new constitution are the political parties rather the king and monarchy. In the course of study of Nepali political history it finds that political parties were always failed to implement the people mandate not only that but also contemporary discourse political parties and the constitute Assembly members have failed to implement the peoples mandate since three years.

1. Introduction

Nepal has a long history of civilization in the history of its political discourse. Nepal has experienced and witnessed several ups and down in its political history in this juncture, Nepal experimented with several forms of government and systems to find its role in the nation. In this paper, I try to provide insights into the importance of the monarchy and general people's perception, and will discuss current needs of the nation.

In general, Monarchs are the symbol of a state. In Nepal by constitution King is the symbol of unity of the people. The death of King Birendra Birkram Shah Dev in 2001 was a big loss to the country, and plunged the nation into deep conflict. After the death of the entire royal family, Gyanendra Bir Bikram Shah Dev became the king of Nepal on June 4, 2001. When he assumed his office, the country was facing an ongoing Maoist conflict. This conflict increased day by day, and political parties and government were unable to function properly. In such a situation, King Gyanendra decided to dismiss the parliament in October of 2002, and declare a national state of emergency. He also dismissed a series of prime ministers, and by February of 2005, had taken complete control of the country. However, after strong mass protests, and the incorporation of political parties in April, 2006, the king gives up his absolute rule and power to Parliament. In the same year, Parliament stripped the king of all his political and cultural rights. On May 28, 2008, through an interim constitution, Nepal was declared a federal democratic republic by the newly elected Constitutional Assembly.

Further, the Monarchy was removed dramatically; though the king gave up his power without any resistance, there were no legal grounds to announce Nepal as a republic by Parliament. Because, it did not assume the people's mandate do so. The people believed that the political parties would respect the rule of law, and the norms of democracy, and so they did not raise any opposition. However, currently Nepal finds herself in the worst situation in her history. The rise of human rights abuses due to leader ineptitude, lack of democratic behavior and failure of governments to perform properly, the law and order situation is worsening. The country has become more fragile ever. After dismissing the monarchy, the country became a secularist republic, and tried to adopt Federalism. However, many people think and have said that its development shows that Nepal has become more fragmented, seeing a rise in terrorism and feudalism, rather than an existence as a true republic and secular state. In such circumstance, many people are envisioning the monarchy in Nepali political discourse.

2. Historical Overview of the Monarchy and its role in Nation Building

The Monarchy is the oldest political institution in Nepal. Indeed, the history of the monarchy is as old as the history of Nepal. Even before the establishment of a modern and unified Nepal about 240 years ago, different dynasties ruled in Nepal. All were kings. They each have their own importance and relevance for contemporary Nepal, but one thing was common to all dynasties: the kings were the symbol of unity. Before analyzing the current kingship in Nepal, it is appropriate to deal with kingship in Nepal from a historical perspective.

Legends have it that in the distant past, Kathmandu was a big lake in which there was no human settlement. Then, a Buddhist apostle named Manjushree came to Kathmandu from China. Manjushree cut the southern edge of the lake and drained the water of the lake. After the water flowed out of the lake, Manjushree established a town in Kathmandu, and named a resident called Dharmakar king of the newly established town. The legend states that this is how Nepal was first established. Later, people from the south came and established their rules in Kathmandu. Some notable rulers were the Gupta kings, Gopal kings and Mahipal kings. But little record has been found about the system and other aspects of this period.

Kirat Period

The Kirats are said to be the first rulers of Nepal. But no historian has been able to say with certainty about the exact period of Kirat rule in Nepal due to the absence of sufficient records. Yalambar was the first Kirat king, and the last Kirati king was Gasti.ⁱ Different kings came to power during the rule of Kirat dynasties. During the Kirat rule, the Mahabharat War took place in India. During this war, the Kirat king Jitedasti went to fight for Pandavas against Kauravas, but he never returnedⁱⁱ. It is said that Sakyamuni Buddha returned to Nepal to preach Buddhism after Buddha attained enlightenment in India. But this has not been proven.

Emperor Ashoka

Ashoka came to Nepal from India during the later period of Kirat rule. Ashoka came to Nepal to preach Buddhism, and the influence of Buddhism increased rapidly due to Ashoka's campaign. In order to establish and strengthen Buddhism in Nepal, Emperor Ashoka arranged for his daughter Charumari to be wed with a Kirati prince, Devpal, and then established a town called Devpatan after the name of his son-in-law. Emperor Ashoka also constructed a stupa in Kathmandu and erected a pole in Lumbini—the birth place of Shakyamuni Buddha—as a sign of respect to the apostle of Buddhism. The Kirat kings then also converted themselves to the Buddhist faith and Buddhism. The Kirats are said to have been brave and powerful. The Kirat kings had a close affinity with the people, and they had respected different religions and ethnicities equally. Legend has it that some Kirat kings had the reputation of being the greatest warriors in the entire Indian sub-continent, and that the rulers in the tiny states in what we call now India used to seek support from Nepal's Kirat kings. Kirat kings were liberal when it comes to the governance. They ruled via central authority, and absolute power was bestowed on the king. The king would make every decision. It is also said that Kirat kings would treat women on a par with men.

It was found that during the Kirat period, indigenous, social, economic and religious systems had been established.ⁱⁱⁱ Available documents have revealed that agriculture and the art and architecture were the main focus of the kings during the Kirat era. Religion was the mainstay of people's life and the basis of the governance, and the rule of Kirat kings was also the religion and people's will.^{iv}

Kingship in Lichhivi period:

Nepal's real history is said to have begun with the establishment of Lichhivi period. The Lichhivis appeared on the horizon of Nepalese history for a brief period in the first century of the Christian era. They entered the Kathmandu Valley ruled there ousted the Kiratis in a war. According to the History of Nepalese nationalism that Mandev was the first Lichhivi king, who built Mangriha as his Palace from whence he ruled Nepal during fifth century A.D. During Mandhev's rule, the territory of Nepal spread as far as the Southern Plain. According to an inscription in the Changunarayn Temple, Mandev was a great warrior, a liberal reformer, and he was committed to the welfare of the people^v. Religious tolerance was the main characteristic of Mandev's rule.^{vi} He also established a tradition of self-rule. It is said that Mandev returned all the territories to the local people for their self-rule that he had won during the war. He never imposed central rule directly.^{vii} Later, other Lichhivi kings followed this tradition. After the death of Mandev, Amsuvarma became a famous king who made Nepal's name known as far away as China. His main project was the establishment of friendly relations with Tibet and China, through which he protected Nepal's independent and sovereign posture. Amsuvarma was also committed to welfare of the people.

Malla Period

After the fall of Lichhivi period, the Malla period began, as the kings of Mall clan established their rule in Kathmandu, the capital of Nepal. Ari Mall was the first Mall king of Nepal, and later several other important and powerful kings ruled Nepal. Jayasthiti Mall was a great reformer and democratic king. During his reign, the real development of Nepal's art and culture took place. He divided the society and people into four main castes and 36 sub-castes, and assigned work to them accordingly. It was a perfect act of division of labor, and established rules regarding who should do what. Similarly, other Mall kings also followed this tradition.

The Mall period is called a golden age in terms of the development of art and architecture of Nepal. However, the Kingdom of Nepal became weak when Yachha Malla divided the kingdom into three parts and made his three sons kings of these three newly created states. It was a massive political blunder. The rivalry among the three brothers made their states weaker still, which further split Nepal into many tiny principalities. However, the Malla period is recognized as a period of artistic, political and democratic reforms. It is said that most Mall king would not eat until all the people in their kingdom had finished their meals. Of all the Mall kings, Mahendra Mall is the most noted king. Mahendra Malla introduced the use of silver coins to Nepal. Kathmandu, where he was king, made tremendous progress during his rule, and he did much for the development of art, culture and trade.^{viii} Buddhism and Hinduism were the two main religions during that time. However, Mall kings allowed the practice of Islam as well. During the Mall period, some Muslim missionaries came to Nepal and were allowed to preach. This shows the religious tolerance of the Mall kings. So far as the relationship with the people, most of the Mall kings were democratic and they always respected the will of the people. People also regarded them as their protectors.

3. The Modernization of Nepal and an Analysis of the Shah Dynasty's Role and Importance in Nepal

Rule of Shah Dynasty: The history of modern Nepal begins with rise of the Shah Kings. Nepal had previously been divided into many tiny states which were engaged in constant inter-state conflicts. At the same time, British rulers had already consolidated their rule in India and they were slowly moving northward to Nepal. In such a situation, the future of the entirety of Nepal was under threat. During that period, Prithivi Narayan Shah became the king of a hilly state called Gorkha. Prithivi Narayan Shah saw the looming danger from the British rulers and decided to once again unify the divided Nepal. He was successful in his unification process, and established a unified and modern Nepal. Prithivi Narayan Shah is thus called the founder of modern Nepal. The rule of the Shah Kings continued until the rule of King Gyanendra in 2008, when the monarchy was abolished, and Nepal was declared a republic by Parliament. The period of the Shah Kings can be viewed as the period of Nepal's unification, modernization, and development. During the long period of Shah Rule, Nepal saw many ups and downs. But, its overall situation was not bad. The process of unification continued for several years after its founder Prithivi Narayan Shah began this mission. However, the later parts of the Shah rule were controversial, as they tended to resort to authoritarian rule, which ultimately caused the end of the monarchy in Nepal.

Although recently overthrown, the kingship enjoyed wide public support and respect right from the beginning. The role of the monarchy has been instrumental in the unification, modernization and democratization of Nepal. So far as the relationship with the people is concerned, it is cordial and cooperative most of the time. Nepali society is guided by Hindu and Buddhist philosophies. In Hinduism, there must be a king to protect the people and the country. So, the people revered the king as the incarnation of their God, Lord Vishnu the God of protection. According to the Buddhist religion, Shakyamuni Buddha who a prince was called Siddhartha gave up his princely laurels and looked for ways to emancipate the people from miseries. This initiative made the Prince Siddhartha into the Lord Buddha. So Nepalese Buddhists also believe that only kings can protect the people. These philosophies and traditions have made the relationship between the kings and people cordial and cooperative throughout Nepalese history, except during the later part. This relationship has had a great impact on the political arena as well.

Nepal is a multi-ethnic, multi-lingual and multi-cultural country. The founder of Nepal, Prithivi Narayan Shah, had described Nepal as a garden of four castes and 36 sub-castes and accordingly treated the people in perfect harmony.^{ix} Other shah kings followed in his footsteps strictly. It also has some bearing on Nepal's religious tolerance as people belonging to different faiths have lived and cooperated in perfect harmony. The perfect co-existence and tolerance among different religious, ethnic, lingual and cultural groups was possible because of the kingship, which was regarded as the symbol of unity in Nepal. So the kingship was a large factor in the great degree of political stability in Nepal. Nepal never saw any kind of religious, racial or communal violence because the kings never patronized any group, but instead acted as a guardian of all people. We can draw this lesson based on the emergence of instability and communal violence, the demand for separate rule based on ethnicity, the emergence of different armed groups with the objective of splitting the country, and the break down of law and order and lack of security. So, the monarchy has always played an important role in maintaining political balance and stability.

As we know, the newly elected Constituent Assembly (parliament) formally abolished the kingship and declared Nepal a democratic republic. It has had a big impact on the behavior of the political parties as well. The Nepali Congress, which had always been a staunch supporter of constitutional monarchy, had to change its political doctrine. This party still does not appear comfortable with the abolition of the monarchy simply because this decision would have a far-reaching impact on political stability and unity of the country. The Nepali Congress hesitatingly accepted this move only to make the peace process a success. Other parties also had to do that. So far as the CPN-UML is concerned, its documents have accepted the monarchy. But it is a republican party that supported the monarchy in the past only under compulsion. The CPN-Maoists, which is the largest party in parliament and also leading the present government, is the party that is behind the entire process for declaring Nepal a republic. Its main objective was to abolish the monarchy. It won the election on this platform. So the CPN-Maoist party is the happiest because of parliament's decision to abolish the monarchy. So far as other forces are concerned, there are some royalist parties that have been openly demanding the restoration of kingship in Nepal. Ordinary people seem to be indifferent. However, people are now starting to feel that the old days under the kingship were better for their daily life, as there was better security, law and order, price control and a sense of unity and tolerance among all Nepalese people. The elites who ruled the roost during the kingship definitely want monarchy back, but their voice is feeble.

When the monarchy was in existence, Nepal was a centralized state with decentralized authorities. The central authority was strong, which did not allow any kind of separatist forces to emerge. However, after the abolition of monarchy, several separatist forces have come up openly and declared war against the state. Against this background, the monarchy is now backing under discussion, and there is an outcry from people who say that all Nepal has achieved after the abolition of monarchy is chaos, insecurity and misrule. The present situation of anarchy would be definitely a stumbling block for further democratization processes in Nepal.

4. Evaluation of the Political Parties in Nepali Constitutional Development and Conflict Resolution

Dr. Sbastra Dutta Pant highlights in his *Comparative Constitution of Nepal* the analysis of Nepal politics and constitution since Nepal united as Kingdom of Nepal. In his analysis, he evaluates the past regime administrative structure and its character from top to bottom. For example, the Chautaria: worked as prime Ministers, the district administration etc^x. He presented several political assessments by many scholars and political leaders. One prominent communist leader, Mr. Bam Dev Gautam, evaluated the ten years of multiparty (1990-2001) government after the restoration of democracy, and found that it did not work significantly. Rather, it only works when people speak out their views, write, and get organized. Besides, people assessed and found that the manufacturing and marketing of alcohol of all types, as well as cigarettes and tobacco are the only two major things that increase rapidly during this ten-year period.^{xi} Dr. Jaya Raj Acharya mentioned that the politics remained immoral, the bureaucracy corrupted, the people felt unsecured; essentially that the nation is in a boiling hell. (Kumbhipaak narak).

Further, Dr.Sbastra Dutta Pant presented his intellectual assessment of multiparty rules which he viewed as unsuccessful. Multiparty rule saw that:

- No political culture was developed,
- No political moral was developed,
- No political commitment was made,
- No will power was developed,
- The pace of development was very slow.
- Morality, honesty, discipline, responsibility, accountability and transparency were very low in the political leaders. etc^{xii}

Dr. Sbastra Dutta Pant not only discusses features of the constitution but also elaborated on the characteristics of the Nepali political system. Dr.Sbastra Dutta Pant argued that Nepali politics are influenced by Bihari politics. The position, power and function of the legislature are in decline. In political parties, the practices of win election by any mean (Bihari style) and holding onto positions of power by hook or crook^{xiii} has made democracy weak.

In *Nepal Democracy in Transition* Navin Mishra argues about Nepal political and constitutional development. Navin Mishra highlights the existence of Nepal as a united kingdom in 1769, but the process of constitution making only started as late as 1948. The Government of Nepal Act of 1948, promulgated by Padma Shamsher Rana, was the first written constitution of the kingdom. This Act was similar to the Government of India Acts of 1935. This is the first initiation of the process of constitutional development in Nepal. Beside this, it can be considered as a part of the history of modern Nepal, and it is also known as the constitution of 1948. He analyzes the interim constitution of 1951 which terminated the family autocracy of Rana and restored the power of king. This constitution prescribed fundamental rights to the people of Nepal. Further he analyzed the chronological amendment of the constitution as well government Acts, such as the amendment of the 1962 constitution, and the first, second, third and abolitions of the panchayat system.^{xiv}

Furthermore, Navin Mishra states that Nepal began the transition from the 14th century absolute monarchy to a 20th century multiparty democracy and constitutional monarchy in 1990. He mentions key incidents and development of the parliamentary period, which caused the transition in Nepali political discourse. For example, during the parliamentary period, nineteen different communist parties appeared. Then the Communist party of Nepal withdrew from the political process and launched the People's Wars against the monarchy, and was carried out the June, 2001 royal family massacres. Aside from this, King Gyanendra's royal proclamation in 2002 furthered the distance between the King and political parties. This brought the Maoist and parliamentary party closer together. Political parties lunched street protests, and thus the Nepal economic and political situation was distorted.

Navin Mishra mentions in his *Monarchy at Midnight: Royal Proclamation and After* that "Nepal political situation in Nepal is now less certain than it has been since Nepal became a democracy in 1990. The politics of Nepal may be considered as 'pendulum

politics' because the position of 'Power' in Nepalese politics is not static.^{xv}” Meanwhile, he mentioned that since multiparty democracy started 12 years had already past, its experience suggests that Nepal is suffering from the chronic disease of political illiteracy. The illiterate politicians are the root cause of the present crisis in the country^{xvi}. Further, irresponsible politicians of major political parties are also a problem for further democratization.

The Maoist insurgency and its movement hinder the political stability and promote democracy. It not only impacted the political landscape but also the economy. This made Nepal an unsafe land for trade, investment and tourism development. Finally, Navin Mishra highlighted the history of 104 autocratic Rana rule, 30 years of oppressive party less panchyat rule, 12 years of chaos, corruption and power politics under “democratic” rule, and violence of Maoist people war. These developments have instilled in the people a sense of ennui and indifference, a dangerous attitude that poses a grave threat, not only to democracy, but also to the sovereign status of the country itself.

In *Armed Conflict and Peace Process* Bishnu Upreti examines the Nepal people's wars and Nepal political crisis during the insurgency, and tries to offer an analysis of the post-1990 political scenario. Bishnu Upreti visualizes the Maoist armed conflicts in Nepal, and argues that its causes and consequences were the failure of governance, development failure, and the failure of the Royal takeover and constitutional causes. He indentifies those factors as the major causes of the Maoist insurgency. Beside this, he highlights that the trigger and catalysts of the conflict were the Royal massacre of 1st June 2001, the terrorist attack in New York and Washington on 11 September 2001, and the Media role, as well as that of the election commission of Nepal. Bishnu Upreti argues that the belief that development interventions brings about positive impacts on social life and so on, did not work out in the case of Nepal. This is because, as he mentioned, there were many donor funded development projects, and the role of the national commission which engaged for a long time but failed to bring those projects to the achievement of their stated goals. The ADB subsidies in agriculture project provide one example (see pp29-31).

Further, Upreti mentions that the international community's influence on Nepali conflicts. They are international and regional power influences. These include India, the USA, the UK and other bilateral countries, such as Switzerland, Norway, Finland, Germany, and Belgium. These national political and economic interests were often catalytic in the escalation of conflict. He says that poverty, structural inequality, political oppression, social discrimination against certain groups – like the Kamiya, women, Dalit etc – continues the failure of successive governments to address these structural problems. These are the root causes of the current conflict in Nepal.

Furthermore, Upreti highlights the importance of conflict transformation and peace building in the conflict affected nation to achieve a negotiated settlement of any violent conflict. He voices the importance of a conceptual framework to analyze the conflict and peace-building in Nepal. To understand the discourse of peace he presents the following approaches: conflict management, dispute settlement, Conflict resolution and

transformation. Upreti also propose a pragmatic framework to resolve conflict at the local level. He advocates a compromise with collective commitment at the local level. These local level conflicts also become a means of adjusting the existing pattern of relationship to changing conditions. Therefore, it should be addressed at the local level.

Moreover, Upreti also discusses the attempts of the Nepal peace process during the insurgency. He highlights that the failure of the peace negotiations was that it was not carried out correctly (pp146-1479). During the two time ceasefire, there were six-round talks for negotiation, but international accepted principles of negotiation, procedures and steps were not followed. Aside from this, Upreti narrates that all peace talk and negotiations were attempted in a prompt fashion. Upreti also talks about civil society, and its initiatives and activities in conflict transformation and the peace building process. For dealing with armed conflict he states that a Human Rights Approach is also essential. As past experiences have demonstrated, large proportions of the international community sincerely advocate the protection of human rights, and peaceful resolution of the armed conflict in Nepal. This pressures human rights violators to reduce excesses. Finally, Upreti presents his observation of civil society political parties and sociopolitical impacts of armed conflict in Nepal.

5. The Change of Political Institutions and Nationalism in Nepal

John Hutchinson & Anthony D. Smith elaborate an historical perspective on Nationalism. Many historians agree on the origin of nationalism, which came to prominence as an ideology in the political and social ferment of late 18th-century Europe and America. Nationalism first found expression during the course of such historical upheavals as the American and French Revolutions. xvii Rousseau, Herder, Fichte, Korais, and Mazzini observe that nationalism is the manifestation of modern humanity's most essential aspirations: autonomy, unity, identity. Born of notions regarding popular freedom and sovereignty that had been gathering momentum for generations, it conjured up images of a modernizing West at once hungry for change and yearning for a return to age-old concepts of fraternity and ancient heritage.

Many scholars have different perspectives to define the nationalism. Renan, Stalin, and Weber has classic statements and they cover a wide spectrum. Ernest Renan rejects the statist concept of the nation in order to identify the nation as a form of morality. Stalin's has focus on the contrast, a mix of objective and subjective elements such as race and tribes as well as imperial sates. Max Weber defined the nation as a "Prestige community" which cleared with a sense of cultural mission. He agrees that the nation can be defined in various ways, but he comes to find affiliated nations with ethnic communities as a population unified by myth of common descent. What distinguishes the nation is a commitment to a political project.

Karl Deutshes comes forward with a socio-demographic approach which offers a functional definition of nation. He states that there are many factors and characteristics of a nation, and proposes the presence of sufficient communication to ensure of a popular compliance with national symbols and norms. Clifford Geertz proposes that there are two

competing complementary components: ethnic and civic in the nationalism of postcolonial states.

Many scholars have formed their views on nationalism in the sense of ethnic perspective however most of the scholars agreed that nationalism is a world political movement that develops recently in modern phenomenon. Some scholars have a different perspective on the relationship between modernizations and change of political discourse. Nationalism becomes sometime strong and weak, depending on the regimes.

Elie-Kedourie proposes the historical idea that nationalism is a form of secularism which is replaced by political power and views. Gellner argues that modern society and a modern culture of homogeneity creates nationalism. He states that nationalism is the product of societies, integrated by cultured and regulated through structure. Tom Nairn, as with Gellner, supports the modernization perspective which is similar to that of Gramsci. He mentions nationalism as a “materialist explanation of dynamism of ‘romantic’ nationalism” which includes the middle class and educated people to mobilize in the large scale, or which deal with the collective approach, or try to revenge the national threat or community enemies. The above scholars provide an instrumentalist approach to nationalism.

Marxist historian Eric Hobsbawm argues that the above theorist’s emphasis on nationalism is the one of many traditional aspects which are invited by the politician to control power. It is also used to legitimize their movement, revolution, or democratization attempts. A political scientist, Brass, agrees with Hobsbawm on the basis of instrumental factors. Several scholars highlight that the rise of the modern state and its bureaucratic forms are also factors. Further, John Hutchinson argues for the identification of nationalism with statist politics, and reveals the dynamics of cultural nationalism as a separate project focused on the moral regeneration of the community. He refutes the negative connection of cultural nationalism, and says that a golden age is used as modernizing and integrative device that can be an alternative political model when the statist type of political nationalism has failed.^{xviii}

Furthermore, there is debate concerning types of nationalism. Some argue that there are two types of nationalism, while others say that two or more varieties of nationalism exist. However only the Nazi doctrine was focused on race and religious and other nationalisms. They highlight that the identification of nationality is language because it could be group identities, or a special community’s identity. The theory emphasizes the nationalist doctrine in many aspects, such as dividing humanity into separate and distinct nations, claims that such nations must constitute sovereign states which should be secure in their national freedom and fulfillment^{xix}. According to cultural perspective, nationalism is also sometimes described as a new tribalism which hints at excluding the outsider. In other words, all humans can not be adopted into the tribe or nation because of differences of custom and tradition.

Europe is rich in history and traditions. Europe is the birthplace of nationalism. Many historians such as Carlton Hayes, Louis Snyder, and Frederick Hertz have done systematic study of nationalism before World War I and during World War II. According to Kohn, in America and England nationalism is the association of common law in certain territory or region. In the course of the study of nationalism, the French

Revolution is the first example of European nationalism. These are seen in the several forms such as ethnic nationalism; aristocratic, bourgeois, popular, and bureaucratic?^{xx}

Nationalism is not only a phenomenon of Europe but also is also found outside of Europe. In the other words, it is a cultural and social movement in the world. Benedict Anderson looks from an economic perspective, and finds that in the new world and the old world, nationalism somehow refers to the trading, communication and uniqueness of identities. Besides that, in the Asian region, as in India, Indian nationalism was dominant as a religious view such as Hindi and Islam. Elie Kedourie states the religious perspective that Hindu bed and Bhagavad-Gita can be interpreted as nationalist. He tried to demonstrate his analysis on Hindu religious and gods in relation of nationalism.

In National history and its exclusion, Parth Chatterjee illustrates the correlation between Indian nationalism with Hindu Nationalism. He argues that it is not the vestige of some perception of some pre-modern religious conception. But Hindu nationalism is an entirely modern, rationalist, and historicist idea, like others modern ideologies.^{xxi} Francis Robinson also discusses the religious politic which are seen in the organization of Islam on the basis of faith. He highlights that the Muslim Brotherhood of Egypt and the Jama`at-islami of Pakistan consider the Islamic lines beside this Muslim separatism in Pakistan.^{xxii}

The nationalistic perception has been changing in the sense of globalization because now people can virtually access all economic and cultural things. Aside from this, through modernization, industrialization and global politics, the thought of nationalism are opening wider.

Nationalism and the international system have impacted the international cooperation and security of the world. Nationalism has been a problem in the case of ethnic nationalism, which is becoming a threat for new states in Africa and Asia. In the progress of political awareness and education, ethnic nationalism can be turned into violence, and could become ethnic conflict. Edward H. Carr distinguishes nationalism into three phrases. He mentions the first period as medieval unity of empire and church and establishment of the national state and the national church. The second begins from the turmoil of the Napoleonic wars and ends in 1914^{xxiii}. And the third begins during the 19th century, as statehood which focuses on economic development and international relation.

Arend Lijphart presents his idea through the ethnic conflict in West that nationalism has been changing in modernization by integrating and assimilation of social mobility. He focuses on sociological perspective and bases on the ideology such as democratization, which minimized the ethno-nationalism and makes more broad perspective to look on it. We cannot envisage the world without nations and nationalism, because in the modern ear it's transformed in global economic, political, and cultural sense in the form of globalization. In the contemporary world nationalism becomes an international issue on the basis of humanity, social integration, and national political and legal systems.

Overall the above scholar's arguments give several perspectives on nationalism and its origin. It highlights that nationalism is one of the major powers in even the contemporary world. The debate about what happens "beyond nationalism" which give insights of nationalism changed perception. Several scholars such as Renan, Stalin, and Weber

present classic statements. They cover wide spectrum. Ernest Renan rejects the statist concept of the nation in order to identify the nation as a form of morality.

The Nepali politicians have never been true and honest toward Nationality and democracy. For the Nepali political parties they made democracy as begging bowl for their conveniences. The regret thing is that some political parties are toeing on the agenda and guidelines of Indian and influence, rather than own vision. After they abolished the monarchy, international interference and increasing separatist group pose danger to the existence of the nation. People wonder if removing the monarchy establishes sovereignty and peace. It will never happen because all the political parties and their association who mislead the country. Whenever political parties try to adopt any resolution, it is only either for the extension of their term, or their facilities. Leaders are ignoring the real job. Nepali major political parties were in the politics of power, and even Maoist who kill many people and destroyed development infrastructure acts disappoint the people.

I agree with Parth Chatterjee: like India, Nepal also has Hindu nationalism and its national identity as only one Hindu kingdom of the world. After the abolishing of monarchy and the announcement of secularism, Nepal lost its traditional and cultural identities. On the other hand, political parties such as Maoist and NGO vowed the ethnic and caste based state are undemocratic, and are making conflict within communities. In such situation Nepal needs an institution which will be the symbol of National unity and keep Nepal united. Further, the monarchy is inseparable from the history of Nepal. Further, many people and some political leaders have said that the framework for constitutional monarchy in Nepal should be consolidation because monarchy is the symbol of Nepali s identity and sovereignty.

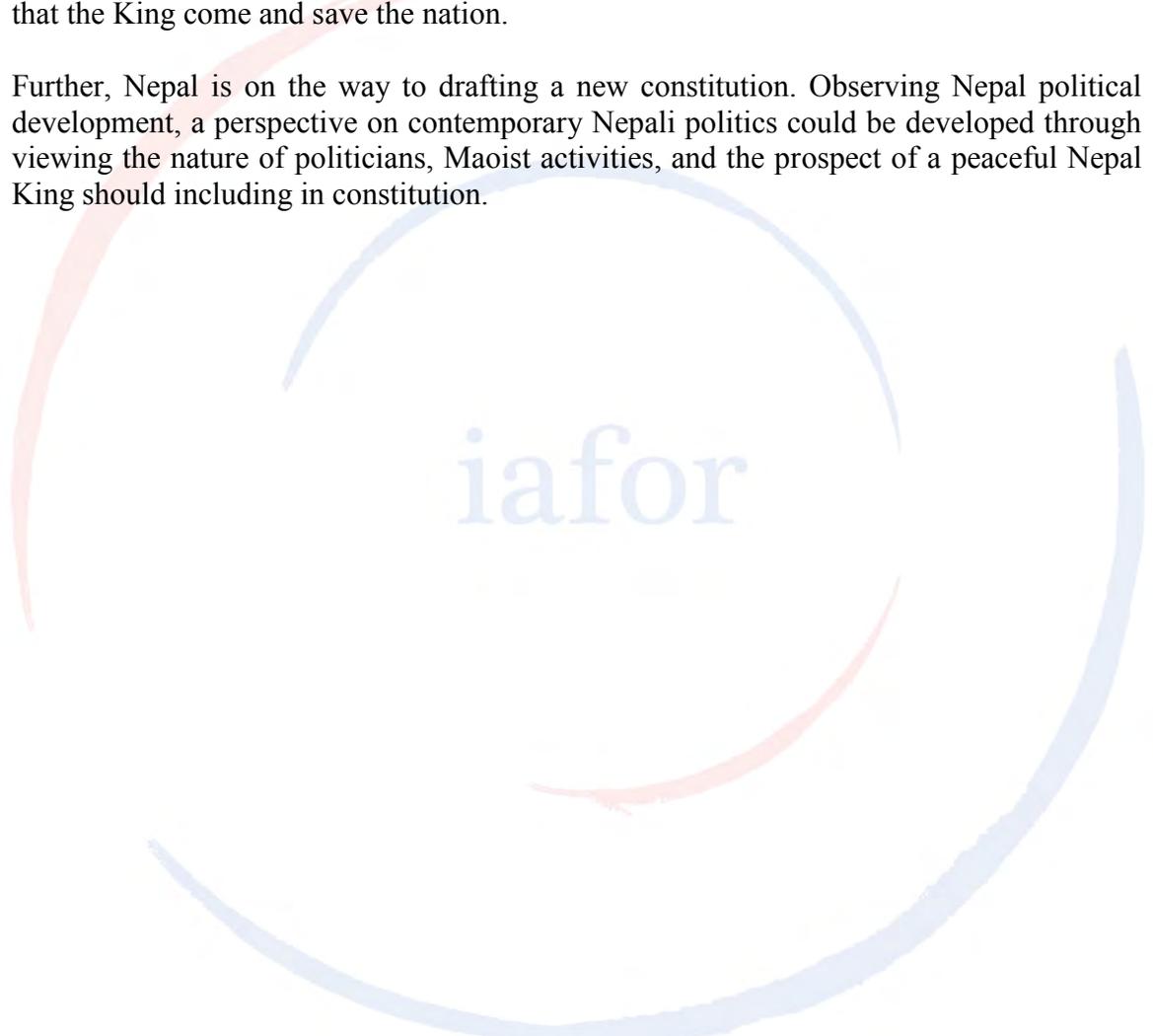
6. Conclusion

Today's Nepal was unified by Shah King Prithvi Narayan Shah. He protect the Nepal from the British Empire. By his vision modern Nepal was build up. Whatsoever the monarchy but still people think the King is symbol of unity. Nepal Recently development shows that the Nepali people are making new perspective to look on Nepali political parties and its leaders. Since the absence of monarchy, Nepal has faced several threats to its national identity and sovereignty. There are huge portions of the population who want to bring the monarchy back. As our history and political leadership activities show, the King is the only one who thinks about Nepal and the Nepali people. People already experienced the multiparty democracy and now republic government etc., One common act can be seen: people are aware of there rights and demand them. Yet, people are unmindful of their duties. Political parties, trade union, civil servants work only for their own good, and politician advocate only their parties' interests. Who is to think of nation's collective well being?

Political association and organization behave short-sighted when they assert their own priorities over national interests. But unfortunately Nepal's problem is that political leaders, who are supposed to carry the burden of the nation, have been unable to rise above their personal and party interests. For example recently the on-going eighth round election of a Prime Minister, failed to elect Prime Minister. Even the Maoist party who took 13,000 people's lives has changed their ways and behaves more dangerously than

other incompetent leaders. By vulnerable politics, the state is becoming more fragile in its history. Nepal and the Nepali people are suffering from external and internal traitors who are destroying the unity, and identities of Nepal. However, the Nepali people tolerated the worst political practice made by corrupt leaders. But now the country has reached the height of lawlessness impunity, and corruption is out of control. In the absence of a monarchy, political parties become wild, and the nation is plunging day by day into severe problems such as ethnic conflict, nationality and Nepalese identity. In such conditions, to stop further conflict, Nepal needs an alternative force for stability. And that should be the monarchy. Many people inside and outside the country are also demanding that the King come and save the nation.

Further, Nepal is on the way to drafting a new constitution. Observing Nepal political development, a perspective on contemporary Nepali politics could be developed through viewing the nature of politicians, Maoist activities, and the prospect of a peaceful Nepal King should including in constitution.

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 two overlapping, semi-transparent arcs. The upper arc is light blue and the lower arc is light red, creating a circular frame around the text.

Reference

Bishnu Raj Upreti, *Armed Conflict and Peace Process in Nepal: The Maoist Insurgency Past Negotiations, And Opportunities for Conflict: Transformation*, Adroit publication, New Delhi 2006

Dr.Sbastra Dutta Pant, *Comparative Constitutions of Nepal*, Sirud Kathmandu 2001.

Dirg Raj Prasai, 'King Come Save the Nation-'Nepal' 2010

D.P Adhikari, *The History of Nepalese nationalism*, Jeewan Printing Support press, Kathmandu, Nepal 1988

Dev Raj Dahal & Hari Upreti ed, Masayuki Tanigawa, *Nepali political Science and Politics: Annual Journal. The Rationale for the Kingship in Nepal Vol.5*, 1996

Georg Sorensen, *Democracy and Democratization; Processes and prospects in changing world*, 3rd ed Westview press USA 2008

John Hutchinson & Anthony D. Smith (eds.) *Nationalism* Oxford University press 1994

Karna Sakya *Paradies in our backyard; a blueprint for Nepal* penguin books India 2009

Kirkpatrick-History of House of Gurkha

Lok RaJ Baral *Current Nepali Politics: Some Issues and Perspective* FES Nepal 2001

Narayan Khadka *Democracy and Development in Nepal: Prospects and Challenges*, *Pacific Affairs*, 66(1):44-71, 1993.

Navin Mishra, *Nepal: Democracy in Transition* Authors press Delhi, India 2006

Purna Bahadur Karki, *Parliament System in Nepal: Analysis of Nature of Nepali political Parties*, Lambert publication Germany 2010

<http://timesofindia.indiatimes.com/world/south-asia/Ex-Nepal-king-on-comeback-trail/articleshow/6536654.cms><2010/09/16

<http://www.globalpolitician.com/24627-nepal><2010/09/29>

<http://www.thefreelibrary.com/The+end+of+monarchy+in+Nepal+and+its+delicate+journey+towards+a...-a0191855921><2010/09/25>

<http://www.eurasiareview.com/201009188330/are-the-political-parties-failing-nepal.html><2010/09/18>

Appendix

Table 1. Chronological events related to the Monarchy and Politics of Nepal.

(Compiled by various news paper and BBC news country profile)

(http://news.bbc.co.uk/2/hi/south_asia/1166516.stm<2010/09/29>)

Date	Event
1768	Gurkha ruler Prithvi Narayan Shah conquers Kathmandu and lays foundations for unified kingdom
1792	Nepalese expansion halted by defeat at hands of Chinese in Tibet.
1814-16	Anglo Nepalese war which establishes Nepal current boundaries
1846	Nepal falls under the Rana regime
1923	Treaty with Britain affirms Nepal's Sovereignty
1950	Anti Rana forces was formed
1951	End of Rana rule
1955	King Tribhuvan dies; King Mahendra ascends the throne
1959	Multiparty constitution adopted
1960	King Mahendra seizes control and suspends parliament, constitution and party politics
1962	New constitution provides for non-party system of councils known as "panchayat" under which king exercises sole power.
1972	King Mahendra dies, succeeded by Birendra
1980	Constitutional referendum follows agitation for reform. Small majority favours keeping existing panchayat system.
1986	Nepali Congress boycotted election.
1989	Trade and transit dispute with India leads to border blockade by Delhi
1990	Pro-democracy agitation and popular mass movements to bring a democratic constitution.
1991	Nepali Congress party wins the election and Grijya Prasad Koirala becomes prime minister.
1994	Koirala's government defeated in a no-confidence motion. New elections lead to the formation of a Communist government.
1995	Communist government dissolved.
1995-1996	Radical leftist group, the Nepal Communist Party (Maoist), begins the people's war.
1997	Prime Minister Sher Bahadur Deuba loses a no-confidence vote, ushering in a period of increased political instability, with frequent changes of prime minister.
2000	Again GP Koirala returns as prime minister, heading the ninth government in 10 years.

Table2. After Royal family massacred Nepal political instability timeline
 (Compiled by various news paper and BBC news country profile)

Date	Incidents
2001	1 June King Birendra, Queen Aishwarya and other close relatives killed in shooting
2001 ,4 June	Prince Gyanendra crowned King of Nepal after Dipendra dies of his injuries
2001 July	Maoist rebels step up campaign of violence. Prime Minister GP Koirala quits over the violence; succeeded by Sher Bahadur Deuba.
2001 November	Maoists end four-month old truce with government, declare peace talks with government failed.
2001 November	State of emergency declared after more than 100 people are killed in four days of violence
2002 May	Parliament dissolved, fresh elections called amid political confrontation over extending the state of emergency
2002 October	King Gyanendra dismisses Deuba and indefinitely puts off elections set for November. Lokendra Bahadur Chand appointed as PM.
2003 January	Rebels, government declare ceasefire.
2003 August	Rebels pull out of peace talks with government and end seven-month truce.
2004 June	King Gyanendra reappoints Sher Bahadur Deuba as prime minister with the task of holding elections
2005 1 February	King Gyanendra dismisses Prime Minister Deuba and his government, declares a state of emergency and assumes direct power, citing the need to defeat Maoist rebels
2005 30 April	King lifts the state of emergency amid international pressure
2005 November	Maoist rebels and main opposition parties agree on a programmed intended to restore democracy
2006 April	King Gyanendra agrees to reinstate parliament following weeks of violent strikes and protests against direct royal rule. GP Koirala is appointed as prime minister. Maoist rebels call a three-month ceasefire.
2006 May	Parliament votes unanimously to curtail the king's political powers. The government and Maoist rebels begin peace talks, the first in nearly three years.
2006 16 June	Rebel leader Prachanda and PM Koirala hold talks
2006 November	The government and Maoists sign a peace accord, the Comprehensive Peace Agreement (CPA), declaring a formal end to a 10-year rebel insurgency.
2007 January	Maoist leaders enter parliament under the terms of a temporary constitution
2007 April	Former Maoist rebels join interim government, a move that takes them into the political mainstream
2007 May	Elections for a constituent assembly pushed back to November.
2007 December	Parliament approves the abolition of the monarchy as part of peace deal with Maoists, who agree to re-join government
2008 January	Terai plains become tense as some groups demand regional autonomy.
2008 April	Former Maoist rebels win the largest bloc of seats in elections to the new constituent assembly, but fail to achieve an outright majority.
2008 May	Nepal becomes a republic.
2008 July	Two months after the departure of King Gyanendra, Ram Baran Yadav becomes Nepal's first president
2008 August	Maoist leader Prachanda forms coalition government, with Nepali Congress

	going into opposition
2009 May	Prime Minister Prachanda resigns in protest against "unconstitutional and undemocratic" move by President Yadav to block the sacking of the army chief
2010 May	Governing coalition and Maoist opposition agree to extend deadline for drafting of new constitution to May 2011.
2010 June	PM Madhav Kumar Nepal resigns, following prolonged pressure on him from Maoists to step down.
2010 June - 30 sep., 2010	The eighth round to elect a Prime Minister has also resulted failure, due to apathetical attitude of political parties.

The logo for the International Association of Friends of the Orient (iafor) is centered on the page. It features the word "iafor" in a light blue, lowercase, sans-serif font. The text is surrounded by two large, overlapping, semi-transparent circular arcs. The outer arc is a light blue color, and the inner arc is a light red color. The arcs are positioned such that they appear to be part of a larger circular design, with the text "iafor" placed in the center of the space between them.

iafor

Endnotes

ⁱ History of the Kingdom of Nepal—Wright

ⁱⁱ Ibid

ⁱⁱⁱ Bal Chandra Sharma, History of Nepal

^{iv} Ibid

^v Balchandra Sharma-History of Nepal

^{vi} Ibid

^{vii} Ibid

^{viii} Ibid

^{ix} Dhundi Raj Bhandari—A Reflection of Nepal's History

^x Dr.Sbastra Dutta Pant, Comparative Constitutions of Nepal,Sirud Kathmandu 2001 p 14-36

^{xi} Ibid p59

^{xii} Ibid p60

^{xiii} Ibid p135-141

^{xiv} Navin Mishra, Nepal: Democracy in Transition Political and constitutional Development of Nepal 2006
pp7-18

^{xv} Ibid pp44

^{xvi} Ibid pp47-49

^{xvii} John Hutchinson & Anthony D. Smith ed. Nationalism p.5

^{xviii} John Hutchinson & Anthony D. Smith ed. Nationalism p 48

^{xix} John Hutchinson & Anthony D. Smith ed. Nationalism “Nationalism and Self determination” p48,-
51

^{xx} Ibid p 165-169

^{xxi} Ibid p209-213

^{xxii} Ibid p 214-215

^{xxiii} Ibid p242-245

iafor

The Diverse Norms of Love and Reflexive Project about the Psychology of Love in Contemporary Japanese Society: Analysis of the Articles Written about How to Build a Better Relationship of Love in the Women's Magazines

Yasushi Okegawa

0218

Kobe University, Japan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Love studies have centered to research the exchanges of norms about "should we build a relationship of what kind of love".

But, contemporary people are not interested in the matter about "should we build a relationship of what kind", but are interested in the matter about "how can I build a better relationship".

Sure, the advices about "should you build the relationship of what kind" are still continuing to be produced in the contemporary society. But their advices have existed in the discourses written about the methods to build a better relationship.

So, this paper analyzes the discourses written about the methods to build a better relationship of love, and especially takes up the articles written about the psychology of love in the women's magazines as the writings which the discourses are put on.

As an analysis method, first of all, this paper divides the advices about the psychology of love into three dimensions-"how to raise aspiration about love " "how to choose a lover" "how to deepen a relationship of love"-. And every three dimensions, this paper analyzes that is it assumed that what psychological condition is a problem, and what advices are produced to solve the problem in women's magazines.

As a result of analysis, this paper shows that the advices about "should you build a relationship of love of what kind" play a role as the verbal resources to persuade that a certain psychological condition is a problem. So, the advices about "should you build a relationship of what kind" changes every the psychological condition to be a problem.

1. Introduction

Conventional studies on love relationships have researched the exchange of the collective consciousness about “what type of love relationship should we establish.” Furthermore, some researchers have pointed out that the norm of love has been lost in modern Japanese society.

On the other hand, people at present are interested in the matter about “how can I establish a better relationship.” As Koyano has noted (Koyano 2005), books and articles for the masses, which provide advice about how to establish a better relationship have been widely produced since the 1980s.

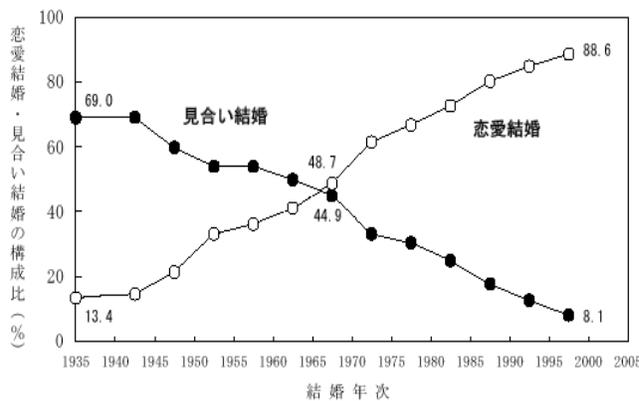
Such increasing concern about how to establish a relationship and a flood of “how-to” books (or articles) have been related to the liberalization of love after the 1970s. In Japanese society, love was not liberated until the 1960s. For example, since the late 1960s the number of love marriages has become greater than that of arranged marriages, and love marriages have accounted for 90% of all marriages since the 1990s.

Moreover, until the 1960s, the partner who falls in love had to be one who gets married. According to a survey conducted by Ichiro Yasuda in 1965, only 17.3 percent of women had kissed men other than their husbands before their marriages (Yasuda 1966).

Anthony Giddens has pointed out (Giddens 1990, 1991, 1992) that “disembedding” of human relationships has advanced and institutional reflectivity has expanded (or self-reflexivity has increased) in late modern society. Therefore, an intimate relationship is not anchored in external conditions of social or economic life and is, instead, established freely. A personal commitment is what is needed to establish a relationship.

Even if a human relationship is established by commitment more than by obligation and norms, it is believed that how to commit oneself becomes the target of reflection. Moreover, the reflexivity of self extends even to the matter of why a person cannot establish a better relationship, and books and articles for the masses, which provide advice about how to establish a better relationship have been published.

Figure Transition of ratio of love marriage and arranged marriage every each year



注：初婚どうしの夫婦について。数値は付表1（巻末）を参照。

・見合い結婚...arranged marriage ・恋愛結婚...love marriage

Sources : The National Institute of Population and Social Security Research

Annual Population and Social Security Surveys 12th

<http://www.ipss.go.jp/ps-doukou/j/doukou12/doukou12.asp>

In this paper, we examine “how-to” articles about love, especially those about love psychology in women’s magazines for the masses. Through this, we demonstrate what type of information has been used in these articles and how they play a role as reflexive resources to help readers reflect on why they cannot establish better love relationships.

2. Collection method of the analysis material and the analysis method

2.1 Collection method

The articles used in this study provide advice on the following line: Do not fail in the love of A because you have psychological tendency B. Moreover, only women’s magazines contain these articles. Although men’s magazines contain articles about how to charm the opposite sex, they

rarely contain articles designed to help readers to reflect on their feelings and psychology.

To collect analysis materials, OMIS provided by Ooya Souichi Library has been used. OMIS is program available on a CD-ROM that allows us to locate magazines articles containing a certain keyword in their titles. For this paper, we collected articles with titles such as “how to enhance love power,” and “how to establish a better love relationship.” Among these articles referring to love psychology are used as the analysis material.

We collected 221 articles from women’s magazines such as *anan*, *with*, *non-no* and *More* published between 1985 and 2007. These magazines are popular among women in their teens through their twenties. We also collected 13 articles from men’s magazines, even though articles about love psychology rarely appear in men’s magazines. In this study, we only confirmed that there are few articles about love psychology in men’s magazines; therefore, we used women’s magazines as our major material for analysis.

2.2 Analysis method

We used the content analysis which demonstrates the type of information that constitutes an article. The classification criteria have been prepared, and the content of the information has been arranged and classified. In general, the classification and arrangement of the content have been quantitatively performed. However, Japanese sociology also classifies items qualitatively.

In this study, we qualitatively classified advice about love psychology. First, we divided advice about the psychology of love into three dimensions: “how to improve the aspiration to love,” “how to choose a lover,” and “how to deepen a relationship.”

For each dimension, we noted (1) whether it is assumed what psychological tendency causes trouble and (2) what type of advice is provided to correct these tendencies.

Moreover, we did not analyze the difference in advice among various magazines. This was because each article is based on interviews with various experts, such as psychologists and therapists, or with actors and cartoonists, instead of simply on material produced exclusively by the magazine writers themselves. The differences lie only in the editorial policies of each magazine, which determine whom they interview. Hence, we analyze typical discourses, in which everyone provides common advice, in spite of the differences among the articles.

3 How to improve the aspiration to love

First, many “how-to” articles assume that psychological tendencies that weaken the aspiration to love cause problems. Tendencies such as feeling “afraid of getting hurt” or “not being self-confident” are mentioned. The articles advise as follows: “a human can grow up by getting hurt” and “the chance of love is infinity even if you fail.”

On the other hand, although the aspiration to love is strong, a psychological tendency of perceiving that “the reality is weak and the imagination is strong” (for instance, the aspiration that I want to get love like that portrayed in a TV drama) is assumed to be a problem. This assumption, in turn, is based on the assumption that women with this tendency immediately feel empty because of a gap between fantasy and reality. Furthermore, even if they get love, they repeat a pattern that loses love immediately. Such women are advised as follows: “try to understand a real man (not a man of fantasy),” “value individual encounters,” and “do not uselessly lose chances of love.”

4 How to choose a lover: Expectation level in choosing a lover

On the dimension of “how to choose a lover,” it is assumed that high expectations in choosing a lover become an issue. For example, “a man who can love is not found” and “there is no man who is suitable for my ideal” are mentioned. The magazines provide advice such as “review your expectations in choosing a lover,” “look for three good points within five minutes when you first meet a man,” and “even if you become a lover of a man who is not your type, you can be happy.”

On the other hand, at the stage of “how to choose a lover,” it is assumed that low expectations in choosing a lover also become an issue (for example, because one woman is afraid of being alone, she will fall in love with any man). It is because of these expectations that such women cannot establish a deep relationship. The magazines provide such advice as “you need to confirm your own feelings whether you really love your lover” and “your level of love goes down if you compromise.”

5 How to deepen a relationship

Regarding “how to deepen a relationship,” any psychological tendency that keeps a lover at a

distance is assumed to be a problematic. Such psychological tendencies include a feeling of anxiety (e.g., “the deeper the relation becomes, the deeper is the scar of the suffering”). The magazines provide advice such as “open your mind little by little” and “love essentially involves feelings that wants to restrain your lover.”

On the other hand, the need to always be with a loving man is also assumed to present trouble. Such feelings can even disgust a man. Concerning such feelings, the magazines advise such as “you cannot deepen the bond with a lover even if you are always with a lover” and “the time not spent with a lover makes love stronger.”

6. Conclusion

In this paper, we tried to demonstrate what type of information is included in “how-to” articles published in Japanese women’s magazines. These articles have introduced various psychological tendencies that cause trouble in the course of establishing a love relationship. “How-to” articles also have a role as reflexive resources by posing the following questions: “Do you weaken the aspiration to love because you are afraid of getting hurt?”; “Do you get into a situation in which you cannot find a man whom you can love because your expectations are too high?”; “Do you get into a situation where you cannot develop a deep relationship because the level of your expectation in choosing a lover is too low?”; “Do you get into a situation in which you have kept even a lover at a distance?”; “Do you get into a situation in which you overly enslave a lover?”

Women’s magazines provide various types of advice concerning love. They also focus on issues such as “what is love” and “what kind of love relationship you should establish.”

The content of the articles changes, depending on the psychological tendency assumed to be the cause of the trouble, and therefore opposite advice appear. For example: “the chances to love are infinite,” “do not uselessly lose chances to love,” “encounters of love are infinite,” “even if you make a lover of a man who is not your type, you can be happy,” “your level of love goes down if you compromise,” “love essentially requires your lover to constrain feelings,” and “the time not spent with your lover makes love stronger.”

Conventional studies on love relationships have pointed out that the norm of love is lost in modern Japanese society. However, the norm of love (discourses about “what kind of love relationship should we establish”) has also been produced by referring to the matter about “how

can I establish a better love relationship.” The norm of love has a role in terms of explaining why you can not establish a better relationship.

References

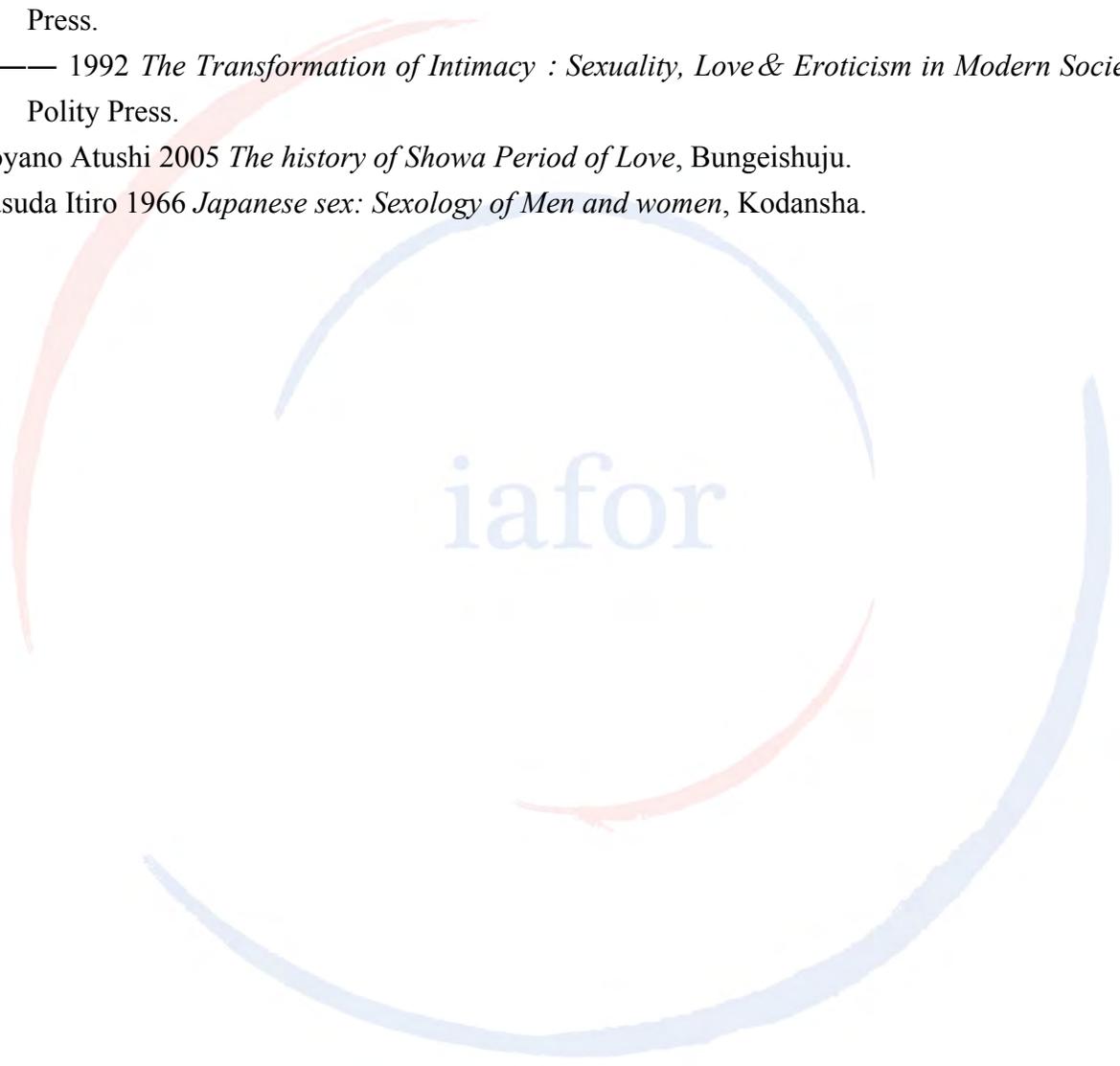
Giddens, Anthony 1990 *The Consequence of Modernity*, Polity Press.

——— 1991 *Modernity and Self-Identity : Self and Society in the Late Modern Age*, Polity Press.

——— 1992 *The Transformation of Intimacy : Sexuality, Love & Eroticism in Modern Society*, Polity Press.

Koyano Atushi 2005 *The history of Showa Period of Love*, Bungeishuju.

Yasuda Itiro 1966 *Japanese sex: Sexology of Men and women*, Kodansha.

The logo for the International Association for the History of Love (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, thick, curved lines. The upper-left portion of the circle is a light red color, while the rest of the circle is a light blue color, matching the text.

Framing Modern Japanese Domestic Interiors through Cinematic Mapping

Simone Shu-Yeng Chung

0219

University of Cambridge, UK

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

This paper discusses the contribution of cinematic milestones in instigating spatially-motivated efforts to measure the effects of modern life in quotidian circumstances by reviewing through two distinct instances how Japanese domestic interiors in Tokyo were recorded and read respectively. In the 1930s, architect Kon Wajirō was inspired by pioneering Soviet filmmaker Dziga Vertov's *Man with the Movie Camera* (1929) to develop an innovative form of mapping traces of spatial occupation on plan. Critically incorporating the innate temporal feature of films, his intricate drawings performed as dynamic snapshots of inhabitants' movement patterns delineated as sensuous paths carved by voids between objects in an interior setting.

As subjective spatial experience is articulated through physical and sensorial contact with the built environment, films themselves could prove to be the most suitable heuristic device for capturing the essence of a place by encouraging audiences to phenomenologically engage with the embodied and enworlded space of film. The legacy of French ethnographic filmmaker Jean Rouch on French New Wave Cinema which conversely defined the cinematic style of Taiwanese director Hou Hsiao-hsien is attributed to the realism approach for depicting the spaces of Tokyo in his film *Café Lumière* (2003). By adhering to lengthy takes and long shots, the space of film is saturated with diegetic and non-diegetic audiovisual details. The nuances of spatial engagement are meaningfully glimpsed as momentary human experiences.

Therefore the transcultural encounters resulting from and interdisciplinary exchanges are evidenced and reciprocated in the cinematic methodologies applied for the spatial autopsies of Kon Wajirō's drawings and Hou Hsiao-hsien's films.

The term ‘cinematic mapping’ is conventionally tied to the observation and documentation of urban space. Drawing on the haptic-optic component that cinema experientially affords, this idea seeks to reconcile the privileged, topographic view of cities with the tactility of human scale experience (see DIGIS 2011). But for the purpose of this paper, I would like to draw the application of this technique usually reserved for urban studies into the realm of the private domestic. In the discussions to follow, I will review the contribution of cinematic techniques in instigating spatially-motivated efforts to map the lived space by concentrating on a facet of Japanese architect Kon Wajirō’s work in the 1930s which he named “生活学” (*seikatsugaku*) or “Study of Everyday Life”¹ as a rubric for designing for living and Taiwanese film director Hou Hsiao-hsien’s feature *Café Lumière* (2003) set in Tokyo. The latter was commissioned by Shochiku Films as a tribute to the late Japanese film director Ozu Yasujirō and premiered at the “Ozu International Symposium 2003 celebrating the 100th anniversary of the birth of Yasujiro Ozu”². A crucial distinction between the two however needs to be highlighted: While the moving image is expressly the means by which practicing filmmaker Hou Hsiao-hsien produces his work, I would in turn illustrate how Kon Wajirō’s incorporation of film techniques in his drawn studies demonstrated his awareness of the medium’s potential. Although Kon never had the chance to explore the use of film for any of his extensive body of research, successors to his methodologies such as William H. Whyte found it to be a vital tool for inclusion in their work.³ Cinematic mapping is therefore pertinent to endeavours that seek to reveal qualitative nuances in explorations on the quotidian.

Although the decision to compare Kon’s drawings and Hou’s film appear to be historically irreconcilable, their contextual emphasis on temporality becomes clear when framed within the wider discourse on modernity. In attempting to position Japan’s newly emerged modern culture in the 1920s and 1930s within a global one, Silverberg’s correlation of equivalent Japanese terminologies to John Frow’s distinctions on the modern (*modernism*, *modernization* and *modernity*) equates Frow’s definition of *modernity*, “a philosophical category designating the temporality of the post-traditional world,” with ‘*kindai*’ (近代) which according to her “implies the presentist temporality emphasized in Frow’s *modernity*” (Silverberg 2006: 13). Unlike other Japanese cultural critics of the time who were preoccupied with discussions on the East-West dichotomy, Silverberg (1992: 50) posits that since Kon Wajirō and the sociologist Gonda Yasunosuke were working directly from field survey data, they were thus able to demonstrate that differences in the modern present were in fact socially (and in Kon’s opinion, class) defined. Another exception among his contemporary academic peers was Kyoto School philosopher Tosaka Jun. Harootunian (2000: 141) cites that Tosaka, who was of Marxist persuasion, criticized how philosophers having confused metaphysics with reality have become divorced from everyday life and should look to remedy this by reuniting the two.⁴ He also stresses how Tosaka’s ideas provided a crucial balance to the mainstream thought:

¹ The English translation is taken from Kuroishi (1998). Two years prior to his death, Kon published this phase of his work as volume 5 in his 9-volume collected works “今和次郎集” (*Kon Wajirō shū*, 1971-72).

² Funded by the Japan Foundation Film Festival (<http://www.jpf.go.jp/e/about/outline/ar/2003/pdf/ar2003-02-03-08.pdf>).

³ Whyte, who acknowledges Kon’s pioneering work and the similarity of their methodologies for their street life studies (see Whyte and Bemiss (1978: 6), actually employed films for his urban observations of New York and Tokyo cities half a century after Kon conducted his studies on Tokyo.

⁴ Quoted from volume 4 of Tosaka’s collected works (1977) “□坂潤全集” (*Tosaka Jun zenshū*), p162.

In an era when other voices were stridently appealing to the largeness of Japan's 'world historical mission', Tosaka's designation of the everyday – the smallest unit of modern society – underscored the importance of temporality and the time of the present and how it – the everyday – is always momentarily posed to write its own history because it was history, itself. As a minimal temporal unity, the everyday was still able to preserve the kernel of history since it was here (and now) that history was lived and where it changed... (Harootunian 2008: 105)

The will to write about 'the now' for posterity's sake is driven by an inherent sense of impermanence forefront in the Japanese mindset. "Impermanence," as Richie (1999: 51) puts it, "is acknowledged as the natural state and transience as a prime quality of life". As far back as early thirteenth century, the *Hojoki*'s poet (Kamo-no-Chomei 1212: 31) analogizes how "Foam floats upon the pools, scattering, re-forming, never lingering long" to "So it is with man and all his dwelling places here on earth".⁵ More recently, in reviewing the notion of transience and fleetingness that pervaded films set in Tokyo, Fujiwara (2008: 47) concludes that "instability is in the nature of Tokyo", it is "a city built *not* to last." While he bemoans the loss of its history, art and beauty of the city he experiences now, such lamentations would have echoed with far graver significance in the initial half of the twentieth century when Tokyo was consecutively destroyed by natural disaster and war.

For Kon Wajirō, his own ethnographic interest in excavating the everyday in Tokyo came about in the aftermath of the Great Kanto Earthquake of 1923. Witnessing the immense ingenuity displayed by the survivors in adapting temporary barrack structures for their housing and commercial needs, he and his friend Yoshida Kenchiki were inspired to meticulously record – with photographs and drawings – this amazing phenomena of the city's grassroots recovery process that were unfolding before them. They saw themselves operating as archaeologists but not quite in the same context. Kon saw this as an opportunity to construct a "storehouse of memory for the future based on the experience of the present" instead of mourning a lost past (Harootunian 2000: 128). Because they were archiving the present, Kon removed the central character "古" (*ko*), meaning 'old', from the Japanese word for archaeology "考古学" (*kōkōgaku*) and replaced it with the word "現" (*gen*) for 'the present' to form a new composite term "考現学" (*kōgenkaku*) or "Modernology" in English (Gill 1996: 199). In this series of fieldwork, Kon adopted an interdisciplinary approach to studying the patterns of consumption of everyday people in Tokyo whose lifestyles were being shaped by an emerging capitalist ethos as they strove to rebuild their lives following the earthquake disaster (Kuroishi 1998: 146).⁶

Regarding his methodology, Kuroishi (2011: 56) summarizes that:

Kon emphasized the details of everyday life, including things that may be invisible to the eye and or forgotten, and examined society in terms of how people lived their lives. In practice, his approach took in a variety of elements that could not be explained with a single unified theory...He was more interested in the relationships between people and things and space and trusted people's capacity to use creativity in everyday life.

⁵ Considered one of the greatest Japanese literary works and a key document on medieval Kyoto by a recluse Buddhist monk, there have been numerous translations of the text, this among others.

⁶ The results from the studies were collated into an eponymous exhibition in Kinokuniya bookstore in Shibuya in 1927 and published into a book in 1930.

For him, this was also how architecture was supposed to be – tailored to its inhabitants' movements, use and desires based on hermeneutic phenomenology. Therefore, he was personally averse to what he felt was a specifically European-inspired mechanical production of modernist housing design espoused by Walter Gropius and Le Corbusier that were enthusiastically embraced in Japan from the mid-1920s. Instead, the ideas that emerged through Kon's categories of 'habit', 'fashion' and 'reason' in "Modernology" which he systematically devised to better understand how people related to their objects and environment were subsequently distilled into his strategies for the "Study of Everyday Life" (Kuroishi 1998: 207).

Having trained as an architect and with an acute eye for detail, Kon's primary means of recording his observations was through sketching. He states in 1938 that:

Sketches are very effective. My eyes can freely become a *wide-angle* or *zoom lens*. I draw the essential part excluding blocking objects...However, it is important to maintain the *proportion and perspectives of the form*, and to know *invisible aspects* of the house...(English translation in Kuroishi 1998: 160-161, my emphases)⁷

His explicit use of film and photography terminology ('wide-angle' and 'zoom lens'), composition ('proportion' and 'perspectives') and references to non-diegetic information ('invisible aspects') alludes to a knowledge on cinematic techniques which has been avidly applied to produce his impromptu albeit highly informative observation drawings. While Harootunian (2000: 131) is keen to compare Kon's practice to pioneering Soviet filmmaker Dziga Vertov's *Man with the Movie Camera* (1929), Nornes (2003: 50-51) informs us that most of the important Soviet films were never screened in pre-war Japan. The writings on montage theory by Vsevolod Pudovkin, Sergei Eisenstein, and Dziga Vertov and details on their films were however actively translated from Russian by Japanese academics during the 1920s and 1930s and would have been where Kon was exposed to Vertov's *zhizn' vrasplokh*⁸ or "life caught unawares", the core concept underpinning his documentary film practice. Vertov's diary in 1927 perhaps offers the best insight into how he applied this to actual filming:

With the camera you enter the whirlpool of life, and life goes on...You must adapt yourself so that your investigation will not interfere with others...You use all sorts of techniques to remain unnoticed, to do your work without preventing others from doing theirs. (Hicks 2007: 25-6)

For Vertov, film was already a rhythmic art which structured time (ibid: 79). It therefore afforded itself as an ideal medium to capture the tempo of life and its different cycles. In that regard, Kon shared the innate understanding of a filmmaker that is was vital for him to innovate new forms of mapping in order to illustrate patterns of occupation and movement in space at various moments. By critically incorporating the integral feature of time, his intricate drawings performed as dynamic snapshots of its inhabitants' movements delineated as sensuous paths carved by voids between objects in an interior setting. In a sketch derived from a cultural film Kon watched, he tracks a housewife's movements around a rural dwelling in the Tohoku region at breakfast time (Kon Wajirō 1971: 139 as "Figure 9"). The fluid ink lines traced on plan demonstrates the various rooms spread out all over the dwelling she needs to visit in order to conduct her chores within this short period of time. By

⁷ Quote is taken from the essay “奈良。白毫寺の民家” (*Byakugo-ji no minka*, in Nara) which is included in volume 4 of his collected works, “民家採集” (*Minka saishū*, 1971), p282.

⁸ This phrase forms the subtitle to his film *Cine-Eye* (1924).

producing analysis with such visual clarity, Kon could irrefutably conclude that with its current arrangement, certain vernacular housing layouts in Japan proved to be inefficient in terms of space and ergonomics (ibid: 140). On another level, I would suggest this example also validates the importance of film documentary: From a truthful piece of ethnographic recording, Kon was able to extract precise spatial and temporal data based on the rhythm of the user-inhabitant's natural movement in her domicile. Ultimately, the overarching objective behind the vigorous production of analyses was to apply these findings to improve Japan's modern housing design through functional planning. Kon reinforces his motives in a private manuscript: "The beauty in the living environment is in the rhythm fitting with man's conditions. Thus, the beauty of a living environment is based on his needs..." (Kuroishi 1998: 250).⁹ In another set of studies – this time of a farmhouse in Kitakoma-mura – the rhythm described by Kon has been differentiated into two distinct categories, that of a daily one and another for family gatherings and rituals (ibid: 176 as "Figure 13" & 177 as "Figure 14"). Relying on his own interpretation, Kon has through his drawings practically illustrated what French philosopher Henri Lefebvre would later term as *rhythmanalysis* (Lefebvre 1996: 31), which was conceived to describe the multiple interweaving rhythms consisting of both cyclical and linear times that make up the everyday experience of living.

Unlike Kon, Gonda Yasunosuke had actively conducted research on the cinema and audience reception from a sociological perspective.¹⁰ Distancing himself from an elitist frame of thought, he underlines that cinema's pragmatism was aligned to everyday people's modes of knowing and therefore allowed its viewers to place themselves into the world of films (Gerow 2010: 40-41). In a similar fashion, Tosaka Jun sought to bring the discourse on film beyond that of an art form through acknowledging cinema's ability to capture the materiality of social life, therefore imbuing it with a new cultural significance (Nornes 2003: 134). In the film journal *Nippon Eiga*, he cites the cinema's potential for realistic cognition because it reproduces reality as it is.

Of the film directors working in post-war Japan, Harootunian (2000: 156) proclaims Ozu Yasujirō as the only one who made films that simultaneously captured the temporality of everyday life and a society that was being transformed by a new world order.¹¹ In a prolific career that covered five decades of the twentieth century until his death in 1963, Ozu established a formidable reputation for crafting *shomingeki* or realist genre films centred on the lives of usually common, working class people observed with restrained subjectivity. It was also around this time when it became widely accepted that modernizing societies in other parts of the world were developing against assumptions of homogenization under a Western program of hegemony. From there emerged the idea that "multiple modernities" could coexist and that – as unveiled through Kon's and Gonda's research – modernity and Westernization were not synonymous (Eisenstadt 2000: 1-3). Most academics would agree that the dichotomy of experience still persists between the universal and local scales in discourses on modernity and global studies; and remain the locus of contention for local groups carving out political boundaries and socio-cultural territories. Mazlish (2002: 74-75) however goes as far to state that "globalization continues and enlarges most of the central features of modernity" and in fact leads to the replacement of the latter if humanity is seen to

⁹ "建築美学" (*kenchiku bi-gaku*, Architectural Aesthetics, 1943) is from the Kon Wajirō collection.

¹⁰ His book "活動写真の原理及び応用" (*katsudō shashin no genri oyobi ōyō*, The Principles and Applications of the Moving Picture) was published in 1914.

¹¹ On a separate note, it is worth pointing out that the technical development of edited films (*henshū eiga*) including those of Ozu's owed a great debt to translated writings on Russian montage theory (Nornes 2003: 50-51).

have moved from modernity as a periodizing device to a spatially encompassing one in the current global epoch. It is worth recalling Appadurai's elegant rhetoric on the implication of globalization on local culture. Rather than glossing over the homogenizing effects of global-scale flows such as commodities and information, the process in reality is complicated by the different speeds, axes, points of origins and termination and levels of influence in which these flows impact the local environment (Appadurai 2001: 6). It is through the complexity and diversity of these various flows that create what he terms as "relations of disjunctures" and infuse the daily lives of ordinary people with a dynamic quality (ibid: 7). Furthermore, he cites the cosmopolitan condition as one that forms the link between space, stability and cultural reproduction (Appadurai 1996: 49). In that regard, there is no site more apt for experiencing the contestation and intensity of flows on a local scale than the cosmopolitan conditions of Japan's capital.

Filming overseas for the first time, Taiwan-based Hou Hsiao-hsien features a contemporary Tokyo at the beginning of the twenty-first century in his commissioned tribute to Ozu with "none of the bustle of government and business in the downtown areas, none of the city's skyscrapers, and none of the neon signs of the entertainment districts" (Hasumi 2005). Instead, as Fujiwara (2008: 47) suggests, "Hou shows Tokyo as a place to live, drink coffee, eat food, and be with other people". This is however not a break away from Hou's usual approach. Adopting a distinctive long shot and long take signature that has allowed him to augment the verisimilitude of the quotidian he sought to sensitively capture in his films, he has been credited for inspiring a new generation of filmmakers. Sixth generation China filmmaker Jia Zhangke admits that watching Hou's films provided him with the courage to confront the frustration exacerbated by the environmental upheaval and social changes that is presently altering China's landscape (Berry 2005: 192 & 201). Driven by an impetus to record the intense dislocating changes brought on by China's widespread internal modernization process, Jia's catharsis is therefore dependent on his creative prerogative to express the ephemeral "here and now" truthfully. Hou in turn recounts how his resultant cinematic realism was shaped through watching Jean-Luc Godard's ground-breaking feature *À Bout de Soufflé* (1960) when he was editing his 1983 film *Boys From Fengkuei* (Burdeau 2005: 86). The refreshing simplicity of style epitomized in this film by Godard (a French New Wave director) is built on the French ethnographic filmmaker Jean Rouch's concept of *cinéma-vérité*. The term *cinéma-vérité* is in fact a direct translation of the word Kino-Eye by philosopher and sociologist Edgar Morin's in 1960.¹² Rouch personally understood this to be "the art of life itself" where "the 'camera (is) in its natural state'- not in its egotism but in its willingness to show people without makeup, to seize the moment" (1973: 3). By tracing this specific trajectory of cinematic movements across different generations of filmmakers, I would suggest that *Café Lumière* be considered a current addition to the tradition that began with *Man with a Movie Camera* in Moscow and survived through *À Bout de Soufflé* in Paris in its intent to capture life in the city 'unawares'.

It is however imperative to note the differing opinions each director held regarding the imposition of "staging" for the camera. Vertov's insistence on remaining hidden or unnoticed by his subjects during filming is connected to his detestation of performance for the camera's benefit. This, I believe, underlines his desire to preserve the purity of the cinema as "an optical tool analogous to the telescope or microscope" for revealing a new perspective on life to its audience (Hicks 2007: 31). Kon Wajirō similarly insisted on distancing himself from

¹² Although *À bout de soufflé* (1960) was made before Godard and his regular collaborator Jean-Pierre Gorin established Groupe Dziga Vertov in 1968, French New Wave directors were nonetheless already familiar with Vertov's work primarily through *Man with a Movie Camera* (see Hicks 2007: 134).

his subjects during his observations. But as noted by Harootunian (2000: 133), this may have been to Kon's detriment since his works entailed a phenomenological aspect: Objectively removed from the immediate experience, his methodology would have prevented him from uncovering what might truly lay beneath the phenomena he was studying. Rouch, on the other hand, was more pragmatic in this regard and instead, simply sought to preclude any form of rehearsing and trusted his subjective eye to capture what he earnestly believed to have transpired (Hicks 2007: 133). For Hou Hsiao-hsien, the acceptance of a situated form of experience is revealed in his admission that he treats the film camera as the eyes of a privileged observer, essentially focused on the *mise-en-scène* but occasionally panning in response to non-diegetic distractions as a turning head would (Yeh 2005: 179). This therefore subscribes to J.J. Gibson's suggestion that the camera's visual field is analogous to the combined field of view for eyes that are both bound by occluding edges (Gibson 1986: 297). Supplemented by Hou's typically unhurried long takes, the audience are thus afforded the opportunity to contemplate the dense visual field that is replete with diegetic and non-diegetic audiovisual details. In this regard, films provide the most suitable heuristic device for capturing the essence of a place because it allows us to phenomenologically engage with the embodied space of film through our optical and haptic senses.

At the same time, Richie (1999: 13) points out that by virtue of the enormous size of its population, Tokyo is an "intensely human city". This appears to suggest that in order to grasp its essence, the logical emphasis would have to be on a human scale, ideally from a personal perspective. In *Café Lumière*, trains function as the primary means of travel for the film's protagonist Yoko as she traverses Japan's capital via its extensive train and tram public transport network to conduct her work and to keep in touch with the kindred Hajime and her family *vis-à-vis*. The travel sequences that feature prominently by no means imply the camera moves about by itself unnecessarily. Rather, Hou's commitment to experiential verisimilitude is retained by having the camera portray itself as a fellow commuter and thereby, "motion (is brought) into the image" (as suggested in Hasumi 2008) through the lens of the camera-as-passenger. In order to facilitate the film characters' spontaneous travel routes and to support a more organic approach to documenting these journeys, Hou decided against applying for authorization to shoot in trains and stations. By eschewing formal permissions, Hou could circumnavigate the bureaucratic restrictions that would have stifled his programme and limited the degree of reality he could portray onscreen (Fujiwara 2008: 47). Due to his guerrilla-style of filming in public spaces, the absence of detailed logistical planning during the production stage would infer a degree of difficulty involved to construct the long takes for which he is known. In order to review this further, I ran a detailed shot-by-shot analysis on the film. The resultant graphs generated from the data set show that shot lengths for scenes which take place in trains and on platforms (Table 1) are much shorter than those filmed indoors (Table 2). For these outdoor shots, none of them exceed 96 seconds (Shot no. 93, which takes place on a train platform); but for the indoor scenes, the longest shot runs up to 236 seconds uninterrupted and takes place inside Yoko's apartment (Shot no. 3). A useful comparison can be made further by using the "average shot length" (ASL) measure. Devised by Barry Salt (1992: 146), it is defined as "the length of a film divided by the number of shots in it" and I have opted to measure this in seconds. From my analysis, the ASL for *Café Lumière* is 63.5 seconds (although Udden (2009: 180) has calculated this as 66 seconds). With this as the baseline for comparison, the resultant ASL for shots involving trains in the film (40.8 seconds) and ASL for indoor shots (95.7 seconds) suggests that scenes involving train journeys are on average shorter in duration with more editing efforts required but indoor scenes on a whole are built on longer and fewer takes.

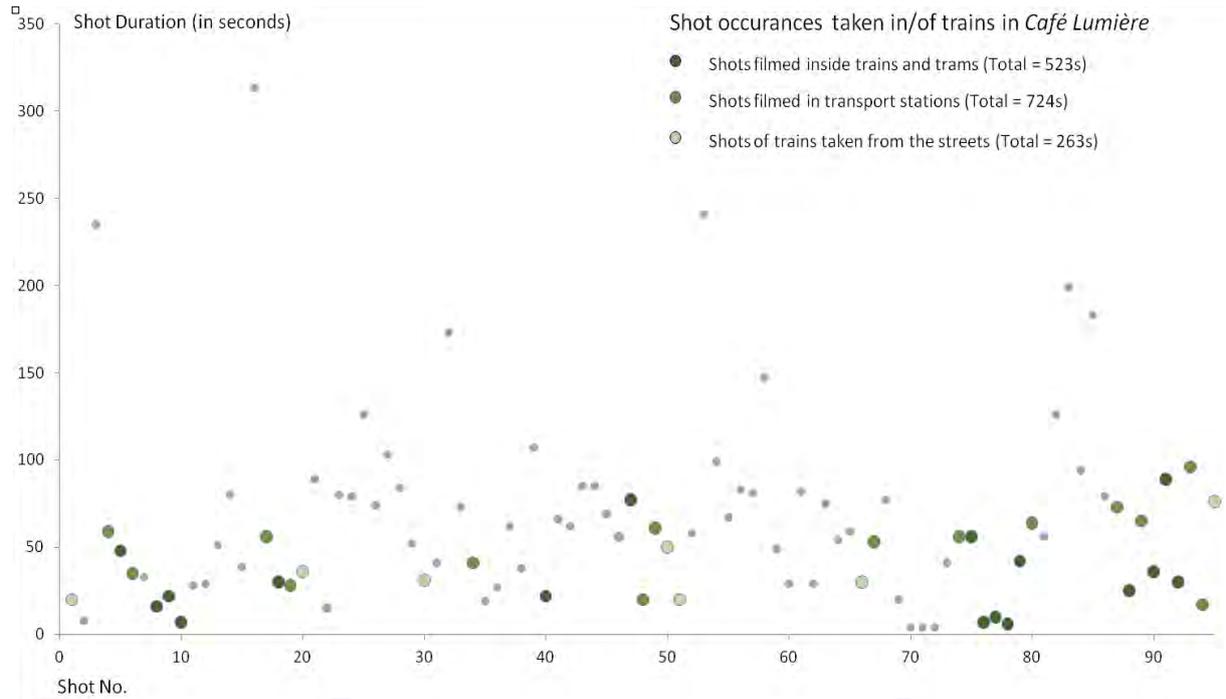


Table 1 Duration (in seconds) of shots filmed in and of trains in *Café Lumière*

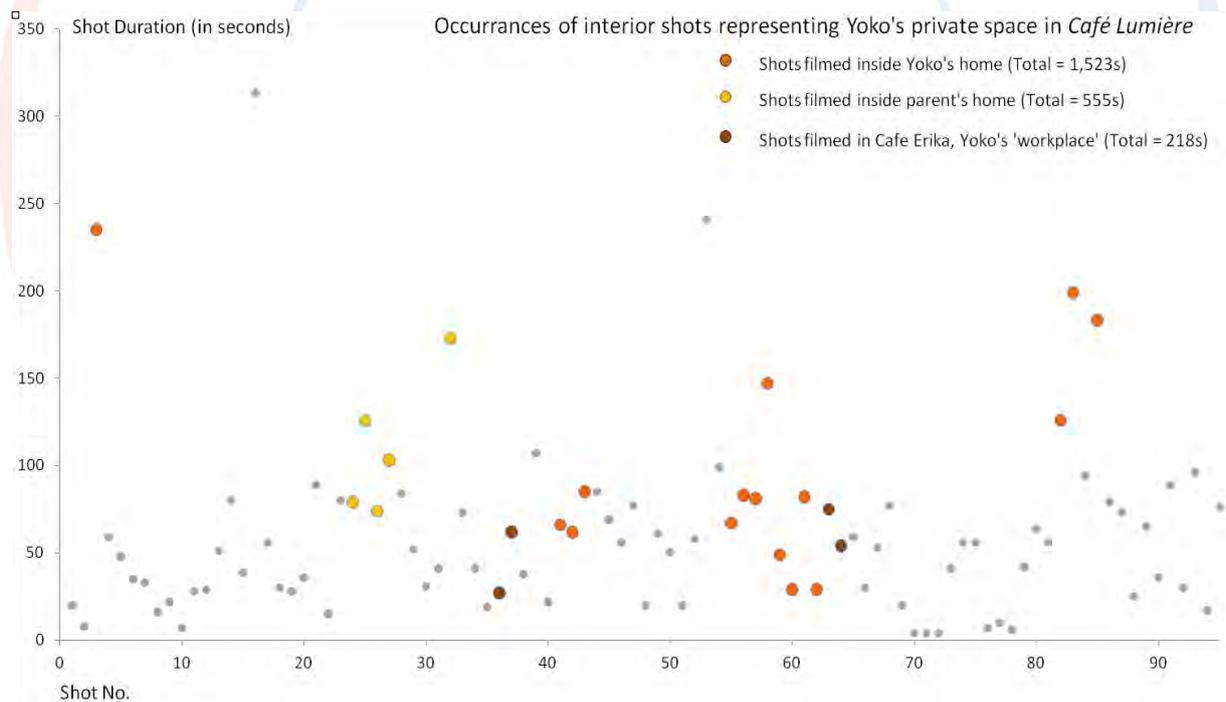


Table 2 Duration (in seconds) of shots filmed in indoor spaces of *Café Lumière*

Despite the physical restrictions to filming in Yoko’s compact home, the four scenes that take place within it manages to effectively capture her routine and seemingly optimal usage of its limited floor area (which typifies the urban living conditions in Tokyo). In order to scrutinize the latter further, I undertook to produce a series of study sketches – one for each of the scenes that take place inside her apartment – in the spirit and manner of Kon Wajirō’s *seikatsu-gaku*. What was not immediately apparent in the film becomes evident through the drawings. They reveal that Yoko’s efficient use of space in her living environment was achieved by configuring the mostly loose interior furniture according to the requirements of

different activities: housework (Figure A), reading (Figure B), sleeping (Figure C) and entertaining (Figure D). By maintaining a respectful distance, which Hou (Yeh and Davis 2005: 161) terms “respecting the object” (*zunzhong keti*), the camera avoids impeding Yoko’s natural movement. Rouch (1973: 7) elaborates how a cinematographer by necessity has to adapt the shoot to the spatial layout of the action in order to penetrate into reality. I would add that the intelligence derived from such spontaneous decisions and degree of rationale is in turn transmitted to the viewing audience as well. These nuances of spatial engagement captured onscreen can therefore be meaningfully glimpsed as momentary human experiences.

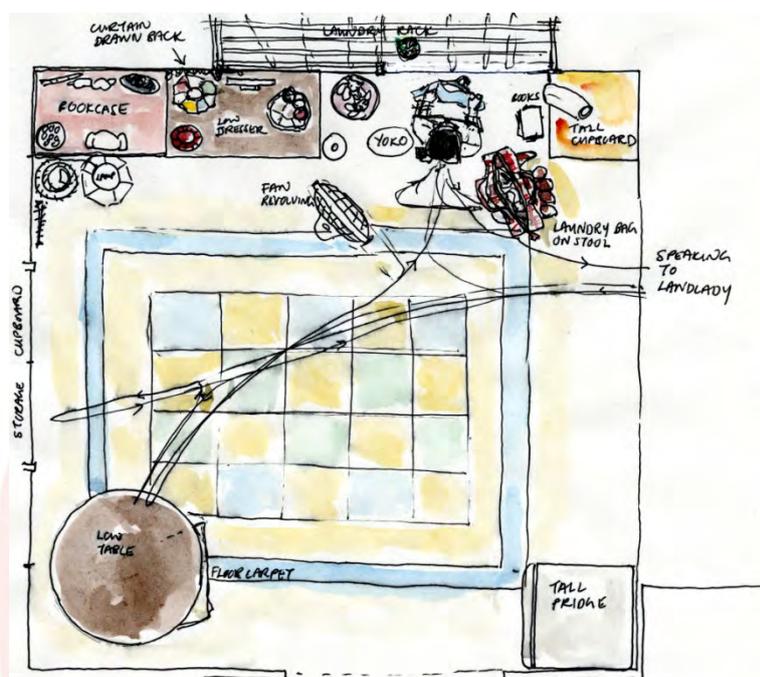


Figure A: First scene in Yoko’s home (shot no. 3), movements observed during laundry drying

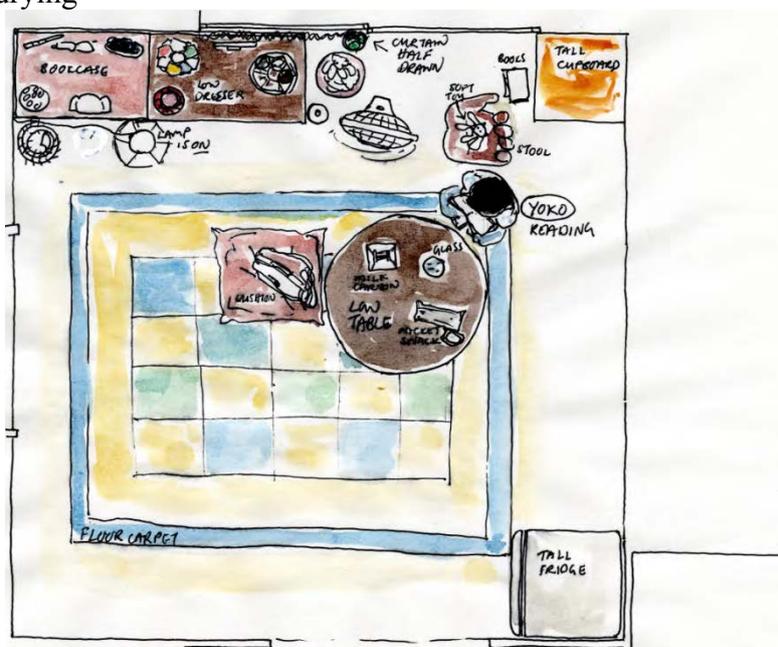


Figure B: Second scene in Yoko’s home (shot no. 41 to 43), reading aloud to herself

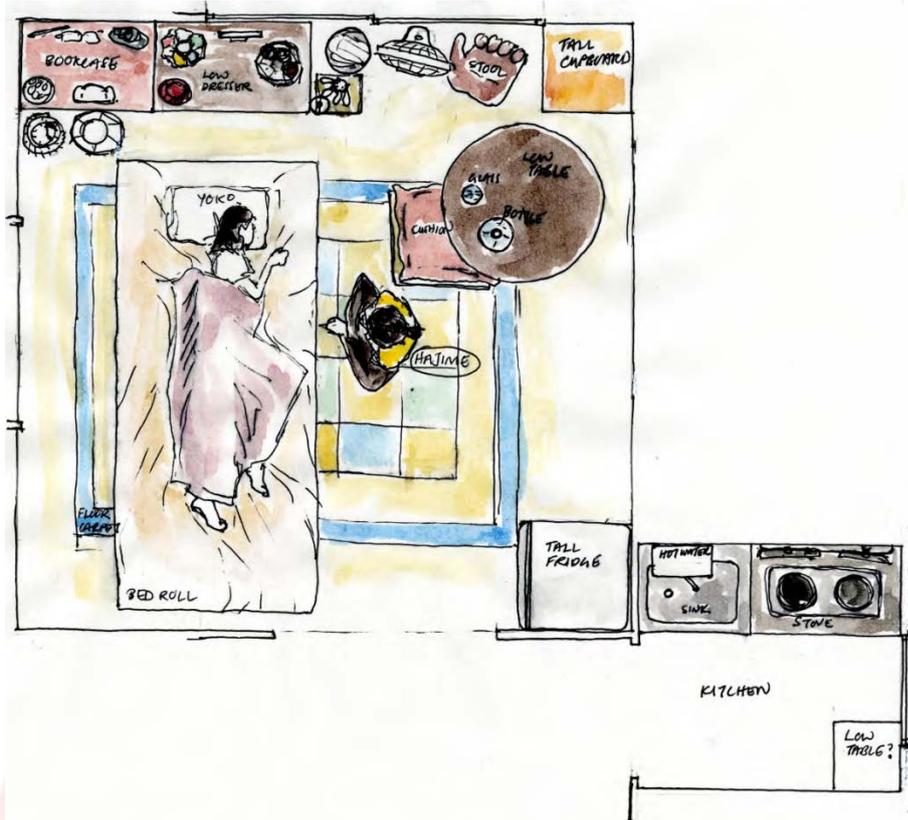


Figure C: Third scene in Yoko's home (shots no. 55 to 62), Hajime visiting a sick Yoko

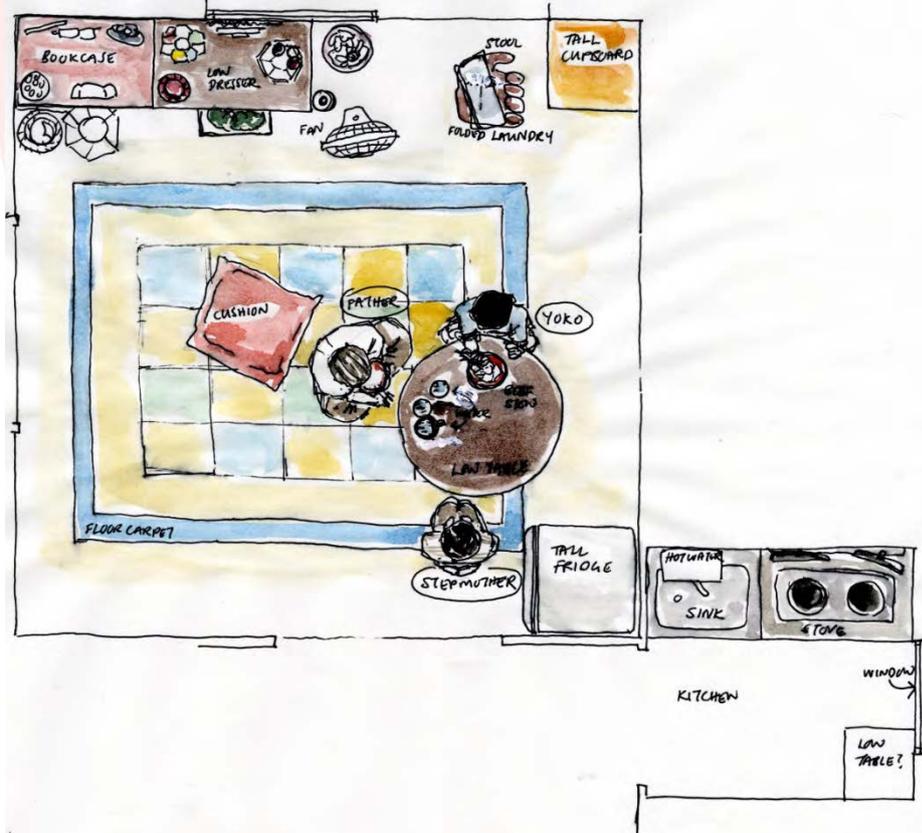


Figure D: Fourth scene in Yoko's home (shots no. 82 to 85), father and stepmother's visit

The storyline of *Café Lumière* is extremely simple. Yoko, who is researching on Taiwanese music composer Jiang Wen-Ye (who lived in Japan and its occupied territories until the end of the war), returns from a stay in Taiwan pregnant with child. As her father comes to terms with her announcement in his own way and Yoko begins to develop a close connection to the introverted second-hand bookseller Hajime, she carries on with her work and life in the usual manner.¹³ Another way of reading a contemplative film like *Café Lumière* would be to adopt architect Arata Isozaki's redefinition of the Japanese concept of *shakkei* (borrowing scenery). He believes *shakkei* is in truth:

An inversion of major and minor elements: the real subject of the whole garden is the back-drop of the landscape, while the artificial garden in front is just a device for capturing it...(and) to dissolve the internal context into externality. This, I believe, is a method of looking for another alternative context. (Isozaki and Asada 2010: 183).

What I am suggesting here is to place the plot secondary to the city's rhythm of life unfolding onscreen contributed by the unrehearsed movements of the film's characters and background activities of the unknowing (and sometimes surprised) members of the public. This approach elucidates what Fujiwara (2008: 47) eluded to in his statement that "*Café Lumière*...provides a model for both filmmaking and film viewing as immersions within the fleetingness of experience." Through Hou's use of a rich depth of field, slivers of reality are subtly teased out and brought to the fore amidst the subdued foreground drama.

An inferred theme that permeates both Kon's work and Hou's film is the clear demarcation between public and private space. Richie explains that streets are very public in Japan because their homes are very private: "In a city as crowded as Tokyo, privacy is a luxury almost as expensive as space. What is acquired at great cost is jealously guarded" (Richie 1999: 38). The mental thresholds delineating them are exercised through the removal of one's shoes at the door, an action which thereby "indelibly marks the end of the public and the beginning of the private" (ibid: 40). In reviewing the history of urban studies on Tokyo, Smith (1978: 72) posited that this pervading constancy influenced the logical progression of Kon's work from the study of patterns of life in the streets of Tokyo in "Modernology" to the pattern of life within the private realm of the home. In the case of *Café Lumière*, even though Yoko's private space is essentially a tiny kernel that is kept distinct from other spaces outside, her private life – consisting of her relationships with her father and stepmother, and her friend Hajime – together with her freelance research activities take place across an extended zone that is dependent on the comprehensive tram and railway networks connecting the whole of Tokyo and beyond. For Yoko personally, the Yamanote circle line forms the locus of her transport route, providing Akiharabara station as the point of interchange when she travels from her home near Kishibojimmae station to other destinations: Her de facto workspace in Cafe Erika, Hajime's bookshop and the *tempura* eatery Imoya she frequents are accessed from Ochanomizu; the well-known Tomaru Bookshop she visited is in Koenji; and the lakeside restaurant where she interviews Jiang Wen-Ye's widow is located opposite Senzoku-ike station. Nippori station features as another transfer stop on the Yamanote line for the journey to her father's house in Takanawa, accessed from Yoshii station in Gunma Prefecture. An extract of Tokyo's railway map featuring the stations portrayed in the film (Figure E) is annotated with travel duration on each possible route segments. More importantly, used as an aide mémoire, the diagram visually suggests the extent of Yoko's spatial inhabitation of Tokyo.

¹³ When pressed to disclose which of Ozu's film *Café Lumière* most closely resembles, Hou Hsiao-hsien stated in the documentary *Metro Lumière* that it was *Late Spring* (1949), probably by virtue of the close study of the father-daughter relationship in both films.

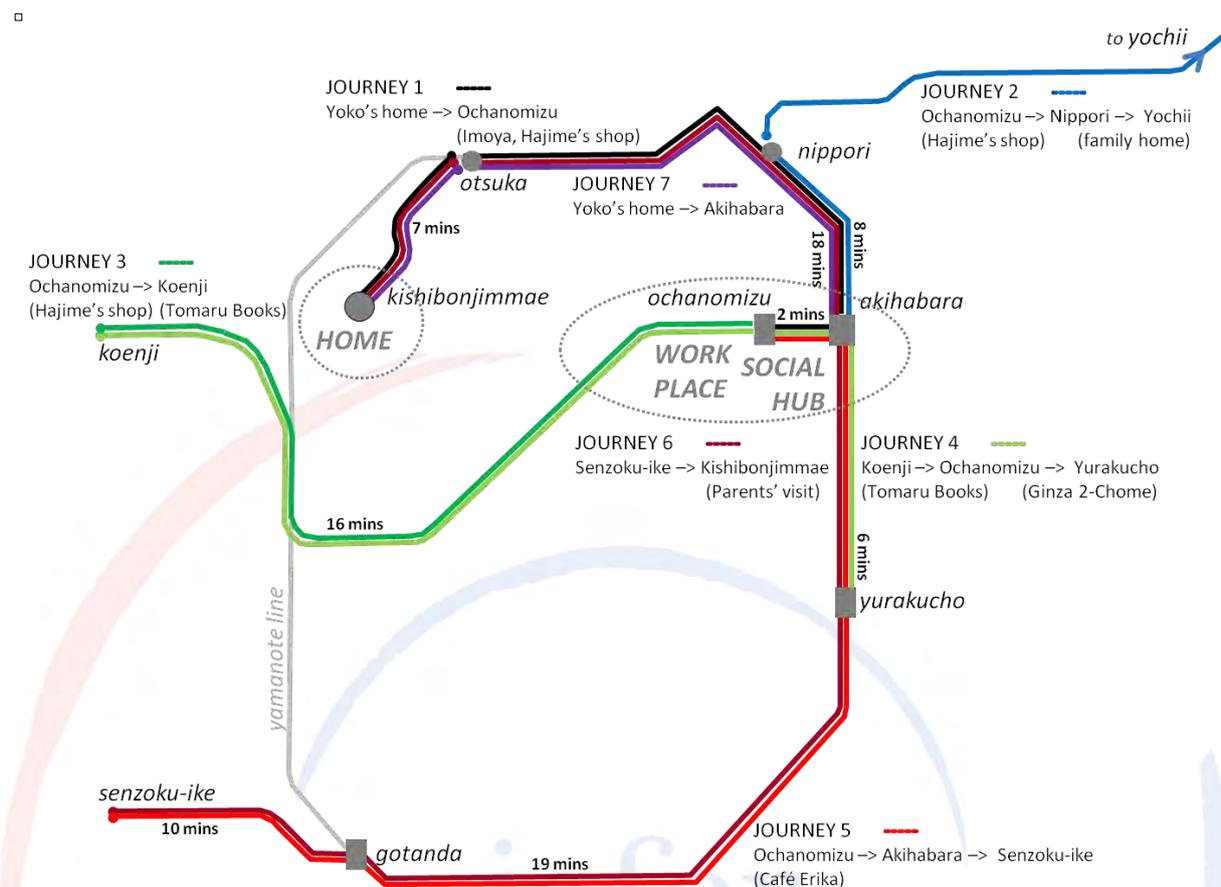
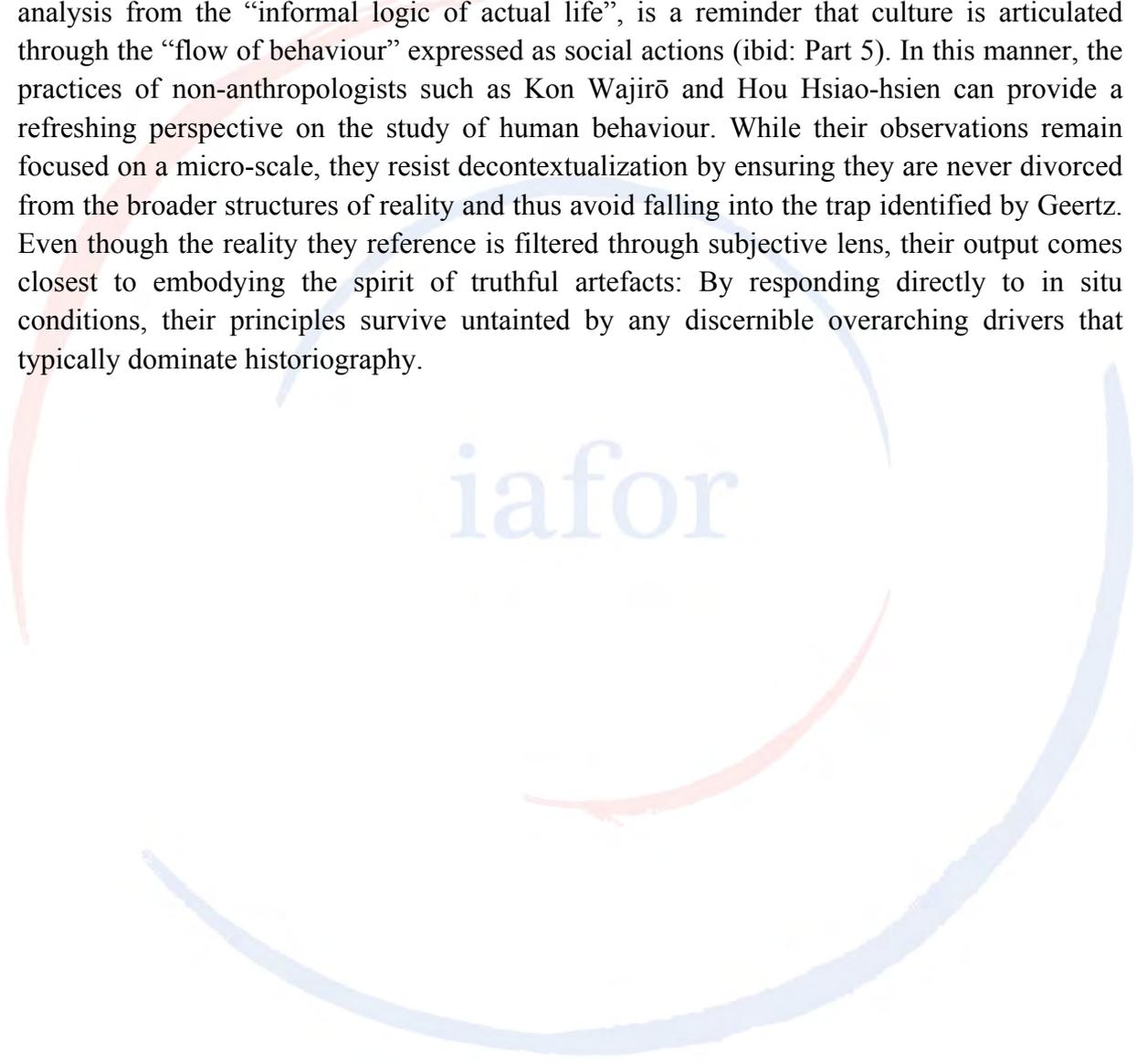


Figure E Diagram of Yoko's journeys on Tokyo's railways including travel durations

In reviewing the intellectual approaches and methodologies of Kon Wajirō's studies of everyday life and Hou Hsiao-hsien's film practice, the undisputed fact remains that neither had developed their work in isolation from external influences. The transcultural encounters resulting from interdisciplinary exchanges are evidenced and reciprocated in the cinematic methodologies applied in the spatial autopsies of Kon Wajirō's drawings and Hou Hsiao-hsien's films. By the same token, the focus of their work on seemingly insignificant people qualifies them as a form of *microhistory* which was principally an European-derived approach to writing history. Of the variant forms identified by Ginzburg, what is attempted in Kon's studies and the film *Café Lumière* appears to share the same premise as the description provided in Italian by Primo Levi for *microstoria*. Ginzburg (1993: 15) refines this further by clarifying that: "The reduction of scale suggested by the word *microhistory* fits in with the acknowledgement of the limits of existence". If we are to return to the earlier association of Tokyo with the characteristics of impermanence, then the fragility and uncertainty of life emanating from Japan's capital should therefore validate Kon's and Hou's decision to document Tokyo. From a quintessentially Japanese viewpoint, Tosaka Jun has also attempted to structure an argument for the insertion of historical time into the everyday. For him, the three-dimensional nature of historical time is concentrated on the present (Tosaka Jun 1934: 161-162). It is in the repetition of a common activity on different days and the inevitability of everyday life that has convinced him therein lies the crystallized core and "secret" of historical time.

But how do we reconcile that the realities interpreted by Kon and Hou are accurate to the original experience? By default, the prefix 'trans-' and acts of exchange inherently entail a process of transformation. Would the influences that have helped shaped their methodologies

not have at least mildly compromised their integrity for truthfully portraying everyday life within the parameters they have established? Even within the field of social anthropology, the challenge to maintain objectivity remains the primary concern during the production of ethnographic documents. Clifford Geertz's classic text "Thick Description" astutely provides two relevant suggestions to facilitate this. The first is that a successful project goes beyond simply collating facts – it depends on the *degree* of clarification the author is able to provide regarding events that have transpired (Geertz 1973: Part 4). The second, serving as an indirect caution against an overreliance on hermeneutics which he believes to have isolated cultural analysis from the "informal logic of actual life", is a reminder that culture is articulated through the "flow of behaviour" expressed as social actions (ibid: Part 5). In this manner, the practices of non-anthropologists such as Kon Wajirō and Hou Hsiao-hsien can provide a refreshing perspective on the study of human behaviour. While their observations remain focused on a micro-scale, they resist decontextualization by ensuring they are never divorced from the broader structures of reality and thus avoid falling into the trap identified by Geertz. Even though the reality they reference is filtered through subjective lens, their output comes closest to embodying the spirit of truthful artefacts: By responding directly to in situ conditions, their principles survive untainted by any discernible overarching drivers that typically dominate historiography.

The logo for the International Association for Cultural Anthropology (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a large, stylized circular graphic composed of two overlapping, curved lines. The upper-left portion of the circle is a light red color, while the rest of the circle is a light blue color, matching the text.

Literature Cited

- Appadurai, A. (1996). *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, University of Minneapolis Press.
- Appadurai, A. (2001). "Grassroots Globalization and the Research Imagination". *Globalization*. Ed. A. Appadurai. Durham, Duke University Press: 1-21.
- Berry, M. (2005). *Speaking in Images: Interview with Contemporary Chinese Filmmakers*. New York, Columbia University Press.
- Burdeau, E. (2005). "Entretein 1 (août 1999)". *Hou Hsiao-hsien*. Ed. J.-M. Frodon. Paris, Cahiers du Cinéma: 67-112.
- DIGIS. (2011). "Cinematic Mapping of Cambridge (Newton Trust 2011)." Retrieved 21.03.2012, from <http://expressivespace.org/research-cmc.html>.
- Eisenstadt, S. N. (2000). "Multiple Modernities." *Daedalus* Vol. 12 No. 1: 1-29.
- Fujiwara, C. (2008). "Places and Other Fictions: Film Culture in Tokyo." *Film Quarterly* Vol. 61 No. 4: 42-47.
- Geertz, C. (1973). "Thick Description: Toward an Interpretive Theory of Culture." *The Interpretation of Cultures: Selected Essays* Retrieved 27.03.2012, from www.sociosite.net/topics/texts/Geertz_Thick_Description.php.
- Gerow, A. (2010). "The Process of Theory: Reading Gonda Yasunosuke and Early Film Theory." *Review of Japanese Culture and Society (Decentering Theory: Reconsidering the History of Japanese Film Theory)* Vol. 22(December): 37-43.
- Gibson, J. J. (1986). *The Ecological Approach to Visual Perception*. New Jersey, Lawrence Erlbaum Associates.
- Gill, T. (1996). "Kon Wajirō, Modernologist." *Japan Quarterly* Vol. 43 No. 2 (April-June): 198-207.
- Ginzburg, C. (1993). "Microhistory: Two or Three Things That I Know about It." *Critical Inquiry* No. 20 (Autumn): 10-35.
- Harootunian, H. D. (2000). *History's Disquiet: Modernity, Cultural Practice and the Question of Everyday Life*. New York, Columbia University Press.
- Harootunian, H. D. (2008). "Time, Everydayness and The Specter of Fascism: Tosaka Jun and Philosophy's New Vocation". *Re-politicising the Kyoto School as Philosophy*. Ed. C. Goto-Jones. Abingdon & New York, Routledge: 96-112.
- Hasumi, S. (2008). "The Eloquence of the Taciturn: An Essay on Hou Hsiao-Hsien." *Inter-Asia Cultural Studies* Vol. 9 No. 2 (June): 184-194.
- Hasumi Shigehiko. (2005). "Café Lumière." *Rouge* No. 6 Retrieved 07.02.2012, from http://www.rouge.com.au/6/cafe_lumiere.html.
- Hicks, J. (2007). *Dziga Vertov: Defining Documentary Film*. London, I. B. Tauris.
- Isozaki Arata and Asada Akira (2010). "An Extra-Context". *The End of Building, The Beginning of Architecture: 10 years after Any*. Japan, Kajima Institute Publishing Co. Ltd.: 179-185 (54-60).
- Kamo-no-Chomei. Translated by Moriguchi Yasuhiko and Jenkins, D. (1212). *Hojoki: Visions of a Torn World* (1996). Berkeley, Stone Bridge Press: 91.
- Kon Wajirō (1971). "生活学: 今和次郎集 第5巻" (*Seikatsu-gaku: Kon Wajirō Collection Volume 5*). Tokyo, Domestic Inc.
- Kuroishi Izumi (1998). *Kon Wajiro: A Quest for The Architecture as A Container of Everyday Life*. (Thesis) Philadelphia: University of Pennsylvania.
- Kuroishi Izumi (2011). "Modern Design and Kon Wajiro". *Kon Wajiro Retrospective (今和次郎: 採集講義)*. Ed. Fujimori Terunobu. Kyoto, Seigensha Art Publishing: 55-56.
- Lefebvre, H. (1996). *Writings on Cities*. Oxford, Blackwell Publishers Inc.

- Mazlish, B. (2002). "Globalization: The Most Recent Form of Modernity?" *Reflections on Multiple Modernities: European, Chinese and Other Interpretations*. Ed. D. Sachsenmaier, J. Riedel and S. N. Eisenstadt. Leiden, Brill: 68-76.
- Nornes, A. M. (2003). *Japanese Documentary Film: The Meiji Era through Hiroshima*. Minneapolis, University of Minnesota Press.
- Richie, D. (1999). *Tokyo: A View of the City*. London, Reaktion Books Limited.
- Rouch, J. (1973). "The Camera and Man." Retrieved 19.03.2012, from www.der.org/jean-rouch/pdf/CameraandMan-JRouch.pdf.
- Salt, B. (1992). *Film Style and Technology: History and Analysis*. London, Starwor.
- Silverberg, M. (1992). "Constructing the Japanese Ethnography of Modernity." *The Journal of Asian Studies* Vol. 5 No. 1 (February): 30-54.
- Silverberg, M. (2006). *Erotic Grotesque Nonsense: The Mass Culture of Japanese Modern Times*. Berkeley, University of California Press.
- Smith, H. D. (1978). "Tokyo as an Idea: An Exploration of Japanese Urban Thought Until 1945." *Journal of Japanese Studies* Vol. 4 No. 1 (Winter): 45-80.
- Tosaka Jun (1934). "日常性の原理と歴史的時間 (*Nichijōsei no Genri to Reishiteki Jikan; The Principle of Everydayness and Historical Time*)". *From Japan's Modernity: A Reader*. Ed. Najita Testuo (Translated by Robert Stolz). Chicago, The University of Chicago: 155-165.
- Udden, J. (2009). *No Man an Island: The Cinema of Hou Hsiao-hsien*. Hong Kong, Hong Kong University Press.
- Whyte, W. H. and M. Bemiss (1978). "New York and Tokyo: A Study in Crowding". *A Comparative Study of Street Life: Tokyo, Manila, New York*. Ed. Kato Hidetoshi, W. H. Whyte, R. David, M. Bemiss and R. Erwin. Tokyo, Research Institute for Oriental Studies, Gakushuin University: 1-18.
- Yeh Yueh-Yu, E. (2005). "Poetics and Politics of Hou Hsiao-hsien's Films". *Chinese-language Film: History, Poetics, Politics*. Ed. S. H. Lu and E. Y.-Y. Yeh. Honolulu, University of Hawaii Press: 163-185.
- Yeh Yueh-Yu, E. and D. W. Davis (2005). *Taiwan Film Directors: A Treasure Island*. New York, Columbia University Press.

Films Cited

- À bout de souffle* (Breathless, 1960). Dir: Jean-Luc Godard. France: SNC.
- Boys from Fengkuei* (1983). Dir: Hou Hsiao-hsien. Taiwan: Evergreen.
- Café Lumière* (2003). Dir: Hou Hsiao-hsien. Japan & Taiwan: Shochiku Films.
- Late Spring* (1949). Dir: Ozu Yasujiro. Japan: Shochiku Films.
- Man with the Movie Camera* (1929). Dir: Dziga Vertov. Russia: VUFKU.

'Sandwich Coalitions' in the Politics of Development: Asian 'neo-populisms' in Comparative Perspective.

Arun Swamy

0224

University of Guam, Guam

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

This paper examines the Janus-faced role played in democratic consolidation by a type of elite-led social pact that I term a 'sandwich coalition'. Sandwich coalitions are formed when political actors occupying or seeking the apex of a political hierarchy undercut the power of middle level actors by championing the needs of politically excluded or marginalized actors further down. They can provide social or state elites with a method to weather the challenge electoral competition poses to their control of the policy agenda. By offering elites a potentially less costly approach to distributive issues than the demand of more organized middle class or 'popular sector' interests, sandwich coalition can remove the potentially destabilizing incentive for elites to overthrow democratic procedures altogether while simultaneously deepening democracy by incorporating the needs of groups who are often neglected by more organized popular sector interests. On the other hand, by appealing to the poor over the heads of intermediate social organizations rather than negotiating with them in the manner of corporatist - or even pluralist -- intermediation, sandwich coalitions can facilitate 'electoral authoritarianism,' often stimulating middle class opposition to electoral processes themselves. The association of sandwich coalitions with electoral authoritarianism accounts for the low regard in which sandwich coalitions are typically by pro-democracy activists and scholars. However, this paper draws on experiences with sandwich coalitions in India, Thailand and Latin America for a more nuanced view that emphasizes both the positive and the negative implications of this strategy for long-term democratic consolidation in developing countries. Sandwich coalitions have successfully deepened democracies by extending the reach of public policy to excluded groups, supported state-building efforts in settings where political centralizers faced resistance from local oligarchies and rural notables and, contrary to the expectations of scholars, been institutionalized in enduring parties that outlive their authoritarian progenitors.

Introduction

On June 6, 2011, Keiko Fujimori narrowly lost a runoff election for President of Peru. A month later, Yingluck Shinawatra led the Pheu Thai party to a victory that made her Thailand's first woman prime minister. The two had much in common. Both are women, young (Fujimori was 36, Shinawatra 44), and had family ties to previous, disgraced leaders (Alberto Fujimori, Keiko's father, and Thaksin Shinawatra, Yingluck's brother.) Most importantly, however, the two were heirs to a similar political style -- the use of direct appeals to the poor, backed up by targeted welfare policies, while centralizing power at the expense of other powerful interests. These similarities, in very different cultures, call for a conceptualization that asks three core questions. What are the *analytically relevant common elements* of these phenomena? What circumstances produce them? And what are their long-term consequences?

The most readily available conceptual model is that of "neo-populism," a term coined by scholars of Latin American politics in the 1990s to describe a phenomenon they found anomalous: leaders, like Alberto Fujimori of Peru, who combined an appeal to the very poor with policies associated with the right -- reducing the size of the state and cutting back on public spending (Roberts 1995, Weyland 1996, Gibson 1997). In the neo-populism model the analytically relevant common attribute of Alberto Fujimori and Thaksin Shinawatra is a personalistic style of leadership that establishes direct, unmediated contact with an unorganized mass of poor voters in times of crisis, usually through an "anti-politics" rhetoric that blames the political establishment for the crisis (Roberts 1995, Weyland 2005). It was originally thought to have an affinity for *laissez-faire* or "neo-liberal" economic policies (Roberts 1995, Weyland 2006) -- but that hypothesis has been attenuated (Weyland 2003, 2005) -- and political systems with weak parties and a presidential rather than a parliamentary design. And, the one point on which authors agree -- the long-term consequence of neo-populism is that it weakens democratic institutions and accountability to the detriment of prospects for democracy.

Against the neo-populism model, which emphasizes the leadership style -- personalistic appeals with an anti-politics message -- as the defining characteristic of the Fujimori and Thaksin governments, I treat the coalitional strategy pursued by these leaders as the defining attribute of their politics. This strategy, which I term a *sandwich coalition*, unites political actors occupying or seeking the apex of a hierarchy with marginalized groups at the base, outflanking middle-level actors. While sandwich coalitions frequently accompany the "neo-populist" style of leadership, they can be pursued without this style. Most importantly, even when they are introduced by neo-populist leaders and support authoritarianism in the short-term, sandwich coalitions can have a beneficial long-term influence on institutionalization and democratic governance, by giving the very poor an electoral vehicle to identify with.

This paper focuses on the latter argument by examining two Asian elected authoritarian leaders who fit the neo-populist model—Thaksin Shinawatra and Indira Gandhi of India. The argument centers on the role and character of distributive conflict in developing country democracies. The next section shows that the core weakness of the neo-populism model is that in its emphasis on

the corrosive effects of personalistic leadership on democratic institutions, it ignores the devastating consequences for that distributive conflict has had for democracy in the past in the same countries. Consequently, as the case studies that follow will show, the neo-populism model underestimates the positive contribution of sandwich coalitions, which incorporates the poor on terms that are potentially consistent with elite goals, for long-term democratic consolidation.

Sandwich Coalitions, Neo-Populism and Distributive Conflict

Historically, political scientists argued that economic development was a prerequisite for democracy, because without it class conflict over wealth distribution would lead to the breakdown of democratic regimes (Lipset 1963). Distributive pressures were, accordingly, blamed for the overthrow of several Latin America democracies, either directly, because of the challenge posed by left-leaning regimes or movements to property rights, as in Chile, or to economic stability and growth, as in Brazil and Argentina (O'Donnell 1973). In recent decades a consensus has emerged that democratization requires not development, but a political stalemate that convinces rival elites to compromise. The risks of all-out confrontation are traded for rules that allow elites to compete with the assurance that their core interests will be preserved if they lose (Przeworski 1988). This compromise depends, however, on elites finding ways to protect themselves from the distributive pressures that accompany broader political participation in poor countries. As I have argued, using India, the chronic exception to theories that tie democracy to development, this is what sandwich coalitions permit (Swamy 1996, 2003, 2010).

Consider, from this perspective, the contradiction that many analysts anticipated in the late 1980s between political liberalization (transitions from military government to democracy) and economic liberalization (reducing budget deficits and privatizing state enterprises) as required of many Latin American countries in the wake of the 1980s debt crisis. The contradiction was seen as particularly acute because the expansive role of the state, associated with Import Substitution Industrialization (ISI), had come into being during earlier periods of competitive politics, with the support of popular or mass constituencies. Specifically ISI in Latin America was generally introduced by charismatic leaders – Vargas in Brazil, Peron in Argentina, Cardenas in Mexico – with the support of labor unions and middle classes, a configuration that came to be labeled “populism” in Latin America. Measures that appealed to these popular constituencies – an expansionary fiscal policy, growing state employment, and social welfare programs and higher wages for the urban formal industry sector – fit in well with a policy of import substitution in consumer goods by expanding the market for these goods at home. By contrast, it is often held, it took military governments to resolve the economic crises of hyperinflation caused by the demands of these popular groups (O'Donnell 1973).

Simultaneous liberalization faced a second challenge, owing to another legacy of the populist era -- the enduring institutional links between organized popular sector interests, such as unions, and the populist parties created during the earlier period such as Institutionalized Revolutionary Party (PRI) of Mexico, the Justicialist or Peronist Party of Argentina, the American Popular Revolutionary Alliance (APRA) in Peru. These populist parties were typically corporatist in

structure, with formal representation for labor unions, as well as, in the case of the PRI, peasant unions. These links often preserved the influence of organized popular sector interests during the military era, and would, it was assumed, block policy changes that hurt their interest.

The key to resolving the tension between economic and political liberalization, therefore, lay in building a sandwich coalition between would be economic reformers, and the ‘informal sector’, that allowed the former to cut benefits to organized middle sector groups (the white collar middle class and unionized working class) while introducing modest social benefits to the very poor. *An important attribute of these informal sector groups was that most had not previously participated in elections, owing to the restriction of the franchise to illiterates.* Partly as a consequence, unlike the popular sector groups incorporated in the populist era, they had no formal ties to political parties. Characterizations of the informal sector in the neo-populism literature therefore emphasize their lack of organization and, by implication, their availability for manipulation.

It is for this reason, perhaps, that the “neo-populism” literature emphasizes leaders who ran as ‘anti-politics’ candidates. Some were technocrats, others more flamboyantly apolitical, but all were political outsiders who appealed over the heads of the established political parties to the urban – and sometimes rural -- poor, often combining a reputation for technocratic expertise with an ethnic background that allowed them to claim outsider status. Thus Alberto Fujimori was of Japanese descent and a university professor and administrator. Others – Abdala Bucaram of Ecuador and Saul Menem in Argentina -- were of Middle Eastern descent, while Fernando Collor de Mello in Brazil came from an elite background but successfully cultivated an “above the political fray” patrician image. For this reason, the neo-populism literature emphasizes as preconditions for neo-populism to emerge a presidential system, and a weak party system.

The neo-populism model has numerous empirical weaknesses. Of the five commonly cited neo-populist Presidents in the 1990s, two – Menem of Argentina and Salinas of Mexico – came out of established, well-institutionalized corporatist parties (Gibson 1997). Moreover, of the other three, two – Bucaram of Ecuador and Collor of Brazil – were removed from power rather quickly so that of the three most successful neo-populist presidents, in terms of longevity and policy success, only Fujimori fits the model. While scholars of neo-populism recognize these anomalies, they have argued that both Menem and Salinas weakened the institutional foundations of their parties by undermining their corporatist structures. What they have not explained successfully is why both countries have had a longer and more successful record with democracy since the neo-populist period than ever before.

Even more anomalous is the experience of Brazil. Fernando Collor de Mello’s election, the first after universal suffrage was granted, demonstrated the power of appealing to poorer regions and shanty-town dwellers against the organized popular sector constituencies. Three years after Collor’s removal from office, Fernando Henrique Cardoso, a distinguished academic and successful finance minister, was elected in a landslide. In 1998, however, Cardoso faced a difficult re-election campaign in 1998. Like Fujimori – whose anti-poverty efforts were introduced in support of his re-election – Cardoso adopted a strategy of pursuing targeted welfare

policies that appealed to the very poor (Smith and Massari 2001:80) and ended up largely replicating Collor's coalition, but *without adopting the neo-populist leadership style*. As Cardoso's re-election postponed the election of left-wing candidate Luis Ignacio da Silva (Lula) until his neo-liberal policies had stabilized the Brazilian economy, it is likely that this tactic strengthened Brazil's democratic foundations in the long run.

The crucial piece missing in the neo-populist model, in short, is a recognition that neo-populism avoided the conflict over distributional challenges that had led, in the 1960s, to the overthrow of electoral democracy (albeit without universal suffrage) in many of the same countries -- the only exception being Mexico, which had no experience with genuinely competitive elections until *after* Salinas. In contrast with that experience, Latin American countries that experienced neo-populism except Peru have all had deeper and more stable democracies in the two decades since their neo-populist experiments. *This is especially striking because until the democratization of the 1980s Latin American democracies did not give the franchise to illiterates*. Even Peru, which maintained electoral processes while eliminating civil liberties under Fujimori, removed him and returned to electoral politics without a major rupture. This suggests strongly that sandwich coalitions, with or without neo-populist styles, help to stabilize democracies by accommodating distributional challenges on manageable terms. The experiences of India during and after Indira Gandhi and Thailand after Thaksin support this view.

Indira Gandhi

Indira Gandhi, India's third prime minister (1966-1977, 1980-1984), appears an unlikely candidate for neo-populism, yet in most ways she anticipated it. Unlike these leaders, she came to politics as the ultimate insider, the daughter of Jawaharlal Nehru, the first prime minister (1947-1964), steeped in the formative political experience of India's independence movement, and herself a former president of the country's oldest, largest and best organized political party, the Indian National Congress. Nonetheless, in her quest to stay in power and protect her father's policy legacy she turned to the same tactics that Thaksin and Fujimori adopted later.

The background to this struggle was the dominant position of rural party bosses in the Congress organization. Congress had established itself as the unquestioned nationalist organization by winning elections held under colonial auspices in which property paying peasants were allowed to vote for the first time (Low 1988, 1999). In the 1950s, the party's local organization, responsible for maintaining channels of communication to the leadership as well as delivering votes, was the envy of third world (Weiner 1967). By the 1960s, these rural bosses -- often drawn from the richer peasantry -- dominated the organization, sustaining a national leadership whose policies they came increasingly to question (Frankel 1978). On Nehru's death in 1964, party bosses chose a like-minded and unknown politician as prime minister. However, with his death eighteen months later, a year before national elections, and faced with declining popularity in the wake of inflation and food shortages, Congress organization leaders chose Mrs. Gandhi to lead them.

Following the 1967 election, when the Congress Party suffered sharp setbacks, losing power in many states, severe conflicts over economic policy emerged in the party. The principal conflict was between Congress socialists who sought to preserve a state-dominated strategy and the regional, mainly agrarian interests represented by provincial bosses who pressed for a shift toward a less statist and more agriculture-led growth model.¹ Mrs. Gandhi eventually sided with the socialists but found herself in a much weaker position to defend them than her father had been. In 1969, the Congress party split into two wings. The anti-Indira Congress (O) captured the bulk of the party organization, but the prime minister's Congress (R) won the allegiance of most members of parliament. For the next two years, with parliamentary support from one of two Communist parties and a major regional party, Mrs. Gandhi pushed policies that included nationalizing major banks and mining companies, abolishing pensions paid to former princes, and further reducing ceilings on land ownership. When some of these measures were struck down by the Supreme Court she called early elections and campaigned for a supermajority sufficient to change the constitution.

The 1971 election is widely regarded as a crucial turning point in Indian elections when direct appeals to the electorate proved more effective than organizational support. The electorate was presented with an essentially binary choice between Mrs. Gandhi's Congress (R) party and a Grand Alliance of opposition parties -- including the Congress (O) -- which represented agrarian and business interests. To their one-point slogan, removing her from power for her allegedly dictatorial tendencies, she responded with an equally simple one point slogan: "Remove Poverty" (*Garibi Hatao*). In the 1971 elections, the Congress (R) won a landslide victory, winning over two-thirds of the seats in Parliament. More importantly, there is clear evidence that the Congress (R) expanded its base beyond the traditional Congress vote in most states, primarily by mobilizing the poor (Swamy 2003, 2004a).²

Here, it is important to note that the late 1960s were a period of major social upheaval and distributive conflict in India. While in the 1950s the Congress had been able to largely localize social grievances, in the late 1960s it failed to do so in, both the electoral and the non-electoral arena. Political parties representing regional identities took power in several states, communist parties emerged as contenders for power in others, and political violence representing both ethnic and class grievances became common.

These challenges abated to some degree after the 1971 election, especially after the Congress party swept state elections in 1972. By mid-1970s, however, Mrs. Gandhi faced challenges that

¹ By the mid-1960s the policy had produced widespread food shortages and a foreign exchange crisis that forced the devaluation of the rupee and a new agricultural strategy based on providing subsidized inputs to farming areas able and willing to adopt new technologies, so as to ensure food security. The devaluation -- pressed on Mrs. Gandhi by the United States on pain of losing access to food aid -- failed to produce an increase in exports, which delegitimized trade reforms for a generation. However, agricultural policy did shift -- also in response to U.S. pressure -- to a successful emphasis on boosting aggregate output by investing in areas and inputs capable of sustaining hybrid High Yield Variety (HYV) seeds.

² While the aggregate vote percentage of the Congress (R) was the same as the historic Congress average, this was achieved despite contesting far fewer seats than the undivided Congress had, owing to the Congress (R)'s alliances with other parties. In states where it contested all or most of the seats, the Congress (R) vote shows a clear increase over the traditional Congress vote, while in states where the Congress (O) was its principal opponent the combined vote of the two factions far exceeded that of the undivided Congress.

would be familiar to a Fujimori or Thaksin. Middle class and labor union disaffection with rising prices, primarily due to the 1973 oil crisis, as well as to her increasingly high-handed attitude toward her opponents produced widespread opposition to her tenure. A national railway strike in 1974, which she broke by arresting its leaders, led to two student-driven movements against the state governments of Bihar and Gujarat led by veteran politicians who had previously been in the Congress. When a lower court ruled her election to parliament invalid in 1975 for fairly minor reasons, she declared a state of internal emergency and used constitutional provisions to suspend civil liberties for eighteen months.

Remarkably, however, elections were held after eighteen months, and Mrs. Gandhi's party lost power in a landslide to a new opposition party, the Janata Party, with the prime minister losing her own seat in parliament. When compared to the relatively long periods of authoritarianism experienced by other countries after undergoing similar crises, what stands out about the Indian case is Mrs. Gandhi's willingness to face the electorate without attempting large-scale fraud. Without being able to ascertain her state of the mind at the time, it is impossible to know why this was the case, but one plausible explanation – perhaps the only one – is that she felt personally confident in her ability to hold on to the votes of the poor.

Quite apart from whether it explains the decision to hold elections in 1977, there is survey evidence that the Congress Party had, by the late 1980s, established itself as the party of the poor (Swamy 2003), and it was this “pro-poor image” that allowed the party to survive its greatest crises – the assassinations of two prime ministers and defeats in repeated elections.³ Scholars in the 1980s were routinely bemoaning the weakening of India's political institutions as a result of Mrs. Gandhi's personalistic style (Rudolph and Rudolph 1987; Kohli 1990). In the 1990s most expected the Congress to fade, to be replaced by the right-wing Bharatiya Janata Party (BJP) and parties representing peasants and low-status groups.⁴ Instead, the Congress revived its organization and remained in contention, offering an alternative to the BJP's Hindu chauvinist vision of an Indian nation, returned to power in 2004, and in 2009 became the first government to be re-elected after a full term in twenty years. A crucial reason for this was the party's continued support among the poor (Swamy 2003, 2004).

How was this support among the poor achieved? In the 1970s, the efforts of various Congress state governments to promote more radical land reforms by lowering land ceilings ran into resistance. By the 1980s food subsidies and a massive targeted loan program for micro-financing took center stage. In the 1990s the emphasis of Congress welfare was increasingly on expanded public works projects in the countryside designed to support the employment of landless and marginal peasants in the countryside as well as on the expansion of school lunch programs.

³ Mrs. Gandhi was assassinated by her Sikh bodyguards in 1984, a month before general elections, as a byproduct of a separatist conflict in Punjab. Her son Rajiv served as prime minister until 1989 when the Congress was defeated by another multi-party alliance, which broke up once in power. During the 1991 election campaign Rajiv Gandhi was assassinated, this time by a Sri Lankan Tamil militant, in reprisal for sending the Indian army to intervene in the Sri Lankan civil war. Congress won in 1991, but lost successive elections in 1996, 1998 and 1999.

⁴ The BJP emerged as the largest opposition party in 1991, the largest party in 1996 and formed the government from 1998 to 2004. Coalitions of agrarian and regional parties formed coalitions in 1989 and 1996.

When the Congress returned to power in 2004 after eight years in opposition the party launched an expensive but popular rural employment guarantee program, contributing greatly to its victory in 2009. And, moreover, it did all this with an unassuming technocrat as prime minister, a testament to the ability of Indira Gandhi's sandwich coalition, and her party to outlive her personalistic style and authoritarian functioning.

Thailand and Thaksin⁵

If India is the exception to conventional theories of democracy in developing countries, Thailand appears a textbook case. Never having undergone European colonialism, Thailand's political modernization was undertaken by indigenous political forces, albeit in response to external pressures. After eighty years of royal absolutism, the 1932 coup reduced the monarchy to a symbolic role, leaving the military as the most prominent force in politics. During a brief spell of elected civilian rule in the 1940s and 1950s, the former military strongman, Phibulsongkram (Phibun) remained the principal political figure, manipulating a system of money politics dominated by parties based on rural notables. This ended in 1957, when Field Marshal Sarit Thanarat established direct military control. Sarit's system survived him and produced significant economic growth until 1973 when student protests led to a short-lived and unstable democratic regime which ended in 1976 (Chaloemtiarana 2007, Sukatipan 1995).

After two years of uncertainty Thailand settled into a new "semi-democratic" regime, in which unelected military and bureaucratic officials governed through the cabinet in conjunction with a democratically elected parliament. In the late 1980s and early 1990s this pattern of oscillation between popular protest, opening and coup repeated itself until in 1992 democracy seemed firmly in place. However, the new system faced a new crisis in 1997 when the Asian financial crisis combined with growing disgust over the domination of electoral politics by rural warlords and money. The result was a new constitution that made it possible for the first time for a party to emerge with a majority.

The emergence of Thaksin Shinawatra in 2001 as the dominant political figure in Thailand was a political earthquake, upending a system of oligarchic money politics of the previous twenty years, providing Thailand with a democratically elected strongman to rival the generals of previous decades and, most importantly, introducing a new idiom and strategy into Thai politics (Pasuk and Baker 2010). The immediate background to Thaksin's rise was the financial crisis of 1997. The so-called 'Asian flu' had begun in Thailand, with the run on the Thai baht and it hit Thailand the hardest. Major business houses were wiped out while the apparent connection to crony capitalism indicted an entire system of "money politics" that had grown up around electoral politics in the previous two decades.

⁵ This section draws on Case (2001), McCargo (2001, 2002), Mutebi (2003, 2004), Pasuk and Baker (2003, 2005, 2008, 2010), Sukatipan (1995) and other sources as noted.

Central to the role of money in politics were the rural godfathers or *chao pho*. Provincial businessmen politicians who frequently straddled the line between legitimate businesses and criminal enterprise, the *chao pho* had emerged in the 1980s as a result of the penetration of Bangkok capital into the provinces and the growing importance of electoral politics (McVey 2000, Pasuk and Baker 2000). Initially allying with Bangkok-based politicians to deliver the rural vote, the *chao pha* soon realized that their interests were better served by running for office themselves. By the end of the 1980s rural 'godfathers' dominated the parliament and the government of the 1990s.

Thaksin was widely described as Thailand's richest man. He came from a prominent upwardly mobile Thai-Chinese family in northwest Thailand which traced a common path of mobility over three generations, from establishing a regional textile firm to entering government service and eventually becoming prominent in Bangkok based business (Pasuk and Baker 2010: 25-61). Thaksin himself attended the police academy then earned a Ph.D. in criminology in the United States and taught for a while as a lecturer in the police academy. While doing this he attempted various business enterprises on the side. Most failed but eventually he successfully obtained the license to provide computers to the police department (Case 2001: 536) and "made his fortune in around five years from a string of government-granted, oligopolistic telecommunications concessions" which gave him an estimated fortune of US\$ 2 billion by 1992 (Pasuk and Baker, 2005: 61).

Thaksin entered politics in the 1990s as a leader of a minor party through which he experienced cabinet office in a coalition government (Case 2001: 536). His political career took off after the 1997 financial crisis when he found himself as one of the relatively few rich businessmen to survive the fallout. More importantly, constitutional reforms aimed at ending the role of money in politics ironically (and intentionally) had the effect of strengthening the hands of Bangkok based businessmen at the expense of the provincial *chao pho*.

It is telling that Thaksin launched his bid for the prime ministership not as a populist, but as a technocrat who wanted "to rescue Thai businessmen from the 1997 financial crisis and to restore economic growth and initially offered no social agenda ..." (Pasuk and Baker, 2008: 63-4). While it indicates that he took to issues of poverty for reasons of convenience rather than conviction, this is not unusual. Leaders are often drawn to sandwich coalitions out of convenience. However they are available for use because of real disaffection and cleavages.

The manner in which Thaksin arrived at his new strategy bears this out. Seeking advice on how to win the support of rural voters, he assembled a variety of consultants including former radicals and NGO leaders. Out of these consultations came three principal promises made to rural voters that formed the linchpin of Thai Rak Thai's political campaign. Two were standard fare in populist approaches to the predominantly rural electorates of Asia: promises to reduce farmers' debt burdens and a proposal to distribute block development grants to villages. The third was unusual: a promise to provide health care for a nominal payment of thirty baht (less than \$1) per

visit. These promises were then communicated to rural voters using large billboards with a simple message – listing the party's three promises.

What was unusual about Thaksin's shift to populism, however, was the speed with which he implemented his promises (Pasuk and Baker 2010: 93). Pasuk and Baker ascribe this in large measure to the legal challenges to his election and his efforts to influence the Constitutional Court with public opinion. This is consistent with the authoritarian tendencies of the neo-populist style, and sure enough, in the years following his election, Thaksin manifested increasingly authoritarian tendencies. He also appeared to enrich himself and his own businesses at the expense of other Thai business conglomerates. Thaksin was removed from power and in a 2006 coup that was welcomed by the same Bangkok middle class that had brought democracy to Thailand in 1992. Thaksin himself was forced into exile, where he remains, while his party was formally dissolved.

Over the next five years, events demonstrated the power of Thaksin's legacy and its benefits for democratic consolidation. One testament to the consolidation of democratic expectations among the Thai public is the short duration of military rule this time. After a little more than a year in power, during which the constitution was amended again, elections were held again which was won by the People's Party, successor to Thaksin's Thai Rak Thai party. Over the next eighteen months two successive People's Party prime ministers were forced out of office by massive protests organized by the Bangkok middle class, and trumped up legal charges. Eventually, the People's Party itself was banned by the Constitutional Court, allowing Democrat Party leader Abhisit Vejjajiva to become prime minister. For three years, Bangkok was the site of repeated mass mobilizations by rural followers of Thaksin, known as the Red Shirts, and middle class opponents of Thaksin, known as Yellow Shirts. After the most violent, a month-long occupation of Bangkok in the Spring of 2010, the Thai establishment decided that it would allow a Thaksin-based party to compete in the elections. In July 2011, as noted earlier, the Pheu Thai party swept to a landslide victory and Thaksin's sister, Yingluck, became the first woman prime minister of Thailand.

One final point should be made about the Thai case. It could be argued that middle class opposition to Thaksin and his followers demonstrates the dangers redistributive programs pose to democracy. This is a misreading of Thai history. First, the more acute distributive conflict in postwar Thai history, which justified extended military rule in the 1970s and 1980s, was a communist insurgency in northeastern Thailand, the very region that Thaksin's brand of politics has successfully incorporated into an electoral coalition. Second, Thaksin's redistributive reforms were sufficiently modest, from the point of view of the elite, that they remain largely in place. Thaksin's authoritarian and kleptocratic tendencies, and his cultivation of a personality cult, enabled by his successful electoral coalition, may have threatened elites and weakened democracy. His redistributive measures themselves did not.

Conclusion

The parallel careers of Thaksin Shinawatra and Indira Gandhi despite the differences in personal attributes and political environments suggest very strongly the flexibility of sandwich coalitions, and the powerful influence they can have on future political affiliations. This point is strengthened by the similarities between these “Asian neo-populisms” and the Latin American variety in the 1990s. Asian “neo-populisms” also confirm the argument of this paper that while a “neo-populist” style may weaken institutions in the short-term, by incorporating the poor into the electoral system, they potentially strengthen democracy in the long run.

References

- Case, William F. 2001. "Thai Democracy, 2001: Out of Equilibrium." *Asian Survey*, Vol. 41, No. 3, (May - Jun., 2001), pp. 525-547
- Chaloemtiarana, Thak. 2007 [1979]. *Thailand: The Politics of Despotic Paternalism*. Ithaca, N.Y.: Southeast Asian Program Publications, Southeast Asia Program, Cornell University, Studies on Southeast Asia; no. 42.
- Frankel, Francine. 1978. *India's Political Economy, 1947-77: The Gradual Revolution*, Princeton: Princeton University Press.
- Gibson, Edward L. 1997. "The Populist Road to Market Reform: Policy and Electoral Coalitions in Mexico and Argentina." *World Politics*, Vol. 49, No. 3 (Apr.), pp. 339-370.
- Kohli, Atul. 1990. *Democracy and Discontent: India's Growing Crisis of Ungovernability*. Cambridge, U.K.: Cambridge University Press, 1990.
- Lipset, Seymour Martin. 1963. *Political Man: The Social Bases of Politics*, New York: Doubleday and Company.
- Low, D.A. 1988. "Congress and 'Mass Contacts,' 1936-1937: Ideology, Interests and Conflict Over the Basis of Party Representation," in Richard Sisson and Stanley Wolpert, eds., *Congress and Indian Nationalism: The Pre-Independence Phase*, University of California Press, 134-158.
- Low, D.A. 1999. *Britain and Indian Nationalism: The Imprint of Ambiguity, 1929-1942*. Cambridge: Cambridge University Press.
- McCargo, Duncan. 2001. "Populism and Reformism in Contemporary Thailand." *Southeast Asia Research*, 9, 1, pp. 89-107.
- McCargo, Duncan. 2002. "Democracy Under Stress in Thaksin's Thailand." *Journal of Democracy* Volume 13 Number 4 October 2002.
- McVey, Ruth. 2000a. "Of Greed and Violence and Other Signs of Progress." Ruth McVey, ed., *Money and Power in Provincial Thailand*. Honolulu: University of Hawaii Press, 2000, 1-29.

- Mutebi, Alex M. 2003. "Thailand in 2002: Political Consolidation amid Economic Uncertainties." *Asian Survey*, Vol. 43, No. 1, A Survey of Asia in 2002, (Jan. - Feb.), pp. 101-112.
- Mutebi, Alex M. 2004. "Thailand in 2003: Riding High Again." *Asian Survey*, Vol. 44, No. 1, (Jan. - Feb., 2004), pp. 78-86
- O'Donnell, Guillermo. 1973. *Modernization and bureaucratic-authoritarianism: studies in South American politics*. Berkeley: Institute of International Studies, University of California.
- Oelbaum, Jay. 2002. "Populist Reform Coalitions in Sub-Saharan Africa: Ghana's Triple Alliance." *Canadian Journal of African Studies / Revue Canadienne des Études Africaines*, Vol. 36, No. 2, pp. 281-328.
- Przeworski, Adam. 1988. "Democracy as a Contingent Outcome of Conflicts," in Jon Elster and Rune Slagstaad, eds., *Constitutionalism and Democracy*, Cambridge University Press and Norwegian University Press.
- Pasuk Phongpaichit and Chris Baker. 2000. "Chao Sua, Chao Pho, Chao Thi: Lords of Thailand's Transition." In Ruth McVey, ed., *Money and Power in Provincial Thailand*. Honolulu: University of Hawaii Press, 2000, 30-52.
- Pasuk Phongpaichit and Chris Baker. 2003. "Pluto-Populism in Thailand: Business Remaking Politics." Unpublished paper accessed from <http://pioneer.netserv.chula.ac.th/~ppasuk/plutopopulism.pdf>.
- Pasuk Phongpaichit and Chris Baker. 2005. "'Business Populism' in Thailand." *Journal of Democracy*, Volume 16, No. 2, 58-72.
- Pasuk Phongpaichit and Chris Baker. 2008. "Thaksin's Populism." *Journal of Contemporary Asia*, Vol. 38, no. 1 (February), 62-83.
- Pasuk Phongpaichit and Chris Baker. 2010. *Thaksin*. Chiang Mai, Thailand: Silkworm Books. Second Expanded Edition.
- Roberts, Kenneth. 1995. "Neoliberalism and the Transformation of Populism in Latin America: The Peruvian Case." *World Politics*, Vol. 48, No. 1 (Oct.), pp. 82-116.
- Rudolph, Lloyd I. and Susanne Hoeber Rudolph. 1987. In *In Pursuit of Lakshmi: The Political Economy of the Indian State*, Chicago: University of Chicago Press.
- Smith, William C. and Nizar Massari. 2001. "Democracy and Reform in Cardoso's Brazil: Caught Between Clientelism and Global Markets?" In Jeffrey Stark, ed., *The Challenge of Change in Latin America and the Caribbean*, University of Miami North South Center Press, 59-105.
- Sukatipan, Saitip. 1995. "Thailand: The Evolution of Legitimacy." In Muthiah Alagappa, ed., *Political Legitimacy in Southeast Asia: The Quest for Moral Authority*. Stanford University Press, 193-223.
- Swamy, Arun R. 1996. *The Nation, The People and The Poor: Sandwich Tactics in Party Strategies and Policy Models, India 1931-1996*. Berkeley. Unpublished Ph.D. dissertation, University of California, Berkeley.

- Swamy, Arun R. 1998. "Parties, Political Identities and the Absence of Mass Political Violence in South India," in Amrita Basu and Atul Kohli (eds), *Community Conflicts and the State in India* (New Delhi: Oxford University Press).
- Swamy, Arun R. 2003. "Consolidating Democracy by Containing Distribution: 'Sandwich tactics' in Indian party competition, 1931-96." *India Review* (April), Vol. 2, Issue 2, pp. 1-36.
- Swamy, Arun R. 2004a. "Ideology, Organization and Electoral Strategy of Hindu Nationalism: What's Religion Got to Do With It?" In Satu Limaye, Mohan Malik and Robert Wirsing (eds.) *Religious Radicalism in South Asia*. Honolulu: Asia Pacific Center for South Asian Studies.
- Swamy, Arun R. 2004b. *Back to the Future – The Congress Party's Upset Victory In India's 14th General Election*. Occasional Paper Series, Honolulu: Asia Pacific Center for Security Studies (June).
- Swamy, Arun R. 2010. "Political Mobilization." In Niraja Gopal Jayal and Pratap Bhanu Mehta, eds., *The Oxford Companion to Politics in India*. Oxford University Press, 268-287.
- Weiner, Myron E. 1967. *Party-Building in a New Nation: The Indian National Congress*. Chicago: University of Chicago Press.
- Weyland, Kurt. 1996. "Neopopulism and Neoliberalism in Latin America: Unexpected Affinities." *Studies in Comparative International Development*, 31, no. 3, 3-31.
- Weyland, Kurt. 1999. "Neoliberal populism in Latin America and Eastern Europe." *Comparative Politics* Vol. 31, no. 4 (July 1999), pp. 379-401.
- Weyland, Kurt. 2003. "Neopopulism and Neoliberalism in Latin America: How Much Affinity?" *Third World Quarterly*, 24, no. 6, 1095-1115.
- Weyland, Kurt. 2005. "The Rise and Fall of Fujimori's Neopopulist Leadership." In Julio F. Carrion, ed., *The Fujimori Legacy: the rise of electoral authoritarianism in Peru*, The Pennsylvania State University Press (Kindle Edition), Ch. 2.

*The Readers Positioning and the Representation Of A Child As The Main Character In
Children'S Literature: The Case Of P. Pearce'S "Tom's Midnight Garden"*

Leni Marlina

0227

State University of Padang, Indonesia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The way of character being constructed will situate the readers into various positions. Characters are people who just happen to live in stories and books (Kercheval 1997, p. 74). The construction of the characters in children's text is usually of prime importance in inviting readers to engage with narrative (Bardford 2010a, p. 3). The more central a character, the more likely he is to be the character point-of-view (Kercheval 1997, p. 77). To understand characters fully, they must be returned to the text (Hendrickson 2004, p. 267). A child character is shaped by events, situations, objects or people that he or she meets (Bruce 2011, p. 3).

The aim of this article is to demonstrate the narrative strategies, which are employed to construct the childhood of the main character - Tom Long - in P. Pearce's *Tom's Midnight Garden* by using Nikolajeva's model of characterization. The aim of this article is also to find the implied readers' positions in in P. Pearce's *Tom's Midnight Garden*. There are many techniques to position the implied readers in narratives. Thus, the writer focuses reading positioning based on point of view, focalisation and characterization.

The representation of childhood in children's literature such as P. Pearce's *Tom's Midnight Garden* shows that a child will try to find his own happiness when he is trapped in unhappy condition. However, the child cannot be free all the time from his unsatisfied feeling within his childhood experience. Furthermore, the representation of child as ghostly playmate to fill his loneliness is found in the P. Pearce's *Tom's Midnight Garden (TMG)*. Additionally, the implied readers of this children's literature are positioned to listen Tom's voice as a child protagonist character during the narrative process.

A. Reading Positioning Based on Point of View and Focalisation

The choice of point of view (POV) and focalisation is one of the most powerful ways to involve readers in narratives (Bradford 2011b, p. 3). This can be seen from the analysis of POV and focalisation in Pearce's *Tom's Midnight Garden (TMG)* chapter 21 entitled *Time and Time Again*. The analysis of this chapter will also show: where shifts between focalising agents; how these construct meaning; who speaks and sees; who is observed through these narrative strategies; and how reading positioning is achieved.

TMG is generally narrated from the third-person POV. In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or "they", but never as "I" or "we" (first-person), or "you" (second-person). Here the narrator does not participate in the action of the story as one of the characters, but lets the readers know exactly how the characters feel. Since the narrator is not a character at the same time and remains outside the story, it is also called *heterodiegetic* narrator (Nieragden 2002).

The beginning of the story in chapter 21 is begun with monologue. It is focalised through the perspective of an external narrator - someone who knows how Tom gets sleep and dreams, who knows what Tom's dreaming is, who knows when Tom awakes from his dream. This external narrator observes what happened to Tom while he was sleeping and dreaming.

“For the rest of Tuesday night Tom lay in bed, at first thinking, and then, at last, dreaming-but of the same things, ... He dreamed that it was his last night here. He went downstairs ... Then Tom woke; and at once all the strange dream-things sank back again to the bottom of his mind”

The statement above indicates the omniscient POV because the readers can find a narrator who knows everything about the young protagonist character, Tom, and his dreams. This word of omniscient often refers to God's ability to know everything, even that which is hidden from humans.

Furthermore, the external narrator above tries to give clues to readers that what happened to Tom every midnight is actually dreaming about finding new friend, Hatty, in a beautiful garden rather than meeting a ghost at mystical garden at midnight during his time staying at his uncle's house.

Through the omniscient POV above, the readers are positioned to understand and admit that the fantasy in *TMG* is described as Tom's dreams by external narrator. The readers are positioned to receive that Tom's dreams-like adventures take place in his uncle house before he returns home. However, the text also determines that it is not just dreaming, because Mrs. Bartholomez as old Hatty is part of the time-shift.

Paragraph 2 is still continued by omniscient POV. There is no shift of focalising agent yet. Focalising agent means a human or human-like story world participant who concentrates or focuses selectively on a portion of the available sensory experience and performs acts of focalization in the course of the story (Margolin 2009). In this paragraph, the focalisation is still

from external narrator, a ‘someone’ who knows what Tom thinking about, knows what Tom must do dealing with his dreams as quotation below:

“Tom thought again; Time no longer ... To manage that, of course, he must understand the workings of Time.”

However, chapter 21 employs mostly limited omniscient POV. In some parts, it employs omniscient point of view and in a few parts, it employs objective POV. This means the one who most speaks in *TMG* is narrator. The change of POV has changed from omniscient to limited omniscient can be seen in the third paragraph.

Here the writer chooses to see action through the eyes of one character – occasionally several characters – and to report that character’s thoughts (Lukens 2007, p. 176). The external narrator observes what happened in the morning – something with sense of humour, because the external narrator tells that Aunt Gwen misunderstood of Tom’s question about Time. In this paragraph the external narrator is no longer functioning as focaliser. Narration has now shifted into Tom’s perspective and Aunt Gwen’s perspective. Tom wanted to know the nature of Time, but Aunt Gwen answered by saying time is at seven o’clock.

The point of view of limited omniscient still continues in dialogues until paragraph 7 which use Tom, his aunt and uncle as focalising agents. In short, the focalisation has shifted from narrator’s voice to character’s voice. The readers are positioned to admire Tom’s curiosity and follow what Tom wants to know about Time from his aunt and uncle’s version.

A few parts of objective point of view can be seen in dialogues between Hatty and Tom

“Hatty, will you promise me something?”. ‘Well, tell me, and then I’ll promise if I possibly can.’”

By using objective POV, there are some shifts of focalisations. Chapter 21 has mostly characters as focalising agents. Only in a few parts, the focalisation derives from narrator’s voice. Most of narrator’s voice appears in form of monologues at the beginning and the end of chapter 21. Meanwhile many dialogues among characters in the middle of this chapter create characters’ focalisation.

Among the focalisers, Tom is the most dominant focalising agent. In other words, Tom is the one who mostly “sees” as well as “observed” and perceives the events in the story. Through Tom’s voice, the readers are positioned to get sympathy with Tom’s dreams and experiences with Hatty in midnight garden; and positioned to follow Tom’s curiosity about the nature of time. In other words, through Tom’s voice, the readers are positioned to believe that there is another time which is different with the real time where he is living now.

TMG can be categorized as central intelligence novel. Most of story is told from the view of a child - Tom. So, the readers see the most setting through the child’s eyes. In conclusion, by using limited omniscient POV and main character’s focalising agent, the readers of *TMG* are positioned to feel how is a child’s feeling, spirit, curiosity in his childhood world. Indeed, the

readers may have full access to a child's thoughts, emotions, and dreams about time traveling and midnight garden as the representation of childhood life.

B. Reading Positioning Based on Characterization

To gain meaning through inferred characterization requires that readers go beyond the information provided in the text (Norton 1992, p. 64). A narrator always influences the character's perception of the objects included situations, actions and persons that gives great significance for characterizations (Nieragden 2002, p. 686).

In addition, Nikolajeva (2003, p. 8-10) explains that there are some devices to analyse the characterization. They consist of character's external description, actions, direct speech, mental representation and narratology. In brief, a character can be constructed from many strategies in the narrative.

The actions in *TMG* occur chronologically, which relates events in the order of their happening. Pearce demonstrate a chronological narration with progressing time in order to make connection between evens in the narration. The narrative is begun with Tom's good-bye looking toward his backyard garden. Then, it is continued with Tom's experience in Midnight Garden during living in Kingston's flat. Last, it is ended by Tom's surprising moment with someone else in the last day he stayed in the flat.

Through those chronological action above, the implied readers are situated to understand Tom's characterization easily. Thus, the chronological arrangement is the most common pattern in young children's literature (Lukens 2005, p. 98).

a. Sadness, Anger and Disappointment in Childhood

In *TMG*, the readers are positioned to be sympathetic with Tom's sadness, anger and disappointment. In the beginning of narrative, the readers are introduced with Tom who was angry and sad. External narrator focalises that Tom desired to spend her summer time with his sibling, Peter. Tom wished he could play with Peter and enjoyed the summer time in their beautiful garden (p. 1).

A garden is one of places that have special symbolic significance in children's literature - where miraculous or fantastical events can happen (Reinhardt 2005). Unfortunately, Tom had to leave the garden and his mother should send him to his uncle's flat. Tom left his mother and brother with unhappy and unsatisfied feeling as focalised by himself and external narrator:

“If, standing alone on the back doorstep, Tom allowed himself to weep tears, they were tears of **anger**. Tom waved good-bye **angrily** to his mother, and then, careless even of the cost to others, waved to inflamed face presses against a bedroom window”.

The external descriptions above sound didactic and manipulate the readers into sympathetic with Tom and encourage the readers to follow what happen next to Tom with his high desire of

playing in a large and wonderful garden at Kingston's flat. Thus, the readers are positioned to make Tom's desire come to the reality.

b. Sleeplessness, Loneliness, and Utopia World in Childhood

TMG also positions the readers to be sympathetic with Tom's sleeplessness and loneliness during living in Kingston's flat. Tom's desire of playing in the garden became much bigger after arriving at his uncle's house; but there was no friend and garden to play (p. 4). He was also imprisoned by his sleeplessness as focalised by both Tom and external narrator:

"He had never suffered from sleeplessness before in his life, and wondered at it now (p. 9). ... Only Tom lay still open-eyed and sullen, imprisoned in wakefulness" (p. 14).

His sleeplessness might be caused by having no outdoor activities. Besides, he even had no playmate and this made him bored and vexed as focalised by himself:

"How would tell Peter how miserably dull it was here, even at night: nothing to do, nowhere to go, nobody-to speak of-to do things with. It's the worst hole I've ever been in, he wrote, in imagination" (p. 11).

Furthermore, his mother focalised that "*He'll get out of mooning about indoors alone*" (p. 125). In other words, the focalisations and external descriptions above position the readers to be sympathetic with Tom's loneliness and longing to have a playmate and a garden to play. As stated by Scutter (1999, p. 15) that Pearce uses fantasy to depict a boy's longing for a magic garden that comes to represent childhood and paradise.

Tom's unsatisfied feeling and longing position the readers to support the protagonist 'escape' from the Kingston's flat to Midnight Garden. In other words, the readers are positioned to understand that Tom's unhappiness had made him travel from 19th century to wonderful Victorian age in 18th century. In 19th century literature, mainly adult causes the sufferings of children (Thody 1996). Tom's unhappiness had transported him from the real world to utopia world and this might highly occur in fantasy fiction such *TMG*.

Tom's boringness, sleeplessness and loneliness at his uncle's flat causes Tom find his dreaming garden as his utopia world. As Kermode (2000, p. 55) states that the thoughts of fantasy, concerned not only with providing each kind with some convenient mental equivalent but projecting the desires of the mind on to reality. One of the most important features in children's literature is the relationship between reality and fantasy (Hunt 1994, p. 180). Tom's utopia world was set in two different centuries, which give special characterization to Tom and special cultural experience to both Tom and implied readers.

Tom's utopia world exists because of time shift or time traveling. This is common in children's literature as stated Steward (2010, p. 232) that fiction can be written for young readers by incorporating time shifts wherein a character travels from one time to another. This shifts

positions the readers to consider ghosts, magic, time travel, and dream as explanation for temporal disorder (Cadden 2010, p. 226).

Pearce's *TMG* shifts contexts throughout the narrative. The shifts in *TMG* positions the readers to follow Tom's curiosity about what lies behind the eccentric grandfather clock, which then accidentally caused Tom find a beautiful garden in the backyard of Kingston's flat as focalised by himself:

"Tom saw 'a great lawn where flower-beds bloomed; a towering fir-tree, and thick, beetle-browed yews that humped their shapes down ... , a greenhouse almost the size of a real house; from each corner of the lawn, a path that twisted away to some other depths of garden, with other trees'" (p. 19).

By having a time shift in *TMG*, the readers' attention is brought to the manner in which Tom, as a child protagonist seems divided between past and present.

Additionally, the implied readers are also positioned to understand *significance* of Tom's world, which was focalised by external narrator. There were two settings of Tom's world: real world (present time) and fantasy world or utopia world (past time). Tom's real world was at Ely, the Fens, and Castleford in England set at 19th century (p. 4). Tom's fantasy world - midnight garden, was at the same places, but set at Victorian age as focalised by Mrs Bartholomew "*I'm a Victorian*" (p. 216).

In the 19th century, the construction of factories along the banks of the River Aire in its Castleford reach turned them into neglected, polluted and underutilised spaces (Bordas 2008). Furthermore, in this century there was highly industrialized which use huge lands for business and factory and there were no more gardens as large and beautiful as in Victorian age.

In contrast, Ely and the Fens until the 18th century (Victorian age) were used to become fertile farmland, containing around half of agricultural land in England (McLachlan 2011). Furthermore, Ely grew to be an important religious and cultural center and became an Anglo-Saxon stronghold during the Norman invasion; meanwhile the Fens has been referred to as the "Holy Land of the English" because of the churches and cathedrals (Mackenzie 2011).

As shown above, the implied readers are actually not only positioned to follow Tom's adventure in *Midnight Garden*, but also engaged with the culture set in both of Tom's worlds. As explained by Lunt (2005, p. 59) that the implied readers are not merely engaged with the character's external description, but also with the culture related with the character's world.

In *TMG*, the implied readers are not only positioned to enjoy Tom's adventure in his utopia world - beautiful Victorian's garden and its natural environment; but they are also told how rich Victorian's culture especially in areas of Ely, the Fens and Castleford in England. In short, the readers are positioned to realize how different Tom's natural environment between 18th and 19th century in England.

c. Adventure and Existence in Childhood

The readers of *TMG* are invited to enjoy Tom's challenging adventure with involved various feeling such as surprised, happy, amazed, and shocked and fear. Tom was surprised because he found a wonderful garden at the back of his uncle's flat, which was visible for Tom at midnight only. He was challenged to explore the garden and he was happy to find a nice playmate, Hatty. Then, he was showed amazing garden full of various flowers, trees, secret tunnel for playing, and animal such as geese and birds. Then he found a wonderful landscape beyond the garden such as beautiful river, and green large meadow and Ely tower. However, Tom was never free of his fear; he was afraid of losing Hatty and Midnight Garden.

Furthermore, Tom's existence at the garden is also challenging. He was between invisible and visible for other characters. Thus, the readers are also positioned to be sympathetic with Tom's existence of being visible or invisible at Midnight Garden. They are also positioned to challenge their own interpretation whether Tom's existence at Midnight Garden is real or not.

Additionally, The narrator employs some other characters to focalize Tom's existence at Midnight Garden. Tom was focalised as invisible one from the perspective of a maid and James. Being invisible made him disappointed. In contrary, Tom was visible from the perspective of Abel, but once he was assumed as devil by the gardener.

The surprised thing is that both Tom and Hatty met again in Kingston's flat after he lost Hatty and the Midnight Garden. At this time, both Tom and Hatty were the real ones as written "*Tom said: 'We're both real; Then and Now. It's as the angel said: Time No Longer'*" (p. 224). Overall, the readers are positioned to always follow Tom's expedition although he had ever assumed as the unreal boy at Midnight Garden.

However, Tom's existence at Midnight Garden was almost invisible for other characters, except for Hatty. However, he was still unreal for her as focalised by both of them:

(Tom said) ..."I'm not a ghost! (p. 105). ... But you're thinner!" said Hatty, frowning to herself (p. 160). ... Hatty whispered (to Tom's brother); and he was unreal-looking, just like you" (p. 196).

Tom was happy spending his time with Hatty: playing in the garden and skiing in the frosted river. However, she was never free from his fear as focalised by external narrator: "There was no Hatty here, and his secret fear was that there might be not Hatty anywhere" (p. 135). However, Tom was afraid to loose Hatty and he was shocked to find his playmate changed to be a grown up woman.

In fact, humans need and want to share the common bond of friendship with others (Degeorge 1998, p. 157), so does Hatty. The way to build and experience the friendship might be unique for individuals. It is just like the friendship between Tom and Hatty in *TMG*, their friendship is built because of loneliness and longing to have a friend to play and share.

d. Maturation Process in Childhood

TMG's readers are positioned to be sympathetic with Tom at the last day he stayed at Kingston's flat. Tom was panic because he lost the Midnight Garden. He screamed when he could not find Hatty. His screaming disturbed some people's sleeping time at the flat. When Tom lost his midnight garden and could not meet his friend - young Hatty anymore, the readers for the first time are positioned to merely assume that Tom's precious discovery disappeared because of time.

In fact, the next morning when he asked apologize to Mrs. Bartolomez, he got surprise that he found his friend again - Hatty in different age, the adult one. Now, the readers are positioned to realize that Tom's discovery of Midnight Garden has not been lost after all. There was a gift for Tom. The discovery that something most precious, stolen by time, has not been lost after all (Cooper 2006, p. 1).

Tom got a gift at the end of narrative. It was the beautiful tale of Mrs. Batholomez. This is strong related with what stated by Krips (1993, p. 26) that children's fiction is a gift from adult to child. When Tom realised that old Mrs Bartholomew was Hatty, it is the closure of narrative. Closure is part of a narrative where the various strands are 'tied up' or 'untangled' (Bradford 2011d, p. 9).

The closure of *TMG* is available at the second last chapter. It is toward this moment that the entire narrative has been leading. Children prefer stories with an element of closure, which has a sense of an ending: something is resolved; normality is restored; and security is emphasized (Hunt 1991, p. 127).

The readers are free to interpret Tom's maturation process during the narrative process. The implied readers can find that Tom became more self-restrain and critical during living at his uncle's flat. One of *significance* of *TMG* is that Tom's maturation let him realize that everybody must grow up from in any period – past, present and future. It is just like Hatty at Midnight Garden who grew up from little girl to become a grown-up woman (at the past time) and an elder (at present time).

Concepts of space and time affect people universally and they occupy a dominant position in childhood experience by virtue of their fluidity (Lunt 2008, p. 65). Pearce's *TMG* constructs the playmate of a child in different way with J.M. Barries's Peter Pan and Wendy. Tom's playmate-Hatty (at Midnight Garden) grew up through the time in Tom's utopia world, whereas Wendy's playmate-Peter Pan (in Neverland) never grown up in Wendy's fantasy world.

As showed above, Tom's characterization is constructed by most his actions during the narrative process. Thus, the readers are free to interpret the Tom's actions and reactions according to their own understanding. All in all, Tom's characterization in *TMG* allows Tom put into various situations that are unfamiliar and therefore exciting for the implied readers.

REFERENCES

Journals

- Cooper, Susan 2000, 'Future classic', *Horn Book Magazine*, vol. 76, no. 6, pp. 650-651, (Online), Retrieved in September 2011 from <[http://web.ebscohost.com/ehost/pdfviewer/pdfviewer ...](http://web.ebscohost.com/ehost/pdfviewer/pdfviewer...)>.
- Degeorge, Katherine L 1998, 'Friendship and stories: using children's literature to teach friendship skills to children with learning disabilities', *Intervention in School and Clinic*, vol. 33, no. 3, pp. 157-162, (Online), Retrieved in September 2011 from <[http://web.ebscohost.com/ehost/pdfviewer/pdfviewer ...](http://web.ebscohost.com/ehost/pdfviewer/pdfviewer...)>.
- Hendrickson, Linnea 2004, 'Reading and writing character (review)', *Children's Literature*, vol. 32, pp. 264-269, (Online), Retrieved in September 2011 from <DOI:10.1353/chl.2004.0013>.
- Krips, Valerie 1993, 'A notable irrelevance: class and children's fiction. *The Lion and the Unicorn*, vol. 17, no. 2, pp. 195-209, (Online), Retrieved in September 2011 from <http://muse.jhu.edu/journals/lion_and_the_unicorn/v017/17.2.krips.html>.
- Lunt, Trish 2005, 'Situating childhood: a reading of spatiality in aboriginal picture books', *Papers: Explorations into Children's Literature*, vol. 15, no. 1, pp. 59-67, (Online), Retrieved in September 2011 from <<http://www.deakin.edu.au/dro/eserv/DU:30003344/lunt-situatingchildhood-2005.pdf>>.
- Lunt, Trish 2008, 'Flights of fantasy? or space-time compression in asian-australian picture books'. *Papers: Explorations into Children's Literature*, vol. 18, no. 2, pp. 65-70, Online, Retrieved in September 2011 from <<http://www.paperschildlit.com/index.php/papers/article/viewFile/24/24>>.
- McGillis, Roderick 2009, 'What is children's literature?', *Children's Literature Association Quarterly*, vol. 37, no. 3, pp. 256-262.
- Nikolajeva, Maria 2003, 'Beyond the grammar of story, or how can children's literature criticism benefit from narrative theory?', *Children's Literature Association Quarterly*, vol. 28, no. 1, pp. 5-16, (Online), Retrieved in September 2011 from <<http://muse.jhu.edu/journals/chq/summary/v028/28.1.nikolajeva.html>>.

Nelles, William 1990, 'Getting focalization into focus', *Poetics Today*, vol. 11, no. 2, pp. 365-382, (Online), Retrieved in September 2011 from <<http://www.jstor.org/stable/1772622>>.

Nieragden, Goran 2002, 'focalization and narration: theoretical and terminological refinements', *Poetics Today*, vol. 23, no. 4, pp. 685-697, (Online), Retrieved in September 2011 from <<http://muse.jhu.edu/journals/poet/summary/v023/23.4nieragden.html>>.

Norton, Donna E 1992, 'engaging children in literature: modelling inferencing of characterization. *The Reading Teacher*, vol. 46, no. 1, pp. 64-57, (Online), Retrieved in September 2011 from <<http://www.jstor.org/stable/20201012?seq=1>>.

Valle, Laura Viñas 2008, 'The narrative voice in roald dahl's children's and adult books. *Didáctica. Lengua y Literatura*, vol. 20, pp. 291-308.

Books

Barrie, J.M 1955, *Peter Pan and Wendy*, Retold by M. Byron and Illustrated by M. L. Attwell, Hodder & Stoughton, London.

Carter, Anne 2000, *The girl on Evangeline Beach*, Stoddart Kids, Toronto.

Cadden, Mike 2010, *Telling Children's Stories: Narrative Theory and Children's Literature*, University of Nebraska Press, USA, (E-book), Retrieved in September 2011 from <[Reviewshttp:// books.google.com.au/books/about/Telling_Children_s_Stories.html](http://books.google.com.au/books/about/Telling_Children_s_Stories.html)>.

Culler, Jonathan 1995, *literary theory: a very short introduction*, Oxford, London.

Hunt, Peter 1991, *Criticism, theory, and children's literature*, Basil Blackwell Ltd, London.

Hunt, Peter 1994, *An introduction to children's literature*, Oxford University Press, New York.

Kermode, Frank 2000, *Sense of an ending: studies in the theory of fiction*, Oxford University Press, USA, (E-book), Retrieved in September 2011 from <<http://site.ebrary.com/lib/deakin/Doc?id=10278800&ppg=55>>.

Lukens, Rebecca 2005, *A critical handbooks of children literature*, 7th edn, Pearson Education Inc, Boston.

Pearce, Philippa 1958, *Tom's midnight garden*, Oxford University Press, UK.

Scutter, Heather 1999, *Displaced fictions: contemporary australian books for teenagers and young adults*, Melbourne University Press, Melbourne.

Chapter in a book

- Bradford, Clare 2010a, 'Criticism of literature for children', ALL 702 criticism of literature for children: a variety of approaches - study guide and readings', Deakin University, Victoria.
- Bradford, Clare 2011b, 'Point of view and focalisation: module 1', Narrative theory: guide book, Deakin University, Victoria.
- Bradford, Clare 2011c, 'Narrative theory and children's literature: introduction', Narrative theory: guide book, Deakin University, Victoria.
- Bradford, Clare. 2011d, 'Beginning, Endings, Time, Place: Module 2', Narrative theory: guide book. Deakin University, Victoria.
- Bal, Mieke 1996, 'Focalization', in S. Onega and J.A.G. Landa (eds.), Narratology, Longman, New York, pp. 115-128.
- Bruce, Tina 2011. 'The different view of the child', Early childhood education, 4th edn, Hodder Education, UK, pp. 1-14.
- Kercheval, Jesse L 1997, 'Constructing characters', Building fiction, Story Press, Cincinnati – Ohio, pp. 62-81.
- Steward, Susan 2010. 'Shifting worlds', in M. Cadden (ed.)', Telling children's stories: narrative theory and children's literature, University of Nebraska Press, . USA, (Online), Retrieved in September 2011 from <Reviewshttp://books.google.com.au/books/about/Telling_Children_s_Stories.html>
- Wallace 1991, 'From writer to readers', Recent theories of narrative, Princeton University Press, USA, pp. 152-172.

SHORT CURRRICULUM VITAE

Leni Marlina is an English Teaching staff at State University of Padang (UNP) in Indonesia. She has been a teaching staff at UNP since 2006. She is currently studying Master of Writing and Literature especially in field of Children's Literature at Deakin University in Australia. She studies in Australia by having scholarship sponsored by DGHE (Directorate general of Higher Education of Indonesia) - DIKTI scholarship batch 5 in 2011. She is interested in children's literature, text for young adult, narrative strategies and fiction and non- fiction writing. She is also interested in English teaching and bilingualism. She is glad to communicate and discuss about her interest through e-mail: lenimarlina.11@gmail.com or Imarlina@deakin.edu.au.

Effects of Teaching Methods on Immigrant Women's Learning of Chinese Words

Yu-Min Ku, Chia-Hui Kao, Hwa-Wei Ko, Shu-Hui Lin, Meg

0238

National Central University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The goal of this study was to compare the effects of using two different methods of Chinese literacy on teaching immigrant women in Taiwan to learn Chinese words. One method was called the stem-deriving instructional method and the other was the distributed teaching method. The participants were 28 immigrant women. The experimental group was taught by stem-deriving instructional method and the control group was taught by distributed teaching method. The materials of experimental group were compiled by researchers, introducing new characters that contain either useful semantic cues or phonetic cues; and the control group continuing using their curriculum. There were immediate posttests after the completion of the curriculum and delayed posttests one month after the immediate posttests. The results indicated that: (1) understanding the Chinese orthographic rules actually help immigrant women's learning of Chinese word; (2) and the effects of Chinese orthographic rules need time to consolidate.

Preface

The female immigrants from South-Eastern Asia to Taiwan via marriage take the population of 130,000. (Ministry of Interior, 2011) Due to the exotic marriage, these immigrant spouses are challenged with the issues of cultural adaptation and the children nurturing problems. Boosted by such issues, the government then provides these immigrants with more educational resources in order to enhance the literacy among them. The participation rate of these educational programs is often influenced by the following factors: the attitude of immigrants' family, the economic condition, individual issues such as having a job, carrying a child, and the difficulty of the teaching material... etc. (Chang, Y.-C., & Huang, F.-S., 2007)

Oral communication and literacy are of the top concerns amongst all problems for these immigrants. These problems are significant especially when their children are enrolled to school. As mothers, these immigrants concern about their duty to help children with homework and collaborate with the school, which then motivate them to learn Chinese. If they can broaden their vocabulary in a short period of time, it is of much help.

Currently, it is a common teaching method of Chinese language courses that students learn Chinese characters with each lesson on the textbook. Such method focus on textbook lessons, in which covers subjects of listening, speaking, reading, writing about characters, words, phrases, sentences and passages. As subjects are dispersed to each lessons, students will build up their language skills lessons by lessons. It is named distributed-teaching method. However, such method contradicts these female immigrants' need due to two reasons. First, the immigrants can only learn characters in accordance with the teaching schedule. Second, the vocabulary in the textbook is insufficient to them. To meet their need, the teaching method of this Chinese language course should be redirected, and the goals of teaching are set to train students' capacity of self-education and to accelerate their acquirement of vocabularies. Orthographic structure is designed to achieve these goals, as this method facilitates students' acquirement of Chinese characters themselves with the patterns of character radicals. With such method, these immigrants can learn Chinese characters anywhere. The classroom is not the only place to learn Chinese anymore. They can practice identifying character radicals themselves even with the signboards on the street and with any material printed with Chinese characters.

The stem-deriving-instructional method features that the students pick up new character radicals with patterns of Chinese characters which are known to them. Children learn the knowledge about orthographic structure. They can pronounce and guess the meaning of a new character radicals happening, which then improve their ability to write Chinese characters.(Packard, J. L., Chen, X., Li, L., Wu, X., Gaffney, J., Li, H. & Anderson , R., 2006) It's been suggested to the

beginners of Chinese, such method helps them rapidly accumulate their vocabulary which then could satisfy the female immigrants' expectation on themselves of having sufficient language power to help their children in academy. Because beginners can practice identifying new character radicals themselves with any radicals extracted from character radicals they have acquired.

The purpose of this research is to compare the learning efficacy of distributed-teaching method, which is the traditional teaching method, and stem-deriving-instructional method, which utilize the trait of Chinese characters- semantic radicals and phonetic radicals-to facilitate the process of acquiring a new character and understanding the orthographic rules. Stem-deriving instructional method emphasizes the common radical in different Chinese characters, the observability of character radicals themselves and the transfer of radicals, which helps students acquire new characters themselves in advance. To test the hypothesis above, the researcher assigned participants into two groups, and one was taught with stem-deriving instructional method, and the other was taught with distributed-teaching method. After this experiment, researcher would observe the learning performance of these two groups in vocabulary and morphology of Chinese characters.

Research Approach

The research centered on instructional methods of character recognition. The adoptability of each method, stem-deriving-instructional method and distributed-teaching method, would be investigated with the data collected from the teaching process, which was the scores students gained before and after the experimental class.

Participants to the research

The participants of this research were consisted of students from an Chinese language class for immigrants held at night by an elementary school in the Taoyuan district. The total sum of participants were 28, 13 were assigned to the experiment group, who undergo stem-deriving-instructional method, and the other 15 were assigned to control group, who undergo distributed teaching method.

Material

1. Peabody Picture Vocabulary Test-Revised, PPVT-R

Peabody Picture Vocabulary Test(A) edited and revised by Lu, L. and Liu, H.-H. in 1988 is adopted in this research to measure participants' speaking and listening capacity.

2. Raven's Standard Progressive Matrices Test

Raven's Standard Progressive Matrices Test revised by Chen, J.-H. and Chen, H.-Y. (2006) is adopted to this research as the reference of Intelligence Quotient.

3. Chinese character Test

This test is edited by the researcher, which is separately conducted to participants before and after the experiment, in order to evaluate participants' acquirement of Chinese characters before and after the experiment. This test is a read-and-pronounce test of Chinese characters which is consisted of 170 Chinese characters from the material applying separately to the experiment group and control group.

4. Test of Semantic Radicals and Test of Phonetic Radicals

These two tests refer to 'orthographic structure and character morphology test' developed by the researcher, which are comprised of test of semantic radicals and test of phonetic radicals. These two tests both are conducted to the participants twice; the first time they are held as immediate posttest, the second time they are held as delayed posttest. Such design aims to unveil how well participants understand the semantic radicals and phonetic radicals.

5. The instructional material for the experiment group

Stem-deriving-instructional method, developed by the researchers, is adopted as the teaching material for the experiment group, which emphasizes the Chinese orthographic rules. Therefore, students can acquire character radicals by induction of the same patterns of different characters. For example, the teaching of phonetic radicals are the main point in the first 4 lessons, and the same phonetic radicals repeated in each lesson help participants memorize the pronunciation of characters. In comparison, the last 3 lessons in the material focus on the teaching of phonetic radicals, which help participants learn the meaning of certain semantic radicals, and therefore facilitate for teachers to illustrate in class the observability of Chinese characters with examples.

Process

Peabody Picture Vocabulary Test-Revised, Raven's Standard Progressive Matrices Test, Chinese characters test and basic background questionnaires were taken by the participants before the beginning of class. The class was held for 16 times overall, twice a week, and each time spans two classes. During the period of class, participants didn't receive other Chinese language courses of any kind. After the end of the class, Chinese characters test and orthographic structure and character morphology were taken by all participants as the immediate posttest. One month from the immediate posttest, orthographic structure and character morphology test was taken by participants as the delayed posttest.

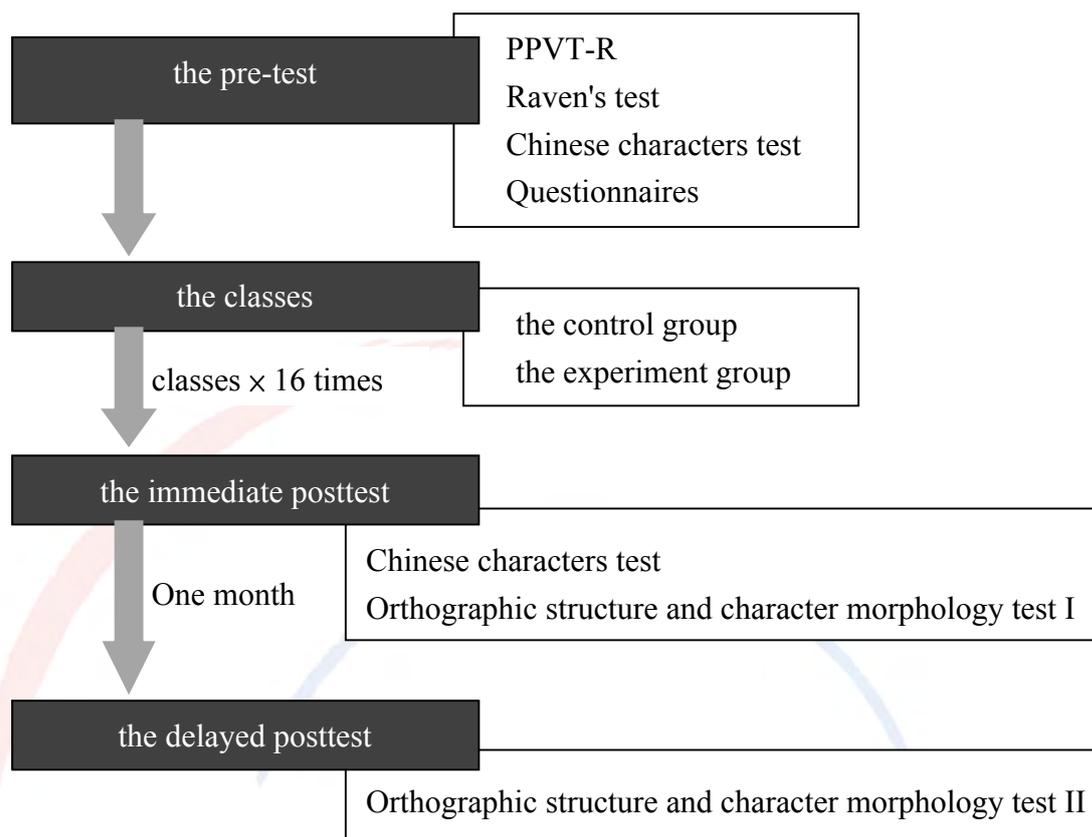


Figure 1: tests process

Teachers of both the control group and experiment group remained the same who were their classroom teachers. The researcher discussed the process of teaching with the teachers regularly before and during the conduction of experiment and observed regularly. The observation was used to make sure either the teacher in the control or in the experiment group followed their defined method.

Data Processing and Analysis

Data here mainly referred to the scores participants of each group get from the tests, and was processed on computer with the software, Statistical Package for the Social Sciences.

Findings

Before the beginning of experiment, participants should take Peabody Picture Vocabulary Test-Revised, Raven's Standard Progressive Matrices Test and Chinese character test which was consisted of 170 characters from the material published by Kang Hsuan Educational Publishing Group and material edited by the researcher, and in which participants were required to give the right pronunciation of each character. There were no significant variance between the scores of

the control group and experiment group ($p > .05$, table1)

Table 1: ANOVA on performance of the experiment group and control group in pre-test

	SS	Df	MS	F	p
PPVT-R	79.297	1	79.297	0.106	0.748
Raven's Standard Progressive Matrices Test	122.850	1	122.850	3.712	0.065
Chinese Character Test	42.904	1	42.904	0.019	0.893

Efficacy of language classes

After 2 months of 16 classes, participants took the Chinese Character Test again, in order to show to the researcher their conditions in learning Chinese characters. Meanwhile, participants also took the test of semantic radicals and test of phonetic radicals, each of which spans 15 questions, in order to present to the researcher if participants have built the concept in radicals of characters and the knowledge of phonetic radicals.

With the participants' scores in pretest as covariant factor, ANOCVA indicates that difference in scores of experiment group and control group reached significant level ($F=5.211$, $p=0.031 < .05$) after the experimental class. It was discovered that the performance of experiment group was superior to control group, which then represented that teaching Chinese through characters' basic feature efficiently enhanced participants' vocabulary.

Table 2 The brief on descriptive statistics of performance of control group and experiment group in Chinese Character Test

Group	average score before experiment	average score after experiment
experiment group	75.38	125.07
control group	77.87	110.54

Acquirement of Morphology of Chinese Character

Participants took the immediate posttest of semantic radicals and the test of phonetic radicals right after the end of experimental class. While the scores participants of experiment group and control group gained in the immediate posttest of semantic radicals were not different ($p > .05$), the scores participants of each group reached difference in significant level ($F=5.517$, $p < .05$) in the immediate posttest of phonetic radicals, in which the experiment group performed better than the control group. Such findings indicated that phonetic radicals were more perceivable to the participants of experiment group than their counterparts of control group after training of 16 classes.

Table 3 The brief on descriptive statistics of performance of the experiment group and control group in the immediate posttest of semantic radicals and phonetic radicals

		N	mean	SD	Min	Max
semantic radicals	Experiment group	13	7.31	3.15	1	12
	Control group	15	8.60	2.82	3	12
phonetic radicals	Experiment group	13	12.15	1.86	7	15
	Control group	15	10.47	1.92	6	14

Table 4 ANOVA on the performance of experiment group and control group in the immediate posttest of semantic radicals and phonetic radicals

	SS	df	MS	F	p
semantic radicals	11.631	1	11.631	1.313	0.262
phonetic radicals	19.824	1	19.824	5.517	0.027

Participants took the test of semantic radicals and phonetic radicals as delayed posttest 1 month from the previous time they took immediate posttests. Questions in this test were different from those of the previous one. The result of this delayed posttest indicated no difference between the performance of the experiment group and control group in semantic radicals and phonetic radicals. ($p > .05$)

Table 5 The brief on descriptive statistics of performance of the experiment group and control group in the delayed posttest of semantic radicals and phonetic radicals

		N	mean	SD	Min	Max
semantic radicals	Experiment group	13	8.46	1.76	4	10
	Control group	15	7.13	2.90	1	10
phonetic radicals	Experiment group	13	8.54	1.33	6	10
	Control group	15	7.27	1.87	5	10

Table 6 ANOVA on performance of the experiment group and control group in the delayed posttest of semantic radicals and phonetic radicals

	SS	df	MS	F	p
semantic radicals	12.286	1	12.286	2.061	.163
phonetic radicals	11.264	1	11.264	4.174	.051

Discussion and Conclusion

It was found in this research that stem-deriving-instructional method collectively enhances the efficacy of Chinese language classes. Before the conduction of experiment, the researcher gave test to participants of the control and experiment group in order to understand their level of vocabulary. After the experiment, the researcher gave the same tests to participants of each group, and the researcher discovered from the result of tests that the performance of the experiment group was significantly superior to the control group. Participants of both groups were capable to identify the characters acquired from their material, but participants of experiment group had a more efficient strategy due to their material's emphasis in the specific morphology of Chinese characters. Therefore, they could guess the pronunciation of unlearned characters with the morphological pattern of Chinese characters. In contrast, participants of the control group couldn't use the same strategy as the experiment group upon the unlearned characters, because the distributed-teaching method didn't provide them with the special relations between each character radical. They tended to acquire characters one after another, and one character was unrelated to another. Stem-deriving-instructional method enhanced the efficacy of learning Chinese characters with its efficient utilization of the linkage and relation between the radicals.

In addition to participants' capacity of identification of Chinese characters, the researcher aimed to realize whether participants had form morphological pattern disclosed in characters. Therefore, the researcher designed the test of semantic radicals and phonetic radicals, which was separately held immediately after and one month after the end of experimental course. The result of immediate posttest was the only one that indicated the experiment group was superior to control group in the phonetic radicals test. In contrast, the other two tests didn't show difference in the delayed posttest performance between the two groups. As the test required participants to pick the correct semantic or phonetic radicals, participants were required to perceive hints from such radicals, and in such way could they answer correctly with the help of morphological pattern of characters. It was then concluded that the morphology of characters immediately helped participants in their learning efficacy of Chinese characters. However, confined to the limited time span of the course, which was merely 16 classes (total of 1600 minutes). The experiment group performed better than the control group in the immediate posttest of phonetic radicals, the experiment group and the control group didn't differ in their performance in delayed posttest of phonetic radicals and semantic radicals. It was asserted that it would take more time for participants to internalize the morphology of characters.

Currently, distributed-teaching method is prevalent in Chinese language class for immigrants in Taiwan. If the stem-deriving concept is incorporated into the current material, immigrants will have command of morphology of Chinese characters. The knowledge of such morphology, immigrants' learning activity is not confined to the reading of Chinese characters, phrases,

sentences and passages, but rather, they acquire new characters with the patterns of Chinese characters known to them. In this way, self-education can be achieved.

Acknowledgement

This study is supported by National Science Council : NSC100-2631-S-001-001.

References

內政部戶政司 (2011) 。 臺閩地區各縣市外籍與大陸配偶人數。取自：

<http://www.immigration.gov.tw/aspcode/info9904.asp>

張菀珍、黃富順 (2007) 。 我國移民配偶學習問題之研究。國教學報，19，49-78。

陳榮華、陳心怡 (2006) 。 瑞文氏矩陣推理測驗。台北：中國行為科學社。

陸莉、劉鴻香 (1994) 。 修訂畢保德圖畫詞彙測驗。台北市：心理。

Packard, J. L., Chen, X., Li, L., Wu, X., Gaffney, J., Li, H. & Anderson, R. (2006) Explicit instruction in orthographic structure and word morphology helps Chinese children learn to write characters. *Reading and Writing*, 19(5):457-487.

iafor

Flowing and Sharing of Knowledge as a Learning Method in the Google Generation

Taweesak Sangkapreecha

0254

Bangkok University, Thailand

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

It is clear that research cultures are rapidly changing and students now perform much of their research time online searching for information and will increasingly rely on the internet when searching for information in the future. Online searching is a learning process with unique searching characteristics specific to particular learning levels. This research study investigates this new mode of researching on the internet with a group of Masters Degree students. It is a study of the ways in which the students draw on their social networks to support their search processes. It aims to highlight the relationships and the flow of information within these social connections. The study reveals the information students acquire in this online society is not acquired by individual students working by themselves, rather this type of learning is assisted by the social relations set up through their social networks. The results of this study suggest that friends, the closest social network of the students, do encourage a form of reciprocal studying beyond self-sufficiency. The students work collaboratively by exchanging assistance from their friends as they go through the process of online searching. The students are not only trying their best in the independent research they undertake to locate the required information, they are also sharing information, ideas, advice and coordinating their knowledge, and learning efforts with their friends. In this sense, the students' individual learning is always embedded in social experiences or based on exchanging and drawing on others.

INTRODUCTION

Researchers have emphasised that information literacy is important to student learning in higher education (Bruce, Edwards, & Lupton, 2006; Oakleaf, 2006). The majority of the literature in this field proposes a very simple definition of information literacy: it entails finding, evaluating, using, and subsequently communicating knowledge. An information literate person “must desire to know”, must “use analytical skills to formulate questions”, must “identify research methodologies”, and must “utilise critical skills” for evaluation (Lenox & Walker, 1993 p. 314). In addition, the student must be able to search, in increasingly complex and diverse ways, for answers to those questions (Breivik, 1998; Farrah, 1995). Today, the definition of information literacy has expanded to include the ability to use, comprehend and interact with technology in a meaningful way. An underlying assumption of the information literacy is that the student will be an independent, self-directed, that is, self-sufficient, information searcher.

The concept of self-sufficiency is a new value in today’s Thai society; it is only recently that it has come to highly prize the autonomous, independent, self-sufficient individual. Thai universities have promoted the concept of students being in charge of their own learning – the independent – self-directed learner is lauded, replacing a previous value on rote learning. The Thai educational plan advocates life-long learning within the framework of self-sufficiency (Fry, 2002b). However, there is a paradox in this perspective. On the one hand, in Thailand citizens who are independent thinkers and independent learning actors are valued. On the other hand, Thais are taught and encouraged in teamwork and developing reciprocal relationships with other social actors (Fry, 2002a). In this sense, I argue, the information and knowledge students acquire for their study is not only acquired by individual students working by themselves, rather their learning is also assisted by the social relations set up through their social networks.

It is clear that research cultures are rapidly changing and students now perform much of their research time online searching for information and will increasingly rely on the internet when searching for information in the future.

At present, students’ information learning practices rely heavily upon internet search engines and the resources used for their academic study mostly come from the internet. The use of Google has become ubiquitous in today’s Web environment. According to Nielsen Online’s April 2009 press release, an estimated 9.5 billion search queries were conducted at Google Search, representing 64.2 percent of all search queries conducted for April 2009 (Nielsen Online, 2009). Aula et al. (2005) found that 95.3 percent of 236 survey respondents reported they used Google as their primary search engine. A number of studies have been undertaken exploring student online searching. Students are reported to regularly use electronic information technology (Barrett, 2005) and rely heavily on popular search engines, such as Google Search to find what they desire. Google thus is an attractive medium for students to use when seeking and obtaining information they need for research projects or assignments. This research study, therefore, investigates this new mode of researching on the internet with a group of Masters Degree students. It is a study of the ways in which the students, I called “*Google Generation*” draw on their social networks to support their search processes. It aims to highlight the relationships and the flow of information within these social connections.

CONCEPTUAL FRAMEWORK

In this study, I have framed my argument by using the conceptualisation of social network analysis and social capital that seek to explain social relationships through a structural interpretation of human interaction. In this case, I use these concepts to discuss the flowing and

sharing of information and knowledge among students in the process of their learning. The details of each concept are presented here.

Social Network Analysis

Social network analysis has emerged as a key conceptual framework in modern sociology that seeks to explain social phenomena through a structural interpretation of human interaction (Barry Wellman, 1997). It focuses on the “patterns of *relationships* between *actors*” (Haythornthwaite, 1996 p. 323) by operating on the principle that “the world is made up of networks not groups” (B. Wellman, 1988 p. 37). Thus, social relationships and interactions among actors are the central focus of this type of study. Social network analysts can thus be said to be bringing a pre-existing framework to the analysis of participants’ relationships. Originally developed to examine tangible, economic relationships (B. Wellman, 1988), it has been adapted by information behaviour researchers such as Haythornthwaite (1996) to examine information exchange between people in a variety of contexts. Across social network studies, the actor has been variously defined as an individual person, groups, companies, or even countries. The relationship or tie is seen in terms of a flow of resources that can be “material” or “non-material”. The resources might include “social support”, “emotional support”, “companionship”, “time”, “information”, “expertise” (Stanley & Faust, 1999 p. 4).

According to Haythornthwaite’s (1996) work, the object of social network analytic research is to generate graphical representations of the field being investigated:

Regular patterns of information exchange reveal themselves as *social networks*, with *actors* as *nodes* in the network, and information exchange relationships between actors as *connectors* between nodes (p. 323).

Social network analysis determines the “how” and “what” as resources “flow” from “one actor to another”. It assesses the “position of actors” in their network and how it has an effect on “what resources flow to and from them, and from and to whom” (p. 324-325).

The “relationship” is the “heart” of social network analysis. It indicates a connection between actors who may be *linked or tied* by one or more relationships. For instance, two actors who work together are linked in a working relationship and they may associate socially after work (Haythornthwaite, 1996 p. 326). Relationships within the network have been found to affect the structure and strength of the network which may range from a weak to strong tie. Weaker ties are based on minimal relationships: usually “instrumental exchanges” rather than “emotional ones”, occurring “infrequently” and often “not reciprocated”. Stronger ties are based on the maintenance of many relationships, including “reciprocal relations” involving “self-disclosure” and “intimacy” (Haythornthwaite, 2002 p. 166). Smith-Maddox (1999), for example, defined friends and family as examples of strong ties and a student’s relationship with a teacher as an example of a weak tie.

Since information is an important resource, social network analysis offers a rich variety of concepts to describe and explain how information is accessed. Network analysis thus is well suited for the study of students and their learning. Many of the social relationships between the actors in this study— students, classmates, course professors, hard copies and soft copies of sources of information, websites, search engines—explicitly occur in the form of social network. For example, students have gained information for their academic studies based on the interactions within their social networks. The students’ ability to complete their academic work is dominated by or depends upon the faith they put in to the power of a single actor that provides and controls the resource and information within the network.

Social Capital

The concept of social capital is relevant to the subject matter of students' social networks, connections, norms and social obligations. There have been many scholars who have attempted to define social capital. Bourdieu is credited with being the first contemporary scholar to provide a systematic analysis of social capital (Portes, 2000). According to Bourdieu (1986), social capital is defined as the

aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalised relationships of mutual acquaintance or recognition and the profits which accrue from membership in a group are the basis of the solidarity which makes them possible (248-249).

In other words, social capital refers to social connections that provide access to resources.

Hooff et al.(2004) argue “next to financial capital, physical capital and human capital, social capital is a fourth form of capital available to an actor” (p. 165). Human capital relates to an individual's skills, competencies; their “knowledge and capabilities to act on this knowledge and individual learning” (Huysman & Wulf, 2004 p. 5) in ways that “facilitates the creation of personal, social and economic well-being” (Keeley, 2007 p. 29). Social capital, on the other hand, exists within the “structure of relations among individual actors” and is “jointly owned” (Hooff et al., 2004 p. 165). The principal assumption underlying the concept of social capital is that the “relationship matters”. A “set of shared values” among the “membership of networks” is the central idea of this concept (Field, 2003 pp. 1-3). Social capital then refers to the “network ties of goodwill, mutual support, shared language, shared norms, social trust and a sense of mutual obligation that people can derive value from” (Huysman & Wulf, 2004 p. 1). However, human and social capital “do not exist in isolation from each other” (Keeley, 2007 p. 105). Burt (1992) refers to social capital as “friends, colleagues and more general contacts through whom you receive opportunities to use your financial and human capital” (p. 9). Keeley (2007) states human capital is widely seen as “contributing to social capital” (p. 109).

The term social capital was popularised by Robert Putnam's work *Bowling Alone: The Collapse and Revival of American Community* (2000). In this work, as did Coleman, Putnam formulated a definition of social capital that relied on social networks. He referred to social capital as “connecting among individuals ...social networks and norms of reciprocity and trustworthiness that arise from them” (Putnam, 2000 p. 19). He sees social capital as a feature of social life; social networks, norms and trust enable members of the networks to offer each other mutual assistance.

Social capital is a multidimensional concept, which includes diverse aspects of social structure. It is, however, composed mainly of two categories: network structure and its content. Network in social capital identifies the structure of social relations and the content, is that which operates within these structures(Stone, 2001). While network explains how people link to one another and what the nature of their relations is, the content of these networks, such as norms, trust, and life contentment indicates how information flows among people as well as the “norms” governing such “exchanges” of information (Stone, 2001).

METHODOLOGY

I examined the learning practices of Thai workers/postgraduate students over a 12-week period situating their journey of knowledge flowing and sharing in the context of their searching on the internet. Employing 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, automated online monitor with a live-support system as well as live chatting and self-reporting modules to supplement the traditional web-logging data.

This research drew twenty-one participants from a cohort of Masters Degree students enrolled in the Interior Design Management Program at Bangkok University, Thailand. The students ranged in age from 24 to 38 years old, with an average age of 30 years old. Twenty worked as a full-time employee; six of those were running their own businesses. There was a degree of homogeneity in the sense that they shared similarly high grades in their previous degrees. They had done relatively well in their bachelor degrees, with a 3.56 grade point average (GPA) for the group. All the students used the internet on a daily basis. They claimed that they were experienced internet users who had access to the internet either from their offices or from homes.

RESULTS AND DISCUSSIONS

The focus group interviews showed that at least initially most of the students in my study seem to strive for self-sufficiency in their online learning efforts. As graduates, they know they should be able “do it” on their own without any help. Once the lecturers have assigned an assignment, no students reported that they had requested assistance from their social networks as an initial step in the online search process. Rather, my students waited until their own online search efforts proved fruitless. They, subsequently, sought assistance from other actors within their networks. I found that the key social networks students drew on when seeking assistance are classmates.

Classmates: the Student’s Tightest and Closest Networks

Initially, students attempt to obtain the information they need for their assignments by carrying out their searching on the internet tasks independently. It is when this approach turns out to be fruitless, when the students are stuck or at their wit’s end, that they seek assistance from those closest to themselves in their social network—friends – especially their classmates. These social actors function as the first and foremost option for the students in the network and it has not changed since before the inception of the World Wide Web (see Boonyanukul, 1992). This is a bonding version of social capital, relating to each actor having strong ties with the other(s) (Putnam, 2000).

Trust

In this study, the students trust and know their friends will always do them a favour. In this sense, “trust” enables the students to share valuable information and knowledge with each other. Hence, it is a form of shared social capital, indicating how information flows among students through their strongest ties— their classmates. Many students trust their friends to assist them to focus their research and searching. They value their friends for the willingness to help them to actively

inquire into and understand their problem, and then share their individual intellectual capital about the problem to generate a solution.

The Peer Group: Collaborative Work

The peer group also is seen as a positive support system as well as a source of social capital. It is part of a social network that provides students with access to possible sources of pertinent information. Group projects are frequently used in undergraduate and graduate classes. In the subjects in this Masters Degree students not only have to produce an individual paper, they also have a group assignment or exercise. Conventional wisdom holds that group projects provide benefits to students beyond what they would obtain working by themselves (Henke, Locander, Mentzer, & George Nastas, 1988).

In this study, the benefit that students can obtain through collaborative work is social capital. The members of the group can benefit from each other's social capital. As well, when a person in the group cannot complete what he or she has taken responsibility for, as in the case of Bowen's online searching task, other members of the group can take over that role. In this sense, shared social capital is drawn on when work and responsibility is shared with others (Portes, 2000). It also promotes norms of shared responsibility among students within the group.

Group projects are intended to provide opportunities for students to experience "complex", "near-applied work experiences" and take on much larger projects involving the "details" and "complexities" that would be impossible for individual students to complete (McCorkle et al., 1999 p. 108). Teamwork thus is necessary. The students must undertake joint action and work efficiently together in a group in order to achieve common goals. The most effective teamwork is established when all the students within the group harmonise their contributions.

Share, Discuss and Negotiate

In order for a team project to develop productively, the collaborative activities between group members are necessary. In addition to the individual work of online searching, students need to share, discuss and negotiate ideas, information and issues concerning the projects with the other members of the group. I found that the online searching process takes place independently but is interspersed with negotiations and consultation with team members. This means students move back and forth between independent online learning and teamwork. Although Thai students tend to be culturally interdependent and submissive learners (Prangpatanpon, 1996), in this context the student learning is not passive. In a group of "equals", it is dynamic.

Student responses suggest that their friends, the closest social network of the students, do encourage a form of reciprocal studying beyond self-sufficiency. The students work collaboratively by exchanging assistance from their friends as they go through the process of online learning. The students are not only trying their best in the independent research they undertake to locate the required information, they are also sharing information, ideas, advice and coordinating their knowledge, and learning efforts with their friends. In this sense, the students' individual learning is always embedded in social experiences or based on exchanging and drawing on others.

CONCLUSION

With respect to the findings of this study, I argue flowing and sharing of knowledge is a learning method of the students in this Google generation. It is access to social capital that facilitates students' online learning processes in terms of the knowledge and information sharing. Although the internet occupies an important place in accessing information in everyday life, the social capital the students have access to through social networks maintains its significance in the process of information flowing and knowledge sharing. Perhaps it is that the students' individual learning is always embedded in social experiences or based on sharing and drawing on others. They live, learn and study through or with the assistance of their social networks. Students first attempt to research by themselves. When they get stuck they draw on key actors in their social network: fellow students, professors, work colleagues and experts. In other words, the information the students acquire in this online society is not achieved by a single actor or by the students themselves, rather it is assisted, shared and influenced by the social relations and draws on social capital they have available to them through their social networks.

REFERENCES

- Aula, A., Jhaveri, N., & Kāki, M. (2005). *Information Search and Re-Access Strategies of Experienced Web Users*. Paper presented at the 14th International Conference on the World Wide Web (WWW 2005), Chiba, Japan.
- Barrett, A. (2005). The Information-Seeking Habits of Graduate Student Researchers in the Humanities. *Journal of Academic Librarianship*, 31(4), 324-331.
- Boonyanukul, A. (1992). *Information Seeking Behaviour in Search Process for the Purpose of Report Writing of the Undergraduates of Tasksin United Colleges*. Chulalongkorn University.
- Bourdieu, P. (1986). The Forms of Capital. In J. G. Richardson (Ed.), *Handbook of Theory and Research for the Sociology of Education* (pp. 241-258). New York: Greenwood Press.
- Breivik, P. S. (1998). *Student Learning in the Information Age*. Phoenix, AZ: American Council on Education/Oryx Press.
- Bruce, C., Edwards, S. L., & Lupton, M. (2006). Six Frames for Information Literacy Education. *Journal*, 5(1). Retrieved from http://www.ics.heacademy.ac.uk/italics/vol5-1/pdf/sixframes_final%20_1_.pdf
- Burt, R. S. (1992). *Structural Holes: The Social Structure of Competition*. Cambridge: Harvard University Press.
- Farrak, B. (1995). Information Literacy: Retooling Evaluation Skills in the Electronic Information Environment. *Journal of Educational Technology Systems*, 24(2), 172-133.
- Field, J. (2003). *Social Capital*. London: Routledge.
- Fry, G. W. (2002a). *The Evolution of Educational Reform in Thailand*. Paper presented at the The Second International Forum on Education Reform: Key Factors in Effective Implementation.
- Fry, G. W. (2002b). *Synthesis Report: From Crisis to Opportunity, The Challenges of Educational Reform in Thailand*: The Office of the National Education Commission and the Asian Development Bank.
- Haythornthwaite, C. (1996). Social Network Analysis: An Approach and Set of Techniques for the Study of Information Exchange. *Library and Information Science Research*, 18(4), 323-342.

- Haythornthwaite, C. (2002). Building Social Networks via Computer Networks: Creating and Sustaining Distributed Learning Communities. In K. A. Renninger & W. Shumar (Eds.), *Building Virtual Communities: Learning and Change in Cyberspace* (pp. 159-190). Cambridge, UK: Cambridge University Press.
- Henke, J. W., Jr, Locander, W. B., Mentzer, J. T., & George Nastas, I. (1988). Teaching Techniques for the New Marketing Instructor: Bringing the Business World into the Classroom. *Journal of Marketing Education*, 10(summer), 1-10.
- Hooff, B. v. d., Ridder, J. d., & Aukema, E. (2004). Exploring the Eagerness to Share Knowledge: The Role of Social Capital and ICT in Knowledge Sharing. In M. Huysman & V. Wulf (Eds.), *Social Capital and Information Technology* (pp. 163-186). Cambridge; Massachusetts; London: The MIT Press.
- Huysman, M., & Wulf, V. (2004). Social Capital and Information Technology: Current Debates and Research. In M. Huysman & V. Wulf (Eds.), *Social Capital and Information Technology* (pp. 1-16). Cambridge; Massachusetts; London: The MIT Press.
- Keeley, B. (2007). *Human Capital: How What You Know Can Shape Your Life*. Danvers, MA: OECD: Organisation for Economic Co-Operation and Development.
- Lenox, M. F., & Walker, M. L. (1993). Information literacy in the educational process. *The Educational Forum*, 57(2), 312-324.
- McCorkle, D. E., Reardon, J., Alexander, J. F., Kling, N. D., Harris, R. C., & Iyer, R. V. (1999). Undergraduate Marketing Students, Group Projects, and Teamwork: The Good, the Bad, and the Ugly? *Journal of Marketing Education*, 21(2), 106-117.
- Nielsen Online (2009). Leading U.S. Search Engines April 2009. *Journal*. Retrieved from <http://r-rwebdesign.com/blog/?p=602>
- Oakleaf, M. J. (2006). *Assessing Information Literacy Skills: A Rubric Approach*. The University of North Carolina at Chapel Hill.
- Portes, A. (2000). Social Capital: It's Origins and Applications in Modern Sociology. In E. L. Lesser (Ed.), *Knowledge and Social Capital: Foundations and Applications*. Boston: Butterworth-Heinemann.
- Prangpatanpon, S. (1996). Higher Education in Thailand: Traditional and Bureaucracy. *Journal*, 6. Retrieved from http://www.bc.edu/bc_org/avp/soe/cihe/newsletter/News06/text8.html
- Putnam, R. D. (2000). *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster.
- Smith-Maddox, R. (1999). The Social Networks and Resources of African American Eighth Graders: Evidence from the National Education Longitudinal Study of 1988. *Adolescence*, 34(133), 169-183.
- Stanley, W., & Faust, K. (1999). *Social Network Analysis: Methods and Applications*. Cambridge: Cambridge University Press.
- Stone, W. (2001). Measuring Social Capital: Towards a Theoretically Informed Measurement Framework for Researching Social Capital in Family and Community Life. Retrieved 26/08/11, from <http://www.aifs.gov.au/institute/pubs/RP24.html>
- Wellman, B. (1988). *Social Structure: A Network Approach*. Cambridge, U.K: Cambridge University Press.
- Wellman, B. (1997). Structural Analysis: From Method and Metaphor to Theory and Substance. In B. Wellman & S. D. Berkowitz (Eds.), *Social structures: A Network Approach*. Greenwich, CT: JAI Press.

The Study on the Relationship between Homeroom Teachers' Paternalistic Leadership and Classroom Management Effectiveness in High Schools in Taiwan

Yi-Ting Wu, Huan-Hung Wu, Yu-Liang Chang

0255

National Chiayi University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Paternalistic leadership has deep roots in traditional Chinese culture, and it has been widely utilized by coaches and principals for leading their teams or schools. The paternalistic leadership in school is defined as "The students felt that teachers showed a kind of leadership with strict but impartial discipline and authority, benevolence like a father, and incorruptible morals in an atmosphere of personal government." It contained three individual dimensions: authoritarian, benevolent, and moral leadership. Paternalistic leadership is not only found in the Chinese context but also widely practiced in many non-Western regions, such as the Asia-Pacific, Middle East and Latin America. This research endeavors to identify the attributes of paternalistic leadership, to understand the relationship between teachers' paternalistic leadership and class management effectiveness. Questionnaire survey is adopted as the main research method. It explores how teachers' gender, parents' SES, and students' grade level might influence students' awareness of homeroom teachers' paternalistic leadership and classroom management effectiveness. Questionnaires will administered to 1200 high school students. ANOVA, t test, Pearson's product moment correlation and stepwise multiple regression will be adopted as major statistical methods. This is an ongoing research and the questionnaire survey will be conducted in January. The outcome of data analysis will be presented in the conference.

I. Motivation

The important of exploring how high school classroom teachers' paternalistic leadership affects classroom management effectiveness

After teaching for more than five years, I deeply felt the importance of being a classroom teacher. Based on the experience as a classroom teacher, it is very interesting to see how one's leadership style affects her/his classroom management effectiveness. As time goes by, different leadership styles have been promoted to fit the need of changing society. A great deal number of leadership styles was discussed in western world. However, due to the cultural diversity, leadership styles should be different between the western society and the oriental society. Within the educational system in Taiwan, the role of classroom teachers is like a parent who has to be strict, kind, and moral. Silin, Redding, and Westwood(as cited in Cheng, Chou, & Farh, 2000) have done a lot of research to prove that in Asian society managers rule their subordinates in a way of combining authoritarian, benevolent, and moral leadership. Therefore, researchers developed one kind of leadership styles called "paternalistic leadership" based on the oriental thinking and traditional culture which fitted more in the Asian society (Cheng, Chou, & Farh, 2000).

So far, paternalistic leadership has been widely applied mainly in the field of business and armed forces. After Hsieh (2003) started utilizing this leadership style in school, there are more and more studies launched mainly in the field of the principal leadership and sport team coaching. Nevertheless, there were only three papers of paternalistic leadership used by classroom teachers. Two of these three studies explored the level that junior high school students perceived their classroom teachers' paternalistic leadership, and the other was for elementary school students. There was no relevant research that had been done for high school teachers. Therefore, this study aimed to explore the current status of high school students' perceptions of their classroom teachers' paternalistic leadership and classroom management effectiveness.

Exploring how a classroom teacher promote her/his classroom management effectiveness through adopting an appropriate paternalistic leadership style in schools of the Asian society

Classroom is a place where students learn in order to prepare themselves to the world. Therefore, how classroom teachers lead their classes is vital. Erikson (Slavin, 2005) indicated that high school students were in the situation of identity confusion and role confusion. They had to take the pressure of decision-making for their future academic development and job preparation so that it required them to question and redefine their previous social identity. Furthermore, students in this age were building the sense of “self” or “ego identity”. Therefore, classroom teachers’ leadership style and classroom management effectiveness were highly important (Salvin, 2005. p. 61).

Based on the characteristics of Chinese leadership style, authoritarian leadership, benevolent leadership, and moral leadership are intertwined to affect the effectiveness of Chinese people. Therefore, this study also aimed to explore the effects of high school students’ perceptions of their classroom teachers’ paternalistic leadership on their classroom management effectiveness for future development and further research.

II. Literature Review

Paternalistic leadership has deep roots in traditional Chinese culture and has been widely utilized by coaches and principals for leading their teams or schools. Paternalistic leadership was not only found in the Chinese context but also widely practiced in many non-Western regions, such as the Asia–Pacific, Middle East and Latin America. Based on the extensive review of literatures on overseas Chinese entrepreneurship, paternalistic leadership was identified by Farh and Cheng as a leadership style that “combined strong discipline and authority with fatherly benevolence and moral integrity” (as cited in Lai, 2009). Namely, Chinese paternalistic leaders demonstrated three characteristics: (i) authoritarianism: they used control strategies that asserted strong authority over subordinates, applied control tactics to maintain power status and highlight strict discipline; (ii) benevolence: they expressed holistic and individualized concern for subordinates’ well-being; and (iii) morality: they emphasized the pursuit of superior moral character, such as selflessness and being a model person (Niu, Wang, & Cheng, 2009). From the analysis of paternalistic leadership, the leadership style in Chinese society differed significantly

from that in western world. The combination of authoritarianism and benevolence was the foundation of building organizations and this could be easily seen in the field of business and politics (Hsieh, 2003). A lot of studies have reported that the three concepts combining together might affect employee outcomes. In particular, high benevolence was hypothesized to strengthen the positive linkage between authoritarianism and subordinate effectiveness, and leader's morality was expected to further reinforce the joint effect of high authoritarianism and benevolence on employee effectiveness. Although there were several correlational studies showed that there was no expected three-way interaction among the three dimensions of paternalistic leadership and employee outcomes. However, it was reported that a consistent interaction of authoritarianism and benevolence on subordinates' work attitudes (Niu, Wang, & Cheng, 2009).

III. Method

Participants

There were 160 high school students drawn from a high school participating in this study. They filled out the questionnaires about their own perceptions of paternalistic leadership and classroom management effectiveness. A total of 160 questionnaires were administered and 159 of them were valid. The data collected was analyzed by descriptive statistics and one-way ANOVA.

Instrument

The questionnaire of "students' perceptions of their teachers' paternalistic leadership and classroom management effectiveness" was generated by Lai (2009) with five-point Likert scale. The content of all questions in this questionnaire was reviewed by ten professional scholars to build content validity. After the pilot test, the reliability analysis was conducted to examine the reliability of this questionnaire. The Cronbach α coefficients for authoritarian leadership, benevolence leadership and moral leadership were .747, .899, and .873 respectively, which indicated a good reliability. (overall ??) The Cronbach α coefficients for the whole scale and its six aspects of classroom managements (Class administration management, Teaching Quality, Class Discipline, Class Environment, Class Atmosphere, Teacher-Student relationship) were .947, .828, .793, .825, .732, .882, and .883 respectively, which also indicated a good reliability.

IV. Research Result

Descriptive analysis of teachers' paternalistic leadership

Shown in Table 1, high school students who perceived their teachers' paternalistic leadership were different in different aspects. The average scores of "authoritarian leadership", "benevolent leadership", and "moral leadership" were 3.01, 3.6, and 3.46 respectively. The overall score was 3.46, which showed that students' perceptions of their teachers' paternalistic leadership was above average.

Table 1 Summary of descriptive analysis of paternalistic leadership

Style	# of questions	<i>M</i>	<i>SD</i>	<i>M</i> on each item
authoritarian leadership	7	21.11	5.09	3.01
benevolent leadership	7	25.24	5.07	3.60
moral leadership	6	22.62	4.31	3.77
Overall	20	68.97	14.47	3.46

Descriptive analysis of teachers' classroom management effectiveness

Shown in Table 2, among the six aspects, "Teacher-Student relationship" had the highest score ($M=3.85$), followed by "Class Discipline" ($M=3.79$), "Class Atmosphere" ($M=3.66$), "Class Environment" ($M=3.33$), "Class administration management" ($M=3.4$), and the lowest of "Teaching quality" ($M=2.75$). The overall score was 3.46, which showed that students' perceptions of their teachers' classroom management effectiveness was also above average.

Table 2 Summary of analysis of teachers' Classroom management effectiveness

Sub-scale	# of Questions	<i>M</i>	<i>SD</i>	<i>M</i> on each item
Class administration management	7	23.8	4.98	3.4
Teaching Quality	4	10.99	3.52	2.75
Class Discipline	4	15.15	3.02	3.79
Class Environment	4	13.3	3.14	3.33
Class Atmosphere	7	25.59	6.01	3.66
Teacher-Student relationship	7	26.93	4.93	3.85
Overall	33	115.76	25.6	3.46

The effect of high school teachers with different levels of paternalistic leadership on their classroom management effectiveness

Shown as in Table 3, high school teachers with higher level of paternalistic leadership scored superior on their classroom management effectiveness. There was a significant positive correlation between classroom teachers' paternalistic leadership and classroom management effectiveness except for "authoritarian leadership". "Benevolence leadership" and "moral leadership" were significantly correlated with "classroom management effectiveness."

Table 1-3 The effect of high school teachers with different levels of paternalistic leadership on Classroom management effectiveness

Leadership style	level	N	M	SD	ANOVA					
					SV	SS	df	F	p	Post hoc
authoritarian leadership	low	63	111.70	20.40	SSb	1917.43	2	2.546	.082	
	medium	51	117.06	16.80	SSw	58748.00	156			
	high	45	119.75	20.68	SSt	60665.43	158			
	total	159	115.75	19.59						
benevolent leadership	low	53	103.23	13.76	SSb	15405.13	2	26.55	.000	High>
	medium	56	117.05	14.40	SSw	45260.30	156			Med.>
	high	50	127.58	22.14	SSt	60665.43	158			Low
	total	159	115.75	19.59						
moral leadership	low	56	102.23	12.43	SSb	23205.82	2	48.32	.000	High>
	medium	51	114.55	14.80	SSw	37459.61	156			Med.>
	high	52	131.50	18.79	SSt	60665.43	158			Low
	total	159	115.75	19.59						
Overall	low	45	101.22	12.31	SSb	188867.13	2	35.208	.000	High>
	medium	70	115.93	15.72	SSw	41798.31	156			Med.>
	high	44	130.34	20.50	SSt	60665.43	158			Low
	total	159	115.75	19.59						

V. Discussion

First of all, these high school students' perception sequences to the teachers' paternalistic leadership was from moral leadership, benevolent leadership, to the authoritarian leadership. This indicated that, as the time goes by, the way of leadership style changes. Teachers no longer rule classes with strict discipline and replaced by morality instead.

The student's perception sequences to the classroom management was from Teacher-Student relationship, Class Discipline, Class Atmosphere, Class Environment, Class administration management, Teaching Quality. It is good to see that teachers

spend time developing positive relationship with their students. Meanwhile, discipline is accompanied with very good class atmosphere. However, teachers need to polish their teaching quality as information nowadays can be easily got.

There was a significant positive correlation between classroom teachers' paternalistic leadership and classroom management effectiveness except for "authoritarian leadership". "Benevolence leadership" and "moral leadership" were significantly correlated with "classroom management effectiveness." Among them, moral leadership held the highest predictable ability on classroom management effectiveness which match with Lai's and Niu's research result.

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 two overlapping, semi-transparent arcs. The upper arc is light blue and the lower arc is light red, creating a circular frame around the text.

iafor

VI. Reference

- Cheng, B. S., & Chou, L. F., & Farh, J. L. (2000). A triad modal of paternalistic leadership: constructs and measurement. *Indigenous Psychological Research in Chinese Societies* 14, 3-64.
- Lai, W. C. (2009). The study on the relationship between homeroom teachers' paternalistic leadership and classroom management effectiveness in junior high schools in Taipei County. (Master thesis, Fu Jen Catholic University, 2009). (in Chinese).
- Hsieh, J. C. (2003). An analysis and comprehension on leader type paternalistic style in elementary schools. National Science Council.
- Niu, C. P., & Wang, A. C., & Cheng, B. S. (2009). Effectiveness of a moral and benevolent leader: Probing the interactions of the dimensions of paternalistic leadership. *Asian Journal of Social Psychology* 12, 32-39.
- Slavin, R. E. (2005). Educational psychology: theory and practice. (W. C. Chang, Trans.). Pearson, Taiwan: Pearson Press.
- Shu, C. M. (2011). The study on the relationship between elementary school homeroom teachers' paternalistic leadership and classroom management effectiveness in Changhwa County. (Master thesis, National Chung Cheng University, 2011) (in Chinese).
- Tseng, S. L. (2008). The study of the relationship between the teacher's paternalistic Leadership and the students' Chinese leaning achievement, a case in junior high School in Keelung City. (Master thesis, Ming Chuan University, 2008) (in Chinese).

Factors Influencing E-Learners access to Japanese e-learning Websites: An Empirical Study in Taiwan.

Paul Juinn Bing Tan, Wei-ling Chen

0264

National Penghu University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Using e-learning is becoming more and more popular nowadays with technological development in the 21st century. Due to usage of the internet, Japanese e-learning websites have become good learning tools.

This paper examines the fact that the internet will help Japanese language learners and improve their motivation. We used Internet e-questionnaires and 214 participants responded. Then we used the technology acceptance model (TAM) as our underlying theory. The findings are as follows: 1.The internet will improve and increase students' learning motivation. 2. Beginning learners tend to use online resources more than those who have studied for longer periods. Especially, junior and senior students use the internet less than the beginners (freshman).

1. Introduction

1-1 The background of Taiwan in history

Taiwan was colonized by Japan for 50 years, so Japan affected our culture a lot. The Japanese government imposed a policy called “Emperor People” by force.

The prime reason for the outbreak of the Sino-Japanese War was rivalry between the two countries over Korea. Korea was a country which had maintained tributary relations with China – between 1637 and 1881, a total of 435 special embassies and missions were sent as part of a complex ritual of exchange between the two countries.

To end the war, China, represented by Li Hongzhang, was forced to accept the humiliating terms of the Treaty of Shimonoseki, in 1895. Under the treaty China recognized the independence of Korea and accepted the ending of tribute missions. Taiwan and the Penghu (Pescadores) islands were ceded to Japan, as was the Liaodong peninsula in southern Manchuria. China initially was required to pay an indemnity of 300 million taels, but this was reduced by one-third after Li acquired the rights accorded to the Western powers under the unequal treaties and added to them another significant privilege: that of engaging in industry in the treaty ports. Under the most-favored-nation clause this right automatically accrued to the other unequal-treaty powers. Roberts, J.A.G. (1998) P.88.

China’s defeat in the Sino-Japanese War and the gains made by Japan under the Treaty of Shimonoseki precipitated the heightened demand for privileges which has been called the ‘scramble for China’, after that, Japanese become a very common second language in Taiwan.

1-2 Japanese learners in Taiwan

English is the main target for foreign language study in Taiwan, but Japanese has become more popular. A lot of people learn it for a lot of reasons: 1. Business 2.Pleasure. 3. Job requirements. Statistics of the Ministry of Education show that there are 164 universities and that’s 20% of all universities in Taiwan with Japanese language departments.

Semester	Total	University				Institute				Junior college			
		total	National	City	Private	total	National	City	Private	total	National	City	Private
88	141	44	21	0	23	61	23	2	36	36	4	0	32
89	150	53	25	0	28	74	22	2	50	23	4	0	19
90	154	57	27	0	30	78	21	2	55	19	3	0	16
91	154	61	27	0	32	78	21	2	55	15	3	0	12
92	158	67	30	0	37	75	19	2	54	16	3	0	13
93	159	75	34	0	41	70	15	2	53	14	3	0	11
94	162	89	40	1	48	56	9	1	46	17	3	0	14
95	163	94	40	1	53	53	10	1	42	16	3	0	13
96	164	100	41	1	58	49	9	1	39	15	3	0	12
97	162	102	41	1	60	45	7	1	37	15	3	0	12
98	164	105	41	1	63	44	8	1	35	15	3	0	12

Figure1. Universities growth in Taiwan

Source: http://www.edu.tw/statistics/content.aspx?site_content_sn=8869 (Ministry of education., 2009)

Department of language	Japanese	French	Korean	Russian	German	Spanish	Arabic
Total amount	33	8	3	3	6	5	1
University total	164						
percent	20%	4%	1%	1%	3%	3%	0.6%

Figure2. The percent of foreign language departments in Taiwan

Source: Researchers

Figure1 and 2 above showed that the Japanese plays an important role in our foreign language learning.

1-3 Learning Methods

Teaching methods may be divided into two types. In traditional teaching methods, teachers give lessons in a class, and teach students for a limited time through direct instruction. Alternatively, E-learning is becoming more common. Today’s most sophisticated methods combine traditional education, technological advances, and modern science. Teachers still play a crucial role in classrooms, and text plays a fundamental role in many language activities. At the same time, the convenience of the internet is incredibly beneficial to foreign language study. Scientific studies also give us better insight into learners’ responses to new methods. Understanding learners’ study habits, inclinations, and sense of satisfaction will be crucial to the success of E-learning.

Second language learning affects people's lives today. It is useful for travel and business in different kinds of fields. The internet is very convenient. E-learning tools have developed remarkably today. In the 21st century, because of facts about information technology, the digital revolution is causing e-learning to become more popular for many aspects of life. E-learning websites not only give immediate feedback, but also work whenever you want.

	Traditional Classroom Learning	E-Learning
Advantages	<ul style="list-style-type: none"> ● Immediate feedback ● Being familiar to both instructors and students ● Motivating students ● Cultivation of a social community 	<ul style="list-style-type: none"> ● Learner-centered and self-paced ● Time and location flexibility ● Cost-effective for learners ● Potentially available to global audience ● Unlimited access to knowledge ● Archival capability for knowledge reuse and sharing
Disadvantages	<ul style="list-style-type: none"> ● Instructor-centered ● Time and location constrains ● More expensive to deliver 	<ul style="list-style-type: none"> ● Lack of immediate feedback in asynchronous e-learning ● Increased preparation time for the instructor ● Not comfortable for some people ● Potentially more frustration, anxiety, and confusion.

Figure3. Traditional classroom learning vs. e-learning.

Source: Adapted from (Zhang, et al., 2004)

1-4 Motivations of research

The e-world offers a lot of resources and learning space when it comes to pedagogics. It could make us learn faster and save us a lot of time. Although e-learning is very convenient, it still cannot replace traditional teachers. Students can learn from teachers teaching at school, and after school, they can learn by themselves from e-learning websites. There are many kinds of English e-learning websites which suggest they it can affect English learners. Japanese e-learning websites are not as popular in Taiwan, so we don't know how the internet can affect Japanese e-learners as much as English.

This study explores: how learners of Japanese are motivated to use e-learning programs.

1-5 Purpose of study and research issues

This paper aims to meet the demand by focusing on four objectives:

1. To study how Japanese learners use Japanese websites to learn Japanese as a foreign language and how they improve their skill. (What's the learners' nature?)
2. To investigate what kinds of functions of websites really help students and suggestions for better learning environments. (What's the relative importance of these factors?)
3. To evaluate if Japanese e-learning websites are likely to play as significant a role for learners as English websites.
4. To determine factors that affect students' intentions to accept and use websites as primary learning resources?

2. Literature Review

2-1 Theoretical background - TAM Model

Davis (1986) developed TAM (Technology acceptance model) from TRA (Theory of Reasoned Action) and TPB (Theory of Planned Behavior). It provides a basic model to explore how e-learning methods can affect E-learning's beliefs, attitudes and intentions and hopefully it can be based for research on e-users' behaviors. Hong et al. (2006) concluded that TAM is the most simple and generic model that can be used to study both initial and continued IT (information technology) acceptance. (Figure 4)

TAM (1)

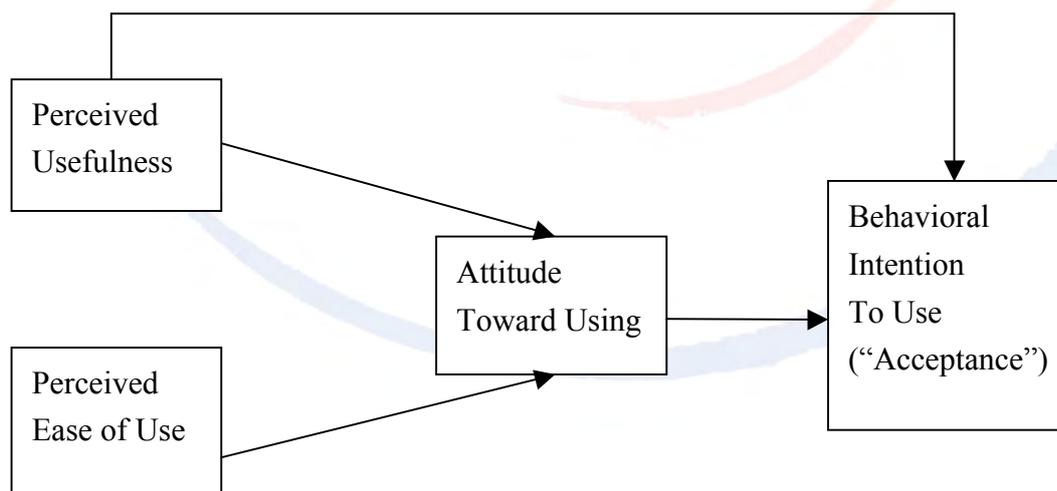


Figure 4 Technology Acceptance Model (TAM)
Source: Davis et al. (1989); Venkatesh et al. (2003)

According to this model, some reasons can recognize by TAM model.

Review to the studies on technology acceptance model

Author	Theory	Research finding
Fishbein and Ajzen, (1975)	TAM, TRA	TAM was assumed on the strength of the theory of reasoned action (TRA); this is a psychological theory that searches to explain how an individual's action is decided by his/her BI to perform it.
Davis et al., (1989)	TAM	TAM has been used in several studies testing user acceptance of information technology.
Mathieson, (1991)	TAM, TPB	Results showed that TAM was better able to forecast attitude than TPB.
Bagozzi et al., (1992).	TAM, TRA	TAM substituted TRA's attitude measures with the two technology acceptance measures— <i>ease of use</i> , and <i>usefulness</i> . TRA and TAM both have strong behavioral factors.
Taylor and Todd, (1995)	TAM, TPB	Combining social influences and behavioral control into TAM, the authors explored the role of prior experience.
Agarwal and Prasad, (1997)	IDT, TAM	The purpose of use current and future.
Karahanna et al., (1999)	IDT, TAM	Examined pre-adoption and post-adoption beliefs and suggested user's attitudes differ from potential adopters in only being based on faith in usefulness and image enhancements.
Chau and Hu, (2001)	TAM, TPB	Compared TAM, TPB and a decomposed TPB in behavioral intention.
Chen et al., (2002)	IDT, TAM	Contrasted TAM and IDT to inspect consumer behavior in a virtual store context.
Riemenschneider et al., (2003)	TAM, TPB	Models consisting of TAM and TPB were analyzed separately in addition to models ranging from a loose to a tight integration of the two theories.
Venkatesh et. al., (2003)	TAM, TRA	Researchers have simplified TAM by changing the attitude structure found in TRA from the current specification.
Wixom and Todd, (2005)	TAM	Attempts to lengthen TAM have generally taken one of three approaches: introducing

		elements from related models, additional or alternative belief elements, and examining antecedents and moderators of perceived usefulness and perceived ease of use.
Shu-Sheng Liaw et al.,(2006)	TAM	Researched instructors' and learners' attitudes toward e-learning methods. The study proffers guidelines for expanding e-learning surroundings.
Chuttur, (2009)	TAM	Criticisms of TAM as a "theory" include its lack of falsifiability, doubtful heuristic value, limited explicative and predictive power, triviality, and lack of any practical value.
Richard and Ben, (2010)	TAM	TAM forecasts a real part of the use or acceptance of health IT, but that the theory may profit from several additions and modifications.

Figure5 Review to the studies on technology acceptance model

Source: Researchers

2-2 Japanese Learners

Sato, T. said the purpose of most learners of Japanese is an interest in Japanese and wanting to understand Japanese culture; the third reason is to prepare for tests. (Figure6.) That study also showed that the number of people who register for Japanese tests is increasing. As well a lot of Japanese learners answered that their purpose was to communicate with Japanese people and travel to Japan. The tourism bureau of Japan (2010) showed that 1,024,292 people visited Japan in 2009. Taiwanese people also use Japanese when they travel.

Purposes of learning Japanese for college students		Beginning	Intermediate	Advanced	total
Knowledge-based learning purposes	Interested in Japanese language learning	75.5%	73.1%	68.5%	72.4%
	To understand Japanese culture	68.8%	78.8%	53.2%	66.9%
	To understand Japanese politics、 economics and society	10.7%	43.8%	14.4%	22.9%
	To understand Japanese technology and knowledge in society	4.4%	24.4%	12.5%	13.7%

Pragmatically-based learning purposes	To prepare for Japanese tests	29.5%	58.1%	36.6%	41.4%
	To study abroad	11.1%	41.9%	32.9%	28.6%
	For job performance and personal needs in the future	15.8%	58.1%	36.1%	36.7%
	Current market demands	13.8%	46.3%	53.2%	37.7%
Communication-based learning purposes	To communicate with Japanese people	25.8%	56.9%	40.7%	41.2%
	For international and peaceful exchange programs	14.1%	32.5%	23.1%	23.2%
	To understand international culture differences	30.9%	53.1%	28.7%	37.6%
	To Travel to Japan	22.1%	48.8%	46.3%	39.1%
Others	Heritage learning of parent's language	0.7%	8.8%	6.9%	5.5%
	Expectations of parents	6.7%	11.9%	14.8%	11.1%
	For educational purposes	24.8%	26.3%	4.6%	18.6%
	others	5.4%	6.3%	4.6%	5.4%

Figure 6. The problems of learning Japanese in Taiwan
 Source: <http://www.koryu.or.jp/nihongo-tw/> (Sato, T., 2009)

Although there are more and more Japanese learners, we still have to face a lot of problems. To know about these troubles, IAJ designed 11 possible questions to examine them. According to this form, we know a lot of Japanese learners didn't really know Japanese when they graduated from college. Dissatisfaction with the Japanese educational system and low learning motivation are among the top three problems. (Figure7).

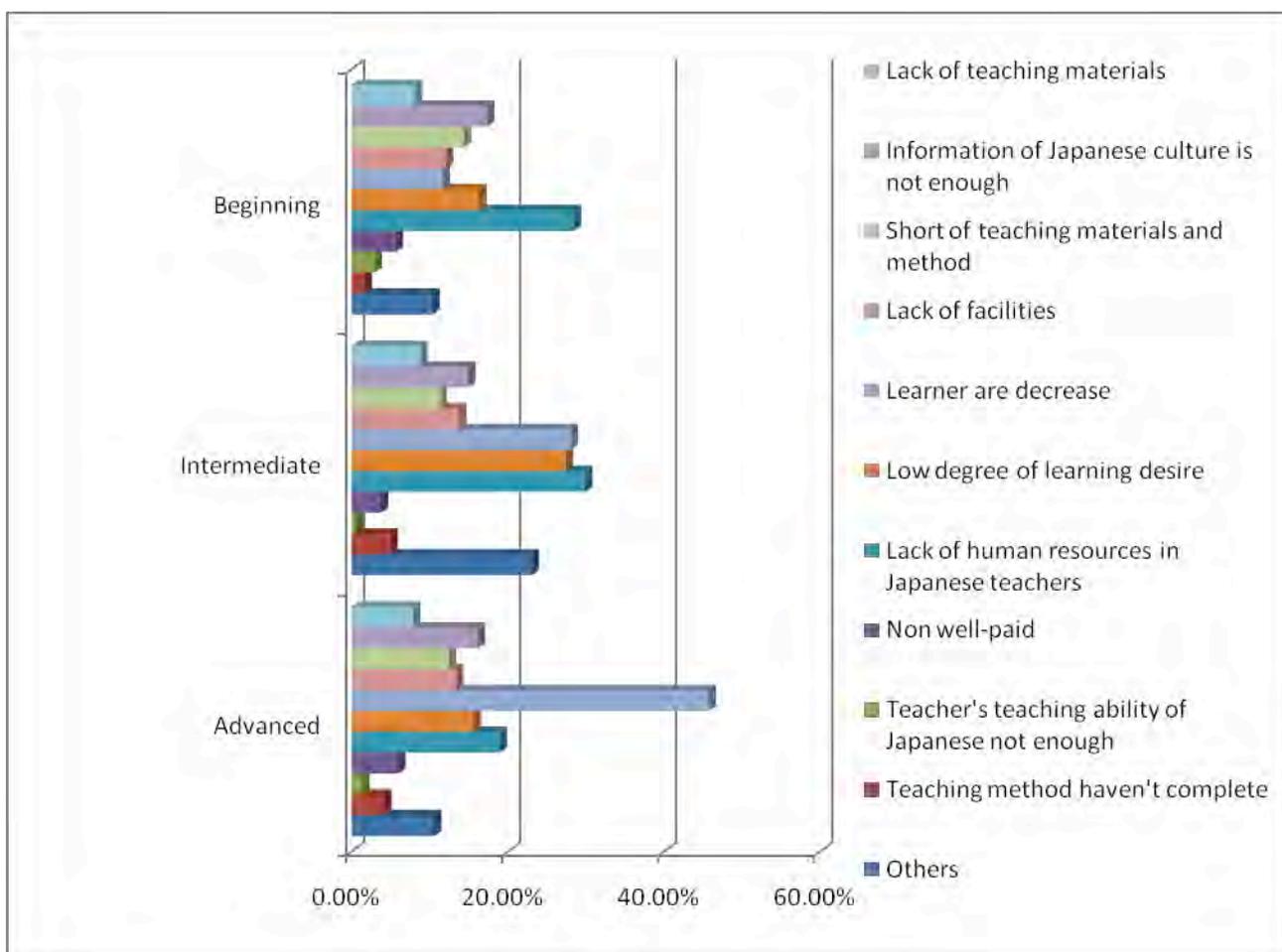


Figure 7. Problems learning Japanese in Taiwan

Source: <http://www.koryu.or.jp/nihongo-tw/>

2-3 E-learning

E-learning refers to Internet-based learning systems in general. Most e-learning systems provide services for searching, downloading, and delivering learning content. This includes providing text, audio, animation, flash, or video clips to their users in order to enhance their learning experiences (Duan, et al., 2006). Advantages of e-learning are flexibility and convenience for learners. E-learners can value the fact that they are able to learn at their own pace without schedule restrictions (Kramarae, 2001). As Paul Juinn Bing Tan (1997) observes, however, technical means has positive effects on foreign languages learning performance and improve students' learning motivation.

Other advantages include access to high quality content and to appropriate expertise irrespective of distance (ASTD and NGA, 2001; Bonk, 2001; Furnell, et al., 1999). E-learning also has the ability to reach more learners; to broaden access to those who have been sidelined in the past (ASTD and NGA, 2001; Bonk, 2001; Kirk, 2001); and the ability to improve efficiency in research and teaching, resource sharing, and to build partnerships (Bonk, 2001).

E-learning has been conducted in different ways in terms of methodology, material and IT infrastructure. E-learning activities use online technologies such as chat rooms, discussion boards, or email to facilitate interactions between learners and teachers (Watkins, 2005). According an e-learning guide book by Naidu (2006,p.1), e-learning is defined as follows:

E-learning commonly referred to the intentional use of networked information and communications technology in teaching and learning. A number of other terms are also used to describe this mode of teaching and learning. They include online learning. Fundamentally, they all refer to educational processes that utilize information and communications technology to mediate asynchronous as well as synchronous learning and teaching activities. On closer scrutiny, however, it will be clear that these labels refer to slightly different educational processes and as such they cannot be used synonymously with the term e-learning. (Sen, 2007)

3. Method of Research

3-1 Participants

We used questionnaires to collect data. The students came from a broad spectrum of Taiwanese universities covering all regions of the island. The focus of research was whether Japanese learners use e-learning education courses to help them improve their Japanese or not.

Data we used in this study we sent to 250 Japanese learners, and 214 responded internet questionnaires; we collected their basic information about their grade · location of school and time learning Japanese.(Figure 8; 9; 10) These students study at Shih Hsin University; Providence University; Wenzao Ursuline College of Languages; National Penghu University...et al.

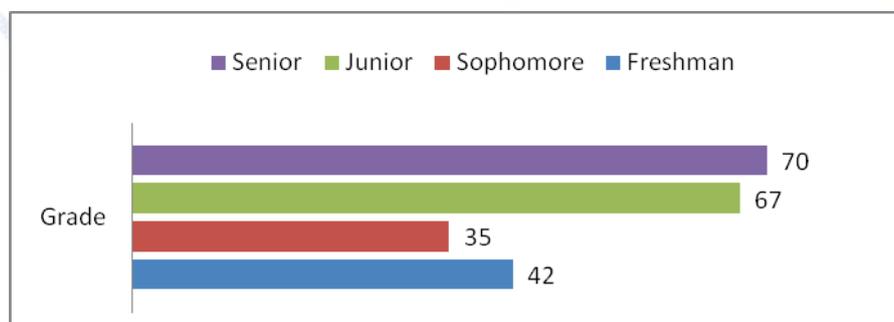


Figure 8. The grade of Japanese learners

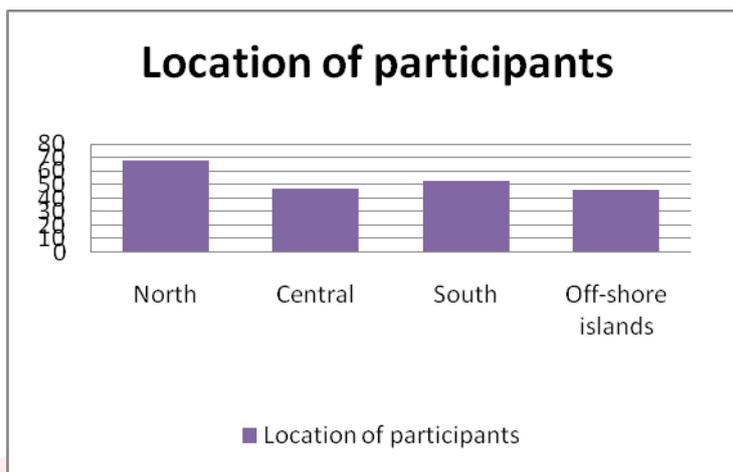


Figure 9. Japanese learners' position of school

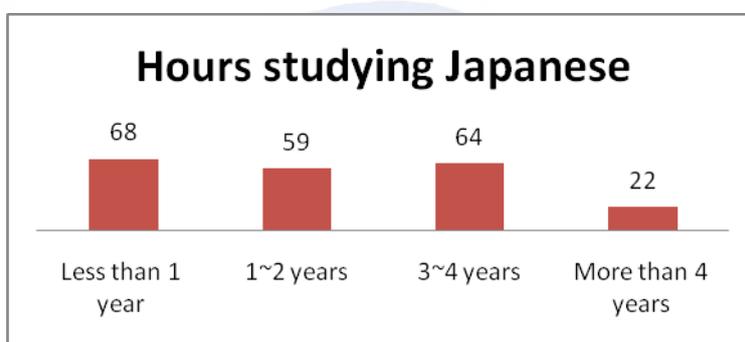


Figure 10. Studying hours for learning Japanese

3-2 Basic information

We used frequency questions to examine the background of our respondents. Here are gender, grade, university area, and time of learning Japanese for these Japanese learners. (Figure 11)

Sample of demographics						
Gender	Grade	University area	Time of learning Japanese			
Male	25.2 %	Freshman	21.3 %	North Region	32.3 %	Less than 1 year
	31.2 %					
Female	75.4 %	Sophomore	16.1 %	Central Region	22.2 %	1~2 years
	38.1 %					
		Junior	31.4 %	South Region	25.1 %	3~4 years
	20 %					
		Senior	31.2 %	Off-shore island	21.4 %	More than 4 years
	10 %					

Figure 11. Basic Information of participants

Males accounted for 25 percent and the females for 75 percent in the sample. 21.3% are freshman, 16.1% are sophomores, 31.4% are juniors and 31.2% are seniors. 32.3% came from the north, 22.2% came from the central region, 25.1% came from the south and 21.4% came from off-shore islands. 31.2% had studied less than 1 year, while 1 to 2 years of study accounted for 38.1%, 3 to 4 years accounted for 20% and more than 4 years accounted for 10%.

3-3 Instruments

We used the TAM model to interpret our questionnaire. The TAM model hypothesizes perceived usefulness (PU) and perceived ease of use (PE) influence learners' attitude toward using (ATU). When such influences are successful, it future hypothesizes that attitude toward using (ATU) will successfully influence behavioral intention to use (BIU).

3-4 Reliability

In our study, Cronbach's $\alpha = .83 \geq .75$. The score indicates that the results are above 0.75, it indicates our research is reliable.

3-5 Model

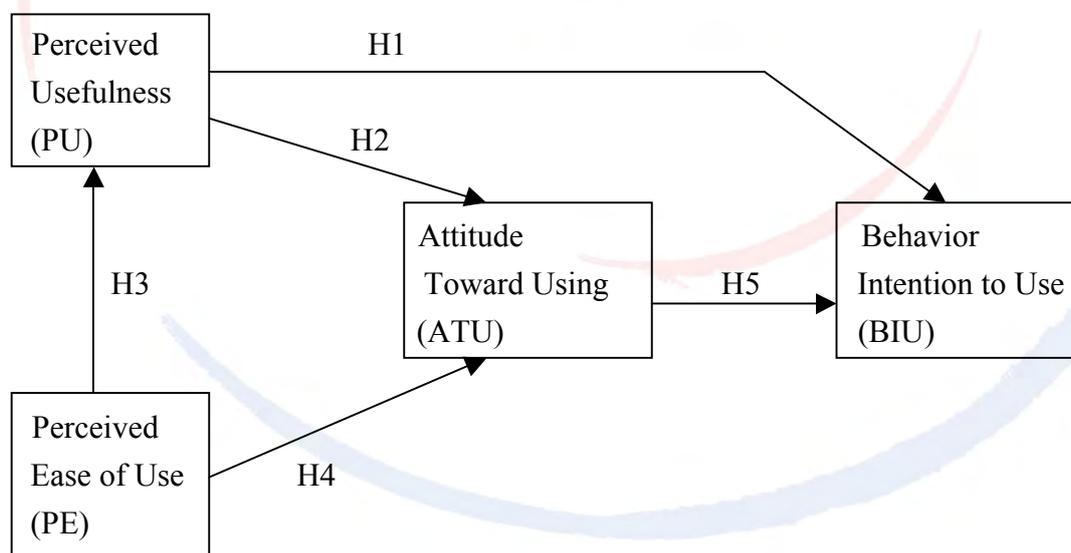


Figure12. Research Model

According to the above, our study establishes the followings research model and hypotheses:

Figure13:

Hypothesis	Source	Literature support
H1: Perceived usefulness (PU) has a positive effect on behavioral intention to use (BIU)?	●Fishbein and Ajzen (1975)	YES
	●Bagozzi et al (1992)	YES
	●Agarwal and Prasad (1997)	YES
H2: Perceived usefulness (PU) has a positive effect on attitude (ATU)?	●Taylor and Todd, (1995)	YES
	●Venkatesh et. al., (2003)	YES
H3: Perceived ease of use (PE) has a positive effect on perceived usefulness (PU)?	●Chuttur, (2009)	YES
	●Riemenschneider et al., (2003)	YES
	●Chen et al., (2002)	YES
	●Davis et al., (1989)	YES
H4: Perceived ease of use (PE) has a positive effect on attitude (ATU)?	●Wixom and Todd, (2005)	YES
	●Chen et al., (2002)	YES
H5: Attitude toward using (ATU) has a positive effect on behavioral intention to use (BIU)?	●Chau and Hu, (2001)	YES
	●Shu-Sheng Liaw et al.,(2006)	YES
	●Richard and Ben, (2010)	YES

4. Result

4-1 Result of analyzing the questionnaire

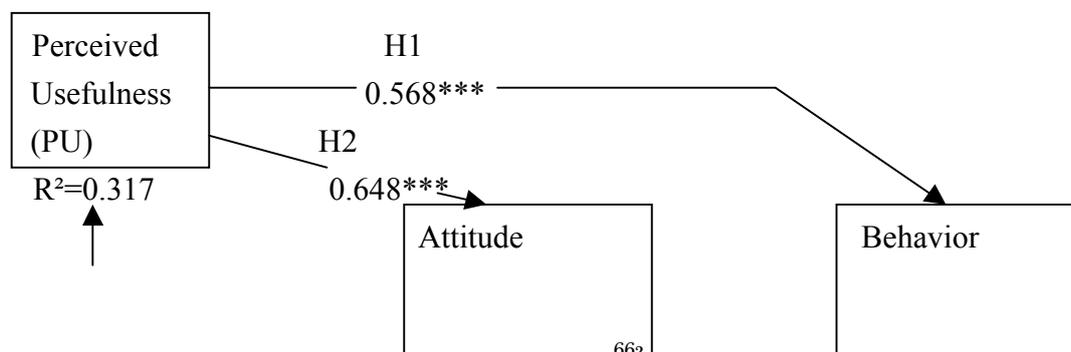
Reliability Statistics

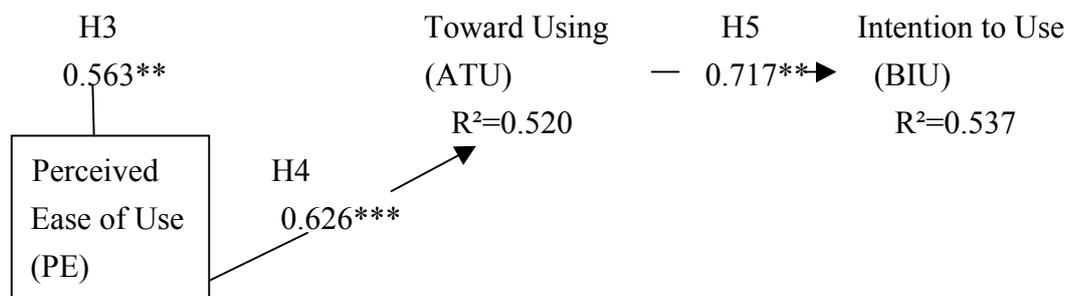
	Cronbach's Alpha	Number of items
Total	.833	23

Relation Paths		Standardized Coefficients (β)	Coefficient of determination (R ²)	Sig.
H1: Perceived usefulness (PU)	Behavioral intention to use (BIU).	0.568	0.537	***
H5: Attitude toward using (ATU)		0.717		**
H2: Perceived ease of use (PE)	Attitude (ATU)	0.648	0.520	***
H4: Perceived usefulness (PU)		0.626		***
H3: Perceived ease of use (PE)	Perceived usefulness (PU)	0.563	0.317	**

— :P>0.05; * :P<0.05; ** :P<0.01; *** :P<0.001

As the analysis indicates, the perceived usefulness (PU) and attitude toward using (ATU) explain 53.7% of the variation for Behavioral intention to use (BIU); the perceived ease of use (PE) and perceived usefulness (PU) for attitude (ATU) explain 52% of the variation; the perceived ease of use (PE) and perceived usefulness (PU) explain 31.7% of the variation.





5. Discussion

5-1 Discussion result

This study researched whether E-learning websites were considered useful for learning Japanese. We did a literature review, collected original data, and verified the application of a well-accepted model of technology use. Previous literature has suggested that E-learning benefits students, and this study evaluated students' sense of those benefits. The literature also generally supported the relevance of the TAM model to this kind of research. We had 214 subjects reply to questionnaires with 23 questions. We used SPSS to calculate TAM coefficients, which were all statistically significant.

The findings are as following:

1. According to the analysis, Perceived usefulness (PU) has a positive effect on behavioral intention to use (BIU).
- 2: Perceived usefulness (PU) has a positive effect on attitude (ATU).
- 3: Perceived ease of use (PE) has a positive effect on perceived usefulness (PU).
- 4: Perceived ease of use (PE) has positive effect on attitude (ATU).
- 5: Attitude toward using (ATU) has a positive effect on behavioral intention to use (BIU).
6. Using the internet to learn improves learning motivation regardless of the location of participants.
7. Because the internet has come to be considered incredibly easy to use, people are very likely to use it to learn Japanese.
8. It is feasible to use the Internet to learn Japanese. Japanese learners feel it is convenient them because they can learn Japanese whenever they want.
9. Japanese learners learning Japanese 1~2 years used websites to learn Japanese more often than those who had been learning Japanese 3~4 years or more than 4 years.

This research was attempted to assess whether internet is useful and how it affects Japanese learners. We used the TAM model to hypothesize relations between factors. The results of Multiple Regression Analysis showed significant positive relations between TAM model various factors. In addition, Japanese learners who had learned 3 or more years use the internet to learn Japanese less than Japanese beginners. We hypothesize this result occurs because information

about Japan's special culture is hard to get from the e-learning websites (JAPA, 2000). People who have studied Japanese relatively longer are not confused by keywords and sentences, and they want to improve their understanding of Japanese culture, but some culture can't be shown on the Internet, such as ways of speaking and special customs.

5-2 Suggestion

These results might be specific to students, who learn foreign languages, but there are a lot of people learning Japanese, and we only studied those from Taiwan and our participants were all college students. For adults' learners and senior high school students, we cannot be sure that e-learning will affect their second language learning. The internet is necessary for college students nowadays; it helps them get information they want and to learn languages. The implications of this study could be applied to add new special culture on websites and design interesting materials for learners.

Reference

- Agarwal, R., Prasad, J., (1997). The role of innovation characteristics and perceived voluntariness in the acceptance of information technologies, *Decision Sciences*, 28 (3), pp. 557-582.
- ASTD and NGA, (2001). Report of the Commission on Technology and Adult Learning, *A vision of e-learning for America's workforce*. Alexandria, VA: ASTD. June.
- Bagozzi, R. P., Davis, F. D., & Warshaw, P. R., (1992). Development and test of a theory of technological learning and usage. *Human Relations*, 45(7), 660-686.
- Bonk, C. J., (2001, May), *Online Teaching in an Online World*. Bloomington, IN: CourseShare.com. Retrieved on January 10, 2007, from http://www.publicationshare.com/docs/faculty_survey_report.pdf
- Chau, P. Y. K., Hu, P. J. H., (2001). Information technology acceptance by individual professionals: a model comparison approach, *Decision Sciences* 32(4), pp. 699-719.
- Chen, L. D., Gillenson, M. L., Sherrell, D. L., (2002) Enticing online consumers: an extended technology acceptance perspective, *Information and Management* 39(8), pp. 705-719.
- Chuttur M.Y. (2009). "Overview of the Technology Acceptance Model: Origins, Developments and Future Directions," Indiana University, USA. *Sprouts: Working Papers on Information Systems*, 9(37).
- Davis, F.D.,(1986).A technology acceptance model for empirically testing new end-user information system: theory and results, *Ph.D. dissertation, MIT Sloan School of management, Cambridge, MA*.
- Davis, F.D., (1989). Perceived Usefulness, Perceived Ease of Use, and User

- Acceptance of Information Technology, *MIS Quarterly*, vol.13, No.3, pp.319-352.
- Davis, F.D., Bagozzi, R.P., & Warshaw, P.R. (1989). User acceptance of computer technology: Comparison of two theoretical models. *Management Science*, 35(8), 982-1003.
- Duan, B.; et al., (2006), "An Architecture for Online Laboratory E-learning System," *Journal of Distance Education Technologies_ Vol.4 (2)*, pp.87-101.
- Fishbein, M., Ajzen, I., (1975). *Belief, Attitude, Intention, and Behaviour: an Introduction to Theory and Research*. Addison-Wesley, Reading, MA.
- Hong, S.J., Thong, J.Y.L., Tam, K.Y.,(2006). Understanding continued information technology usage behavior: a comparison of three models in the context of mobile internet. *Decision Support Systems*, (3), 1819-1850.
- Karahanna, E., Straub, D.W., Chervany, N. L., (1999). Information technology adoption across time: a cross- sectional comparison of pre-adoption and post-adoption beliefs, *MIS Quarterly*, 23(2), pp. 183-213.
- Kramarae, C., (2001). *The third shift: Woman learning online*. Washington, DC: AAUW Educational Foundation.
- Mathieson, K., (1991). Predicting user intentions: comparing the technology acceptance model with the theory of planned behavior, *Information Systems Research*, 2(3), pp. 173-191.
- Ministry of education.,(2009)Universities growth in Taiwan
http://www.edu.tw/statistics/content.aspx?site_content_sn=8869
- Naidu, S., (2006), *E-learning: A Guidebook of Principles, Procedures and Practices*; 2nd Revised Edition, CEMCA, New Delhi.
- Paul Juinn Bing Tan (1997). *Teaching English As Second Language Utilizing Multi-Media Approaches*, Unpublished doctoral dissertation. Moscow State Pedagogical University, 92-97).Russia
- Richard, J. H., Ben, T. K. (2010). The Technology Acceptance Model: Its past and its future in health care. *Journal of Biomedical Informatics*, 43, pp. 159-172.
- Riemenschneider, C.K., Harrison, D. A., Mykytyn Jr, P.P., (2003). Understanding IT adoption decisions in small business: integrating current theories, *Information and Management* ,40(4), pp. 269-287.
- Roberts, J. A.G. (1998). *Modern China An Illustrated History* (pp. 88). Phoenix: Sutton Publishing.
- Sato, T. (2009). 2009台灣日語教育現況調查報告書. Tokyo: Interchange Association Japan, pp.28-45.
- Sen., (2007, June). *A Study of the Influence of e-Learning Self-Efficacy in Acceptance of e-Learning Systems*. Retrieved on November 13, 2010 from
<http://ndltd.ncl.edu.tw/cgi-bin/gs32/gsweb.cgi/ccd=DFaDhc/result#result>
- Shu-Sheng, L., Hsiu-Mei, H., Gwo-Dong, C. (2006). *Surveying instructor and learner attitudes toward e-learning*. *Computer & Education* 49, (2007), 1066-1810.
- Taylor, S., Todd, P. A., (1995). Assessing IT usage: the role of prior experience, *MIS Quarterly*,

19(4), pp. 561-570.

Tourism Bureau, M.O.T.C Republic of China (Taiwan). (2009) Title of the document. Retrieved month day, year, IN: <http://admin.taiwan.net.tw/indexc.asp> from

http://admin.taiwan.net.tw/statistics/year_show.asp?selno=34&selyear=2009&sikey=4

Tourism bureau ministry of Japan government(2010)

http://admin.taiwan.net.tw/statistics/year_show.asp?selno=34&selyear=2009&sikey=4

Venkatesh, V., Morris, M. G., Davis, G. B., & Davis, F. D. (2003). User acceptance of information technology: Toward a unified view. *MIS Quarterly*, 27(3), 425-478.

Watkins, R., 2005, "Developing Interactive E-Learning Activities," *Performance Improvement*, Vol.44 (5), pp.5-7.

Wixom, B. H., & Todd, P. A. (2005). A theoretical integration of user satisfaction and technology acceptance. *Information Systems Research*, 16(1), 85-102.

Zhang, D., Zhao, J. L., Zhou, L., & Unamaker, J.F.(2004). Can e-learning replace classroom learning? *Communications of The Acm*, 47(5), 75-79.

Appendix

Questionnaire

Summary of measurement scales

Constructs	Measures	
Perceived usefulness (PU)	PU 1	Online Japanese e-learning programs offer me greater control over learning activities.
	PU 2	Online e-learning language programs enable me to complete more learning programs.
	PU 3	Online Japanese e-learning programs enable me to complete learning activities more quickly.
	PU 4	Online Japanese e-learning programs enable me to improve language learning performance.
Perceived ease of use (PE)	PE 1	It is easy for me to use online e-learning programs.
	PE 2	Using online language e-learning programs will be or has been easy for me.
	PE 3	Overall, I look forward to using

		online language e-learning program services and it will be easy for me.
	PE 4	I am skilled at using online e-learning programs.
Attitude toward using (ATU)	ATU 1	I am not satisfied with traditional language programs when practicing Japanese learning activities.
	ATU 2	The attitude toward online language e-learning programs is positive.
	ATU 3	Online language e-learning programs will support learners.
	ATU 4	Overall, I will encourage the use of online language e-learning programs among my classmates.
Behavioral intention to use (BIU)	BI 1	I will strongly suggest others to use online language e-learning programs.
	BI 2	I will use online language e-learning programs on a regular basis in the future.
	BI 3	I will use online language e-learning programs to deal with my Japanese study and to continue it in the future.

*Exploring Nagusamegusa (1418): The Semiotics of Encounter and Exchange for a Poet-traveller
in Muromachi Japan*

Penelope Shino

0269

Massey University, New Zealand

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The paper applies the conference theme of 'exchanges and encounters' to a 15th century Japanese travelogue, *Nagusamegusa* ('Grasses of Consolation', 1418), by the influential poet and Zen priest Shōtetsu (1381-1459). There is a great richness and diversity of exchanges and encounters on many different levels to be found in the work; on the present occasion the paper examines two types of such encounters for their encoded significance in historical, social and cultural terms. Firstly, on the most concrete level, Shōtetsu's travel from Kyoto to sojourn in the provinces brings him into contact with a surprisingly colourful cast of characters representing many different strands of Muromachi society. In particular he is lionised by a local feudal magnate for his literary pedigree. The paper interprets this experience in terms of the highly transitional, symbiotic and socially mobile characteristics of Muromachi society, and the penetration of the culture of the capital into the provinces, and warrior uptake of aristocratic tradition. However, on the level of spiritual and artistic exchange, the journey is also one where, in addition to the physical and topographical, Shōtetsu encounters and responds to the cultural landscape of the literary past: in this journey the stages of his travel are marked by tributes to *utamakura*, or places famed in poetry; his need to compose poetry at such richly literary sites show his culturally-determined drive to construct a 'proper' identity for himself as a poet in the classical mode through interaction with the canonised voices of the past. Thus the paper uses the content of a historical and literary document, *Nagusamegusa*, as a vehicle to demonstrate the semiotics of encounter and exchange.

The paper applies the conference theme of 'exchanges and encounters' to a fifteenth century Japanese travelogue, *Nagusamegusa* ('Grasses of Consolation', 1418), by the influential poet and Zen priest Shōtetsu (1381-1459). On a number of levels we can find a great richness and diversity of exchanges and encounters; for the present occasion the paper examines two types of encounters for their encoded significance in historical, social and cultural terms. Firstly, on a concrete level, Shōtetsu's travel from Kyoto to sojourn in the provinces brings him into contact with a surprisingly colourful cast of characters representing many different strands of Muromachi society – peasants of various kinds, woman peddlars, merchants, travellers, various types of clerics and warriors.¹ In particular he is welcomed and hosted by a local feudal magnate at Kiyosu Castle² who is keen to benefit from his literary credentials and connections as a *waka* poet. The paper interprets this encounter in terms of the highly transitional, symbiotic and socially mobile characteristics of Muromachi society, the penetration of the culture of the capital into the provinces, and warrior uptake of aristocratic tradition.

The journey is also one where, in his passage through a geographical locale, Shōtetsu encounters and responds to the cultural landscape of the literary past: in this journey the stages of his travel are marked by tributes to *utamakura*, or places famed in poetry; his need to compose poetry at such richly literary sites show his culturally-determined drive to construct a 'proper' identity for himself as a poet in the classical mode through interaction with the canonised voices of the past.

Thus the paper uses the content of a historical and literary document, *Nagusamegusa*, as a vehicle to demonstrate the semiotics of encounter and exchange. It will focus on the two aspects indicated above, and their significance:

- Shōtetsu's encounter with the warriors of Kiyosu Castle;
- Shōtetsu's encounter and exchange with the cultural landscape of his journey

Firstly, before addressing the first aspect, it will be helpful to provide a short description of *Nagusamegusa*, and some social information about the narrator of the travelogue, Shōtetsu.

¹ The pages of the travelogue provide us with vivid documentary evidence of what scholars describe as the 'Muromachi optimum': '[F]or the half century from the cessation of widespread hostilities in 1368 until the famine of 1420, residents entered an age ... when the new shogunate was at its height and social and economic expansion most vigorous.' (Farris 2006, p. 95) No more vividly does the reader encounter the 'Muromachi optimum' than in the following vignette from the journal, where Shōtetsu describes the castle town of Kiyosu: 'The next day ... I arrived at a place which seemed to be the very centre of this province. Here I discovered all manner of residences and similar dwellings, with people rushing around on provincial and district business, zealously looking after the needs of their peasants from dawn to dusk - it was as busy as a market town. I felt utterly as if I was back in the capital.' (*Nagusamegusa*, in Nagasaki 1994, pp. 439-440) All subsequent quotations from *Nagusamegusa* refer to this edition as translated by the author.

² Kiyosu Castle was located in present-day Kiyosu-chō, Nishi-Kasugai-gun, Aichi Prefecture, in the centre of the Owari Plain. Kiyosu was the territory of the Oda clan; Oda Nobunaga became lord of Kiyosu Castle in 1555 and it became the base from which he set out to unify Japan. The castle town of Kiyosu developed as a post town on the Mino highway. (*Nihon kokugo daijiten*) The castle is said to have been built in the early Muromachi period by powerful Shiba Yoshishige (some other sources give the date 1405), and the present castle was reconstructed in 1989. (Kiyosu Castle, 2012)

Nagusamegusa is a literary diary completed by Shōtetsu in 1418. It is the account of his travels from the capital part way along the Nakasendō³ around the shores of Lake Biwa, through the mountains to the northeast of Lake Biwa and eventually reaching the town of Kiyosu, in the western part of present day Aichi Prefecture. Only about four or five days of his trip were spent on the road, but the journal itself covers a span of about four months, mostly relating his stay in Kiyosu, where Shōtetsu was accommodated in a Zen hall 'Bamboo Shadows' in the castle precinct. During his stay at Kiyosu Castle he is prevailed upon to give an impromptu lecture on *The Tale of Genji* and a complete reading of the work. The journal was written retrospectively, at the request of Shōtetsu's young lover at Kiyosu castle, a warrior youth, to accompany a booklet of poems with commentary from *The Tale of Genji* which Shōtetsu had compiled. A substantial section of the journal lyrically recounts this relationship.

Of the author, we know that at the time the travelogue was written, Shōtetsu was a Zen monk, and had recently retired from the position of *shoki* (secretary) at the great Rinzaï Zen temple of Tōfukuji in Kyoto. Socially as a priest or monk his status was somewhat ambiguous, and on the margins of the mainstream hierarchy. (Shino, 2006, pp.34-38)

In fact, purely in terms of birth Shōtetsu was of quite humble origins. He was born a commoner (*jige*) from the middle echelons of the provincial landed warrior gentry. His grandfather, or possibly his father, Hidekiyo, had been the first lord of Kōdoyama castle, in Odanoshō (the Oda estate), Bitchū province (the western part of present-day Okayama Prefecture) after being appointed *jitō* (estate steward) by the Ashikaga shogun and taking up residence in Oda in 1368, governing four villages. (Inada 1978, pp.22-23) During Kamakura times the *jitō* had been the 'major local figure' (Hall and Mass 1974, p.256) but after the formation of the Ashikaga Bakufu, the power of the *jitō* declined and real power in the provinces steadily moved into the hands of the *shugo*, the provincial military governor. (Hall and Mass 1974, pp.182-183)

However, Shōtetsu was not particularly disadvantaged by this provincial start in life, thanks to the combination of shogunal policy and some fortunate real estate decisions by his parents. Aged about ten, his family were obliged to re-locate to the capital, in response to shogunal requirements for provincial lords to return to the capital and establish their households there on a semi-permanent basis. (Hall and Mass 1974, p.27) Their new home was on Sanjō-Higashi no Tōin. (*Shōtetsu monogatari* 1:104, in Hisamatsu and Nishio 1961), a major avenue running south to north through Kyoto, just opposite the residence of Imagawa Ryōshun, who was one of the most important and powerful political and military figures of the day as well as an eminent poet and champion of the Reizei school. Shōtetsu's home was also only about half a mile from the quarter between Ichijō Avenue and Sanjō Avenue where were concentrated the residences of the military elite, the Hatakeyama, the Shiba, the Hosokawa, the Yamana and the Isshiki, as well as the imperial palace and the Ashikaga headquarters. (Hall and Mass 1974, Figures 1.2 and 1.7)

³ This was the normal route to Kamakura in the medieval period, passing through Yamashiro, Ōmi, Mino, Owari, Mikawa, Tōtōmi, Suruga, Izu and Sagami provinces. (Shōgaku tosho gengo kenkyūjo 1990, 176-177) The section travelled by Shōtetsu roughly corresponds with the route followed by the Shinkansen between Kyoto and Nagoya.

From about this age Shōtetsu began associating with both the military elite and the court. At the age of twelve, we learn from an entry in *Sōkonshū*, he saw a huge chrysanthemum at the palace of retired Emperor Fushimi and was so struck by its beauty that he was moved to plant an identical chrysanthemum in his own garden over forty years later. (Inada 1978, pp. 32-33) Aged about fourteen, Shōtetsu attended his first poetry monthly meeting, held by a group of Reizei school poets at Imagawa Ryōshun's (1326-c.1417) residence. (*Shōtetsu monogatari* 1:104)

Already therefore, long before taking the tonsure in about 1414,⁴ Shōtetsu was acquiring a hybrid identity, domestically warrior, but culturally gravitating towards court and the aristocratic tradition. In this regard his role model was in all likelihood his teacher and mentor Imagawa Ryōshun, the consummate blend of the martial (*bu*) and the literary arts (*bun*). He was also close to Reizei Tamemasa (1361-1417), the head of the Reizei house and poetic line.

His decision to take monastic vows, and then four years later to become a wanderer in the tradition of poet-priest Saigyō (1118-1190) further enhanced his ability to associate with both classes and act as a cultural conduit between them. The following remarks from *Nagusamegusa* underscore the flexibility conferred by ambiguity:

People can tell that I am not a rough warrior, but puzzle over my real identity. I am like a bat, neither bird nor mouse. I have attended the jewelled courtyards of the highborn, and stayed in the humble dwellings of common people. (*Nagusamegusa*, p.430)

It was in this capacity therefore that he made his journey and eventually reached Kiyosu at the end of the fourth lunar month where he stayed for three-and-a-half months. And it is the encounter which took place here which is quite remarkable, not for high drama, but as a first hand account unequivocally documenting the process by which the warrior class accomplished their uptake of the warrior tradition.

The journal, true to the idealised image of the wanderer established in its introductory paragraph, 'I left the capital to wander, "like floating weeds drawn by the waters," entrusting myself to merciful fate,' (*Nagusamegusa*, p.430) depicts his stay in Kiyosu as unplanned. But in all likelihood the castle was his destination from the outset. As Plutschow remarks (1982, p.7): 'Many linked verse poets, apparently reluctant to make their diaries official accounts, did not mention their invitations as the reason for their journeys.' But

famous poets were often invited by such provincial magnates, who welcomed every opportunity to import the refined culture of the capital. Poets were lavishly treated by their hosts, who supplied them with transport (horses, palanquins, boats, etc) assuring a minimum of comfort and security. (Plutschow, p.50)

Furthermore Kiyosu Castle was in the hands of the Oda clan, at this point in history retainers of the powerful Shiba clan whose patronage Shōtetsu enjoyed,⁵ and who may have provided

⁴ A poem written on *kaishi* (loose leaves of paper) which refers to his 'charcoal monk's robes' (*sumi no koromo*) is dated 1414: from this we can adduce that he had already taken the tonsure by this time. (Tanaka 1977, p.19) He would have been about thirty-three.

⁵ For example Shiba Yoshimasa (1350-1410), referred to in *Nagusamegusa* p. 450.

the introductions necessary for his visit there. It had been built quite recently, possibly in 1405. Later Kiyosu Castle became the headquarters of Oda Nobunaga in his conquest of Japan. No details are provided about Shōtetsu's immediate reception at Kiyosu Castle. He arrives in the company of an elderly lay priest (*ubasoku*) he has encountered on the way, and is accommodated in a Zen hall elegantly named 'Bamboo Shadows', where a couple of other monks were already staying. A telling description of the castle is provided, indicative of the extent to which a synthesis of the warrior and the aristocratic was already in progress:

There is a watchtower and a palisade, designed to defend from enemy attack and deter bandits. Once inside everything is similarly elegant, with a green for archery and arbour⁶ for *kemari*. West of the main *shinden* hall stands another building at the end of a gallery. Its name is 'Bamboo Shadows' ... (*Nagusamegusa*, pp.440 -441)

His first reference to meeting the lord of Kiyosu Castle occurs some paragraphs later:

One day the lord of this residence addressed me, saying 'Well now, I have been informed that you are very knowledgeable about *The Tale of Genji*. For a long time, despite lacking any special talent, one of my interests was *renga* poetry but recently I have given up, too caught up in everyday business and unable to concentrate on this artistic pursuit, turning out poetry which is boring and uninspired. Even so I would like to hear about the history of this tale. Please would you be able to oblige, even if only a small part?' (*Nagusamegusa*, pp. 442-443)

And so Shōtetsu is urged to expound on aspects of the scholarship surrounding *The Tale of Genji*,

Eventually he is cajoled to conduct readings of the entire work: 'We read it aloud little by little, just whenever we had spare time. We finally finished it this autumn.' (*Nagusamegusa*, p.444)

Full details of who attended these gatherings is not provided, apart from the lord of the castle, and a youth accompanying a group of travellers breaking their journey from the east to Koshi,⁷ possibly travelling to another Shiba domain in Echizen province. We can also assume they were probably a warrior group on some business or another and the youth was a page in attendance. But this is the moment that we witness the transmission of the aristocratic culture to the warrior class taking place. The eagerness of this group of warriors to embrace the trappings of metropolitan culture is palpable. It is obvious in the pressure they placed on Shōtetsu to share his knowledge, and nowhere is this more apparent than in the entreaties of their page. His aspirations to high culture speak through the observation that

the boy ... was interested in *renga* poetry and ... his handwriting held much promise. He would come here with others and to my embarrassment ask endless questions. He was always asking me the meaning of vague *waka* poems and I tried to explain to him even though frustrated by my own stupidity. (*Nagusamegusa*, p.445)

⁶ *Kakari*. The acme of elegance: refers to trees with spreading branches planted on all four sides of a ground for *kemari*, or by extension the *kemari* ground itself (*Iwanami kogo jiten*). Normally a cherry tree would be planted in the north east, a willow in the south east, a pine in the north west and a maple in the south west (*Nihon kokugo daijiten*).

⁷ The provinces of Echizen, Etchū and Echigo located on the west (Japan Sea) coast of Honshu.

Before long Shōtetsu had developed a special relationship with this boy and was eventually persuaded by his to write a copy of all the poems in *The Tale of Genji* with commentary. We do not know the identity of the boy, but presumably this enhanced cultural capital benefitted his career in one way or another.

Let us now turn to the second dimension of encounter and exchange to which I referred above. This denotes the symbolically loaded encounters which Shōtetsu experiences at certain places on his journey, construed in this instance as literary and cultural coordinates of the ritual landscape referred to in classical Japanese poetics as *utamakura*. These places are especially conspicuous in the first few pages of the diary. The concept of *utamakura* had existed in poetics since the Heian period, as indicated by the categorisation of *utamakura* compiled by Heian poet Nōin (998 -1050) known as *Nōin utamakura*. *Utamakura* denote places redolent with symbolic significance in the classical poetic canon, reference to which in poetry prescribed the usage of specific imagistic conventions. As Shōtetsu travels from the capital to the provinces, he refers to a succession of such toponyms.⁸ At each he offers one poem.

- Ausaka Barrier
- Shiga no ura
- Moruyama
- Kagamiyama
- Oiso
- Ono
- Fuwa Barrier

It is not possible here to share all the poems, and detail the evocations and significance of each of these places. Let us take just one example, the first example which appears in the travelogue: Ausaka Barrier. This famous toll barrier on Mt Ausaka existed at the boundary between present day Kyoto and Shiga Prefectures, and it was regarded as the portal into and out of the capital. (Kindaichi 1972, p. 36) It had been disestablished in 795, that is, it had not existed for over six hundred years by the time Shōtetsu passed through, and yet his poetic homage to it evokes a sense of immediacy and presence.

Today I trod the well-worn path over the rocks of the Ausaka Barrier.

*Travellers' colts
tarry
at the rocks
of Ausaka Barrier
where my heart longs to turn back⁹*

*Kokoro koso
ato ni hikarure
tabibito no
koma dani nazumu*

⁸ The placenames below are listed as *utamakura* in Yōichi Katagiri's work, *Utamakura utakotoba jiten*.

⁹ This poem echoes *Shūishū* (the third imperial anthology compiled in 1005), poem 169: 'Over the rocks of the Ausaka Barrier/ I trod the well-worn path / to see in the mist/ rising from the mountains/ the colts of Kirihara.' Kirihara, located in present-day Nagano Prefecture, had been used for grazing since the Heian period (*Nihon kokugo daijiten*).

seki no iwakado

Conventionally in poetry, Ausaka Barrier compels allusion to returning to the capital, or, as in this case, to departing from the capital, full of apprehension of what may lie ahead in the strange provinces beyond the barrier.¹⁰ It could also denote ‘crossing the barrier’ in a sexual sense. (Katagiri 1983, p.27)

Another set of conventions available to poets involved allusion to horses, as the Ausaka Barrier was the place where handlers took possession of horses brought to the capital from the eastern provinces. (Katagiri 1983, pp.27-28) Shōtetsu’s poem refers to both, though the colts of his poem appear to be on their way out of the capital, not arriving.

The stock associations surrounding the Ausaka barrier had accrued over the centuries through the poetry of many illustrious figures, including the blind semi-legendary poet Semimaru, and Ki no Tsurayuki, both of the early Heian period. Through composing a poem at this site, and through the imagistic selection, Shōtetsu situates himself firmly within the tradition of court poetry. Also by the power of association he posits himself as the heir to the tradition of his eminent poetic forbears, who are as closely linked to this place as the colts or the barrier. Plutschow calls this an act of ‘poetic ancestor worship’ (Plutschow 1982, p.21) but it was more than that: as Donald Keene comments

The reason for traveling to the places ... was to steep oneself in their atmosphere, savoring both what remained from the past and had changed, and then to join the long line of poets who had made these particular spots immortal. (Keene 1989, p. 220)

Plutschow also remarks that ‘[P]erhaps, by striving to imbue themselves in the spirit of a celebrated poet, his artistic heirs sought to be graced with his gifts.’ (Plutschow 1982, p.57)

This interpretation seems very plausible in the context of Shōtetsu’s life and career at that time. As we have seen above, in 1418 Shōtetsu had reached a turning point in his life and his career. He was thirty-eight years old and had just retired from the security of his position of scribe at Tōfukuji, to take up the lifestyle of a wanderer or drifter (*fūryū hyōhaku*). This constituted for a monastic a ‘double vow’: not only to renounce the world through taking the tonsure, but also to renounce the monastic priesthood which had at this stage in Japanese history become very much part of the ‘worldly realm’. (Plutschow 1982, p.39) In addition, his close mentors and teachers Ryōshun and Tamemasa had recently died. It is suggested that Shōtetsu’s travels were possibly of a memorial nature, marking the first anniversary of Tamemasa. (Plutschow 1982, p.57) He was coping with his deep loss on one hand, but on the other he was faced with inheriting their status as leaders of the Reizei school of poetry. Thus I would propose that Shōtetsu’s departure from the capital and *utamakura* itinerary are ritual, legitimising steps towards the forging of a new identity as de facto poetic leader, a process of self-authentication.

¹⁰ As in another poem by Shōtetsu alluding to Ausaka, on the topic ‘Early spring in the mountains’: ‘Though we expect to meet the coming spring at Ausaka Pass/ amazed/ we behold snowy mountains/wintry as those /beyond the Shirakawa barrier’. *Shōtetsu monogatari* 1: 100, and *Sōkonshū* 2380. The *Sōkonshū* headnote shows it was written on New Year’s Day 1447. *Shōtetsu monogatari* was probably completed in 1448 so the original source was in all likelihood *Sōkonshū*.

It is not surprising that on his return to the capital after his absence, Shōtetsu exerted a huge influence in the poetic milieu as the de facto Reizei heir, actively involving himself in poetry circles, holding his own monthly poetry meetings, taking on his own pupils whom he trained from boyhood (Shōkō became his pupil in 1424) and becoming very popular with poets from the warrior aristocracy. (Ichiko 1990, p.339) He associated particularly closely with the powerful Hosokawa house. (Inada 1978, pp. 46-47)

In about 1421 he was granted an audience with shogun Yoshimochi, while in 1429 he presented six poems to the retired emperor Gokomatsu (1377-1433) who according to Shōtetsu was greatly impressed. (*Shōtetsu Monogatari* 1: 27) The correlation between status movement and change in spatial position has been commented on by scholars such as Van Gennep in the context of initiation rituals (Turner 1974, p.196) and Shōtetsu's journey and ensuing poetic status would appear to add weight to this theory.

To conclude, I have demonstrated in this paper two ways in which the travelogue *Nagusamegusa* exhibits the dynamics of exchange and encounter, firstly on the level of the narrator's interaction with the warriors at Kiyosu Castle, and secondly on the level of his lyrical exchange with his landscape and invocation of the literary past through *utamakura*. I have also read these exchanges in terms of their deeper signification: of the ebullient hybrid and socially mobile society emerging in the early fifteenth century, the warrior uptake of aristocratic culture, and the need by rising cultural figures for self-authentication by reference to the canons of the past, a phenomenon which was endemic in the society of this era. *Nagusamegusa* in this way reveals its 'worldly and circumstantial' essence, shared with all texts. (Said 1979, p. 23).

References

- Farris, W (2006) *Japan's Medieval Population: Famine, Fertility, and Warfare in a Transformative Age*. University of Hawai'i Press, Honolulu.
- Hall, J and Mass, J eds (1974) *Medieval Japan: Essays in Institutional History*. Yale University Press, New Haven.
- Hisamatsu, S and Nishio, M (1961) *Nihon koten bungaku taikei v. 65: Karonshū nōgakuronshū*. Iwanami Shoten, Tokyo.
- Ichiko, T ed (1990) *Nihon bungaku zenshi v.3: Chūsei*. Gakutōsha, Tokyo.
- Inada, T (1978) *Shōtetsu no kenkyū*. Kazama Shoin, Tokyo.
- Katagiri, Y (1983) *Utamakura utakotoba jiten*. Kadokawa Shoten, Tokyo.
- Keene, D (1989) *Travelers of a Hundred Ages*. Henry Holt and Company, New York.
- Kindaichi, H ed (1972) *Shinmeikai kogo jiten*. Sanseidō, Tokyo.
- Kiyosu Castle, <http://www.city.kiyosu.aichi.jp/en/sightseeing01.html> Accessed May 1, 2012.
- Nagasaki, K et al eds (1994) *Shinpen Nihon koten bungaku zenshū v. 48: Chūsei nikki kikōshū*. Shōgakkan, Tokyo.

Nihon kokugo daijiten (1972) Shogakkan, Tokyo.

Ono S et al eds (1974) *Iwanami kogo jiten*. Iwanami Shoten, Tokyo.

Plutschow, H (1982) Japanese travel diaries of the Middle Ages.' *Oriens Extremus*, Heft 1/2 ,
1-136.

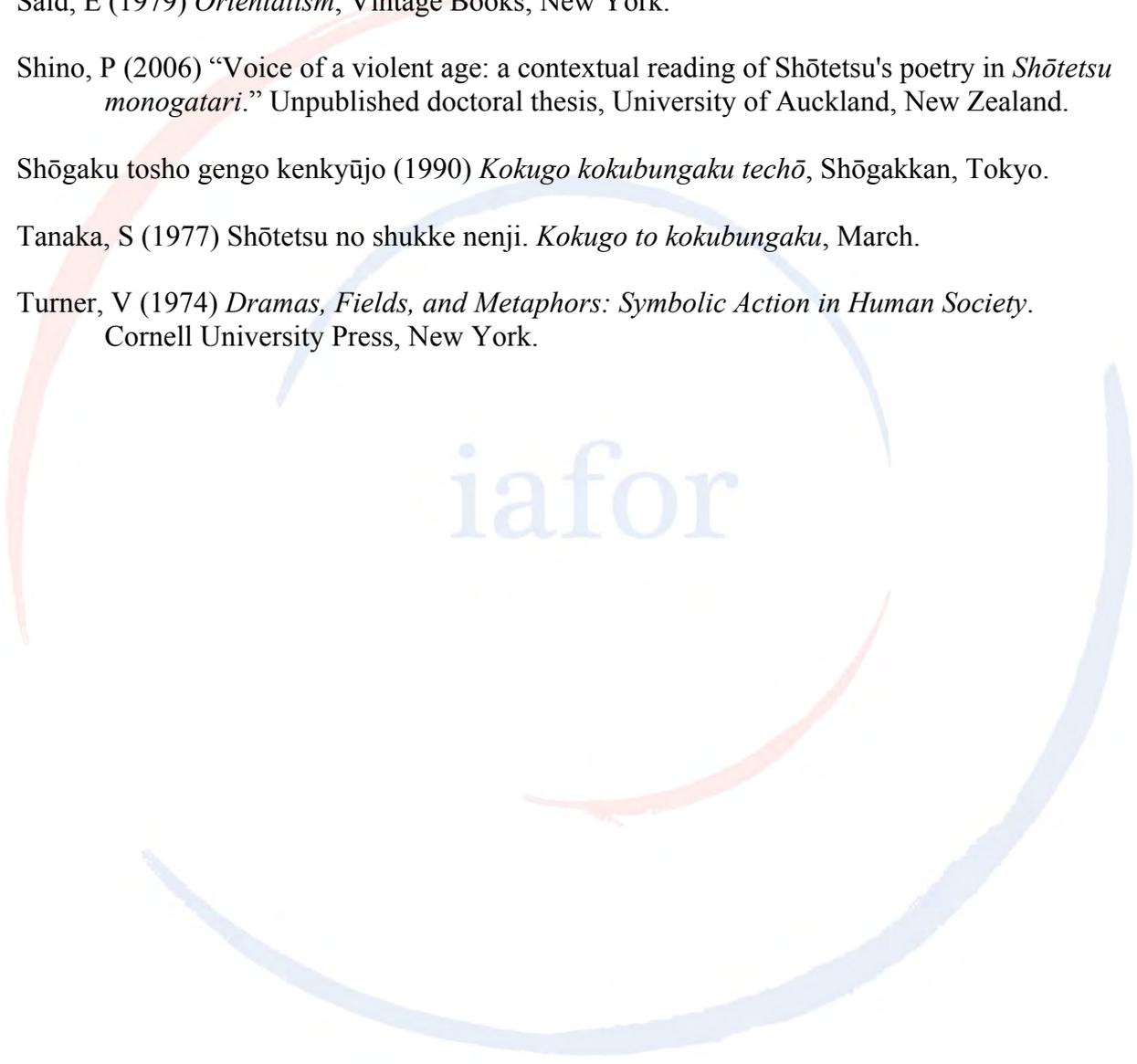
Said, E (1979) *Orientalism*, Vintage Books, New York.

Shino, P (2006) "Voice of a violent age: a contextual reading of Shōtetsu's poetry in *Shōtetsu monogatari*." Unpublished doctoral thesis, University of Auckland, New Zealand.

Shōgaku tosho gengo kenkyūjo (1990) *Kokugo kokubungaku techō*, Shōgakkan, Tokyo.

Tanaka, S (1977) Shōtetsu no shukke nenji. *Kokugo to kokubungaku*, March.

Turner, V (1974) *Dramas, Fields, and Metaphors: Symbolic Action in Human Society*.
Cornell University Press, New York.

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 large, faint circular graphic composed of two overlapping arcs: a red one on the left and a blue one on the right, which together form a partial circle around the text.

iafor

*Life Therapy in Sudhana's Pilgrimage: A Study of the "Entry into the Realm of Reality" of the
Hua-Yen Sutra*

Wen-chung Huang

0270

De Lin Institute of Technology, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The various crises we encounter today all take their root in a spiritual crisis of self-centered greed, aided and abetted by the dominating technologies run amok. Ever since the Enlightenment, technological civilization has assumed a clear divide between the "exterior" world of material nature and the "interior" world of the mind. This bifurcation persists to the modern day. It is the root cause of the various crises nowadays. Eco-psychology neatly undermines this age-old divide between mind and matter, between the psyche "in here" and nature "out there." Eco-psychology suggests that the psyche cannot really be understood as a distinct dimension isolated from the sensuous world that materially surrounds and enfolds us, and that earthly nature can no longer be genuinely understood as a conglomeration of objects independent of subjectivity and sentience. It is here that Buddhism, especially Hua-yen Buddhism, can offer its contribution. This paper aims to combine the study of the 39th book of the 80-scroll *Hua-yen Sutra*—"Entry into the Realm of Reality," with "Sudhana," the young seeker for ultimate enlightenment, as the protagonist, and Eco-psychology. Under the instruction of the Bodhisattva Manjusri, Sudhana starts his pilgrimage, in the Realm of Reality, learning from 53 mentors [*kalyana-mitra*] of almost all walks of life and passing "more than one hundred and ten cities"-- a number corresponding to the "one hundred and eleven 'world varieties'" that comprise the "World Sea of Flower Treasury." Unveiling the "universality of dharma," the pilgrimage culminates in Sudhana's enlightenment amidst the "Jeweled Net of Indra," a vast grid of interconnected mirroring spheres, each one reflecting all the others. Enlightenment means the intuitive understanding of the "interdependence of all beings" in the holistic "web of life."

Introduction

To cut the Gordian knot of the various problems, ie, social injustice, criminal problems, and ecological degradation, etc. the world is encountering nowadays, a paradigm shift from the fragmentary worldviews of anthropocentrism and mechanism to a holistic worldview of biocentrism is urgently needed. Alerted by the harm caused by the industrial mentality's destructive effects on our environment, deep ecologists, especially Arne Naess, religious people, such as Dalai Lama, and political leaders, such as Al Gore, all believe that, in order to ensure a sustainable living for our children, human beings must, first of all, develop their compassion, change their anthropocentric worldview into an eco-centric cosmology, remove their greediness, and raise their ecological consciousness. Only by these four changes can we change our attitude toward nature, improve our exploitive societies, and create a sustainable future.

I firmly believe that religions, especially Buddhism, can play a very important role in changing our anthropocentric mindset and thus bringing about a sustainable eco-sphere, the most important contribution Buddhist philosophy can contribute. In fact, Buddhism has become so globalized a religion that its teachings have been widely adopted and re-interpreted in order to cope with the societal illnesses worldwide.

A dualistic mode of thinking, resulting from mechanism and extreme anthropocentrism, has been cutting us off from our connection to the Earth. Humankind has reached a dilemma of development in which old modes of thinking and behaving have threatened to destroy our planet home. We are living within a global crisis and have entered a time of transition. To ensure the sustainability of this great planet family, we are being pushed by hard necessity and pulled by enormous opportunity to fundamentally reconsider the ways in which we choose to live our daily lives.

Humankind, as the creature with reasoning intelligence, urgently needs to develop an appropriate worldview and an accurate understanding of our relationship to this wonderful planet home. Religious worldviews play a critical role here in that they carry in themselves primordial wisdom, values, and moral codes by which people can define themselves and correct their inappropriate behaviors. George Sessions observes that the worldviews originating from the Eastern traditions are among the traditions

that “could have provided the West with a healthy basis for a realistic portrayal of the balance and interconnectedness of three artificially separable components (God/ Nature/ Man) of an ultimately seamless and inseparable Whole” (481). Albert Einstein also foresaw the key role which Buddhist teachings can play in the years to come. He remarked that “the religion of the future should transcend a personal God and avoid dogma and theology. Covering both natural and spiritual, it should be based on a religious sense arising from the experience of all things natural and spiritual as a meaningful unity. Buddhism answers this description . . . If ever there is any religion that would cope with modern scientific needs, it would be Buddhism” (150).

Also taking sides with Einstein is Stephanie Kaza. She regards Buddhism as a positive resource for environmental attitudes and actions. In support of Buddhist ecological thinking, she cogently observes: “The qualities of our thoughts and actions are inextricably linked and have a powerful impact on the environment. It is here that Buddhism can offer a great gift to the world. The root of the environmental crisis lies in the habits of mind as much as the destructive habits of behavior” (Kaza, “Toward a Buddhist Environmental Ethic” 22).

Review of Critical Essays

Scholars devoting themselves to the study of Buddhism and ecology have been on the increase in number. In the U.S., an anthology, *Buddhism and Ecology: the Interconnection of Dharma and Deeds*, includes more than twenty articles discussing Buddhism and environmental education. Among these authors, Lawrence E. Sullivan emphasizes the great potential inherent in religious worldviews in relation to ecology.

Religious worldviews are all-encompassing because they fully absorb the natural world within them. They provide human beings both a view of the whole and at the same time a penetrating image of their own ironic position as the beings in the cosmos who possess the capacity for symbolic thought: the part that contains the whole—or at least a picture of the whole—within itself. As all-encompassing, therefore, religious ideas do not just contend with other ideas as equals; they frame the mind-set within which all sorts of ideas commingle in a cosmology. For this reason, their role in ecology must be better understood. (xii)

Even though he is quite strict and demands quite a high standard with the discourse of eco-Buddhism, Ian Harris, in his “Buddhism and the Discourse of Environmental Concern: Some Methodological Problems Considered,” is still optimistic about the

prospect of the discourse when he states that “[c]learly there are difficulties involved in translating Western environmentalist discourse into an authentically Buddhist setting or, indeed, in calling on Buddhism to provide a rationale for ecological activity. This does not mean that the task is hopeless. I, for one, remain optimistic about the outcome. Nevertheless, it must be admitted that the work, for scholars and scholarship, is only just beginning” (396).

In “Mountains and Rivers and the Great Earth: Zen and Ecology” (165-75) and “Buddhist Resources for Issues of Population, Consumption, and the Environment” (291-311), Ruben L. F. Habito and Rita M. Gross have begun to explore deep into the positive facets that the spiritual dimensions of Buddhism may contribute to environmental protection.

In spite of the fact that we can never find such words as “ecology” or “ecological system” in the sutras or teachings of traditional Buddhism, it is still quite reasonable for us to apply these words to Buddhist thought in that ecological thinking is in fact implied throughout the Buddhist cosmology. What is the “ecological system?” According to scholars, the eco-system can well be interpreted as a net of biospheric sustainability. All the creatures living amidst this net live on and multiply according to the law of “mutual generation and restriction” in the odyssey of evolution. Mutual generation and restriction enables the food-chain of this net to sustain itself for good. The food-chain of this eco-net, however, will be weakened and shortened due to the imbalance of bio-species, with resultant, abundant causes and effects imbued with certain mysterious forces that can not be easily detected by human eyes. Buddhist cosmology, by this view, is actually a greater and more extensive and expansive ecological net than that of western interpretation. Buddhism embraces such a wide range of notions as “causes and conditions (*hetu-pratyaya*),” “karmic rewards and retribution,” and “collective karma” to explain this away. No matter which explanation it may point to, Buddhist teachings focus on “humans” and “altruistically good intentions” as the pivotal points in solving social and ecological issues, which are not covered in western thinking.

Unlike those western notions, Buddhism has been a down-to-earth and missionary religion because of its adaptability, a flexibility consistent with its teaching on “non-self” and “impermanence.” A religious orientation informing our daily lives and infusing day-to-day concerns, Buddhism provides us with a panoramic worldview in terms of an individual person’s spiritual cultivation, teaching us what is really important about the connection between each individual person and this world, and, simultaneously, teaching us how to carry out an individual person’s “Self-realization”

in this very world of turbulences. By this kind of individual person's enlightenment, the good-willed psycho-kinesis of the person can become the ripple of concretely good and altruistic deeds, which, in turn, go on positively infecting more and more persons, bringing gradually out ever-widening circle of far-reaching altruistic and redeeming deeds.

Buddhist teachings focus primarily on the path of "self-transformation," with a minimum of dogma or metaphysics. Denying not only a creator God, Buddhism also holds the notion that the world of human aspiration is largely fictitious. For Buddhism, there are no autonomous and self-existing things, since everything interpenetrates and inter-permeates everything else, arising and passing away according to causes and conditions. This "interconnectedness" was an essential aspect of the Buddha's awakening, which deserves our attention because no other religious traditions foreground so clearly this crucial insight into our "constructedness"—the deconstruction and reconstruction of the *fictive sense of self*.

Influenced by the modern education and materialistic civilization, most people nowadays can not understand all those around them in right perception, resulting often in the distinction between "I" and "non-I." Olsen, Lodwick, and Dunlap, in their *Viewing the World Ecologically*, emphasized that the entrenched conventions of dominating social paradigms propel us to lead environmentally unsound lifestyles. These dominating and entrenched paradigms may be described as "thinking disorders," which are listed as follows:

1. Humans can control nature and use it to their advantage.
2. The natural environment is valuable because it provides necessary resources.
3. Natural resources are ample for all human needs.
4. Unlimited economic growth and material progress are possible.
5. Technology can solve most human problems,
6. Social interaction should be competitive and instrumental in nature.
7. Social qualities like assertiveness rather than supportiveness come to the surface as an admirable quality for survival.
8. People should receive benefits on the basis of their personal achievements rather than on the basis of their membership of the group.
9. Organizations are most effective when they are large scale.
10. Centralization is a necessary instrument of development.

We need to move away from such dominating social paradigms to a new way of looking at the universe which emphasizes the satisfaction of basic needs and a balanced lifestyle, rather than the pseudo-desires of modern consumerism, along with thriftiness in the use of natural resources, elimination of waste, cooperation and community, and long-term global values. Olsen finds in the wisdom of the Buddha a diagnosis and cure of those disorders.

Ecology has to start from the transformation of our life styles and the sublimation of our mind or our “skin-encapsulated ego,” as called by Allan Watts (qtd. in Macy 53). The conventional notion of the autistic and ego-bound self with which we have been raised and to which we have been conditioned by the mainstream dualistic and hegemonic culture has to be undermined because it, as a false reification, is detrimental to our planetary home. According to Gregory Bateson, this false reification of the self is basic to the planetary ecological crisis in which we find ourselves. The “self,” by its ordinarily-comprehended sense, is merely a tiny part of a “much larger system,” and, what’s worse, a reified, commodified, and ego-bound self, which is a by-product of Cartesian dualism—the primary root cause culpable for the present environmental injustice, racism, and planetary crisis. Bateson, in his *Steps to An Ecology of Mind*, observed that:

Cybernetics would go somewhat further and recognize that the “self” as ordinarily understood is only a small part of a much larger trial-and-error system which does the thinking, acting, and deciding. This system includes all the informational pathways which are relevant at any given moment to any given decision. The “self” is a false reification of an improperly delimited part of this much larger field of interlocking process. . . . If we continue to operate in terms of a Cartesian dualism of mind versus matter, we shall probably also continue to see the world in terms of God versus man; elite versus people; chosen race versus others; nation versus nation; and man versus environment. It is doubtful whether a species having both an advanced technology and this strange [biased] way of looking at its world can endure. (331-37)

The autistic “skin-encapsulated ego” has to be drilled and become “porous,” being able to be permeated by air, dew drops, and sunlight from our nurturing Mother Earth. It is thus transformed, and sublimated into the “ecological self” or the “eco-self,” “co-extensive with other beings and the life of our planet” (Macy 53).

Gregory Bateson, firmly embracing his belief that “there is an impulse still within the

human breast to unify and sanctify the total natural world—of which we are” (qtd. in Hayward 64), points out the importance of the links in awareness that are not the focus of consciousness, that is, consciousness can exist not only in the body or in the “skin-encapsulated ego in a bag of flesh and bones,” but also everywhere in the total natural world. According to Bateson, “The individual mind is immanent, but not only in the body. It is immanent also in the pathways and messages outside the body; and there is a large mind of which the individual mind is only a subsystem. . . . [which] is still immanent in the totally interconnected social system and planetary ecology” (qtd. in Hayward 73).

It is true that, in our emphasis on conscious perception, the possible embodiment of awareness in the planetary eco-system has been forgotten. This in-depth observation made by Bateson is in line with the primary tenet of deep ecological movement--“widening circles of identification”—proposed by Arne Naess and with the cultivation of “ecological self” advocated by Jeremy Hayward. This spiritual idealism can only occur at the moment when we give up the narrow and ego-bound Narcissism in which we presently dwell.

Structure and Implications of Sudhana in the “Entry into the Realm of Reality” of the *Hua-yen Sutra*

From the point of view of its content and structure, *Hua-yen Sutra* can be divided into two parts: “the realm of Enlightenment” and “the path to Enlightenment.” These two parts can further be divided into four sequential parts which guide the practitioner step by step through the stages of “faith,” “understanding,” “practice,” and, eventually, to “ultimate realization.” The Sutra therefore begins by presenting a vision of Enlightenment which is intended to awaken “faith” in the heart of its readers and inspire them with the desire to achieve this Enlightenment themselves. The following books of the Sutra then deepen the readers’ understanding of the nature of Enlightenment and go on to explain in detail the practices which bodhisattvas must undertake and undergo if they are to fulfill the vows and emulate the great actions of Bodhisattva *Samantabhadra*, that is, liberating beings everywhere from their delusions and opening their minds to the ultimate truth. Finally, by the story of the pilgrimage of *Sudhana* told in the 39th book of the 80-sroll *Hua-yen Sutra*—“Entry into the Realm of Reality”— provides the concrete example of a practitioner who follows the Bodhisattva Path from beginning to end, from the first aspiration to Enlightenment through a long period of trials and trainings under *kalyanamitras* or spiritual mentors to the eventual achievement of ultimate realization.

Unlike most of the Buddhist sutras, which describe the process of enlightening stages step by step from the basic level upwards, *Hua-yen Sutra*, right from the very beginning, presents us a cosmic drama or a holistic vision of reality of enlightenment. In unveiling this holistic vision of universal enlightenment, *Vairocana* the Buddha emits light to summon the tuneful beings to attend conferences which are to take place both in the mundane world and the heavenly palaces, that is, the so-called “Nine Conferences at Seven Sites.” The image of the beams of light emitted by *Vairocana* the Buddha plays an important role in this Sutra. “Light” is a metaphor for “awakened understanding.” The world of *Hua-yen Sutra* is a world of light. The Buddha is light; beams of light stream out from each pore of his body. These beams of light are the results of the Buddha’s practice of deep mindfulness. With these, the Buddha is able to illuminate all the world-spheres, as if by shining the beams of light of a powerful lamp into them. With the light of his great spiritual power, the Buddha can see clearly whatever phenomenon the light of his mindfulness rests upon. Actually, we also have the source of this light in our own consciousness. When we develop our capacity for mindfulness and allow it to shine within and around us, we are able to see clearly many things which we cannot ordinarily perceive. When the light of deep mindfulness and of awakened understanding illuminate a stone, a leaf, a blade of grass, or a tree, etc., we are able to see all the wonders of the phenomenon and, what’s more, the multi-dimensional world of the Sutra will be opened up for us in front of our amazing eyes. The nine cosmic conferences taking place at seven places all share the same origin, that is, the Buddha’s ultimate Enlightenment amidst “this very mundane world.” Enlightenment is to be sought only by practicing the Bodhisattva Path in this world. Never leaving his seat under the bodhi-tree, the Buddha, by his supernatural power resulting from deep mindfulness, takes those tuneful audiences and bodhisattvas onto a cosmic touring that transcends time and space. Yet, it is through this kind of “earth-bound cosmic touring” that the Bodhisattva Path and the ultimate Buddhahood, as the two sides of a coin, are simultaneously revealed and manifested. Having consummated the manifestation, the Buddha, with all his great bodhisattvas, has to land spiritually on this *Saha* World again, putting an end to this spiritual peregrination by holding the seventh, eighth, and the ninth conferences on this very mundane world, using their combined “deep mindfulness” to shower the rain-drops of compassion and loving-kindness to nourish all the beings.

The First Conference takes place at the Site of Enlightenment of the land of *Magadha* (摩羯提國寂滅菩提道場). This conference covers the first six books. The Buddha emits light from his teeth and eyebrows. The Second Conference, covering 6 books

from Book 7 to Book 12, is held in the Hall of Universal Light (普光明殿). The Buddha emits light from his feet. The First and the Second Conferences, covering a total of 12 books, are held in this mundane world. The Third Conference, covering 6 books from Book 13 to Book 18, takes place in the Palace of *Indra* (忉利天宮). The Buddha emits light from his toes. The Fourth Conference, covering 4 books from Book 19 to Book 22, is held in the higher Palace of the *Suyama Heaven* (夜摩天宮). The Buddha emits light from the back of his feet. The Fifth Conference, covering 3 books from Book 23 to Book 25, takes place in the even higher Palace of the *Tushita Heaven* (兜率天宮). The Buddha emits light from his knees. The Sixth Conference, covering only one book, that is, the Book of the “Ten Stages,” is held in the highest Palace of the Heaven of Control of Others’ Emanations (他化天宮). The Buddha emits light from between his eyebrows. The above-mentioned 4 Conferences, from Conference 3 to Conference 6, are held in Heaven. As for the Seventh Conference, the Buddha moves down to the mundane world and has the conference held again in the Hall of Universal Light. The Seventh Conference covers 11 books from Book 27 to Book 37. The Buddha emits light from between his eyebrows and mouth. The Eighth Conference is held again in the Hall of Universal Light. Only one book, the 38th Book, “Detachment from the World,” is expounded. The Buddha emits no light. The Last Conference, the Ninth one, is held in the Garden of *Anathapindada* in the *Jeta Grove* (逝多林園). The 39th Book, “Entering the Realm of Reality,” is expounded. The Buddha emits light from between his eyebrows.

The whole arrangement of the cosmic drama of *Hua-yen Sutra* that begins from the unveiling of the Buddha’s vision of Enlightenment in this mundane world, goes through the Buddha’s Dharma-preaching high above in heavenly palaces, and ends with the Buddha’s coming down again to the mundane world implies the process involved in the training of a bodhisattva—seeking upward for Enlightenment and then going downward for liberation of sentient beings. Therefore, the holistic vision of Enlightenment contains within itself the training processes a bodhisattva has to undergo. The whole process involved in this training has been generally summarized in Chapter One and Chapter Two of this dissertation.

Only after undergoing the trials of disciplines can a practitioner have a glimpse of this holistic view. The cultivation of a bodhisattva or an ecological person has to start from practicing the teachings in daily life. Even though *Hua-yen Sutra* opens with the cosmic vision of the Buddha’s holistic enlightenment, the Sutra’s main concern is with the practice of the Bodhisattva Path, which the Hua-yen School divides into 52 stages. All these 52 stages have to begin with the initial Aspiration to

Enlightenment—the first firm and unshakable commitment to follow the Path leading to Buddhahood. However, since past, present and future, beginning and end all contain one another, the Sutra also claims that the ultimate Buddhahood is already present as soon as it is truly begun. A practitioner is already stepping on the path of bodhisattva and, even, Buddhahood, when the “Aspiration for Enlightenment” first burgeons in the practitioner’s mind.

When seen in this light, the *Hua-yen Sutra* itself becomes a *kalyanamitra*, a spiritual mentor for any reader who comes upon it. Other Buddhist sutras, no matter how profound and authoritative they may be, are still venerated primarily as records of the Buddha’s teachings. The Sutra, however, is much more than this, for it is simultaneously a direct manifestation of the Buddha’s Enlightenment in the form of a grand cosmic drama. That is to say, it is not just a scripture but also a *nirmanakaya*, an embodiment of the all-embracing awareness of Buddhahood in the form of paper and ink. The Hua-yen tradition affirms that those who have faith in this Sutra, listen carefully to what it has to say, and open their hearts to its inherent meaning will, like *Sudhana*, be infallibly guided by the wisdom of *Manjusri* through the commitment and practices of *Samantabhadra* to the ultimate state of consummate Enlightenment that is *Vairocana* the Buddha. The Sutra, in the same manner as the multitudes of the varieties of earthly phenomena, is itself “emptiness of selfhood,” a *sunyata*. Multi-dimensional and countless causes and effects inter-weave their ways throughout the entire Sutra to facilitate us to have a glimpse of the *nirmanakaya* of the Buddha in the form of paper and ink.

The Pilgrimage of *Sudhana* as the Condensed Essence of an Earthly Bodhisattva or a Matured Ecological Person

Sudhana, meaning the “Child of Wealth,” is the main protagonist in the next-to-last and longest book of the *Hua-yen Sutra*—“Entry into the Realm of Reality,” the 39th book. The main topic of the first book of *Hua-yen Sutra*, “The Wonderful Adornments of the Leaders of the Worlds,” is the nature of Buddhahood. The first book provides an introductory overview of the basic teachings of the *Hua-yen Sutra*, which are recapitulated in more concrete form in the final 39th book through the pilgrimage of *Sudhana*’s quest for Enlightenment and the concluding hymn in praise of Buddhahood by the Bodhisattva *Samantabhadra*. The vision of Enlightenment with which the *Hua-yen Sutra* began, and which in its essentials has remained unchanged just as the Buddha has never left his seat under the bodhi-tree, is thus given concrete embodiment in the form of *Sudhana*’s pilgrimage. All the books of the Sutra

interpenetrate, all the statements intertwine. All the sayings in this Sutra point to the same thing—when one becomes, all become, and vice versa. This movement parallels the path of individual practitioners, who first receive a vision of the ultimate truth, faith in which sustains these practitioners throughout their career, then they proceed to cultivate the innumerable bodhisattva practices described in the following books, and finally, like *Sudhana*, learn from their teachers to see and understand how to realize in their own lives the Enlightenment that was shown to them at the beginning and that is their own essential and inalienable nature.

Sudhana was a youth from India who was seeking enlightenment. At the behest of *Manjusri*, *Sudhana* embarks on a pilgrimage to quest for enlightenment and studies under fifty-three teachers. *Sudhana*'s quest reaches its climax at the moment when he meets *Maitreya*—"the Buddha-to-be"—who snaps his fingers and thereby opens the door to a marvelous tower. Within the tower *Sudhana* experiences the *Dharmadhatu* in its panorama through a fantastic succession of visions as shown in the "Jeweled Net." The final teacher that *Sudhana* visits is Bodhisattva *Samantabhadra* who teaches him that wisdom only exists at the very moment when it is put into practice. The pilgrimage of *Sudhana* mirrors that of *Sakyamuni the Buddha*.

As far as the title of the chapter, "Entry into the Realm of Reality," is concerned, we can refer to the definition offered by Thomas Cleary. He observes that

The inherent baselessness of physical and mental objects is called reality. The interpenetration of one and many, the disappearance of the boundaries of the real and artificial, of affirmation and negation, is called the realm. . . . In the infinite realm where all beings and objects reflect one another, buddha-lands are multiplied and re-multiplied, sages and ordinary people are the same whole, and the forms of objects interpenetrate. This is called the realm of reality. And when one subtle sound pervades the universe, a single hair measures infinity, views of great and small disappear, others and self are the same body, conditioned consciousness and feelings are gone, and knowledge [intuitive understanding] pervades without obstruction, this is called entry into the realm of reality. (Cleary 1565)

This is the eternal goal of all buddhas of all times, without beginning or end. The progressive practices of the preceding books of this Sutra all have this as their substance. At this point, practice is complete, allowing knowledge or intuitive understanding to act. The overall setting of *Hua-yen Sutra* takes place in the human world to illustrate that the garden of the human world is the very garden of the realm

of reality, and that the world of living beings is the world of true awakening or of enlightenment. *Manjusri*, as the embodiment of intuitive understanding or true wisdom, wanted to induce the pilgrim *Sudhana* to trust in the fundamental and unshakable understanding that is inherently pure and has no origin or extinction.

The story of the pilgrimage opens in a building called the Great Adorned Multi-storied Pavilion. The Buddha is teaching here, surrounded by a retinue of some 140 bodhisattvas with *Manjusri* and *Samantabhadra* as their heads, 500 *arhats*, and others. After some discussion, the Buddha enters a *Samadhi*, which is called the Lion's Yawn or the Lion's Stretch. The Pavilion suddenly appears to be infinite in extent and to be adorned with jewels, music, etc. The assembled *Sravakas*, however, fail to perceive these wonderful phenomena. At the same time, transformation is perceived to be taking place everywhere throughout the universe.

Bodhisattvas then arrive in vast numbers from the ten directions, all of them "sprung from the practices and vows of *Samantabhadra*." The bodhisattvas, in accordance with the Buddha's lights, radiate lights from every pore of their bodies. *Manjusri*, accompanied by a vast retinue¹, sets off towards the south and preaches the *Dharma* as he goes. Eventually he comes to a city called Dhanyakara. A member of his audience there, a young man called *Sudhana*, is inspired to awaken the Aspiration for Enlightenment or *bodhicitta*. *Sudhana* asks *Manjusri* how he should practice the Bodhisattva Path. In response, *Manjusri* sends him off on a "south-bound pilgrimage" throughout India, visiting a series of fifty-three teachers and learning from what they have to teach. The "south," the direction of *Sudhana*'s pilgrimage, is employed to stand for truth, clarity, and openness². Actually, when one arrives at open, clear, and intuitive understanding without subjectivity, one will then feel that everywhere is the south.

Sudhana's first teacher, after *Manjusri* himself, is a monk called *Meghashri* (德雲比丘), and the rest of the pilgrimage story describes how *Sudhana* travels from teacher to teacher, each directing him to the next one in the series. He proceeds through the length of India in this way, from north to south and finally back to the north again, to the Seat of Enlightenment of the Buddha. He approaches each of these teachers with the same basic question: "I have already awakened the Aspiration to Enlightenment,

¹ The "vast retinue" who accompany Bodhisattvas may well imply that the tasks carried out by a bodhisattva can only be completed by the wills and good deeds of you and I and everyone. These tasks of delivering and saving all beings from suffering have to be done and completed under the cooperation from everyone of us.

² For a detailed interpretation of "the south" and its implications, please see 《華嚴經 入法界品：空間美感的當代詮釋》 by 陳琪瑛，頁 151-54

but how should I practice the *Dharma* according to the Bodhisattva Path?” His teachers include monks and nuns, householders, businessmen, Brahmins, ascetics, scholars, kings, a prostitute, a courtesan, and various deities. Each of these teachers has mastered some particular kind of *samadhi*, concentration, or mental discipline and has some particular insights to impart to *Sudhana*.

At the end of his pilgrimage, *Sudhana* is directed to the Bodhisattva *Maitreya*. *Maitreya* bids him enter a great tower called the Matrix Adorned with the Splendors of *Vairocana*. The jeweled interior of this tower is infinite in size and contains an infinite number of equally infinite and identical towers, in each of which *Sudhana* sees himself. This, the “Jeweled Net of Indra,” represents the climax, the apogee of *Sudhana*’s quest and the very moment of his final awakening, and he simultaneously becomes immersed in deep *samadhi*.

Then *Sudhana* respectfully circumambulated the enlightening being [bodhisattva] *Maitreya* and said, “Please open the door of the tower, and I will enter.” Then *Maitreya* went up to the door of the tower containing the adornments of *Vairocana*, and with his right hand snapped his fingers; the door of the tower opened, and *Maitreya* bade *Sudhana* to enter. Then *Sudhana*, in greatest wonder, went into the tower. As soon as he had entered, the door shut. He saw the tower immensely vast and wide, hundreds of thousands of leagues wide, as measureless as the sky, as vast as all of space, adorned with countless attributes; countless canopies, banners, pennants, jewels, garlands of pearls and gems, . . . Then *Sudhana*, seeing this miraculous manifestation of the inconceivable realm of the great tower containing the adornments of *Vairocana*, was flooded with joy and bliss; his mind was cleared of all conceptions and freed from all obstructions. Stripped of all delusion, he became clairvoyant without distortion, and could hear all sounds with unimpeded mindfulness. He was freed from all scattering of attention, and his intellect followed the unobstructed eye of liberation. With physical tranquility, seeing all objects without hindrance, by the power of production everywhere he bowed in all directions with his whole body. The moment he bowed, by the power of *Maitreya*, *Sudhana* perceived himself in all of those towers; and in all those towers he saw various diverse inconceivable miraculous scenes. In one tower he saw where the enlightening being *Maitreya* first aspired to supreme perfect enlightenment, what his family was, what his basic goodness was, how he was inspired, how he was

encouraged by spiritual friends, how long he lived, what age he lived in, what Buddha he met, what land he adorned, what assembly he was in, and what kind of special vows he undertook. He also perceived the length of life of the beings and the Buddha of that time, and saw himself in the presence of that Buddha, and saw all of his works. . . . So Sudhana saw these and other inconceivable projections of magnificent scenes from each of the towers and each object in the towers. By the power of unwavering mindfulness, by all-encompassing purity of vision, by unobstructed knowledge of observational skill, . . . , he saw this whole endless manifestation of marvelous scenes. Then the enlightening being Maitreya, entering the tower and relaxing his magical force, snapped his fingers and said to Sudhana, “Arise. This is the nature of things; characterized by nonfixity, all things are stabilized by the knowledge of enlightening beings, thus they are inherently unreal, and are like illusion, dreams, reflections. (Cleary 1489-98)

Maitreya gives *Sudhana* further instructions and tells him to go seeking confirmation of his experience from his first teacher, Bodhisattva *Manjusri*. After a long search, he finally encounters *Manjusri* again. *Manjusri* blesses *Sudhana* by placing his hand on *Sudhana*'s head and transfers his own powers and wisdom to *Sudhana*, who is now filled with great reverences for all his teachers and feels a great longing to see *Samantabhadra*. His final vision therefore is that of the cosmic body of Bodhisattva *Samantabhadra*, in which he sees *Samantabhadra* performing deeds of wisdom and compassion everywhere throughout the universe. He also sees himself similarly engaged in bodhisattva conduct throughout the universe. Then *Samantabhadra* also blesses and instructs him, bestowing further knowledge and psychic powers, for example, *samadhi*, on him. Finally, the 39th book or the 80-scroll *Hua-yen Sutra* concludes with a long hymn by *Samantabhadra* in praise of the “buddhas.” Hence the Sutra itself, like *Sudhana*'s quest, ends by returning to its starting point.

Seeking Ultimate Enlightenment, *Sudhana* visits and studies with 53 spiritual advisors and becomes the equal of the buddhas in one lifetime, carrying out and embodying the ecological gist implied throughout the Sutra— seeking diligently upwards to “universal” enlightenment and transferring all the merits downwards to the salvation of all sentient beings.

From his first inspiration for enlightenment with the Bodhisattva *Manjusri* till his final meeting with the Bodhisattva *Samantabhadra*, *Sudhana* meets and studies with

various spiritual teachers coming from almost all walks of life and all levels of age. All these people are the “persons” who have already achieved enlightenment and, simultaneously, the transformative figures of the enlightened beings and bodhisattvas (Chen Chi-ying 211).

On the surface, it is indicated that the total number of spiritual advisors whom *Sudhana* met is “fifty-three.” However, *Sudhana*, in fact, has visited and studied with all the enlightened beings throughout the Dharma-realm or this “Flower-Treasury World.” During the 52nd visit to the Bodhisattva *Manjusri*, *Sudhana*

Having passed more than “one hundred and ten” *cities*, went to Sumanamukha (普門國蘇摩那城) and stayed there thinking about Manjusri, wishing to see and meet with Manjusri. Then Manjusri extended his hand over a hundred and ten leagues and laid it on the head of Sudhana. . . . Having caused Sudhana to see by means of his spiritual talk, having directed him, inspired him, . . . Manjusri left the presence of Sudhana. Then Sudhana, attending as many spiritual benefactors [kalyana-mitra] as atoms in a billion world universe, . . ., stood contemplating the realm of the enlightening being Universally Good [the Bodhisattva Samantabhadra]. (Cleary 1502-03)

The number “one hundred and ten” corresponds with the cosmological worldview of the Huayen School. In Books 4 and 5, the cosmological view of Hua-yen is introduced as “the Flower-Treasury World,” which is comprised of “one hundred and ten ‘world varieties’ (一百一十個世界種).” The fifty-three teachers *Sudhana* paid visits to throughout his peregrination to *more than “one hundred and ten” cities*, just like the number “ten,” is merely a symbolic figure, standing for *asamkya*—countlessness and measurelessness. Hua-yen School takes these numbers to mean “infinity” of this interpenetrating universe, which is simultaneously enlightened by the *Vairocana* Buddha—the universality of *dharma*. Even though this material world can often be polluted, it still can be restored to its original purity by the “purification of consciousness” and turned sacred into an enlightened, organic, and dynamic “existential space.”

Hua-yen conveys its ecologically holistic worldview, in which the world, like the mutually interpenetrating reflections of jewels on the huge net, is an organic and interconnected wholeness, while each jewel, firmly established on the node, still retains its irreplaceable individuality and uniqueness. The pilgrimage of *Sudhana* combines in itself both “earthliness” and “sacredness.” He achieves enlightenment with his status of “boyhood,” by paying visits to enlightened beings, in which the “phenomena” and the “noumenon” are non-dual. This is best demonstrated by “the

Jeweled Net of Indra,” an image *Sudhana* encounters during his visit to the tower of *Maitreya*. Hua-yen, as a rigorously non-dual teaching, sees no need to distinguish between private and public practice. There should therefore be no barrier or obstacle between lightening the burden of suffering in our own minds and lives and acting to relieve the suffering that exists in the world around us. The characteristic emphasis of Hua-yen teachings on the interconnectedness of all things also makes it clear that individuals cannot be separated from their environment and that the two are completely interdependent. Practitioners of Hua-yen should therefore work towards creating a world which will faithfully reflect the true nature of their environment as a continuous, and continuously changing, network of phenomena, which is ultimately *sunyata* or insubstantial but exists in a state of dependent origination. We, as the only beings that can be hoped to carry out the project of salvation, should try our best not to construct false barriers between ourselves and the natural world of which we are an integral part or among individuals within the societies.

Now let's also return to the very nature of Buddhist teaching—the unrealities of all the worldly phenomena, seeing how this can be related to the salvation of our environment. Bodhisattva *Maitreya* tells *Sudhana* that the nature of things is characterized by “nonfixity” and thus all things are inherently unreal, and are like illusions, dreams and reflections. Indeed, the world in which we appear to live is created or shaped by our minds, by our desires, our concepts, our habits, and the nature of our senses. In an often-quoted passage from the Book Twenty of *Hua-yen Sutra*—“Eulogies in the Palace of the Suyama Heaven”—the Buddha compares the mind to a painter: “Mind is like an artist, / Able to paint the worlds: / The five clusters [The five aggregates] all are born thence; / There's nothing it doesn't make” (Cleary, 452). In cosmological terms our environment is also described by the Buddhists texts as a “receptacle” or “material” world (器世間) and is explained as the result of collective karma, or, in other words, as a kind of mass delusion. However, the truth is that the material world and the world of sentient beings (眾生世間) are interdependent and define one another. Sentient beings are those entities which are not regarded as insentient, and the purely material is anything that is not classified as sentient. The same is true of the painter and the painting, for a painter is defined as someone who creates paintings, and paintings are whatever a painter happens to create. So the individual and the environment can never be separated from each other, for the boundary that divides them is relative, impermanent, and ultimately illusory.

For Hua-yen, therefore, wisdom lies in the recognition that all such boundaries and barriers are ultimately unreal, even though they may appear to exist as concrete

entities. It is neither necessary nor possible to abolish them. All that is required is to see that they are empty. Then their true nature will become apparent and the realm of Enlightenment will immediately be manifested and established.

According to the Four Noble Truths, if environmental degradation and crisis can be seen as a form of suffering, there must also be a solution or a path of practice that will surely lead to the cessation of this suffering. In 1973, the Norwegian philosopher Arne Naess coined the term “deep ecology” and, thus, founded “the School of Deep Ecology” to live up to his belief in “a more ecocentric environmental ethic”—a new ethic which embraces plants and animals as well as people. If the wounds inflicted on the eco-system were to be healed, it would be necessary that people look more deeply than usual into the relationship between human beings and their natural environment. In order to clarify this, Arne Naess and George Sessions drew up the “Eight Points of the Platform.” The number “eight” of Naess’ Platform can well be interpreted as a deliberate allusion to the “Eightfold Noble Path,” which I have talked about in chapter one. For Buddhism as a whole, the path to Enlightenment begins with the abandonment of false beliefs and the acquisition of “right understanding” into the true nature of the self and the world. Similarly, the Platform of deep ecology begins with the assertion of “the fundamental first point” from which the remaining seven points can be derived—“The well-being and flourishing of human and non-human life on Earth have intrinsic values in themselves. These values are independent of the usefulness of the non-human world for human purposes.” The first point expresses the moral relationship between humans and nature. Naess claims that this embodies the egalitarian unity that is an essential principle of deep ecology, as well as Ecosophy T, his personal theory of “Self-realization.” In “Self-realization,” the individual identifies with nature on a wider and wider scale, until all of nature is encompassed in this identification. Essentially all of nature becomes one with the widened Self.

Naess contends that this link with nature provides a normative guideline for identification with and compassion for all other beings. However, Naess never said anything about the importance of humankind nor did he give us a clear picture of the ways by which one can identify with nature in the whole process of Self-realization.

According to Hua-yen, all sentient beings, human and non-human, are endowed with Buddha-nature, with the potential to achieve Enlightenment. All beings should therefore be treated with the respect that this potential entitles them to. To regard them simply as objects would be to abandon our human responsibilities towards other beings and to lapse into a self-centeredness that will only be productive of further

suffering. A “right understanding” of the web of life and of our own place in it is therefore an essential first step towards healing the wounds of the planet. Only then will it be possible to start building a world that will be a healthier and happier place for all its inhabitants.

Insentient beings are able to expound the dharma because their essential nature is the same luminous emptiness that is the essential nature of Enlightenment itself. This is the reason why the Sutra claims repeatedly that there are countless buddhas teaching the *Dharma* within every single atom. If we understand this point clearly, we will not treat any part of our environment wantonly or with disrespect. The metaphor of the Jeweled Net of Indra can be seen not only in the intricate web of life that covers our planet Earth but also in the network of atoms and molecules that makes up the inanimate matter from which all the elements of our physical environment emerge. According to the Hua-yen teachings, earth, air, fire, water, minerals, mountains, rivers, and seas are all manifestations of Enlightenment or of *Samantabhadra*, if we can only learn to perceive them with the eye of intuitive wisdom. By training ourselves to see the world in this light, we can learn to become aware that our mundane environment is simultaneously a buddha-realm and will be able to “adorn the world” by our conduct. In this way, we are opening up a path to the liberation for all sentient beings and the salvation of this bio-sphere, our Mother Earth.

Life Therapy: Sudhana’s Pilgrimage as the Embodiment of Human Consciousness in the Holistic Worldview of Ecopsychology

Ecopsychology is an offspring of the environmental movement which began in the 1960s in response to the dawning recognition that modern industrial civilization had engendered an environmental crisis. Ecopsychology elaborates on the connection between the fields of psychology and ecology, attempting to understand the ecological crisis from a psychological perspective. Ever since the Enlightenment, technological civilization has assumed a clear divide between the “exterior” world of material nature and the “interior” world of the mind. This bifurcation persists to the modern day. It is the root cause of the various crises nowadays. Ecopsychology neatly undermines this age-old divide between mind and matter and between the psyche “in here” and nature “out there.” In ecopsychology, the web of life extends to the whole universe. The basic idea is that the human self does not have its boundaries where the body ends. It states that the mind is an integral part of the web of life.

Sudhana’s pilgrimage is in line with the core tenet of ecopsychology— free

interaction between mind and matter. It offers a more condensed message and more concrete examples of the trials involved in the trainings of a bodhisattva through *Sudhana*. *Sudhana* pays visits to 53 *kalyanamitras* or spiritual advisors. At the end of his pilgrimage, *Sudhana* consummates his Bodhisattva Path and attains Buddhahood in one life time. As an ordinary boy, he toughs it out and achieves greatly on the path toward the ultimate Enlightenment. Everything, whether it is sentient or insentient, can be a spiritual advisor. There should be no barrier between a person and his or her environment. By seeing into the very nature of things—emptiness of selfhood or “*sunyata*,” everyone can surely understand and achieve this. Everyone can be *Sudhana*, can be a *Bodhisattva Samantabhadra*. Let’s work together for the life therapy of each other and for the ecological salvation of our Great Earth-household.

iafor

References and Works Cited

- Abe, Masao. *Zen and Western Thought*. Ed. William R. La Fleur. Honolulu: Hawaii UP, 1985.
- Abram, David. *The Spell of the Sensuous*. New York: Vintage Books, 1996.
- Almass, A. H. *The Pearl beyond Price: Integration of Personality into Being*. Berkeley: Diamond Books, 1998.
- Badiner, Allan Hunt. Ed. *Dharma Gaia: A Harvest of Essays in Buddhism and Ecology*. Berkeley: Parallax, 1990.
- Barnhill, David Landis. “Great Earth *Sangha*: Gary Snyder’s View of Nature as Community.” *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 187-217.
- Barnhill, David Landis, and Roger S. Gottlieb. Ed. *Deep Ecology and World Religion: New Essays on Sacred Grounds*. Albany: State U of New York P, 2001.
- Batchelor, Martine, and Kerry Brown. Ed. *Buddhism and Ecology*. New York: Cassell, 1992.
- . Ed. “Look Deep and Smile: The Thoughts and Experiences of a Vietnamese

- Monk.” *Buddhism and Ecology*. New York: Cassell, 1992. 100-109.
- Bate, Jonathan. *The Song of the Earth*. Cambridge, Mass.: Harvard UP, 2000.
- Bateson, Gregory. *Steps to an Ecology of Mind*. Northvale, New Jersey: Jason Aronson Inc., 1972.
- Bender, Frederic L. *The Culture of Extinction: Toward a Philosophy of Deep Ecology*. New York: Humanity Books, 2003.
- Berman, Morris. *The Reenchantment of the World*. Ithaca: Cornell UP, 1981.
- Berry, Thomas. “The Ecozoic Era.” *Eleventh Annual E. F. Schumacher Lectures*. Great Barrington, Mass.: E. F. Schumacher Society, 1985.
- Bion, Wilfred R. *Attention and Interpretation*. London: Tavistock Publications, 1970.
- Brown, Brian. “Toward a Buddhist Ecological Cosmology.” *Worldviews and Ecology: Religion, Philosophy, and the Environment*. Ed. Mary Evelyn Tucker, and John A. Grim. New York: Orbis Books, 1994. 124-37.
- Burke, T. Patrick. *The Major Religions: An Introduction with Texts*. Oxford: Blackwell Publishing, 2004.
- Callicott, J. Baird, and Roger T. Ames. Ed. *Nature In Asian Traditions of Thought*. Albany: State U of New York P, 1989.
- Capra, Fritjof. *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism*. Boston: Shambhala, 1975.
- , *The Turning Point: Science, Society, and the Rising Culture*. New York: Simon and Schuster, 1982.
- Chang, Garma C. C. *The Buddhist Teaching of Totality: The Philosophy of Hwa Yen Buddhism*. University Park: Pennsylvania State UP, 1971.
- Chen, Chi-ying. *Modern Interpretations of the Beauty of Spatial Dimensions in the Book ‘Entry into the Realm of Reality’ of the Hua-yen Sutra 《〈華嚴經·入法界品〉 空間美感的當代詮釋》* Taipei: Dharma Drum, 2007.
- Chung, Ling. *Gary Snyder and Asian Cultures: A Paradigm of How the West Fuses Oriental Traditions*. Taipei, Taiwan: Lien Ching, 2003.
- Clarke, J.J. *Oriental Enlightenment: The Encounter between Asian and Western Thought*. London and New York: Routledge, 1997.
- Cleary, Thomas. *The Flower Ornament Scripture: A Translation of the Avatamsaka Sutra*. Boston: Shambhala, 1993.
- . *Entry into the Inconceivable: An Introduction to Hua-Yen Buddhism*. Honolulu: U of Hawaii P, 1983.
- Coates, Peter. *Nature: Western Attitudes Since Ancient Times*. Los Angeles: U of California P, 2005.
- Cook, Francis H. *Hua-yen Buddhism: The Jewel Net of Indra*. New York: The Pennsylvania State UP, 1977.

- . "The Jewel Net of Indra." *Nature In Asian Traditions of Thought*. Ed. J. Baird Callicott, and Roger T. Ames. Albany: State U of New York P, 1989. 213-29.
- Conze, Edward. *Buddhism: Its Essence and Development*. New York: New York UP, 1951.
- Cooper, David E. and Joy A. Palmer. Eds. *Spirit of the Environment: Religion, Value, and Environmental Concern*. London: Routledge, 1998.
- Cronon, William. Ed. *Uncommon Ground: Rethinking the Human Place in Nature*. New York: Norton, 1996.
- Dalai Lama, et al. *A Taste of Dharma*. Taipei: Torch of Wisdom, 1994.
- . *The Way to Freedom: Core Teachings of Tibetan Buddhism*. New York: Harper Collins Publishers, 1994.
- de Silva, Padmasiri. *Environmental Philosophy and Ethics in Buddhism*. London: Macmillan, 1998.
- Dobson, Andrew. *Green Political Thought*. London: Routledge, 1995.
- Drengson, Alan and Yuichi Inoue. Eds. *The Deep Ecology Movement: An Introductory Anthology*. Berkeley: North Atlantic Publishers, 1995.
- Dumoulin, Heinrich. *A History of Zen Buddhism*. Trans. Paul Peachey. London: Pantheon Books, 1963.
- Earhart, H. Byron. *Religion in the Japanese Experience: Sources and Interpretations*. Encino, California: Dickenson Publishing, 1974.
- Edgerton, Franklin. *Buddhist Hybrid Sanskrit Dictionary*. New Haven: Yale UP, 1953.
- Einstein, Albert. *Albert Einstein: The Human Side*. Ed. Helen Dukas and Banesh Hoffman. New Jersey: Princeton UP, 1954.
- Elgin, Duane. *Voluntary Simplicity: Toward A Way of Life That Is Outwardly Simple, Inwardly Rich*. New York: William Morrow and Company, 1981.
- Evernden, Neil. *The Natural Alien*. Toronto: U of Toronto P, 1985.
- Ferkiss, Victor. *Nature, Technology, and Society: Cultural Roots of the Current Environmental Crisis*. New York: New York UP, 1993.
- Fisher, Andy. *Radical Ecopsychology: Psychology in the Service of Life*. Albany: State U of New York P, 2002.
- Fox, Warwick. *Toward a Transpersonal Ecology: Developing New Foundations for Environmentalism*. Albany, New York: State U of New York P, 1995.
- Frese, Werner Sattmann. *Sustainable Living for a Sustainable Earth: From an Education for a Sustainable Development Towards an Education for Sustainable Living*. Diss. Western Sydney U, 2005.
- Freud, Sigmund. *Civilization and Its Discontents*. Trans. James Strachey. New York: W.W. Norton, 1961.

- Glendinning, C. *My Name Is Chellis & I'm in Recovery from Western Civilization*. Boston: Shambhala, 1994.
- Gore, Albert, Jr. *Earth in the Balance: Ecology and the Human Spirit*. New York: Houghton Mifflin. 1992.
- Gray, Timothy. "Gary Snyder: Poet-Geographer of the Pacific Rim," *Studies in the Humanities* 26.1-2 (1999): 18-40.
- Grey, William. "Anthropocentrism and Deep Ecology." *Australian Journal of Philosophy* 71.4 (1993): 463-75.
- Gross, Rita M. "Buddhist Resources for Issues of Population, Consumption, and the Environment." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 291-311.
- . "Population, Consumption, and the Environment." *Dharma Rain: Sources for Buddhist Environmentalism*. Ed. Stephanie Kaza. Boston: Shambhala, 1999. 409-22.
- Habito, Ruben L. F. "Mountains and Rivers and the Great Earth: Zen and Ecology." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 165-75.
- Harris, Ian. "Buddhism and the Discourse of Environmental Concern: Some Methodological Problems Considered." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 377-402.
- Harvey, David. *Justice, Nature and the Geography of Difference*. London: Blackwell, 1996.
- Harvey, Peter. *An Introduction to Buddhism*. Cambridge: Cambridge UP, 1990.
- . *An Introduction to Buddhist Ethics: Foundations, Values, and Issues*. Cambridge: Cambridge UP, 2000.
- Hayward, Jeremy W. *Letters to Vanessa: On Love, Science, and Awareness in an Enchanted World*. Boston: Shambhala, 1997.
- Henning, Daniel H. *Buddhism and Deep Ecology*. Philadelphia: Xlibris Corporation, 2001.
- Hobsbawn, Eric. "Introduction: Inventing Traditions," *The Invention of Tradition*. Cambridge: Cambridge UP, 1983.
- Humphreys, Christmas. *Zen Comes West: The Present and Future of Zen Buddhism in Western Society*. London: Curzon P, 1960.
- Ingram, Paul O. "The Jeweled Net of Nature." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan

- Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 71-88.
- Kabilsingh, Chatsumarn. "How Buddhism Can Help Protect Nature." *Tree of Life: Buddhism and Protection of Nature*. Ed. Shann Davies. Hong Kong: Buddhist Perception of Nature Project, 1987. 7-15.
- Kaza, Stephanie. "Planting seeds of Joy." *Earth and Spirit*. Ed. Fritz Hull. New York: Continuum, 1993. 137-48.
- . "Toward a Buddhist Environmental Ethic." *Buddhism at the Crossroads*. 6.4 (1990): 22-25.
- Kormondy, Edward J. *Concepts of Ecology*. Englewood Cliffs, NJ: Prentice-Hall, 1984.
- Kraft, Kenneth. "Nuclear Ecology and Engaged Buddhism." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 269-90.
- Kryder, Rowena Pattee. *Sacred Ground to Sacred Space: Visionary Ecology, Perennial Wisdom, Environmental Ritual and Art*. Santa Fe, New Mexico: Bear & Company Publishing, 1994.
- LaFargue, Michael. "'Nature' as Part of Human Culture in Daoism." *Daoism and Ecology: Ways Within a Cosmic Landscape*. Ed. N.J. Girardot, James Miller, and Liu Xiaogan. Cambridge, Massachusetts: Harvard UP, 2001. 45-60.
- Leopold, Aldo. *A Sand County Almanac*. New York: Ballantine Books, 1970.
- Loori, John Daido. "The Precepts and the Environment." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 177-84.
- Loy, David. *The Great Awakening: A Buddhist Social Theory*. Boston: Wisdom Publications, 2003.
- Luk, Charles. Tran. *The Vimalakirti Nirveda Sutra*. Berkeley and London: Shambhala, 1972.
- Lusthaus, Dan. *Buddhist Phenomenology: A Philosophical Investigation of Yogacara Buddhism and the Ch'eng Wei-shih lun*. New York: Routledge Curzon, 2002.
- Macy, Joanna. "The Greening of the Self." *Dharma Gaia: A Harvest of Essays in Buddhism and Ecology*. Ed. Allan Hunt Badiner. Berkeley: Parallax, 1990. 53-63.
- Meine, Curt. *Aldo Leopold: His Life and Work*. Madison, Wisconsin: The U of Wisconsin P, 1988.
- Merchant, Carolyn. Ed. *Ecology*. New York: Humanity Books, 1999.
- Merton, Thomas. *Zen and the Birds of Appetite*. New York: New Directions, 1968.
- Metzner, Ralph. *Green Psychology: Transforming Our Relationship to the Earth*. Rochester, Vermont: Park Street, 1999.

- . "The Split between Spirit and Nature in European Consciousness." *The Trumpeter*. 10.1 (1993) 115.
- Milbrath, Lester W. *Envisioning A Sustainable Society: Learning Our Way Out*. Albany: State U of New York P, 1989.
- Naess, Arne. "Self-Realization: An Ecological Approach to Being in the World," *Deep Ecology for the 21st Century*. Ed. George Sessions. Boston: Shambhala, 1995. 225-39.
- . "The Deep Ecological Movement: Some Philosophical Aspects," *Deep Ecology for the 21st Century*. Ed. George Sessions. Boston: Shambhala, 1995. 64-84.
- Nash, Roderick Frazier. *The Rights of Nature: A History of Environmental Ethics*. Madison: The U of Wisconsin P, 1989.
- . "Aldo Leopold's Intellectual Heritage." *Companion to A Sand County Almanac*. Ed. J. Baird Callicott. Madison, Wisconsin: Wisconsin UP, 1987. 63-88.
- Northcott, Michael S. *The Environment and Christian Ethics*. Cambridge: Cambridge UP, 1996.
- Odin, Steve. *Process Metaphysics and Hua-yen Buddhism*. Albany: State U of New York P, 1982.
- Olsen, Marvin E., Lodwick, Dora G., and Riley E. Dunlap. *Viewing the World Ecologically*. Boulder: Westview, 1992.
- Phillips, Dana. *The Truth of Ecology: Nature, Culture, and Literature in America*. New York: Oxford UP, 2003.
- Rahula, Walpola. *What the Buddha Taught*. Taipei: Torch of Wisdom, 1990.
- Reason, Peter. Ed. *Participation in Human Inquiry*. London: Sage Publications, 1994.
- Rockefeller, Steven C., and John C. Elder. Ed. *Spirit and Nature: Why the Environment Is a Religious Issue*. Boston: Beacon, 1992.
- Roszak, Theodore. *The Voice of the Earth: An Exploration of Ecopsychology*. Grand Rapids, Michigan: Phanes, 2001.
- Roszak, Theodore, Mary E. Gomes, and Allen D. Kanner. Ed. *Ecopsychology: Restoring the Earth, Healing the Mind*. San Francisco: Sierra Club Books, 1995.
- Scriven, Tal. *Wrongness, Wisdom, and Wilderness: Toward a Liberation Theory of Ethics and the Environment*. Albany: State U of New York P, 1997.
- Sessions, George. Ed. *Deep Ecology for the 21st Century*. Boston: Shambhala, 1995.
- Seung Sahn. *The Compass of Zen*. Boston: Shambhala, 1997.
- Sheng Yen, the Chan Master. *Orthodox Chinese Buddhism: A Contemporary Chan Master's Answers to Common Questions*. Trans. Douglas Gildow and Otto Chang. Elmhurst, New York: Dharma Drum Publications, 2007.
- Smith, Mick. *An Ethics of Place: Radical Ecology, Postmodernity, and Social Theory*. Albany: State U of New York P, 2001.

- Snyder, Gary. *A Place in Space: Ethics, Aesthetics, and Watersheds*. New York: Counterpoint, 1995.
- . *The Practice of the Wild*. New York: North Point, 1990.
- . *Earth House Hold: Technical Notes & Queries to Fellow Dharma Revolutionaries*. New York: New Directions Books, 1957.
- Soper, Kate. *What Is Nature?* Oxford: Blackwell, 1995.
- Sponberg, Alan. "Green Buddhism and the Hierarchy of Compassion." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 351-76.
- Spretnak, Charlene. *States of Grace: The Recovery of Meaning in the Postmodern Age*. New York: HarperCollins Publishers, 1991.
- Sulak, Sivaraksa. *Global Problem-Solving: A Buddhist Perspective, Buddhism and Global Nonviolent Problem Solving – Ulan Bator Explorations*. Ed. Glenn D. Paige and Sarah Gilliatt. University of Hawaii, 1989. 21 May, 2007.
- . *Seeds of Peace*. Berkeley: Parallax, 1992.
- Suzuki, David. *The Sacred Balance: Rediscovering Our Place in Nature*. Vancouver: Greystone Books, 1997.
- Suzuki, D. T. *The Essence of Buddhism*. Kyoto, Japan: Hozokan, 1968.
- . *On Indian Mahayana Buddhism*. Ed. E. Conze. New York: Harper & Row, 1968.
- . *Studies in the Lankavatara Sutra*. London: Routledge & Kegan Paul, 1952.
- . "Preface" *Mahayana Buddhism*. B. L. Suzuki. London: Allen & Unwin, 1959.
- Swearer, Donald K. "The Hermeneutics of Buddhist Ecology in Contemporary Thailand." *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Ed. Mary Evelyn Tucker, and Duncan Ryuken Williams. Cambridge, Mass.: Harvard UP, 1997. 21-44.
- Thich, Nhat Hanh. *Essential Writings*. Ed. Robert Ellsberg. New York: Orbis Books, 2001.
- . *Interbeing: Fourteen Guidelines for Engaged Buddhism*. Ed. Fred Eppsteiner. Berkeley, California: Parallax, 1998.
- . *Peaceful Action, Open Heart: Lessons from the Lotus Sutra*. Berkeley, California: Parallax, 2008
- Timmerman, Peter. "It Is Dark Outside: Western Buddhism from the Enlightenment to the Global Crisis." *Buddhism and Ecology*. Ed. Martine Batchelor, and Kerry Brown. New York: Cassell, 1992. 65-76.
- Tu, Wei-ming. "Beyond the Enlightenment Mentality." *Worldviews and Ecology: Religion, Philosophy, and the Environment*. Ed. Mary Evelyn Tucker, and John A. Grim. New York: Orbis Books, 1994. 19-29.
- Tucker, Mary Evelyn. "Ecological Themes in Taoism and Confucianism" *Worldviews*

- and Ecology: Religion, Philosophy, and the Environment*. Ed. Mary Evelyn Tucker, and John A. Grim. New York: Orbis Books, 1994. 150-60.
- Tucker, Mary Evelyn, and Duncan Ryuken Williams. Ed. *Buddhism and Ecology: The Interconnection of Dharma and Deeds*. Cambridge, Mass.: Harvard UP, 1997.
- Tucker, Mary Evelyn, and John A. Grim. Ed. *Worldviews and Ecology: Religion, Philosophy, and the Environment*. New York: Orbis Books, 1994.
- Waldron, William S. *The Buddhist Unconscious: The Alaya-Vijnana in the Context of Indian Buddhist Thought*. New York: Routledge Curzon, 2003.
- Watson, Burton. Tran. *The Lotus Sutra*. New York: Columbia UP, 1993.
- Watts, Allan W. *The Way of Zen*. New York: Vintage, 1989.
- . *The Spirit of Zen*. New York: Grove, 1958.
- Welwood, John. *Toward a Psychology of Awakening: Buddhism, Psychotherapy, and the Path of Personal and Spiritual Transformation*. Boston: Shambhala, 2000.
- Wilson, Edward O. *Biophilia*. Cambridge, Mass.: Harvard UP, 1984.
- . *Consilience: The Unity of Knowledge*. New York: Vintage, 1998.
- Wong, Kiew Kit. *The Complete Book of Zen*. Shaftesbury: Element, 1998.
- Yang, Ming-tu. "The Widening Circles of Good-willed Psychokinesis: Buddhism and Ecology 〈善心的內力向外推：談佛教與生態〉." An unpublished paper written in Chinese.
- Zimmerman, Michael E. *Contesting Earth's Future: Radical Ecology and Postmodernity*. Berkeley: California UP, 1994.

中文參考書目

- 一行禪師 著 《觀照的奇蹟》 周和君 譯 台北：橡樹林，2004。
- 《經王法華經》 方怡蓉 譯 台北：橡實文化，2007。
- 方東美 著 《華嚴宗哲學上下冊》 台北：黎明文化，1981。
- 于凌波 著 《唯識學十二講》 台北：慧炬，2007。
- 吳汝鈞 著 《純粹力動現象學》 台北：台灣商務，2005。
- 《胡塞爾現象學解析》 台北：台灣商務，2001。
- 《機體與力動：懷德海哲學研究與對話》 台北：台灣商務，2004。
- 林朝成、郭朝順 著 《佛學概論》 台北：三民，2007。
- 林崇安 著 《佛教的生命觀與宇宙論》 台北：慧炬，1994。
- 松長有慶 著 《東方智慧的崛起：密教》 吳守鋼 譯 台北：大千，2008。
- 沈清松 主編 《心靈轉向》 台北：立緒，1997。
- 果濱居士 著 《果濱學術論文集(一)》 台北：萬卷樓，2010。
- 南懷瑾 講述 《金剛經說甚麼》 台北：老古文化，1992。
- 陳琪瑛 著 《〈華嚴經·入法界品〉空間美感的當代詮釋》 台北：法鼓文化，2007。

- 伊凡 著 《這本〈華嚴經〉很受用》 台北：曼尼文化，2007。
宣化禪師 講述 《大方廣佛華嚴經淺釋 23 冊》 台北：法界佛教印經會，2001。
佐佐木現順 著 《業的思想》 周柔含 譯 台北：東大，2003。



*The Consciousness of Being the Political and the Consciousness of the Common. Comments
About Phenomenology of Time in the Context of Democracy*

Cezary Olbromski

0290

Permanent Guest PAN, Poland

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

There are many empty-sense dedicated metaphysics and discourses which cannot be translated into universal language of the consciousness. Rigid discourses based on sets of sentences as initial conditions of discourses seems to be a part of reactive field of corset of dogmas.

The contemporary idea of globalisation leads us to investigations about the common denominator of the heterogeneous social. The most gentle "unification" seems to be an individual reference to the consciousness. It is the most democratic manner of political existence and the most essential style of aware life within the social.

The author examines Husserlian phenomenology of time as a kind of the purest incorporation of the consciousness and he refers his considerations to the contemporary idea of democracy. In other words, the final disenchantment of the world, speaking from European point of view, is also the most effective growing of the consciousness. According to the author, religions/philosophies of the consciousness, Buddhism Zen and phenomenology are the most proper ideas of post-Christian era of the political. Democracy can be preserve as the order of the consciousness.

Preparatory considerations I

The initial considerations about the consciousness of being the political and the consciousness of the common are focused on clearing the social from unordered connotation. There are a couple of reasons, let us say, border statements about the social that should be falsified.

Firstly, the border statements lead to necessity of permanent giving the reasons for veracity of the artificial. Let us express this configuration of senses in two colloquial statements. “At the beginning was chaos and next philosophies invented religion” or “at the beginning was chaos and next people invented religion and elites invented philosophy”. The sense of the claims does not consist in taking a relativistic view of the social—it cannot be taken a relativistic view due to its originality of the neutral—but in neutralization of emptiness of senses of dedicated metaphysics and discourses.

Secondly, there are only empty–sense dedicated metaphysics and discourses. They cannot be translated into universal language of the consciousness. Rigid discourses based on sets of sentences as initial conditions of discourses seem to be a part of reactive field of corset of dogmas. Let me allow demonstrating this statement. Traditionally considering, there are the following symbolisations giving the reasons for veracity of the artificial (cf. also Jaspers’ considerations). The absolute, revelation(s), the concrete of revelation(s), faiths in the concrete of revelation(s), religions, cults, churches, rites, clerks, background(s). As we can see, there are socially—understood as multiplied the conscious—generated numerous levels artificially ordering what is, in fact, self–efficient. Additionally, the levels are ordered from the most simple, the most self–efficient, and the most artificial to the most involved in the social. The form and the topic of the paper does not allow to considerer reasons for which this sophisticated construction have been existed aeons.

Thirdly, the pressure of traditionally socialized empty–meaning dedicated metaphysics has been so strong due to specific strangulation of senses. The crucial role has played... confessional ethics. Why it is possible? One of the most fundamental assumptions within traditional religions is existence of conscience being a kind of direct causation of the absolute in life of human beings. This circumstance leads to aporiae caused by confessional ethics. While conscience is self–efficient, what is a role of confessional ethics? It demands

clarification. The fundamental function of confessional ethics is an artificial triangulation of senses and replacement of the transcendental by the confessional. Concealed and facilitating manners of creation of meanings seem to use the following algorithm. Dogmas are the formal logic of theology. Confessional ethics are the algebra of dogmas. Disputes are the base of confessional ethics. Dedicated metaphysics are the crucial point of reference for disputes. The artificial social is a firing ground for dedicated metaphysics. The empty meanings are the crucial point of reference for the artificial social. Dogmas are axioms of the empty meanings and dedicated metaphysics. Confessional ethics have been linking empty meanings and dedicated metaphysics. Let us recall that the levels are ordered from the most artificial to the most social. It is possible due to ethics is a synchroniser of, firstly, the artificiality of empty meaningfulness of metaphysics and the dedications of metaphysics and, secondly, the reality of the social. The transcendental is nothing more than the artificial concealed in opposition to the real. The schema of “dogmas → theologies → confessional ethics → disputes → dedicated metaphysics → dogmas” or the schema “dogmas → dedicated metaphysics → empty meanings → the artificial social → dedicated metaphysics → disputes → confessional ethics → dogmas → theologies” have been homogenized and fractioned to a common and denominator by masking of non-concealable meanings. The core of the meaning is not only the replacement of the absolute (the existential) by churches (the institutional service of secondary standardized needs) but also replacement of the absolute as what have been created by the common. In other words, disputes leading to dogmas versus discussions leading to solutions are what can be considered. What is falsified as non-verifiable is opposed against the common. This is initial and criticizing part of the paper showing inefficiency of the traditional confessional claims or statements being in opposition against the traditional confessional claims. Let us propose new axle of meaning. Notice that we have started from rejection of the non-verifiable meanings being exchanged for any meaning. The core of the method is to find what is verifiable and non-exchangeable.

Fish-preserves and enclaves of dedicated meaning, being created by sets of sentences of rigid initial conditions, are thawing as Alps and Himalayas glaciers. This metaphor sums initial considerations being not exactly a promotion of free philosophy—every original philosophy is free in its investigations about the being—but preparing ground for philosophy of the consciousness.

Preparatory considerations II

The background of the political should be freed from the particular. There are at least two kinds of arguments prejudging about necessity of clearance of the political from the particular.

Firstly, as history teaches us, there were no dedicated metaphysics and ideological discourse not leading to the war. Many dedicated metaphysics have been manageable to politicization. Buddhism–Zen has been, probably, the only thinking system free from conflicts. Notice also, that this system is not a kind of dedicated metaphysics. The practical aspects of the simpleness of the emptiness of this system are so non–personalized that seems as naturally free from conflict. This theoretical system is not blind for the political but it firstly refers to the simple whole in order to accept the particular and next the political. Practically speaking, transparent philosophical supporting as Buddhism–Zen uses ideas almost completely resistant to ideological wooing.

As we can see, critical reference to dedicated metaphysics makes possible uncovering of real intentions of activity of crucial enemies of democracy. The preparatory considerations leads to the conclusion that dedicated metaphysics and ideological discourses are only façades. Behind them is only concupiscence of real individuals.

Secondly, there should be considered, what kind of individual awareness is original for the common. In other words, no democracy is original. The two statements are the basic axiom of the original philosophy of the political.

Philosophical investigation about the original of the political cannot be based neither on confessional deviations of empty meaning dedicated metaphysics and discourses nor on transparent philosophical supporting using ideas completely resistant to ideological wooing. Both falsification and analyse of idea are secondary significance activity of philosophers.

The Meaning of the Consciousness I

1. Initially speaking, the theory of perception introduces us in considerations being the fundamental for depiction of the common by the constituted within the consciousness. According to Husserl's early theory of perception (cf. Olbromski 2011: 13–14; Kortooms

2002), one of the most important statements providing us with is an argument that an object is not a real component of the consciousness. Husserl claims that the difference between the true and false perception does not explain the difference between the true and false or the real and the unreal object (cf. Kortooms 2002: 5–6). The reality of the act of perception can be proved similarly. On the one hand, there exist real objects, on the other, there exist hallucinations, illusions etc. These phenomena occur in the same matter. To be more precise, Husserl is interested in finding the answer to the question of what the difference between a true and a false object is. In other words, what is the difference in the apprehension/perception of true versus false objects in our consciousness? Ergo, what is real for the consciousness is false. This argumentation can lead to a few conclusions. Firstly, (a) an existence of a real object can only appear in the presence of the object (b) an existence of a false object can only appear in the presence of the object (according to Husserl, the presence of an object is a belief in the existence of the apprehended object, in the so called act–quality [*Aktqualitat*]). Secondly, (a) the presence of a real object is determined by the appearance of the object—its presence (b) the presence of the false object is determined by imagining that the object is present. Thirdly, the presence of the false object is a special case of the perception of the presence of the real object. (a) The belief that the real object exists is almost the same as the belief that the false object exists and (b) the intentionality of the consciousness to perceive the real object is the same intentionality of the consciousness that the false object exists. However, it should be pointed out that the intentionality is not a matter of belief and that the intentionality is not the belief in perception.

Notice that Husserl's classic distinction between the content and the object does not explain the difference between the actual presence of the object and the presence in a temporal sense. In order to preserve this classic distinction between the content and the object we should always keep in mind that the subject perceives the impression of two identical objects—the real one and the false one—all at the same time being postulatively possible in the real consciousness. The difference in the perception of the real and false objects lies in the difference in the ontological qualification of presence. The presence of the real object is the real presence while the presence of the false object is created by the act of presence. The former is a–temporal as it is a carrier of temporality itself (in a sense of being present) while the latter is temporal, as its temporality has been formed by the consciousness on a pre–temporal level. However, both objects are non–temporal in a common sense. Ascribing of the impression data to space opens a possibility of describing spatial objects. The

phenomenological meaning of shapes, colours etc. (after the transcendental reduction) allows us to describe the objects in a direct way (in its intentional sense). Creation of a general meaning of colours or the meaning of an exact colour conducts to the transcendently reduced and identical terms. There are much more sophisticated distinctions between the temporality of perception and the real and false objects. The analysis of the constitution of time should be preceded by the depiction of the permanent presentness of the «now». However, this claim must have fallen on Husserl's deaf ears as his lectures of 1904–1905 (“On Perception” and “on the Phenomenology of Time”) evidently show his premature approach to the subject. This long proof should be made to show preparatory fields of our interest.

2. Returning to the political, a falsification of the dedicated is only initial and preparatory stage. The sense of the social and the political are originally derivable from the individual. My argumentation is based, firstly, on Plato's theory of ideas and on transcendental reduction of Edmund Husserl, secondly, on the analysis of the «now» as the original within phenomenology of the consciousness of time.

According to Husserl, every act of the consciousness is preceded by reference to the other one. It is seemingly unsolvable schema leading to the perpetuum mobile of the consciousness. While acts of the consciousness are introduced by the other ones, there is no possible communication and intersubjectivity of the perceived. What is the original act of the consciousness being, let us say connecting two seemingly contradictory terms, universal of the simple as the common instead flat and completely diversified being of the simple acts of the consciousnesses. What is, having in mind the question about the political, the meaning of the “sensed” (cf. Husserl 1991: 7) to the phenomenological data given objectively “in person” and given in person as perceived in person—namely, in the Other. Accordingly, there is no point of reference that would be given intersubjectively. Reference of the consciousness to any what is not the consciousness is empty, while the point of reference is not rooted in something universal. Notice also that reference of the consciousness to any what is not the consciousness but is universal cannot lead to the verifiable meaning. In addition, reference to the universal and to the non-conscious is empty. Husserl is not the first philosopher who has claimed that the universal and the non-conscious is empty (cf. Plato) but his radical reduction of the transcendental gives method due to which there can be led completely free—here: non-ballasted by any transcendental— consideration. This is also starting point for our

considerations of the initial for the social as inscribed into the political of democracy. Let us quote the fundamental and initial for our considerations passage. According to Husserl,

if we give the name “sensed” to the phenomenological datum that by means of apprehension make us conscious of something objective as given “in person”, which is then said to be objectively perceived, we must likewise distinguish between something temporal that is “sensed” and something temporal that is perceived. The later refers to objective time. The former, however, is not itself objective time (...) but the phenomenological datum through whose empirical apperception the relation to objective time becomes constituted. *Temporal data* or, if you prefer, temporal signs are not themselves *tempora*. (Husserl 1991: 7)

What is sensed is perceived in the consciousness but what is perceived is originally constituted by the consciousness as temporal. Also a reference to the time, exactly: the reference to the most originative meaning of the perceived should be a core of our interest. The line of argumentation does not consists in creation of the most general meaning of the political as being rooted within the social and as competing with other discourses. The argumentation is reduced to the original as being subject of the consciousness and there are only acts of the consciousness being under examination.

Husserl’s affords to express time leads to the constitution of time given in the «now». The most original references to the «now» should be atemporal. Notice that according to Husserl, every temporal act of the consciousness—being a constitution of the objective time—assumes the primary consciousness of change—and—succession (cf. Olbromski 2011). It is not also the meaning of the atemporal defining of the «now».

The Meaning of the Consciousness II

1. There is also clearly shown that what is original for the consciousness is the only what can be really considered. What should be initially considered in the context of the common is not exactly the common of the constitution but the constitution of the common within the consciousness.

a) *The Common of the Constitution*. The meaning of democracy as the common of the constitution is extrapolated politically and theoretically. While is assumed that every consciousness constitute on the base of data, it is obvious that constitution is democratic. It is probably the fundamental incorporation of principle of equality and freedom. The common of the constitution can be considered again after analysing of the constitution of the common

within the consciousness.

b) The Constitution of the Common within the Consciousness. Let us phenomenologically refer to the statement that the common is constituted by the consciousness and that the common is not only a sum of individual perceived as over-individuality. Notice that the proof does not refer to the term of collective intentionality (cf. Gilbert; Pettit; Tuomela) being independent probe of clarification.

Let us reconstruct briefly our phenomenology of the common. (1) The fundamental reference to the being is consisting in atemporal depiction of the «now». The «now» is defined in atemporal terminology due to necessity of clearance from the temporal. The temporal is ballasted with the common. It is not the common of the constitution; it is also not the common within the consciousness. The common of the temporal is referred to retentional and protentional level of time and that it cannot describe the originality of the «now». Nothing is what is objective in the atemporal «now». The «now» derivatively creates intersubjective meaning as being the common of the «nows». Notice also that this common is not aware intersubjective. There is indicated a kind of logical intersubjectivity of the temporal «nows». This initial point is also fundamental for our considerations because it is referred to the most original; to the simpleness, being possible called the emptiness. The individual subject, let us continue using phenomenological terminology, the consciousness creates meanings by self-reference to the original. There is no outside the consciousness what could be generate senses. (2) While the consciousness is self-reduced to the most original—to the «now», there is unmistakable reference to time via the atemporal «now». The «now» is not surrounded by the emptiness *sensu stricto*. The «now» is itself the emptiness. There is no row of the consecutive «nows» because there is no time. Let us colloquially say, at the same time, simultaneously and presently due to being atemporal, the «now» fulfils the whole. While the consciousness reduces transcendently being from the general to simple, it could be said that the «now» overcomes something. It is wrong. The «now» is the beginning—more in logical usage of the term than in temporal one and being also co-constructed as the next step of creation of meaning—of the meaning and there is nothing what is not the «now». The extremely difficult question is how the meaning of the «now» being nothing what is not the «now» is able to equip the being in additional meaning. This is extremely difficult to answer this question not falling into hands of metaphysics. It seem as helpful realise that the course is going, let us say, “from” the original «now». The «now» is not exactly given by time but its

presence—in the sense of simple ontological non-conditioned being— is realized by time. We are not talking about time existing out of the consciousness but about constituted time. The hidden assumption has been that the «now» and the consciousness present in the sense of simple ontological non-conditioned being. Why there is assumed that two non-conditioned beings exist? It is not true. There is only the consciousness temporalizing the «now». This is the core of constitution of time: temporalization. Temporalization also is not necessary. Why the consciousness presents in time being constituted by the consciousness? It proceeds thanks to atemporality of the consciousness. The consciousness is ontologically self-efficient and it is the reason withstanding by the consciousness the common as the natural environment, not only surrounding. Accordingly, from the point of view of the individual, the common is the artificial. The only reason that the common exists is that more than one individual exists, and nothing more. Every multiplication of meanings is caused by the multiplicity of the individual.

(3) Seemingly, there is no time being constituted by the individual because there is no individual completely being in the simpleness. In fact, the most original time is constituted within the simpleness of the individual. The cognitive element of the individual is self-ontologized in the context of life. The living is not conditioned—what being can reverse the principle of life?—and it is not conditioned temporally but it is self-processed in duration. This organic feature can be described as cognitive Husserl's change-and-succession feature of the consciousness (cf. Olbromski 2011: 16, *passim*). The consciousness can be reduced to change-and-succession, it cannot reduce change-and-succession because it is not exactly features of the pure consciousness but rather change-and-succession feature is similar to the cognitive. The living and the cognitive are supporting each other on the original level of presence. What is more complicated than these two supporting originals can be reduced. The fundamental principle of the temporal is that the living as multiplied as well as the cognitive as temporal can be reduced. While the simpleness and the living are the original beings, there is no the transcendental and there is no immanent. The only reality is the simpleness being in process. Let us reconstruct farer our phenomenology of the origins of the common.

(4) It is also not being under consideration that the living as multiplied as well as the cognitive as temporal can be reduced. This is the result of multiplication of being. There is no teleological cause of being of any metaphysical assumption. Connection of the simple and the living is temporary. This claim leads to a couple of results. (a) Time is incidental result of activity of the cognitive. (b) Every consciousness—Husserl claims seemingly but his statements are based on the idea of constitution of time only—has its own time. (c) Connection of the conscious and the living as being incidental and temporary lead to

incidental and temporary conclusions about the common. (d) The conscious as the original of the original dyad the conscious–living—the conscious without the living is possible, the living without the conscious is not possible as being—should be considered separately. (e) There is no transcendental conscious beyond the conscious. (f) There are possible various similar connections of the conscious with the other quality/qualities. (g) There are no ethics of the common. All moral principles of the common are artificial limbs of the conscious. The only principle of the common is that the living multiplied as well as the cognitive as temporal can be reduced to the conscious. (h) There is no invisible, there is no transcendental, there is no metaphysical, there is also possibly being the simple conscious and the conscious related to other quality/qualities within the same physical cosmos. (5) While the multiplied part of dyad is derivative, our considerations about the common should be referred only as *Gatungsbegriffen*. Notice also that there are only two possibilities: firstly, the common as the pre-existing from the point of reference of the multiplied individual, secondly, the simple conscious and the living being prejudicially considered as finite in this ontological configuration. Assuming real impermanence of the last one, there can be considered from the point of reference of the multiplied individual only the common as pre-existing. (6) Reduction of the living and the cognitive is firstly the phenomenological and used post factum method of cognition. The simpleness is also real and original. It is involved into pre-existence of the outside. The conscious have been dominated by the multiple. Notice also that it is the multiple of living not the conscious. This is the reason that the constitution of time by the consciousness is replaced by temporalization made by the conscious being into the multiplied living. Affords that should be undertaken should consist in over-forcing perspectives of the multiplied living because temporalization of the pre-existing common is based on artificial pre-existence in relation to the conscious. In other words, the conscious as the original residuum of constituted time have been in artificial quasi dialogue relation *against* the multiplied. Accordingly, the conscious creates supplementary meanings being response to the temporally pre-existing. The more intensive is the multiplied the more sophisticated are synchronisers of meanings. Notice also that the base is always the same—the conscious self-reducing to the «now». (7) Assenting the conscious as self-reduced to the «now» is the fundamental claim prejudging about democratic character of the multiplied. Democracy—understood as universal feature of the conscious being inscribed ontologically into the conscious—is not derivative in comparison to the multiplied but it is inscribed in the simpleness. This feature of democracy is conditioning also almost its invisibility. The consciousnesses create additional meanings and overwrite next levels of temporalizations of

the social playing role of the time. This entanglement of notions in the context of temporalizations of time supplements original fragile—because verbally inexpressible—the pre-predicative of the «now». (8) The common of the constitution goes in the manner of the constitution of the common within the consciousness, although, the constitution of the common within the consciousness is ballasted by artificial pre-existence of the common. Group-, national-, global-, interplanetary symbolisations and referred to them axles of senses create dedicated systems of meaning become initially contaminated by the pre-existence of the multiplication of the conscious being ontologically connected with the multiplicative living. The conscious is strong enough in order to individually redefining the «now». The conscious seems strong enough in order to falsify the «now» as a feature of the transcendental. (9) Notice that the most ontological definition of democracy is overcoming commonly what is possible to falsification by the conscious. In other words, the more imitated the conscious by the common the more original the common. The conscious reduces the transcendental being the main obstacle against self-efficiency, the common can reduce nothing—it is the fundamental result of the reduction. One can also ask how the common becomes more original. The general answer is ready from Socrates' era and consists in—let us use the terminology of the paper—replacement of the general by the common, and the common by the political.

The Common as the Political

As has been pointed out, the meaning of democracy as the common of the constitution is extrapolated politically and theoretically. It is clear, the only carrier of meaning is the consciousness and it is simple. There have been analysed equality and freedom but the principles are original due to the originality of the consciousness. There is not considered are reducible cultural/political phenomena to the consciousness of time (cf. Olbromski 2011). What is the most important thing in this case (ibidem) is not the individuality of the consciousness but the transferring point of balance from the transcendental intentional object to the intentional consciousness; for example, from the apperception of movement of the object to the act of the apperception of the object. This act is a form of the consciousness of time because it represents the transcendental intentional object. For the reason, firstly, we are considering the act of the consciousness, secondly, we are considering an immanent and not transcendental time in relation to the consciousness. It is internal (cf. Ricœur) the objective

time of the subject in the sense given by Husserl in which the immanent and the temporal objects are assigned to the acts of the consciousness. According to Husserl, every object has its own specified position in the consciousness of time or—to be more precise— every object has its own a-temporal «now» for which a strict temporal retentional protentional position is the only presence of the a-temporal «now».

The «now» being an ontological expression being-in-the-word of the concrete consciousness is an important statement for Ricœur. Accordingly, the expression depicting the «now» gives a starting point proving the statement that the pronunciation—being an instance of the speech—gives the opportunity to compare the speech acting with the facts of speech. What is signified by «now» (cf. Ricœur, *Temps et Récit*) results from a connection of the living present of an individual experience of time with some cosmological and not only natural experience. The simple composition would dissolve the problem; different spheres of the constituted «now» would be based on the strict logical operations turning an inscription of the phenomenological time into the cosmological one (cf. Olbromski 2011). There can be indicated aporias of the reference to the cosmological in the context of the «now» but much more aporetic is reference of the consciousness to the political. The answer does not contain the date (cf. *ibidem*)—the living presentness is not expressed as the living present being connected with any day of a calendar or with any political acting of the social. The «now» also is the base of the political because the consciousness is referred to the transcendental by the «now».

The constitution of the common within the consciousness does not refer to the multiplied but it creates the individual meaning of the common based initially on multiplicity. There is only individual meaning of the multiplied but it is commonly used by individuals. The political is consisting also in realising that individual meaning of the multiplied being commonly used by individuals can be extrapolated into the future.

There are different manners of practising of the political. The scope goes from different forms of extermination of sets of individuals—20th century has shown how many faces there were—until different forms of arrangement of the social as the whole of being(s). The purpose is the same and consists in extrapolating of the common as being arranged into the future.

In order to describe the content of the consciousness in the manner of constituting time

Husserl uses numerous terms that aim at confronting the pure presentness (cf. Olbromski 2011). Additionally, there should be recalled the final disenchantment of the world as the simple result of the transcendental reduction, not as point of reference. Simplifying, there is nothing being possible to reduce. While something more is assumed by the common, it means that it is recognised as useful in order to cultivate the political. Notice also that the political is only an extrapolation of the common as being arranged into the future. The only real is the simpleness of the consciousness.

Also this have been the next step of our consideration about (logical) stages of evolution from the atemporal «now» till the political being extrapolated into the future.

The late Husserl stated that the actuality of «now» is given by a-temporality of «now». According to him,

Every monad is for “I” absolute centre of all statements. It is finite described and as an absolute centre towards which they are objective from the point of view of all other monads. Every [statement] completely transcendental and intersubjective and being able to identify is taken into account. My staying and flowing original being and my self-temporalized presentness in constituted time of my ego is gives as the present for my past and the future. Next, there are repeated in *Einfühlung* and in my consciousness staying and flowing originality, self-temporalized presentness, the past etc. of the other. The same obligates for this monad. Next, there are intersubjective synthesis, constitution and simultaneous present. [There are] original modality of temporal coexistence, we all in the community of being, in temporal identity of monads and in temporal unity. (The author’s translation—Husserl 1973: 668)

The «now» is connected with the actuality by the internal appearances and the temporal sense of giving by the potential positing of givenness in being.

Recalling this statement, we are coming back to the beginning of our considerations, seemingly. Monadisation of the consciousness prejudices about the derivative of the common, even if it is the consciousness appearing within the pre-existing common. The pre-existence is also artificial. Let us investigate about the common as the communicative.

If every consciousness is identically self-equipped, there are no circumstances introducing non-egalitarian and non-democratic orders of the political; also, there should be opened long and mellow discussion about the political. Fortunately, the democratic have been discussing since ages.

Conclusions

Phenomenology of the consciousness is clearing the social from unordered connotation. There is no transcendental beyond the social. There are no levels of being. There is only the consciousness. Metaphysics statements are empty. Every kind of strangulation of senses is empty. Statements of confessional ethics are empty.

There is only one kind of statements being authorized: the only principle of the common is that the living multiplied as well as the cognitive as temporal can be reduced to the conscious. Statements about the multiplied are made without authorisation. Statements made by religious systems, dedicated metaphysics, ideological discourses are empty. No kind of individual awareness is original for the common. This claim is the basic axiom of the original philosophy of the political.

The political means a functional depiction of the common as pre-existing to the consciousness. Pre-existence is only chronological not logical because the fundamental reference to the being is consisting in atemporal depiction of the «now».

The consciousness is ontologically original, ergo, firstly, the political is extrapolation of the common to the future, secondly, it is based not on the common of the constitution but on the constitution of the common within the consciousness, thirdly, moral principles of the common are artificial limbs of the conscious. Every multiplication of meanings is a result of multiplicity of the individual.

References:

- Husserl, Edmund, 1973, *Zur Phänomenologie der Intersubjektivität*, Texte aus dem Nachlass, Dritter Teil: 1929–1935, hrsg. von Iso Kern, *Husserliana*, Vol. 15, Martinus Nijhoff, The Hague.
- Husserl, Edmund, 1991, *On the Phenomenology of the Consciousness of Internal Time*, translated from German by John Barnett Brough, Dordrecht — Boston — London: Kluwer Academic Publishers.
- Kortooms, Toine, 2002, *Phenomenology of Time, Edmund Husserl's Analysis of Time-Consciousness*, Dordrecht—Boston—London: Kluwer Academic Publishers.
- Olbromski, Cezary Józef, 2011, *The Notion of lebendige Gegenwart as Compliance with the Temporality of the «Now»*, Frankfurt am Main—Berlin—Bern—Bruxelles—New York—Oxford—Wien, Peter Lang GmbH, Internationaler Verlag der Wissenschaften.

Cezary Józef Olbromski

independent philosopher, phenomenologist, theorist of politics



The Interaction between Social Culture and Social Capital: The Case of Taiwanese School Masters

Tien-Hui Chiang

0296

National University of Tainan, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

It is argued that social networks are able to circulate important information, functioning to assist the actor to achieve his/her goals. This positive function would stimulate people to construct their own social ties. This article is set up to explore the meaning of social capital. It further explores how Sino-culture conditions the operation of social capital by analyzing the case of Taiwanese school masters.

Introduction

Weber (1964) argues that the expansion of social size, requiring a variety of social services, stimulates the development of bureaucratic systems. Furthermore, this system needs to operate in a rational mode because its impersonal orientation is able to block personal preferences or selfishness and, thus, to ensure the production of positive functions. However, such a rational perspective may underestimate the influence of informal aspects, such as personal preferences or linkages. Michels (1971), for example, points out that this bureaucratic theory may remain in a utopian society because the element of selfishness hasn't been taken into account. The enlargement of a bureaucratic system not only results from social needs but also from a political intention. The case of France provides strong evidence. The development of French higher education resulted in an oversupply of mental labor. By enlarging the size of the French bureaucracy, the impact of this oversupply was able to be reduced. This assimilation successfully transformed this group from being opponents to strong supporters. This case indicates that instead of a rational mind, selfishness may become a core ingredient in regulating the operation of bureaucratic systems.

The study of Gouldner (1964) offers proof of this hypothesis. His findings showed how organizational regulations became a vital means for a top manager to achieve personal gain. What he did was to introduce more regulations to protect his authority and make his colleagues conform to his orders. This picture indicates that a bureaucratic system may be run not by a rational mode but by personal intentions. Furthermore, the theory of motivation-hygiene, argued by Herzberg (1968), appears to highlight the importance of personal needs in organizational operation. For Herzberg, practitioners, even professionals, have their own concerns. Some of these are devoted to achieving organizational goals and some are related to the conditions of their working environments. This differentiation is able to generate a profound influence on institutional operation. Such a picture also firmly rejects the idea of a rational model.

Obviously, the above arguments are able to fill the gaps in the hypothesis that institutions operate in a rational mode. However, such skepticism tends to define the informal sector in a rather negative sense. Relevant researchers have addressed the importance of personal linkages. They argue that social networks facilitate the circulation of important information that enables their participants to achieve their goals effectively. The following sections will narrate key theories of social capital.

Social Capital

The Meanings of Social Capital

Unlike other forms of capital, such as economic capital, human capital and cultural capital, social capital is not a fixed form, because it functions to circulate valuable information that enables people to achieve their goals (Coleman, 1990).

Social capital must be understood as a relational construct. It can only provide access to resources where individuals have not only formed ties with others but have internalized the shared values of the group. For this reason, it is important to treat the concept as a property of relationships. (Field, 2003: 139-40)

In a competitive context, acquiring such valuable information is likely to let its possessors reside in privileged positions. Therefore, social relationships are able to regulate the results of actions. This possibility would motivate the actor to construct proper social networks in order to maximize the usage of social capital (Lin, 2002; Szreter, 2000).

The premise behind the notion of social capital is rather simple and straightforward: investment in social relations with expected returns in the marketplace... Individuals engage in interactions and networking in order to produce profits... capital is seen as a social asset by virtue of actors' connections and access to resources in the network or group of which they are members. (Lin, 2002: 19)

Although many researchers recognize the value of social capital, no consensus has been achieved regarding what structure of social networks is the best. J. Coleman argues that a closure form is able to ensure the circulation of information. In contrast, R.S. Burt contends that an open one allows its members to acquire new information. The following sections will analyze these two key theories.

The Closure Structure of J. Coleman

Coleman (1990) argues that the majority of people will be benefited by a situation in which social operation is stable and normal. This is because social norms, as argued by Durkheim (1933), are able to overcome the impact of selfishness. Coleman (2003a) further believes that without social norms, selfishness becomes the main force driving human behavior, and, thus, engenders conflicts among people. Therefore, in order to prevent society from descending into chaos caused by selfishness, people care about

social consequences more than self interests.

Where social norms can come into being to allow the actors affected by externalities to gain an appropriate level of partial control of the action, the result is a socially efficient outcome, in the sense that the level and direction of action is governed by all its consequences. (Coleman, 2003a: 156)

This rational mind commands them to deploy appropriate manners. Therefore, social efficiency bestows a powerful mechanism, sanction, upon social norms to regulate human behavior. As social norms are created by the public, sanction is built in a collective form. In other words, instead of individuals, the group possesses the option of sanction to govern its members' actions. When people display suitable behaviors, they will be rewarded. Otherwise, punishment will come into operation (Coleman, 1990).

... a norm is a property of a social system, not of an actor within it... The concept of a norm, existing at a macrosocial level and governing the behavior of individuals at a microsocial level, provides a convenient device for explaining individual behavior, taking the social system as given. (Coleman, 1990: 241)

This collective mechanism helps information circulate effectively in a given group and, thus, benefits its members' actions. This positive linkage will reinforce members' approval of this mechanism. Consequently, they are willing to internalize group norms into their value system, functioning to direct their own behavior. As a result, any actions from group members that jeopardize their group norms can be prevented in advance (Coleman, 2003b). Similarly, Granovetter (2003b) argues that people are not driven by the rational calculation of self-interest, but social relationships that bring social capital. This embeddedness is able to create a dual mechanism, comprised of self-government and collective integration.

Actors do not behave or decide as atoms outside a social context, nor do they adhere slavishly to a script written for them by the particular intersection of social categories that they happen to occupy. Their attempts at purposive action are instead embedded in concrete, ongoing systems of social relations. (Granovetter, 2003b: 112)

When social relations affect people's behavior, they need to take proper actions in order not to violate others' expectations, conceptualized as social norms. This situation generates the mechanism of socialization that lets them internalize social norms into their value system. Such a value system further establishes a common belief, trust. Consequently, the key factor initiating their actions is not economic purpose or self-interest, but social norms. (Granovetter, 2003a).

As trust is able to ensure the integration of group members and the prevention of

corruptive behaviors, Coleman (1990) further argues that it is easier for a closure group to develop trust rather than an open one. This is because it is much easier for the members of the closure one to develop similar cognitions, beliefs and interests. They are familiar with each other. This context will engender a strong sense of trust (Coleman, 1990).

Closure of the social structure is important not only for the existence of effective norms but also for another form of social capital: the trustworthiness of social structures that allows the proliferation of obligations and expectations. (Coleman, 2003b: 171)

Because trust makes it likely that members will share valuable information that benefits their actions, loyalty develops in this closure context. Loyalty is the force that commands them to practice their collective obligations (Lin, 2002). Therefore, trust is able to strengthen expectations and obligations among members (Coleman, 1990).

The density of outstanding obligations means, in effect, that the overall usefulness of tangible resources possessed by actors in that social structure is amplified by their availability to other actors when needed. (Coleman, 1990: 307)

In short, the closure structure of social networks is able to brew trust and obligations, effectively assisting the circulation of information among its members. Therefore, this closure form proliferates to the utility of social capital.

The Open Argument of R.S. Burt

Unlike J. Coleman, R. Burt (2007) contends that an open structure of social networks is able to bring more useful information. Burt claims that a closure group has the problem of 'homophily', referring to the similarity of knowledge and resources of group members. This situation obstructs the actors' access to new knowledge, resources and information from others of the same group. Each contact with them becomes redundant, even time-wasting. Burt (2003) further argues that the utility of social capital is involved with the point of timing because the value of information is determined by timing.

Timing is a significant feature of the information received by a network. Beyond making sure that you are informed, personal contacts can make you one of the people who is informed early... Personal contacts get your name mentioned at the right time in the right place so that opportunities are presented to you. (Burt, 2003: 203)

Knowing valuable information in a closure group tends to occur simultaneously and this concurrence decreases timing opportunities:

Because the relations between people in that network (a closure one) are strong, each person knows what the other people know and all will discover the same opportunities at the same time.

The issue is opportunity costs. At minimum, the dense network is inefficient in the sense that it returns less diverse information for the same cost as that of the sparse network. (Burt, 2003: 206)

Therefore, concurrence decreases the utility of social capital because the actor doesn't receive information earlier than others, and so occupies an equal competitive position to other competitors. Burt (2003) further points out that social capital is not only determined by the useful information embedded in social networks but also requires the insight of an actor into this information.

When people realize the fact that the closure context is unable to provide them with useful information, they will try to contact other groups in order to overcome this weakness. This intention shows that contacting various groups is able to create new channels of acquiring information resources.

People live in a cluster of others with whom they have strong relations. Information circulates at a high velocity within these clusters. Each person tends to know what the other people know. The spread of information on new ideas and opportunities, therefore, must come through the weak ties that connect people in separate clusters... Weak ties are essential to the flow of information that integrates otherwise disconnects social clusters into a broader society. (Burt, 2003: 215)

Therefore, weak ties are able to empower the actor's social capital. In order to amplify the function of social capital, people desire contact with more people. Their intention is to avoid redundant contacts and time wasting. Furthermore, in terms of receiving and filtering information, the junctions of social networks are crucial. The ability to know valuable information earlier than others through occupation of privileged positions naturally increases social capital. Therefore, people, who wish to maximize social capital, need to occupy the junctions of social networks (Burt, 2007).

Holes are buffers, like an insulator in an electric circuit. People on either side of a structural hole circulate in different flows of information. Structural holes are the empty spaces in social structure. The value-potential of

structural holes is that they separate nonredundant sources of information, sources that are more additive than overlapping. (Burt, 2007: 16)

Lin, Cook and Burt (2001) develop a similar argument – that social capital scatters in different groups unevenly. However, the intersection of social ties is the bridge between social circles. Wellman and Frank (2001) further point out that this critical spot allows its occupants to have multiple forms of interactions with a variety of persons. This channel may carry valuable information to them. Furthermore, the findings of Granovetter (2003a) show that although a strong tie is able to promote trust among its members, it may largely constrain their interactions within a rather narrow scope. In contrast, the open structure of social networks creates more opportunities for its members to have contact with outsiders.

Sino-Culture

The mechanism of socialization lets people gradually internalize mainstream social values into their own value systems. Consequently, such internalized value systems play a key role in directing an actor's behavior (Parsons, 1961). He/she consistently engages in a rational process to develop his/her action projects/plans and takes the results of action as feedback to modify further action projects/plans (Schutz, 1972). This modification not only involves the evaluation of action efficiency but also the reactions of his/her encounters (Goffman, 1959; Mead, 1934). Therefore, people are not free from the social contexts within which they are positioned. In contrast, they behave like social agents to disseminate the mainstream social values (Wolff, 1993). Such a relationship indicates that the interactions between people and social contexts are unavoidable, intensive and continuous. They develop their own selves through interactions with others to fit into social norms (Mead, 1934). This interactive principle further regulates the development of social cultures. As Schutz (1971) argues, a culture results from people's participation, allowing them to share and construct a specific culture with unique meanings. The findings of Tunstall (1973) further indicate that such a participative construction, functioning to exchange personal experiences and viewpoints, is able to shape a collective identity. Therefore, individual societies develop their own cultures with unique meanings.

The above viewpoints show that the development of individual cultures is dynamic rather than static. This phenomenon explains why the characteristics of Sino-culture are different from those of Western cultures. Unlike Western cultures, which emphasize individualism, the key feature of Sino-culture is collectivism (2008b,

2010c). Yang and his associate (Yang, 2002; Yang and Ye, 2005) have argued that Sino-culture has long addressed the importance of family values. This is because the main industry in ancient Chinese society was agriculture, which required organized manpower. This requirement made the size of families big, normally having over three or even four generations. This form of family not only provided their members with good shelter but also protected them from enemy attacks. The family gradually became a vital core of life. Eventually, this situation formed a family-oriented culture, making its members sustain and enhance the reputation of their family. Although industrialization has lasted for about fifty years in Taiwan, this family-oriented culture is still preserved.

Hwang (1987, 2005) argues that this family-oriented culture will further incubate a face-oriented culture. A big family tends to have a considerable number of members and, thus, numerous and unpredictable conflicts occur between them easily. In ancient Chinese society, this situation demanded the family master maintain harmonious relationships among his family members. If he failed to complete this mission, the big family would start to fall apart. This mediatory role further bestowed a considerable degree of authority upon him. The combination of authority and family concordance tended to create a special principle of resource allocation. What guided the master's thinking was not the principle of equality, an iron dogma in Western culture, but one of emotional coherence. This harmonious principle expanded its influence to society and eventually became part of Chinese culture. Therefore, the right of resource distribution was normally given to an important person. However, the harmonious principle was always mixed with an emotional account that was initially brewed within the family, as mentioned previously. The distributor of resource allocation normally needed to consider personal and social linkages, taking the blood relationship as the top priority, friendship next and the equality principle finally. This method of determination embodied a strong sense of emotional concordance and generated a face-oriented culture. Because this culture lasted for thousands of years in ancient Chinese society, it is able to survive now under the impact of industrialization. The face-oriented culture has now become a principle of courtesy for interacting with others.

It is worth noting that this face-oriented culture is significantly different from that of its western counterpart. Goffman (1959) argues that the human being is a social creator. Without appreciation from others, it is very hard for people to achieve their social intentions. This situation gives people no choice but to devote themselves to creating a positive impression in encounters, in order to secure a perfect social image.

Although this behavior occurs in almost all countries, the face-oriented culture contains more symbolic meanings than substantial functions. As noted previously, the main function of this culture is to maintain emotional concordance in groups. This emotional linkage serves as a key element in the construction of good social relationships that are the key to attaining appreciation, resources and promotion in Chinese society.

School Principals in Taiwan

Unlike Western cultures, of which the key feature is individualism, Sino-culture is collective-oriented (Chiang, 2010c). Its family-oriented culture, for example, has a collective feature. This culture also highlights the fact that emotional coherence is generally viewed as a key concept in interactions with others, and necessary to win appreciation from others in Chinese society. This collective linkage explicitly suggests that social networks function as a key means for Chinese to construct personal or emotional linkages, facilitating the gain of more resources or privileges for insiders. In order to occupy such a privileged position, Chinese will devote themselves to building up their social circles. This intention will be reinforced by another characteristic of Chinese culture, the face-oriented culture. As a social circle creates advantages for its members, the membership of a professional group serves as a symbol of excellence, functioning to sustain or enhance his/her social status and reputation (Veblen, 1994). This social symbol matches with the face-oriented culture perfectly. Therefore, the family-oriented culture and the face-oriented culture tend to form an outside mechanism and an inside one respectively. As noted previously, this family-oriented culture addresses a collective identity, functioning as a social norm. Therefore, Chinese are forced to demonstrate communal forms of behavior that match such social expectations. In the inside stage, the face-oriented culture makes the actor care about the appreciation of others. Therefore, he/she needs to monitor his/her behavior consistently in order not to violate this spiritual constraint. As a professional group or club carries the social symbol of excellence, becoming a member will be viewed as a key means of maintaining or promoting the social status of the actor. Therefore, the social linkage will generate dual social functions: information circulation and social status. Consequently, Chinese are likely to be motivated to construct their own social networks in order to occupy privileged positions.

As the family-oriented culture has its collective nature, the members of a given institute tend to believe that their director, like a school principal, needs to carry out their collective identity and interests. This mental projection is able to fuse individual

expectations into a collective form. Therefore, school principals are expected to create more resources from outside school for their colleagues and students. This expectation tends to impel the commitment of school principals to social activities outside school. However, the nature of such a public intention may be conditioned by their personal concern, promotion.

This concern is involved with the face-oriented culture that makes Chinese give more value to important posts. The occupiers of important posts, thus, win social honor and power. The strong connection between important posts and dignity is likely to stimulate Chinese to pay much attention to the issue of promotion. Therefore, promotion also embodies dual meanings: a better post and social dignity.

The nature of school organization also puts school principals in a crucial position. As far as we know, the achievement of organizational goals depends mainly upon teachers. This critical function tends to authorize teachers with a great degree of latitude, allowing them to actualize their educational beliefs and obtain a high level of job satisfaction (Chiang, 2003). This situation makes teachers develop a teaching-oriented culture (Chiang, 2008a, 2008b, 2010a, 2010b). However, this culture has a negative impact on school operation, dividing schools into two compartments, teaching and administration. This segment is able to reshape the nature of school organization, shifting from a hierarchical form to a loose/flat one (Bidwell, 1965). What teachers are concerned with is no more than teaching-related matters, generally occurring within the confines of the classroom. This teaching-oriented culture is able to reshape the school into a closure form, in the terminology of J. Coleman. Because school principals have the legitimate authority to present their schools, this closure nature is able to reinforce this representative role. This public representation, thus, creates an open context for them to have contact with others outside school. Therefore, like the argument of R. Burt, school principals are positioned at the conjunctive point of social networks, possessing more opportunities to build up a variety of social networks.

The above analysis shows that school principals simultaneously occupy a closure position and an open one. The combination of these two privileges bestows more power upon them. Building up social networks to obtain more social capital is viewed as a core mission for school principals. Therefore, an open structure of social networks allows them to acquire valuable information earlier than their colleagues, and, thus, to have more social capital. At the same time, they play the role of an information filter, transmitting the information that they receive to their colleagues.

As noted previously, social networks facilitate the circulation of valuable information. This argument tends to define social capital as a positive asset. However, Sino-culture appears to appreciate the symbolic meaning of school principals rather than their substantial functions. This social context tends to decompose the collective commitment of school principals, shifting from the achievement of public obligations to the pursuit of personal promotion. Therefore, what they pursue may not be collective interests but personal gain. It has been argued that the social norm tends to block the critical thinking of people and, thus, neutralizes social injustice as a natural phenomenon. As a result, social elites, who enjoy too many privileges and are viewed as a key factor in social inequality, acquire a legitimate status (Turner, 1961; Bottomore, 1964). Obviously, Sino-culture, functioning as a powerful social norm, is likely to motivate school principals to relentlessly seek personal gain. If so, this possible selfishness will change the function of social capital, shifting it from a positive aspect to a negative channel.

Conclusion

The above analysis shows that social networks are able to circulate important information, the receipt of which helps members of the networks to effectively achieve their goals. However, the form of social networks may regulate the functions of social capital. J. Coleman argues that a closure structure fosters norms and trust and, then, transforms its members into an integrated entity, ensuring the circulation of important information among its members. In contrast, R. Burt contends that such closure may generate redundant contacts among group members. In order to enlarge the function of social capital, the actor needs to have contact with different types of groups. Furthermore, a social tie functions as the bridge between social networks. Therefore, in terms of maximizing social capital, this bridging point bestows a lot of advantages upon its occupants.

In terms of social capital, J. Coleman and R. Burt provide complementary viewpoints. Coincidentally, school principals reside in both closure and open points. On the one hand, they are present in their own schools. On the other hand, they have more chances for contact with others outside their school. This synthetic connection positions them at a privileged position to receive and filter important information, and, then, to benefit their schools.

However, these perspectives tend to define social capital in a positive light. The

Sino-culture is able to transform it into a rather negative form. As the nature of school organization addresses teaching professionals, school principals are expected to play a supportive role in assisting teachers to achieve teaching goals. However, as personal linkages are viewed as a key means to produce more resources for schools in Chinese society, Taiwanese school principals are expected to devote themselves to having strong connections with high ranking persons, such as educational officials and gentries. This social norm tends to encourage school principals to serve as social creators. However, Sino-culture appears to allow such social creators to operate in a selfish way. This is because the family-oriented culture and the face-oriented culture address the value of emotional coherence and concordance. This emotional linkage generates two forms of functions. On one hand, it is a key means for coping with personal conflicts, which are normally the critical element affecting interactions between people and, influencing the operation of school administration. On the other hand, personal linkages, referring to emotional identity, function as a crucial channel for promotion in Chinese society. The contradictory nature of these two functions allows selfishness to have a large influence in the construction of social networks. As the face-oriented culture tends to appreciate the symbolic meanings of important posts rather than their substantial functions, promotion becomes a central concern for school principals. Therefore, this intention is likely to push the public functions of social capital into the personal domain. Personal gains may replace organizational interests. Obviously, Sino-culture, functioning as a powerful social norm, is likely to encourage school principals to pursue personal gain. If so, the social culture is able to regulate the functions of social capital.

References:

- Bidwell, C. (1965). The School as a Formal Organization. In J.G. March (ed.), *Handbook of Organizations*. Chicago: Rand McNally.
- Bottomore, T. (1964). *Elites and Society*. Harmondsworth: Penguin.
- Burt, R.S. (2003). The Structure of Competition. In E. Ostrom and T.K. Ahn (eds.). *Foundations of Social Capital* (pp. 197-217). Cheltenham: Edward Elgar.
- Burt, R.S. (2007). *Brokerage & Closure: An Introduction to Social Capital* (hardcover published in 2005). Oxford: Oxford University Press.
- Chiang, T.H. (2003). Are Teachers Professionals or Royal Implementers with Conceptual Simplicity? : A Study of Cultural Reproduction. *Bulletin of Educational Research*, 49(4), 93-126.
- Chiang, T.H. (2008a). Post, Social Status, Identity, Meaning Orientation and Culture: the Case of Taiwanese Primary School Teachers, *Iskanja*,

26, 26-34.

- Chiang, T.H. (2008b). Examining the Nature of Teacher Associations: The Interaction between Function and Professional Identity. *Bulletin of Education Research*, 54. 65-97.
- Chiang, T.H. (2010a). The Medium for Influencing the Interactive Relations between Structure and Agency: An Analysis of Primary School Teachers' Professional Identity and Cultural Awareness. *Taiwan Journal of Sociology of Education*, 10(1), 1-44.
- Chiang, T.H. (2010b). The Professional Status of Taiwanese Primary School Teachers: A Historical Analysis. In K.G. Karras and C.C. Wolhuter (eds.), *International Handbook on Teacher Education Worldwide Volume II* (pp. 485-500). Athens, Greece: Atrapos Editions.
- Chiang, T.H. (2010c). The Influence of Sino-Culture on the Meanings of University Diplomas in Taiwan : The Cultural Gap between the West and Taiwan. *Journal of Global Economy*, 6(5), 331-345.
- Coleman, J.S. (1990). *Foundations of Social Theory*. Massachusetts: The Belknap Press of Harvard University Press.
- Coleman, J.S. (2003a). Norms as Social Capital. In E. Ostrom and T.K. Ahn (eds.). *Foundations of Social Capital* (pp. 136-158). Cheltenham: Edward Elgar.
- Coleman, J.S. (2003b). Social Capital in the Creation of Human Capital. In E. Ostrom and T.K. Ahn (eds.). *Foundations of Social Capital* (pp. 159-184). Cheltenham: Edward Elgar.
- Durkheim, E. (1933). *The Division of Labour in Society*. N.Y.: Free.
- Field, J. (2003). *Social Capital*. N.Y.: Routledge.
- Goffman, E.V. (1959). *The Presentation of Self in Everyday Life*. N.Y.: Doubleday.
- Gouldner, A.W. (1964). *Patterns of Industrial Bureaucracy*. N.Y.: Free.
- Granovetter, M.S. (2003a). The Strength of Weak Ties. In E. Ostrom and T.K. Ahn (eds.). *Foundations of Social Capital* (pp. 85-105). Cheltenham: Edward Elgar.
- Granovetter, M.S. (2003b). Economic Action and Social Structure: The Problem of Embeddedness. In E. Ostrom and T.K. Ahn (eds.). *Foundations of Social Capital* (pp. 106-135). Cheltenham: Edward Elgar.
- Herzberg, F. (1968). *Work and the Nature of Man*. London: Staples.
- Hwang, K.K. (1987). Face and Favor: the Chinese Power Game. *American Journal of Sociology*, 92 (4), 944-974.
- Hwang, K.K. (2005). The Theory of Face Culture in Sino Society. In K.S. Yang,

- et. al. (eds.). *Sino Psychology* (pp. 365-406). Taipei: Yuan-Liu.
- Lin, N., Cook, K. and Burt, R.S. (2001). *Social Capital: Theory and Research*. New Jersey: Transaction.
- Lin, N. (2002). *Social Capital: A Theory of Social Structure and Action* (paper paperback edition). Cambridge: Cambridge University Press.
- Michels, R. (1971). Principles and Bureaucracy in Political Parties. In A. Pizzorno (ed.). *Political Sociology*. London: Penguin.
- Mead, G.H. (1934). *Mind, Self and Society*. Chicago: The University of Chicago Press.
- Parsons, T. (1961). The School Class as a Social System: Some of Its Functions in American Society. In A.H. Halsey, J. Floud and C.A. Anderson (eds.). *Education, Economy and Society*. N.Y.: Free.
- Schutz, A. (1971). The Stranger. In B.R. Cosin, et. Al (eds.). *School and Society A Sociological Reader*. London: Routledge & Kegan Paul.
- Schutz, A. (1972). *The Phenomenology of the Social World*. Chicago: Northwestern University Press.
- Szreter, S. (2000). Social Capital, the Economy, and Education in Historical Perspective. In S. Baron, J. Field and T. Schuller (eds.). *Social Capital: Critical Perspectives* (pp. 56-77). Oxford: Oxford University Press.
- Turner, R.H. (1961). Modes of Social Ascent through Education: Sponsored and Contest Mobility. In A.H. Halsey, J. Floud and C.A. Anderson (eds.). *Education, Economy, and Society*. London: Free.
- Tunstall, J. (1973). Work and the Social Life of Fishermen. In P. Worsley (ed.). *Modern Sociology*. London: Penguin.
- Veblen, T. (1994). *The Theory of the Leisure Class*. N.Y.: Dover.
- Weber, M. (1964). *The Theory of Social and Economic Organization*. N.Y.: Free.
- Wellman, B. and Frank, K. (2001). Network Capital in a Multilevel World: Getting Support from Personal Communities In N. Lin, K. Cook and R.S. Burt (eds.). *Social Capital: Theory and Research* (pp. 3-30). New Jersey: Transaction.
- Wolff, J. (1993). *The Social Production of Art*. (second edition). London: Macmillan.
- Yang, K.S. (2002). *Indigenous Psychological Research in Chinese Society*. Taipei: Qui-Guan.
- Yang, K.S. and Ye, M.H. (2005). Familism and General Familism. In K.S. Yang, et. al. (eds.). *Sino Psychology* (pp. 249-292). Taipei: Yuan-Liu.

Teaching English in State-Run Schools and Private Language Institutes in Mashad, Iran

Mohammed Pazhouhesh

0313

Khayyam Institute of Higher Education, Iran

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The present study attempts to compare the educational system of state-run schools with that of EFL language institutes in Mashhad. To achieve this, the study focuses on the three levels of 1) approach, 2) design, and 3) procedure. Comparison results for the teacher questionnaire (199 and 100 teachers from schools and institutes respectively) at the approach level showed no significant differences in behavioral-structural, cognitive-generative, and functional-interactive sub-levels. However, the data analyses for the level of design indicated that there are significant and meaningful differences at the sublevels of educational objectives, error-correction strategies, syllabus-types, teacher evaluation, teaching-learning activities, teacher roles, learner roles, and teaching media. Despite the similarity of the schools and institutions in test techniques and formats, the two groups significantly differed in test-content and their target language skills. The findings for the teaching techniques and procedures showed while in schools more traditional techniques with focus on translation and mechanical activities are in vogue, in language institutes more interactive-communicative techniques are employed in classes.

Introduction

Formal instruction of English as a foreign language in Iran begins from junior high schools after primary education and continues for five years till the end of secondary education. Despite the fact that English is viewed as an undeniable necessity for the country's development in various areas, a host of studies have revealed the post-revolutionary ESL instruction has been unsuccessful in promoting ESL learners' communicative competence. (Talebi Nejad & Akbari, 2002; Dahmardeh, 2009; Rajmjoo, 2007, Ostovar, 2006; To name a few). Surprisingly, this unfavorable outcome results in after more than 700 hours of formal instructions in secondary education cycle. The widespread dissatisfaction with the present situation has even prompted some authorities to propose another education reform to cope with the deficiency. Pursuing the educational policies formulated by the Ministry of Education and Training (MET), all schools are obliged to use the standard (ESL) curriculum approved by the High Council of Education. Discouraged by students' low achievements and inspired by more communicative oriented approaches and textbooks in non-academic centers, some educationalists have leveled criticism at the structurally designed and methodologically traditional EFL coursebooks used in academic centers. (See Ansary & Babaii, 2002; Shahedi, 2002; Yarmohammadi, 2002; Amalsaleh, 2004 for example.)

The ELT scenario in non-academic centers is reportedly different. The rationale behind issuing certificate for privately-operated language institutes in the country has been twofold: 1) to assist the formal academic instruction of the second language; and 2) to satisfy the ever growing aspirations and needs of learners for developing more communicative aspects of language as indicated by High Council of Education for Non-Academic Institutions (2010). Compared with state-run schools, privately-operated language institutes reportedly rely more heavily on communicative methodology and instructional materials to be more responsive to the learners' needs and compensate for the deficiency of formal ESL instruction in public schools (Razmjoo & Riazi 2006; Razmjoo 2007; Ahmadi 2005). One noticeable feature of the private sector in teaching profession is the provision for teaching English to younger learners at primary education levels, which in turn has brought about support and enthusiastic welcome of parents. Local education authorities in Mashad, the third biggest city of Iran, have recently reported that nearly 35 percent of issued certificates for non-academic institutions (160 out of 446) are for establishing language institutes. This shows the great tendency of young children and adults to learn English as the major second language more communicatively.

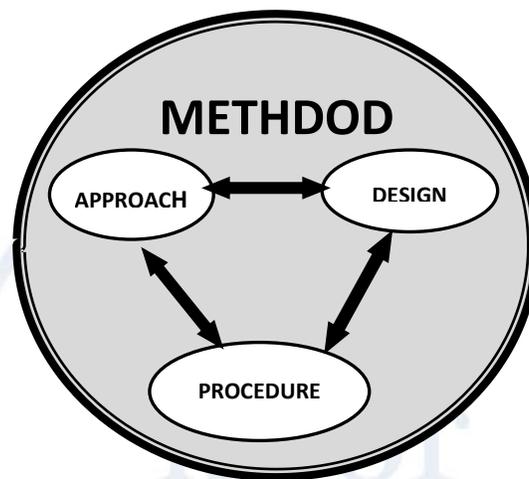
Table 1.
 Frequencies for Schools and Language Institutes in the city of Mashad

SEX	No. of Private Language Institutes	No. of Secondary Schools	
		Senior	Junior
Females	58	125	168
Males	56	100	126
Total	114	225	352

To spot the disparities more specifically and to depict a microcosm of the state of ELT in Iran, Mashad was demographically and educationally representative of the current ESL trends in the country's academic and non-academic centers. Richards and Rogers's conceptualization model (2001), which inspects pedagogical features at three levels of approach, design and procedure,

could decidedly serve the purpose. Richards and Rogers (2001) state that, “a method is theoretically related to an approach, is organizationally determined by a design, and is practically realized in procedure” (p. 20).

Figure 1.
Richards and Rogers’ model for language teaching methodology
(taken from Jack C. Richards’ *The Context of Language Teaching*, p.18)



More specifically, the views about language and learning will be dealt with at the approach level; the instructional objective, syllabus types, teaching-learning activities, evaluation, the roles of teacher, learner, mother tongue, and instructional materials will be analyzed at the design level; and moment-to-moment activities and practices in the classroom as consequences of particular approaches and designs will be detected at the level of procedure. (See **Figure 1.**)

Research Questions. The main study questions inspecting the theoretical, methodological and implementational features of ESL instruction in public schools and language institutes are as follows:

1. What are the differences between state-run schools and private language institutes at the level of approach?
2. What are the differences between state-run schools and private language institutes with respect to instructional design features?
3. How are the state-run and private language schools different in terms of observed teaching practices?

These questions were further split into sublevels, comprising 11 research questions in total.

Method

Participants. A total of 299 language teachers from schools (199) and language institutes (100) selected by applying cluster sampling techniques took part in this study. Table 2 shows the distribution of participants by sex, academic degree, years of teaching experience, age range both in numbers and percentage.

Table 2.
 Distribution of ESL teachers by sex, academic degree, experience, and age

features	sex		Degree			Experience (Years)				Age Range			
	F	M	AD/ Stu	BA	MA/ ph.D	1-5	6-10	11-15	Above 16	20-25	26-30	31-35	Above 36
F	187	112	58	215	26	77	81	68	73	83	86	82	48
P	63%	37%	19%	71%	8%	25%	27%	22%	24%	28%	29%	27%	16%

The second group of participants were 897 ESL learners, that is, 300 (%34) from language institutes and 597 (%66) from schools.

Instrumentation. The instruments consisted of two questionnaires piloted and reviewed by experts.
a)Teacher questionnaire. This questionnaire with 75 items on the Likert-type scales designed to measure attitudes, opinions, or levels of (dis)agreement (Bowling 1997, Burns & Grove 1997) at the levels of approach, and design. The first 12 items were to assess teachers’ views on language and learning theories of structural-behavioral (SBT), generative-cognitive (GCT), and functional-interactive (FIT). The remaining 63 items were to measure opinions on syllabus types, instructional objectives, error correction, Appraisal of teacher performance, teaching-learning activities, roles of teacher, learners, and instructional materials/media, and finally student evaluation. The overall Cronbach’s reliability value ($r=0.89$) for the questionnaire was high and for the other levels the values were acceptable to high, as shown in Table 3.

Table 3.
 Cronbach’s alpha for (sub)levels of teacher questionnaire

Overall Reliability		Sublevels of Approach						Instructional Design Level	
		SBT		GCT		FIT			
α	No. of items	α	No. of items	α	No. of items	α	No. of items	α	No. of items
0.89	75	0.68	4	0.61	4	0.44	4	0.90	63

b)Learners’ Questionnaire. This instrument with 20 items on the likert scale, and previously piloted on a small scale was to determine frequently used techniques and activities in schools and language institutes. The Cronbach’s alpha for this questionnaire turned out to be 0.72.

Procedure. The teacher questionnaire was first administered to the two groups of teachers as they were asked to preview the items and ask for ambiguities or unclear points. If participants asked for more time to fill it out, they were usually provided with the opportunity. For the learners, the procedure was to randomly select three learners (sometimes four or five to compensate for not fully completed forms) from the classes whose teachers had already filled their questionnaire.

Data Analysis. To compare the theoretical, instructional, and procedural features of the groups, the measures of central tendency as well as dispersion for them were calculated and compared. To estimate the reliability indexes for the study measures cronbach’s alpha was also be used. To ascertain the significance of differences in groups, first the decision was made whether to use

parametric or non-parametric statistical techniques based on the tests of normality (skewness and kurtosis values or Klotmogorov-Smirnov statistic) T-tests were used for comparison of normal distributions while Mann-Whitney U Test were employed for the distributions violating the assumption of normality.

Results

I. Approach Level.

A. Functional-Interactive Approach (FIA). The results of normal t-test for comparing means of the groups in schools and language institutes ($t_{obs.}=2.00$, df 297) showed no statistically meaningful difference between the groups at FIA sublevel ($\alpha= 0.46$ and $\rho<0.05$). So no confirmation of the study hypothesis which predicted a difference could made.

B. Generative-Cognitive Approach (GCA). The results of independent t-test for this level of approach ($t_{obs.}=-0.49$, df 297) once again showed no significant difference in the means ($\alpha= 0.61$ and $\rho<0.05$).

C. Behavioral-structural Approach (BSA). For this level, the t-test again showed no meaningful difference of the means for teachers’ views in the two places ($t_{obs.}=-0.26$, df 297 and $\alpha= 0.79$ while $\rho<0.05$). The results for analysis at the approach level are graphically and statistically tabulated in Figure 2 and Table 4 below.

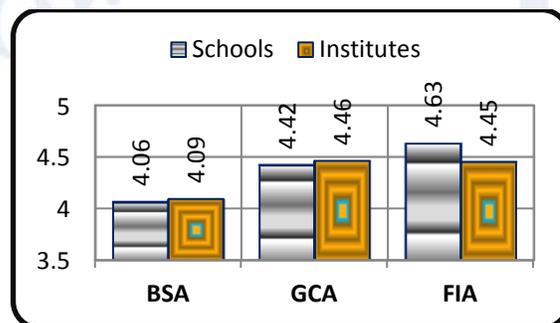
Table 4.

T-test results for the groups at approach sublevels

APPROACH	t-value	df.	2-tailed sig.
FIA	2.00	297	0.46
GCA	0.49	297	0.61
BSA	0.27	297	0.79
P<0.05			

Figure 2.

Comparisons of means at approach sublevels



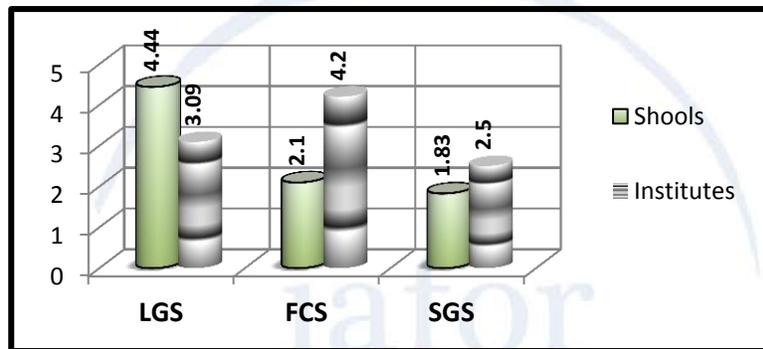
II. Instructional Design Level

A. Syllabus Types. At this sublevel of design, the syllabuses were classified into three major types of lexico-grammatical (LGS), student-generated (SGS), and functional-communicative (FCS). Because of violation of the normality of distribution, Mann-Whitney U Test was employed for comparing the means. As shown in Table 5 , the Z-values for sublevels of LGS ($z=-10.00$), SGS ($z=-12.64$), and FCS ($z= -5.25$) while $p=0.000$ mean that the alternative rather than the null hypothesis is supported. This finding justifies the prediction in this study which claimed for differences in the types of syllabus in state-run schools and language institutes. The effect sizes for LGS ($r=0.57$) and FCS (0.73), based on Cohen (1988) criteria, are large while the value for SGS (0.30) is significant, but small.

Table 5.
 Results of Mann-Whitney U Test for the types of syllabus in the groups

	SGS	FCS	LGS
Mann-Whitney U	5135/5	3655	2222
Wilcoxon W	25235/5	26255	9292
Z	-5/252	-32/542	-36/665
Asymp. Sig. (2-tailed)	.000	.000	.000
Effect Size	0.30	0.73	0.57

Figure 2.
 Comparison of means for the syllabus types for the groups



B. Instructional Objectives. Results of Mann-Whitney U Test for instructional objectives, as shown in Table 8, indicates the teachers pursue different ESL instructional objectives in state-run schools and language institutes. The effect size is large ($r=0.62$) and greater than criterion value for the large effect criterion. So the study hypothesis which predicted such a difference of objectives was confirmed.

C. Error Correction. Statistical analysis showed a significant difference of error correction strategy in teachers in schools ($Md=3.7$, $n=299$) and institutes ($Md=4.14$, $n=100$). The size effect was 0.37 and the alternative hypothesis which forecast significant differences for error correction strategy by teachers was again supported. See Table 6 for details.

Table 6.
 Results of Mann-Whitney U Test and effect sizes for instructional design sublevels for the groups

Variables	Mann-Whitney U	Wilcoxon W	Z-values	Asymp.Sig. (2-tailed)	Effect Size
Instructional objectives	2135	22235	-10.75	0.000	0.62
Error Correction Strategy	5409.5	25309.5	-6.46	0.000	0.37

Teacher Performance Appraisal	6002.5	25902.5	-5.61	0.000	0.37
--------------------------------------	--------	---------	-------	--------------	------

D. Teacher Performance Appraisal. Mann-Whitney U Test for the data concerning teacher appraisal (Table 6) showed a meaningful difference in the evaluation procedure and criteria in schools (Md=3.20, n=299) and institutes (Md=3.60, n=100) as the probability value (p) is less than 0.05. This difference was already anticipated in the study hypothesis and confirmed through statistical analyses.

E. Teaching-Learning Activities. The anticipated difference in the types of instructional activities in academic and non-academic centers could again be detected and confirmed. The effect size for this variable (r=0.64) was greater than the criterion value (r=0.5). Therefore, there are great differences in teaching activities in the two educational locations. Refer to Table 6 for further information.

F. Roles of Instructional Materials. Statistics for this level of instructional materials (Table 7) statistically justified the rejection of null hypothesis (p=0.000 < 0.05) and confirmation of the study hypothesis. So teachers in state-run schools (Md=2.62, n=299) and teachers in language institutes (Md=3.75, n=100) used different forms of teaching materials and media.

Table 7.
 Results of Mann-Whitney U Test and effect sizes for roles of instructional materials, teacher, and learners for the two groups of teachers

Variables	Mann-Whitney U	Wilcoxon W	Z-values	Asymp.Sig. (2-tailed)	Effect Size
Teacher Roles	2137	22037	-11.10	0.000	0.64
Learner Roles	3359.5	23259.5	-9.37	0.000	0.54
Roles of Instructional materials	1221.5	21121.5	-12.39	0.000	0.64

G. Roles of Teacher and Learners. Analysis of data for the roles the teachers and students play in learning situations demanded Mann-Whitney U Test for statistical analysis. The results indicated significant differences in roles for both teachers and learners in the two learning contexts. As for teacher roles in schools (Md=3.20, n=299) and language institutes (Md=4.400, n=100) the effect size was rather great, that is, r=0.64. Similarly, the results for learner roles in state-run schools (Md=2.83, n=299) and language institutes (Md=3.66, n=100) showed meaningful and significant differences with a great effect size, i.e. r=0.54. See Table 7 for detailed statistics.

H. Evaluating Learners. The items for this level were to assess test genres and test techniques. Klomogorov-Smirnov test for test techniques proved to be positive, so an independent t-test was employed to compare the means. As shown in Table 8, the significant value for Levene's Test was 0.50 (greater than 0.05), so which refers to Equal variances assumed. The t-value observed for the groups is 1.48 (df=297) and t-value in the Sig.(2-tailed) is 0.13 (greater than 0.05), so there is no significant difference between the two groups and the observed difference is due to error of

measurement. Thus, the directional hypothesis, claiming there is a difference in the test techniques for evaluating learners in the two locations is rejected.

Table 8.
 Independent t-test for the groups at the sublevel of testing techniques

		Equal variances assumed	Equal variances not assumed
Levene's Test for Equality of Variances	F	.438	
	Sig.	.509	
t-test for Equality of Means	t	1.482	1.417
df		297	176.259
Sig. (2-tailed)		0.13	.158
Mean Difference		.1171	.1171
Std. Error Difference		.07904	.08270
95% Confidence Interval of the Difference	Lower	-.03841	-.04606
	Upper	.27270	.28035

For the test genres, the normality test did not show normality of distribution, so Mann-Whitney U Test clarified school teachers (Md=2.79, n=299) and institute teachers (Md=4.50, n=100) used different testing approaches and test types to assess language skills and components. The effect size and other statistics are as follows $r=0.71$, $U=1246$, $Z= -12.386$, and $p=0.000$ and Figure 2 represents the means of the groups for test techniques and types.

Figure 4.
 Histograms of Distribution for the Procedure level of Comparisons

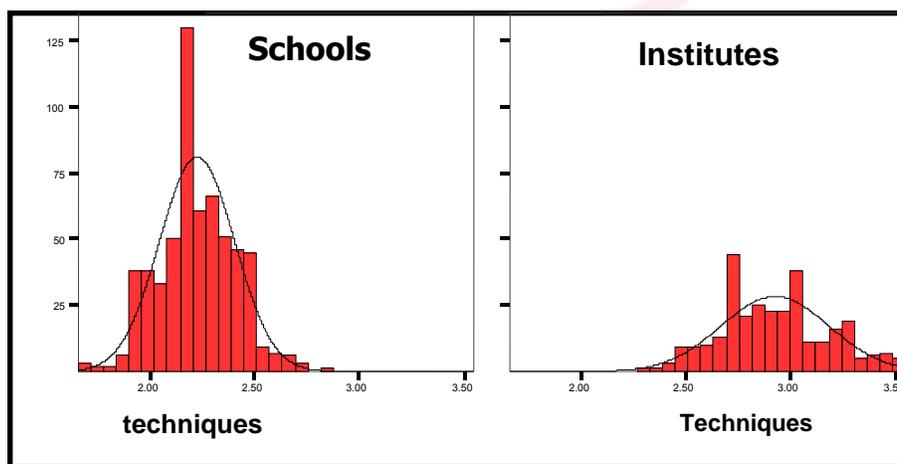
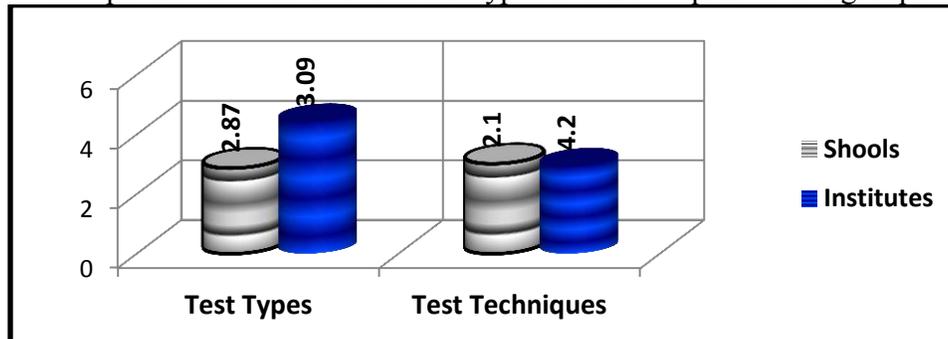


Figure 3.
 Comparison of means for the test types and techniques for the groups



III. Teaching Procedure Level

The Kolmogorov-Smirnov test as well as the histograms of distributions for the level of procedures and techniques (Figure 4) indicated that the distribution was not normal. Therefore, the results of Mann-Whitney U Test showed that from the learners’ perspective techniques and practices employed by teachers in formal contexts of schools (Md=2.200) are statistically and significantly different from those of teachers in language institutes (Md=2.90). See Table 9 for detailed statistics. The effect size for the difference turned out to be the highest of all ($r=0.8$) which is indicative of sharp disparity of the groups at this level of comparison. The other statistics for procedure were $u=1646$, and $Z=-24.10$ and this finding allowed us to confirm the alternative hypothesis of the study which argued for differences between the two locations at the level of techniques and procedures.

Table 10.
 Descriptive Statistics for the level of Procedure

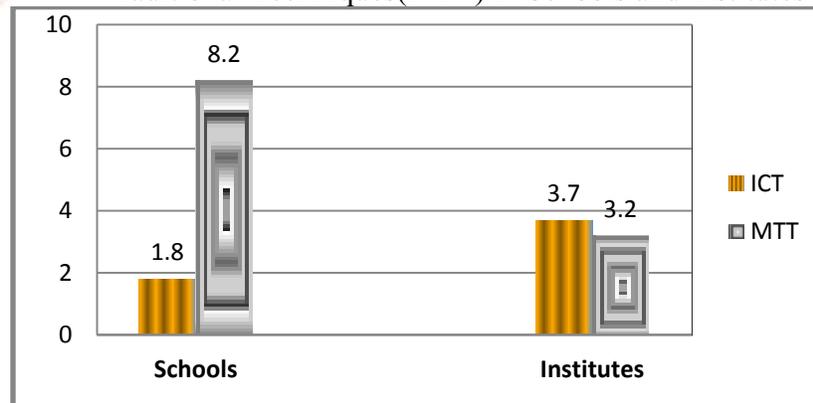
Location	Md	\bar{X}	SD
Schools	2.20	2.22	0.18
Institutes	2.90	2.92	0.25
Total	2.35	2.45	0.39

It is possible to categorize the techniques into two major types of 1) mechanical-traditional (MTT) and 2) interactive-communicative (ICT) although such a distinction is not taken into account in the study. Statistical analyses in this regard revealed that teaching techniques in non-academic centers are more interactive-communicative while in academic centers more mechanical-traditional techniques are employed. As shown in Table 11 and Figure 5, the effect size for this meaningful difference in mechanical-traditional is so great ($r=0.81$) and for the interactive-communicative techniques, the effect size is above medium ($r=0.46$).

Table 11.
 Results of Mann-Whitney U Test for Types of Techniques in
 Schools and Language Institutes

Techniques & Procedure	Mann-Whitney U	Wilcoxon W	Z-values	Asymp. Sig. (2-tailed)
ICT	42.50	178545.5	-24.50	.000
MTT	38515.5	83665.5	-14.04	.000

Figure 5.
 Distributions of Interactive-communicative(ICT) and Mechanical Traditional Techniques(MTT) in Schools and Institutes



Discussion and Conclusion

At all levels of analysis, the groups showed meaningful differences except for that of approach, that is, theoretical notions about language and language learning. This is contrary to Richards and Rogers' model which assumes a determining role for approach in content selection, objectives and overall features of instructional design (in Kumaravadivelu 2006, p.86). Opposite to institute teachers, secondary school teachers employ interactive-communicative activities less frequently despite of sharing notions with their associates in institutes on the nature of learning and language. Therefore, the driving force for ESL teachers to instruct communicatively or not lies somewhere else.

At design level teachers in institutes relied more heavily on analytic, communicative syllabi while teachers in schools were obliged to use the same lexico-grammatical syllabus by MET. In neither context, learner-generated syllabi are utilized. Razmjoo (2009), and Ostovar (2009) also have reported similar results in their studies on ESL textbooks in Iran. The instructional objectives in public schools revolve around developing structural accuracy and ultimately reading comprehension while in non-academic centers developing ESL accuracy along with fluency are the goals. The errors are also treated differently and the teacher's strategy varies based on the distinguishable educational objectives prevailing in the two centers. In schools, grammatical errors are more important and hence corrected frequently while in institutes correction is not limited to errors of structure per se.

Business-wise the atmosphere in non-academic centers is more competitive and hence more strict measures for teacher evaluation are required. Direct observations of teachers in classrooms, distributing opinion surveys and forms to get learners / parents views and teacher's performance in training classes are the standards by which to appraise teacher performance in institutes. Evaluation of teachers in public schools is more subjective, without direct observations or opinion surveys and questionnaires. As for teaching-learning activities, they differ considerably in frequency and variety. In public schools activities tend to be more traditional, relying on translation techniques, memorization of grammar rules and lexis, and repetition drills. In contrast, in language institutes activities are more communicative with a focus on cooperation, interaction, simulation, and role-play.

The roles of learner and teachers may be defined in terms of their degree of control over content, and patterns of groupings, their impact on the learning of others, and their function and status (Richards and Rogers2001). Classes in public schools are predominantly teacher-fronted, contrary to the language institutes where greater degrees of control over content, grouping patterns, and overall learning roles can be detected for the learners. Neither in schools nor in institutes could we see self-monitoring or self-evaluation being implemented and practiced. Technologically, academic centers are more equipped than language institutes but ESL school teachers benefit from the aids and media available less frequently than their counterparts in institutes where fewer teaching aids are available. The online and computerized technology are used sporadically and infrequently in both locations. Concerning ESL assessment, teachers give tests with similar formats and the noticeable dissimilarity can be traced in translation and reading aloud as frequent techniques in public schools. Teachers in institutes give more contextualized, semi-communicative tests of listening, speaking, and writing, the neglected skills in formal ESL education in the country.

Concerning the last level of analysis, techniques and procedure were considerably and significantly different. Reading aloud mostly by the teacher, translation into L1, mechanical drills, memorization of rules and vocabulary out of context are typical techniques in public school classes. In language institutes, however, pair-work and group-work rather than individual practice, situational teaching instead of deductive explanations, creating a stress-free social context through attending to learners feelings and employing games and role-plays, interactive question-and-answer techniques, and teaching ESL culture predominate ESL learning context. The reason for this great difference may be explained in the light of the problems associated with formally assigned textbooks for not allowing for applying more communicative ESL teaching designs.

Bibliography

Ahmadi D. P. (2005).An appraisal of English-language teaching in Iran: present state of art. *Roshd EFL Journal*. 84. (22), p. 31-37.

Asgar, Ramin. (2008). *Excerpt from U.S.-Iran Cultural Diplomacy Report: A Historical Perspective* [Online]

16 July 2009. Available from: .america.gov <http://www.america.gov/st/texttrans-english/2009/July/20090716172735xjsnommis0.8587109.html>. [Accessed: 2nd.July 2010].

- Baroudy, I & Mohseni-Far, M. (2008). A Paradigm shift away from method-wise teaching to strategy-wise teaching: reconstructive strategy versus communicative strategy. *The International Journal of Language Society and Culture*. 28 (18), p. 9-26.
- Birjandi , P.& Meshkat, M. (1382). The Cultural impact of EFL books on Iranian language. *Learners FLT Journal*. 68 (17) p. 74-54.
- Birjandi, P., & Soheili, A. (2004a). *Right path to English Series*. Tehran: Iran Textbook Publisher.
- Brown, D.H. (2000). English language teaching in the “Post-Method” era: Toward better diagnosis, treatment, and assessment. In J.C. Richards & W.A. Renandya (Eds). *Methodology in Language Teaching: An Anthology of Current Practice* (pp. 9-18). Cambridge: CUP.
- Brown, H. D. (2001). *Teaching by Principles: An Interactive Approach to Language Pedagogy*. (2nd.ed.). NY: Pearson Education
- Celce-Murcia, M. (2001). (Ed.), *Teaching English as a Second or Foreign Language* (3rd. ed.) Boston: Heinle & Heinle.
- Comaravadivelu, B. (1994). The postmethod condition: (E)merging strategies for second/foreign language teaching. *TESOL Quarterly*. 28(1), P. 27-48.
- Larsen-Freeman, D. (2000). *Techniques and Principles in Language Teaching*. (2nd Ed.) Oxford: OUP.
- Nunan, D. (1989). *Understanding Language Classrooms*. Hemel Hempstead: Prentice Hall.
- Ostovar, N. A. (2006). Forces steering Iranian language teachers’ work: a grounded theory. *The reading Matrix*.6, (2), P. 90-105.
- Razmjoo, A. (2007). High schools or private institutes textbooks? Which fulfill communicative language teaching principles in the Iranian context? *Asian EFL Journal*. 9(4) P. 1-16.
- Razmjoo, A. & Riazi, and A. (2006) .On the teaching methodology of Shiraz EFL institutes. *Journal of Social Sciences and Hhumanities of Shiraz University*. 23 (1) p. 58-70.
- Richards, J. C., and Rodgers, T. (2001). *Approached and methods in language teaching* (2nd.Ed.). New York: CUP.

Sharifi H.M .)2005(. Incorporating Culture into the EFL Curriculum. *Roshd EFL Journal*. 84 (22) p. 54-58.

Yarmohammadi, L. (2000). Reflections on the treatment and contextualization of pronunciation practices and language functions in the pre-university textbooks in Iran. *Journal of Teaching Languages*. 1(3) p. 1-21.



Ethics of Care as Normative Morality without Principle

Shiu-Ching Wu

0326

National Chung-Chen University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Since the Kohlberg-Gilligan debate, ethics of care has been distinctive as either love's labor or virtuous acts, which, in contrast to the mainstream way of systematic moral thinking, has paid no attention to transform care ethics into a coherent moral theory, let alone to develop any of its normative content. Held's *The Ethics of Care*(2006), against the current tides, has urged care ethicists to fill in what makes care ethics as a normative theory, so that we both have judgments of good caring practices and reform bad caring practices based on caring theory.

This article extends Held's project and explores the substantial contents of care ethics as a normative theory. The normativity of care, as I contend, consists of five characteristics. First, caring relations has theoretical priority over personal identity. Second, the valuable caring relations are distinctive from the natural kinds of caring. Third, the carer should promote the welfare of the cared for, which is agent-natural to the cared for, but is agent-relative to those who care in terms of their responding caring attitudes. Fourth, one is more obligated to sustain valuable relations(moral partiality) in the conflicts of duties. Five, the normativity of care ethics is not principle-based moral system, in the sense that caring consists in a kind of skill cultivated from engaging in valuable relations. The competence of care has nothing to do with the rule books of the parenting, but has everything to do with learning from participating in the devoted relations.

Since the Kohlberg-Gilligan(1982) debate, ethics of care has been distinctive as either practices of love's labor or virtuous acts, which, in great contrast to the mainstream way of systematic moral thinking, has paid no attention to transform care ethics into a coherent moral theory, let alone to develop any of its normative content. In her insightful book *The Ethics of Care* (2006), Held has urged care ethicists to construct a system of caring theory, based on which we can make moral distinction between right from wrong caring practices, and, proceed to reform wrongful caring practices.

Aside from extending Held's project by exploring the substantial contents of care ethics as a normative theory, this article also attempts to provide an alternative understanding with regard to the relation between caring practices and caring theory. To my reasoning, the deeper we delve into what the normativity of care could be consisted of, the better we are able to go beyond the current explanation with regard to the relation between caring practices and caring theory, which is either explained as the bottom-up approach favored by most of the caring ethicists, who endorse caring practices as the foremost significant acts at the cost of ignoring caring theory; or is explained as the top-down approach suggested by Held, who takes caring theory as our transcendental guidance for caring practices at the ground. Instead, against both explanations, I will provide a dynamic mode of reasoning as the better grasp of what the relation between caring practices and caring theory might be, out of which the disconnection between moral system and moral principles becomes possible.

To that purpose, this article has five sections. In the first section, I will push further what Held means by the notion of the priority of caring relationships in terms of Heidegger's existential analysis of Dasein. From there, I move on to provide a dynamic mode of reasoning that explains the relation between caring practices and caring theory as interactively feedback, mutual conditioning, and reciprocally complementary from each other. In the third section, I will explain the normativity of care in terms of the conception of welfare, in the sense that the career should promote the goods of the cared for, despite some of which might not be what the cared for desires or wants. In the next section, I want to defend the moral legitimacy of being partial to one's near and dear, despite it has been downgraded by impartial moral traditions.. In the fifth section, I will offer an account of the normativity of care ethics without principle, in the sense that caring consists in a kind of skill cultivated from engaging in valuable caring practices. The competence of care has nothing to do with the rule books of the parenting, but has everything to do with learning from participating in the devoted relations.

I. On the priority of caring relationships

As Held(2006) correctly points out, care ethics is as distinctive as any other moral system, and care ethicists should resist any attempt that tries to incorporate the two, which is carried out either by way of subjecting care ethics into impartial moral system as Darwall(2002) has in mind, or by way of integrating care ethics into virtue ethics as Slote(2004, 2007) has been working on to this days. For Held, there is major discrepancy about the mode of human existence between care ethicists and main(male)stream ethicists. Held, sharing with feminists in support of relational codependence, is highly critical to the concept of autonomous individuality much favored by the dominant philosophers. Instead, Held believes that dependency relations are inevitable human conditions, and as Kittay(1999) points out, we all need to be cared for when we are small and weak, and, as we grow up, we should respond appropriately to others who are in need of care. Likewise, in contrast to the recognition of an isolated atomistic individual that has closely tied to both human independence and individual autonomy, Held holds that human interdependence and individual vulnerability are the rules, rather than exceptional, of human existence(Kittay, 1999; Wu, forthcoming).

However, unlike Kittay(1999), Held does not take the priority of relationships to be just the truthful reflection of human vulnerability, and, as far as I see, she makes a further attempt to delve into its ontological underpinning closely linked to human existence. So understood, the priority of relationships has two senses of meaning, both of which is like the flip side of the same coin. The sense of being truthful reflection of human vulnerability has been widely known through works of dependent feminists (Kittay, 1999; Wu, forthcoming), who object to the dominant model of reality to be remotely detached from human reality along with its simplified assumptions of independence and autonomy; instead, they put great emphasis on human codependence, vulnerability and unequal life circumstances. As to the other sense of the priority of relation, the conception of ontological relation is opaque and underdeveloped in Held's work.

The priority of relation defined as relational ontology, to my contention, is similar to Heidegger's existential analysis of Dasein. Feminists could have shared Heidegger's critique of the metaphysics of subjectivity and his understanding of human existence in terms of Dasein(there-being) that is thrown into the pre-existing world, had Heidegger, at the turn of the past century, not "highlights(ed) the sexual neutrality of Dasein's existence that repeats the traditional philosophical denial of sexual difference, thereby re-establishing the male as the only "true" sex and the

corresponding erasure of sexuality *per se*" (Freeman, 2011:361-362). Nonetheless, as Freeman(2011) rightly points out, Heidegger's critique of the modern subject can be converged with feminists' alternative relational ontology. On top of Freeman's insight, to my understanding, there are complements of theory, practice as well, emerging from the similarity between Heidegger and caring feminists. Simply put, Heidegger's conception of the structure of Dasein as both Being-With(Mitsein) and Being-in-the-World, to be briefly discussed in the rest of this section, can deepen our understanding of what feminists might mean by the priority of (caring) relationships, which in turn can lead us to see that the existential understanding of "Dasein's authentic existence as solitary being-toward-its-own-death"(Freeman, 2011:371) is only pure theory and should turn to caring practices, as I will explained in the next section, so as to reveal Dasein's authentic existence as being-toward-caring-others.

As far as Heidegger's fundamental ontology is concerned, his conception of human existence is opposed to the essentialism of self-identity. Instead, Heidegger defines the essence of wo/man by the concept of 'ek-sistence'. By "ek-sistence", Heidegger means "standing in the lighting of Being" or "standing out into the truth of Being"(LH, 204-206). The ek-sistence of wo/man is what Heidegger called as "being-in-the-world". "World", for Heidegger, is the "openness of Being" (LH, 228). World, therefore, does not refer to one region of beings. Nor is world limited to nature, history or cosmos. World is the totality of that which is. Wo/man as being-in-the-world is 'thrown' into the openness of Being and is claimed by Being to "care for" the truth of Being. "Man is not the lord of beings. Man is the shepherd of Being." (LH, 221) In all, the ek-sistence of wo/man, for Heidegger, is more original and more primordial than the concept of wo/man as subject, or as ego, or substance. To quote:

Wo/Man is never first and foremost man on the hither side of the world, as a "subject", whether this is taken as "I" or "We." Nor is he ever simply a mere subject which always simultaneously related to objects, so that his/her essence lies in the subject-object relation. Rather, before all this, man in his essence is ek-sistent into the openness of Being, into the open region that lights the "between" within which a "relation" of subject to object can "be." (LH, 229)

In sum, according to Heidegger's existential analysis, the theoretical distinctions of subject/object, self/other, and mind/world are only derivatives from what is more primordial, which is the totality of Being, understood as being-in, being-with and being-with-others, that has always already in existence before the thrownness of

Dasein.

II. The dynamics of caring theory and caring practices

As the above shows, what could have Heidegger meant by the priority of relations can be enhanced by Heidegger's existential structure being-in-the-world, in the sense that, in the context of care, human being is thrown into home that has always already there, within which one projects his/her future in the present. Nevertheless, the primordial relation with close ones is forgotten as boys gain their independence and move on to appropriate and embrace the priority of autonomy over interdependence. As standpoint feminist Harding (1991:128), following Dorothy Smith, correctly points out, "the more successfully women perform "women's work," the more invisible it become to men. Men who are relieved of the need to maintain their own bodies and the local places where they exist come to see as real only what corresponds to their abstracted mental world." To my critique, Heidegger's existential analysis of Dasein in its everydayness, which puts great emphasis on authentic existence as solitary being-toward-its-own-death" is one-sided, and by thus doing, remains blind to the kernel truth of Being as revealed through in terms of women's everydayness as being-toward-caring-others.

In fact, as caring feminists have shown, deep down all kinds of human relationship lies the most primordial mother-child relation. We are born into homes tendered by mothers who make use of all kinds tools such as pots, utensils, and bowls in order to make homes as cozy as could be for the loved ones, but before long we learn to despise housework and caring practice to be least valuable human behaviors. (Harding, 1991; Tanesini, 1999) Also, we are touched, hold and smelled within mothers' arms, only after that we drift to rely heavily on sight or vision as the paradigm of knowing the truth. (Belenky 1997; Freeman, 2011) Worse yet, the warming and loving paternal relation without reciprocity at the beginning, most of the time, will be gradually taken over by parents' needs, especially mothers whose sense of self-worth are in tune with dominant values, to live through their children's success. Taken together, the most primordial mother-child relation has not only been forgotten as we drift toward the emphasis putting on detached thinking and theoretical distancing, but also has been led astray by the dominant values of being autonomous and competitive, which has been easily disposed to psychological make ups either of being envious of other's achievement or of being occupied in the pursuit of self-interest (Nussbaum, 2006; Wu, forthcoming).

So understood, the normativity of care ethics, as I am going to explore more in detail

in the following three sections, is, to use Heidegger's expression, the unconcealment of the most primordial relation as being-toward-caring-others. The way to uncover this ontological relationship, to my understanding, should go beyond the dichotomy of theory and practice, which either puts great emphasis on the transcendence of ethical theory, or, by contrast, puts all focus on caring practices. Neither is suffice to make explicit the primordial relationship in which we once immersed ourselves with loving parents. As an alternative, the primordial mode of caring relation should be revealed through the normativity of caring conducts, which in turn has always been greatly inspired through exemplary caring practices, past and present, that have make home a warmest dwelling place.

III. Care as the promotion of welfare of the cared for

Insofar as individual self is dependent upon relationships, not vice versa, what kind of relation should one be in becomes the most important concern for us. It should come as no surprise that valuable relationships such as love and friendship are worthy of one's life pursuit, but paternal relationship, maternal relationship in particular, is the most valuable among them. Mother loves her child not because of the child's certain appealing quality. Neither is it because of the child's rational nature as of any other child that is the reason of mother's love, nor is it because of the child's bare identity as the mother's reason of love. Mother loves her child, despite the child might lose all appealing quality out of disease or accident. Mother loves her child because of the fact that's her child that counts. As Kolodny(2003) rightly points out, the child's bare identity cannot explain why mother loves her child other than other child who also has his or her bare identity. According to Kolodny, the time they have spent together, special relations that have developed, and memory that both have shared, all of which are reasons why mother loves her child.

However, to our dismay, the invaluable paternal relation has often been concealed and led astray by wrongful caring conducts, such as spoiled relations, paternalistic(hyper-parenting) interventions, abusive and exploitative relation, all of which are wrongly executed in the name of love and care. As Held(2006:52) correctly points out, caring practices should be guarded by the normative prescriptions, against which wrongful conducts could be either reformed or eliminated from caring practices. Yet, what remains unclear in Held's book is what normative care consists of?

Good care, according to Nodding(2002), is for the career to be attentive to the needs(or wants) of the cared for. According to Nodding, the career not only can be

motivational displaced to understand the needs(and wants) of the cared for, but also can be sympathy with them by that displacement so as to be capable of putting matters from the perspectives of the cared for. Despite Nodding's succinct advice for the careers who should not implement their emotional needs to the cared for, the operation of motivational displacement by the careers might have its downside, as we have often seen in spoiled relations in which parents allow children to eat junk food as they want and fail to provide healthy diet that are good for them.

Taken together, good care cannot be consisted in meeting the needs(or wants) of the career that has been manifested in paternalistic relationships(so called hyper-parenting), nor could it be consisted in promoting whatever the cared for needs(or wants) as widely seen in the phenomena of spoiled children. So understood, care ethicists have to replace the caring maxim of being sensitive to other's need by the alternative prescription that could truly measure up to what good care is. The normativity of care, as I contend, could be greatly inspired by Darwall's (2002) rational care theory of welfare.

For Darwall(2002), what is valuable(Y)(such as needs, desires and wants) to the cared for(A) may not be what is good(or welfare)(X) to A. Darwall argues that what A rationally desires and acts upon Y does not necessarily coincide with what is the good of A (X), for the reasons that, as we have often seen in cases involving self-sacrificial and self-denial acts, individuals in these situations deeply believe what is harmful to them to be their best interest. Either self-sacrificial act or self-denial act has demonstrated to us that, if A lacks self-concern, Y may not only deviate from X, but also Y may be in defiance of X. As a result, what A believes what is valuable may not be what would benefit A. But, as Darwall rightly points out, insofar as B cares A, B rationally desires X for A's sake. Moreover, for Darwall, for B who cares A for A's sake, B would be motivated to promote X, which does not depend upon A's belief and desire, nor is it relative to B's belief and desire. What is good for A's sake, as Darwall argues, is agent-neutral to both the career and the cared for. Darwall's thesis of rational care can be reformulated as follows.

If B cares for A(A included), given that X is in A's(A) good, B rationally desires X.

Good care, therefore, consists of the promotion of the welfare of the cared for, and the prevention of any obstacle to the good of the cared for. Care, therefore, can be regarded as a fitting attitude toward others' welfare, and the agent-neutral value of welfare is what is the normative for care. For example, caring parents would prevent

children from eating junk food despite they love them, and would make effort to provide them healthy diet despite they hate the nutritious food. In sum, the normative care is consisted in being attentive to the welfare of the cared for, which is neither relative to parent's emotional needs, nor is it relative to child's desires. Nevertheless, given that we know what normative care should be, we often are far from clear in knowing how to promote the welfare of the cared for. The gap between knowing that and knowing how, as I will suggest in the fifth section, could be bypassed by the dynamic relation between the normative care and caring practices.

IV. Care and moral partiality: accommodating empathic caring

Up to now, the inspiring primordial mother/child relation that is indispensable to the human vulnerable condition, has always been regarded as intimate caring between close ones, which has less moral worth than beneficent moral conducts that are equal to all in need of help. Simply put, according to main(male) stream moral traditions, differential treatments that are in favor of those near and dear are either morally immature or morally inferior, and either should be trespassed as we cultivate and acquire moral principles in treating all alike. For example, for consequentialists, moral partiality is wrong because it fails the test of the principle of utility. For deontologists, partiality is considered morally degrading because the moral status of near and dear should be equal to far and strange. For them, dear ones or not should be irrelevant to the deliberations with regard to our moral duty to promote their welfare.

By contrast, for care ethicists, one is more obligated to sustain valuable relations than the duty to help strangers in need as duty conflicts. So understood, as a professor of philosophy teaching Ethics with limited time and personal resource, I should devote more of my time and energy to my 9-year old daughter than the time available for the students in the class. Being partial toward one's near and dear, according to my moral critics, could most likely be resulted in either the total ignorance of the needs of my students, or at its worst, the unjust deprivation of the students' interests so as to benefit the dear one. Neither accusation, to my judgment, could do justice to moral partiality.

On the very contrary, moral partiality, rightly put, would rule out both objections mentioned at the above. Slote(2007), following Noddings'(2002) distinction between caring for the dear and caring about the distant stranger, also defends moral partiality in terms of the distinction between intimate caring and humanitarian caring. Simply put, for Slote, Noddings as well, partiality toward the near and dear has always been the bedrock for beneficence, because the more tendered care one embraces at home,

the better one is capable of “feelings of another aroused in ourselves”. Furthermore, according to Slote, following Hoffman’s(2000) psychological research on empathy, the primordial intimate caring that has closely associated with ‘inductive discipline’ from both parents and teachers can generate empathic feeling toward others. Therefore, I can feel students’ puzzles in my Ethics class, and I can understand that most of them feel at loss with what do abstract moral issues got to do with their practical concerns. My empathy for the students, following Hoffman and Slote, is a psychological association developed from taking care of my daughter. The more I care for my daughter, the more I am able to feel for the students in my class. Also, the more I feel my daughter’s pain, the more I can feel for the children’s pains in the far distant. The empathy for them motivates me to take the immediate action to their aids, as far as I can.

The psychological correlation between partiality and empathy once established could not only lead us to reevaluate the moral worth of being partial, but enable us to differentiate between right and wrong. What is wrong, according to Slote(2007:31), is defined as the acts that “reflect or exhibit or express and absence (or lack) of fully developed empathic concern for (or caring about) others on the part of the agent”. What is right, by contrast, is defined as the acts “that reflect, exhibit or express of fully developed empathic concern for others on the part of the agent”. As it turns out, empathy is no longer a psychological state, instead, it is taken as a normative state against which right is distinctive from wrong. Taken together, empathy that has served as the benchmark of right and wrong is cultivated from being immersed within paternal caring at home along with parent’s inductive disciplines.

In sum, the moral legitimacy of partiality warrants that one is more obligated to sustain valuable relations in the conflicts of duties. Partiality toward the near and dear enables, rather than paralyzes, one to feel(empathy) the pains of those far and distant, and act upon it as best as we can.

V. Ethics of Care as Unprincipled-based Normative Morality

The last, but not the least, distinctive feature of care ethics, to my belief, is to disconnect the entangled knot between normative morality and moral principle that has always been taken as self-evident within dominant moral traditions. Moralists hold the view that morality without principle is either implausible or self-contradictory. Nevertheless, care ethics, to my argument, shares with what Dancy(2004) has made efforts in demonstrating an alternative view, namely, morality is possible without principles.

In the context of caring practices, morality is possible without principle is understood as given that we already know what normative care is consisted of, and given that we can judge right from wrong based on the presence (or absence) of empathy, we are thousand miles away from knowing how to promote the welfare of the cared for; and we have to make moral judgment concerning whether or not the caring practice is appropriate case by case. The disconnection between morality and moral principle, at its surface, is like the gap between knowing what normative moral prescriptions are and knowing how to be good at providing care to others in need. For example, students who follow the rule books of calculus, but only few of them are good at calculus. Some learn, and some fail to get it under the guidance of rules. Rules aside, what really works for being good at mathematics?

But, look closely, the reason why moral principles fail to be the transcendental guides under which moral practices become predictable, as I understand, lies alongside with the complexity and particularity of human practices. Human practices in general, caring practices in particular, are deeply engaged within complex situations, in which one should be attentive to the welfare of the cared for, and one must look hard at the details of the case before one in order to make the best judgment. Taking caring practice as an example, despite loving parents follow the normative principle of promoting the well-being of the loved ones, they have constantly struggled to bring out what could be good to the cared for not by looking above for the transcendental and transparent principle of care, but by looking hard at the details of the relevant context involving the loved ones.

As is shown, what counts as parents' fitting attitude toward children's welfare is no where to be found in the abstract principles, nor is it as simple as a mechanical procedure resulting from following the order of the rule. Instead, parents' fitting attitude is like mastering any invaluable skill, which is a life-long worthwhile pursuit, yet prevalent with constant frustrations and endless struggles. However, like great artists, the art of caring is a virtuoso performance made proficient through repetitive, but not mechanic, exercises, and great rewards to these caring artists are nothing but the realization of doing good to the cared for. The ability to care, as Held (2006:51) rightly points out, "requires the ability to engage in the practice of care, and the *exercise* of this ability".

VI. Conclusion

The five characteristics of care ethics elaborated in this article should be suffice to demonstrate its distinctiveness as a moral system, which is irreducible to main (male)

stream impartial moral traditions. As I have shown, the discrepancy between care ethics and main(male)stream moral theory does not make care ethics less significant and far inferior.

As I conclude, care ethics is a coherent system founded upon relational ontology, which is converged with and is complemented to Heidegger's fundamental ontology. Also, care ethics is a complex system that is open to the dynamic relation between the normative care and caring practices. Furthermore, care ethics is as normative as any other moral theory, and the normativity of care is to be attentive to the welfare of the cared for, which is not relevant to either parent's emotional needs, or to child's desires. In addition, the psychological correlation between partiality and empathy brings out true-to-life moral progress starting from home. And, last but not the least, the disconnection between morality and principle, for care ethicists, is the shift of focus from looking above for the transcendental moral guidance, to looking hard at the details of the relevant context for the sake of making best judgment within complex and particular human situations. In all, the normativity of care ethics as partiality-based and unprincipled ethical system is as distinctive as any impartiality-based and principled normative ethical system.

References

- Belenky, Mary Field, et al. (1997) *Women's Ways of Knowing: The Development of Self, Voice, and Mind*. Reissued. New York BasicBooks.
- Blum, Lawrence A. (1994) *Moral perception and particularity*. New York: Cambridge University Press.
- Darwall, Stephen. (2002). *Welfare and rational care*. Oxford: Princeton University Press.
- Dancy, Jonathan.(2004) *Ethics without principles*. New York: Oxford University Press.
- Freeman, Lauren. (2011) "Reconsidering Relational Autonomy: A Feminist Approach to Selfhood and the Other in the Thinking of Martin Heidegger". *Inquiry* 54(4): 361-383.
- Gilligan, Carol.(1982) *In a different voice: psychological theory and women's development*. Cambridge: Harvard University Press.
- Harding, Sandra. (1991)*Whose Science? Whose Knowledge? Thinking from Women's views*. Buckingham:Open UP.
- Heidegger, Martin.(1990) *Kant and the Problem of Metaphysics*. Trans., by Richard Taft. Indiana University Press, 1990.
- Heidegger, Martin(1975). *Basic Writings*. Trans., David Farrell Krell & Frank A.

- Capuzzi. New York: Harper & Row, 1975.
- Held, Virginia.(2006) *The ethics of care: personal, political, and the global*. New York: Oxford University Press.
- Hoffman, Martin L. (2000) *Empathy and moral development: implications for caring and justice*. New York: Cambridge UP.
- Kittay, Eva Feder. (1999) *Love's labor: essays on women, equality and dependency*. New York: Routledge.
- Kittay, Eva Feder. (2005). "Dependency, difference and the global ethic of lonterm care". *The Journal of Political Philosophy*, 13,4:443-469.
- Kolodny, Niko. (2003) "Love as valuing relationship". *The Philosophical Review*, 112:135-189.
- Korsgaard, Christine, M. (1996) *The sources of normativity*. Cambridge: Cambridge University Press.
- Nussbaum, Martha. (2006) *Frontiers of Justice: Disability, Nationality, Species Membership*. Cambridge: Harvard University Press.
- Noddings, Nel. (2002) *Starting at home: caring and social policy*. Berkeley: University of California Press.
- Slote, Michael.(2004) "Autonomy and empathy". *Social Philosophy and Policy Foundation*, 293-309.
- Slote, Michael. (2007) *The ethics of care and empathy*. New York: Routledge.
- Tanesini, Alessandra. *An Introduction to Feminist Epistemologies*. Oxford: Blackwell Publishers, 1999.
- Wu, Shiu-Ching (forthcoming) "On the Justice of Caring Labor: An Alternative Theory of Liberal Egalitarianism to Dworkin's Luck Egalitarianism", in the Tenth East-West Philosophers' Conference volume, *Value and Values: Economics and Justice in an Age of Global Interdependence*. Edited by Roger T. Ames & Peter D. Herschok. The University of Hawaii Press.

*Justice or Prey: the Switch among Different Forms of Capital in Robert Louis Stevenson's
"Kidnapped"*

Pinyao Chiu

0336

National Chung Cheng University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

As Robert Louis Stevenson declares, "The author, for the sake of circumstantiation, admitted character, within certain limits, into his design; but only within certain limits." The characteristics of the protagonist in a novel should be read alongside with the story setting so that his or her value can be perfectly demonstrated. Since Stevenson's *Kidnapped* was published in 1886, the travel experience of the protagonist, David Balfour, has aroused a series of discussions. Henry James comments this work, "Though a fine book in many ways, stop without ending." Some critics in the following age, like Susan R. Cannon, refer to this novel as "a fragment of David's own Bildungsroman," and it should be observed with Stevenson's another book, *Catriona*, to understand the complete story about David Balfour's adventure. However, the degree of traditional Bildungsroman still stays on the phase of realizing David's change without systematically revealing some specific evidence to prove it. Therefore, the focus throughout this paper is to account for David's various living conditions by adopting Pierre Bourdieu's concept of capital, and further observes the attitude of David and Ebenzer as they respectively encounter the risk of losing the equal exchange in the circle of Bourdieu's three forms of capital. I attempt to enhance the weakness section of previous studies through three fundamental guises: firstly, analyzing the role of cultural capital in David's adventure, secondly, perceiving the interaction among David's different forms of capital, and at last, examining the existence of sense of alienation between David and his uncle, which can be regarded as the consequence of over concentrating on their own property. I plan to argue that what Ebenzer gains from the heritage of House of Shaws is reasonable, and David's attitude toward the gambling card game in Cluny's cage is too harsh because David has owned more benefit than what he originally has through these events.

Introduction

As Stevenson declares in his own essay, “The author, for the sake of circumstantiation, admitted character, within certain limits, into his design; but only within certain limits” (4). In other words, the characteristics of the protagonist, which is purposely created by the author, should be read alongside with the story setting so that his or her value can be perfectly demonstrated. Since Robert Louis Stevenson’s *Kidnapped* was published in 1886, the travel experience of the protagonist, David Balfour, has aroused a series of discussions. Henry James comments this work, “Though a fine book in many ways, stop without ending” (158). Some critics in the following age, like Susan R. Gannon, even refer to this novel as “a fragment of David’s own Bildungsroman¹” (23), and needs to be observed with Stevenson’s another book, *Catriona*, in order to entirely understand the complete story of David Balfour’s adventure.

Synthesizing the ideas of Gannon and James, the plot of *Kidnapped*, in the view of Maurice Z. Shroder, is “a young man goes forth to discover his own nature and the nature of the world” (15). Actually, this assertion is coherent with the development of David’s identity in this novel. In the beginning, as David visits the House of Shaws to find his uncle, Ebenzer Balfour, he is easily cheated by this old man, and almost loses his life. Nevertheless, when David returns to this place in the final section of this book, he already has enough intelligence to cooperate with Alan in order to lead Ebenzer to admit his faults. The story design is in accordance with Shroder’s words, the journey of David’s self exploration, as well as a necessary process which stimulates this innocent adolescent to become a mature adult.

However, although the degree of traditional Bildungsroman successfully interprets the function of David's journey in *Kidnapped*, it still stays on the phase of realizing David's change without systematically revealing some specific evidence to prove it. Therefore, the focus throughout this paper is to account for David's various living conditions by adopting Pierre Bourdieu’s concept of capital, and further observes the attitude of David and Ebenzer as they respectively encounter the risk of losing the equal exchange in the circle of Bourdieu’s three forms of capital. I attempt to enhance the weakness section of previous studies through three fundamental guises: firstly, analyzing the role of cultural capital in David's adventure, secondly, perceiving the interaction among David's different forms of capital, and at last, examining the

¹ Based on the statement of M. H. Abrams, “The subject of Bildungsroman is the development of the protagonist’s mind through varied experiences, which usually involves recognition of one’s identity and role in the world” (201).

existence of sense of alienation between David and his uncle, which can be regarded as the consequence of over concentrating on their own property. I plan to argue that what Ebenzer gains from the heritage of House of Shaws is reasonable, and David's attitude toward the gambling card game in Cluny's cage is too harsh because David has owned more benefit than what he originally has through these events.

The Role of Cultural Capital in David's Adventures

In reviewing the theory of Pierre Bourdieu, "capital is accumulated labor whether in its materialized form or its 'incorporated,' embodied form" (241). That is, the meaning of capital, in Bourdieu's view, does not simply imply "the economic game" (243). To explain the private wealth of modern people, it can be demonstrated in three fundamental guises based on the field where it works: the economic capital, which is directly associated with the material wealth, like money or real estate, the social capital, which can be developed by broadening the social connection, such as interpersonal relationship or social status, and the cultural capital, which symbolizes the degree of education or the regulation of the social custom. Among these, cultural capital is the most debatable one that Bourdieu attempts to emphasize its influence more than others.

About the concept of cultural capital, it is an indefinable idea for readers due to the difficulty of being explained concretely. Depending on its function, therefore, Bourdieu maintains that this concept is composed of three different situations—the objectified state, the institutionalized state, and the embodied state—in order to make his argument be more specific. The objective state, the easiest one to be understood, means that "the cultural capital objectified in material objects and media, such as writings, paintings, monuments, instruments, etc., is transmissible in its materiality" (Bourdieu 249). That is, cultural goods, which belong to the objective state, can be clearly evaluated by the material value without any ambiguous space.

The institutionalized state, in the comment of Alan R. Sadovnik toward Bourdieu's theory, implies that "although schools appear to be neutral, they actually advantage the upper and middle-classes through their symbolic representations. These classes possess cultural capital, or symbolic representations of cultural domination, all of which have important exchange value in the educational and cultural marketplace" (11). Apparently, the function of the educational system is the best sample to demonstrate the role of the institutionalized state in the society. Even though it cannot be judged by any practical value system, its influence toward people is more serious

than the objective state.

Different from the objectified state and the institutionalized state, which can respectively take cultural goods and the educational system for example, the embodied state is the most complicated one among these. Through the analysis of Bourdieu, “this embodied capital, external wealth converted into an integral part of the person, into a habitus, cannot be transmitted instantaneously (unlike money, property rights, or even titles of nobility) by gift or bequest, purchase or exchange” (246). That is, neither the material exchange, which is the essence of the objectified state, nor the propaganda of pedagogue, which is the most important media of the institutionalized state, are the necessary requirements for the dominant class to establish the embodied state. It is a kind of habitus in daily life, and plants into people’s behavior without awareness.

In Bourdieu’s theory, the meaning of habitus, is further explained as a sort of tool, which endows the dominant class a chance to display their authority. Standing on his shoulder, Michael Grenfell defines habitus that “the values, tastes, and lifestyles of some social groups are, in an arbitrary manner, elevated above those of others in a way that confers social advantage” (102). As well as the ideological state apparatus², which has the ability to create the social value and encourages people to obey the authority, habitus also has the function of erecting the mainstream quality although these judgments simply belong to a specific class from the very beginning.

By adopting Bourdieu’s statements to examine *Kidnapped*, even though the death of David’s father gives Ebenzer an opportunity to sell David to Captain Hoseason and coerces him to start his journey, the habitus of the Covenant not simply broadens David’s horizon, but also forces him to accommodate different kinds of authorities, and even stimulates him to change these. For instance, as those sailors on the Covenant prepare to besiege David and Alan in the Round House, David describes his own mental situation as follows:

“As for hope, I had none; but only a darkness of despair and a sort of anger against all the world that made me long to sell my life as dear as I was able. I try to pray, I remember, but that same hurry of my mind, like a man running, would not suffer me to think upon the words; and my chief wish was to have

² According to Louis Althusser, state apparatuses can be divided into the ideological State apparatuses and the repressive State apparatuses. Althusser asserts, “The repressive State apparatuses function by violence, whereas the ideological State apparatuses function by ideology” (1490). That is, different from the repressive State apparatuses such as the police or the army which adopt the absolute power to control people’s behavior, the function of the ideological State apparatuses is not only potential and peaceful, but it can affect people without awareness.

the thing begin and to be done with it.” (*KN* 88)³

It is worthwhile to notice the change of David’s attitude, from optimistic to pessimistic, from a peaceful prayer to an angry fighter. After being oppressed by the hierarchy structure in the Covenant, seeing Ransome’s death and realizing the conspire of Capitan Hoseason toward Alan, the habitus around the Covenant—survival of the fittest—starts to challenge David’s original moral evaluation. Coincidentally, David’s transformation is similar to the words of Bourdieu, “In the form of what is called culture, cultivation, *Bildung*, presupposes a process of embodiment, incorporation, which, insofar as it implies a labor of inculcation and assimilation, costs time, time which must be invested personally by the investor” (245). In comparison, because of these unbelievable experiences, David gradually gains more treasures of cultural capital than “a little packet containing four things” (*KN* 5), which he initially gets from the minister as he leaves hometown Essendean.

Furthermore, not only the experience on the Covenant, but the habitus of the Highlanders also affects David’s thought. For instance, in order to avoid the complicated legal process, David accepts Mr. Rankeillor’s advice, “if possible, out of court” (*KN* 292). As he deals with the problem of inheriting the heritage of the House of Shaws, he cooperates with Alan and plays a trick to lead Ebenzer to admit what he has done. In other words, David’s strategy is exploiting the loopholes of the law. On the contrary, this attitude is contradicted with his previous opinion to the death of the Red Fox. About this incident, the dialogue between Alan and David is noticeable: ““can you swear that you don’t know him, Alan?” I cried, half angered, half in a mind to laugh at his evasions. ‘No yet,’ says he; ‘but I’ve a grand memory for forgetting, David’” (*KN* 172). In this passage, David’s reaction is quite different from Alan’s because David insists that the real murderer should be punished by the legal power. Compared to the plot of sketching a plan to cheat his uncle, David’s personality has changed due to the habitus of the Highlanders which is similar to Alan’s words, “Above all of Highlanders, many of whom are obnoxious to the law” (*KN* 285). Under this environment, where advocates self-reliance, David begins to depend on his own ability to deal with problems rather than relying on the authoritative power.

Through the observation to above plots in *Kidnapped*, Stevenson’s design is similar to Bourdieu’s argument, “Cultural capital can be acquired, to a varying extent, depending on the period, the society, and the social class, in the absence of any deliberate inculcation, and therefore quite unconsciously” (251). That is, in spite of fighting against the habitus of the Covenant and the Highlanders at first, David

³ *Kidnapped*, henceforth abbreviated as *KN*.

eventually has enlarged his own cultural capital through this journey due to the influence of the habitus of the Covenant and the Highlanders. Thus, this novel entirely displays the role of the embodied state in David's cultural capital.

The Interaction among Three Forms of Capital

According to the recognition of Tony Schirato toward Bourdieu's capital theory, "The forms of capital could be economic, in terms of financial assets, but it could take other forms—for instance, the cultural capital associated with a university degree" (109). The behavior of paying the tuition of university, in other words, can be considered as a kind of exchange between the economical capital and the cultural capital because it leads people to get the opportunity to have higher educational degree. Therefore, the connection of the economic capital, the social capital, and the cultural capital, not merely represents a person's wealth, but allows these estates to be transferred with each other.

Through Schirato's explanation to the relationship between the tuition and the educational level, the prototype of a person's cultural capital can be traced back to his or her economic ability, and this assumption has also been proved in Bourdieu's own essay. He declares, "Economic capital is at the root of all the other types of capital and that these transformed, disguised forms of economic capital, never entirely reducible to that definition, produce their most specific effects only to the extent that they conceal" (256). As well as what Schirato's maintains, not only cultural capital should be developed by the economic one, but other forms of capital also have to do so. Therefore, because of the same root of the cultural capital and the social capital, it is reasonable for these to flow with each other in order to produce more effect than their original distribution.

Based on Bourdieu's concept, the last treatment toward Ebenzer in this novel can be regarded as a fair judgment for both Ebenzer and David because David's benefit is never decreased. As what this paper has mentioned in the first section, David has already gained much more cultural capital through his adventure than what he initially owns, and this invisible reward has entire repaid his regret about the material satisfaction. On the contrary, the life experience of Ebenzer is discussible due to the deal between David's father and him. About the story among David's father, mother, and uncle, the lawyer, Mr. Rankeillor, claims, "They came at last to drive a sort of bargain, from whose ill results you have recently been smarting. The one man took

the lady, the other the estate” (*KN 290*). This description, obviously, is the evidence to demonstrate that Ebenzer never gains the wealth of the House of Shaws without any sacrifice. He transfers the social capital, his love to David’s mother, into the material satisfaction. Therefore, as David decides to take the heritage from his uncle, Ebenzer absolutely deserves part of it in order to expiate what he loses.

In the same way, throughout the critical point of view of Bourdieu, similar transformation can also be found in the plot of the gambling card game which happens in Cluny’s cage. Generally speaking, when David knows that Alan has run out of their money because of gambling, his serious attitude toward Alan is debatable because Cluny, the winner of this game, declares, “You give me very much the look of a man that has entrapped poor people to their hurt. I wouldna have my friends come to any house of mine to accept affronts” (*KN 236*). Obviously, the intention of Cluny to hold this card game is not for Alan’s gold, but for providing a leisure activity to his visitors. Otherwise, under Cluny’s territory, it is impossible for David to get back their money smoothly without any interference. Moreover, after arguing with Cluny, David is considered as “the spirit of a very pretty gentleman” (*KN 237*). In other words, David gains the admiration from people, whose habitus is different from his, without any material payment. This applause, in fact, is classified as a sort of social capital by Pierre Bourdieu. Hence, David should not sketch Alan’s behavior as “a treacherous child” (*KN 239*) when they have the quarrel to this issue because he has earned some invisible benefit in this event.

As Bourdieu concerns, “The different types of capital can be derived from economic capital, but only at the cost of a more or less great effort of transformation, which is needed to produce the type of power effective in the field in question” (254). In above analysis toward David’s unbelievable experience, his material property is never decreased but transferred into the cultural form, and this phenomenon is coherent with Bourdieu’s observation to the distribution of personal wealth in the modern society.

Sense of Alienation: the Method of Protecting Property

Even though every capital style can switch with each other due to their same origination, people still have the risk to lose the equal exchange during the process of conversion. To explain this problem, Bourdieu indicates that “Everything which helps to disguise the economic aspect also tends to increase the risk of loss. Thus the incommensurability of the different types of capital introduces a high degree of

uncertainty into all transactions between holders of different types” (257). By observing this comment, lacking an objective judgment to evaluate each kind of capital is not merely the key point to worry people as they have the necessary situation to converse their benefit, but also stimulates the prevalence of egoism in order to protect the private property. Because of the motivation of self-preservation, sense of alienation, for modern people, is the easiest way to maintain what they already have.

In *Kidnapped*, Ebenzer’s mental situation is similar to Bourdeiu’s theory because he treats all the people in the society, including David, as enemies to maintain his treasure. Among those passengers’ words, which David hears on the way to the house of Shaws, there is a woman whose attitude is the most representative one. David describes it as follows:

“The woman’s face lit up with a malignant anger. ‘That is the house of Shaws!’ She cried. ‘Blood built it; blood stopped the building of it; blood shall bring it down.’ She cried again— ‘If ye see the laird, tell him what ye hear; tell him this makes the twelve hunner and nineteen time that Jennet Clouston has called down the curse on him and his house’” (KN 11).

Obviously, although the social status of Ebenzer is obnoxious, he still decides to alienate the social group in order to assure the safety of his wealth. All he has in his life is only the material heritage due to the deal with David’s father. Under Bourdeiu’s recognition, Ebenzer has sacrificed his social capital, but enlarges more economic capital than David’s father, Alexander Balfour, whose capital advantage is opposite to Ebenzer’s. Avoiding the risk of loss, therefore, he tricks David several times and almost kills him. That is, these behaviors actually originate from his self-preservation regardless of good or evil.

Coincidentally, this kind of self-protective behavior can also be perceived in David’s journey, especially in his travel to Torosay. After fighting against his first guide, David declares, “I chuckled to myself as I went, being sure I was done with that rogue, for a variety of reasons. He knew he could have no more of my money” (KN 143). At first, David gives this person two shillings to exchange his cultural capital in order to arrive at Torosay. However, as David realizes the greedy intention of this person, he changes his policy and decides to solve this problem by violence. This behavior, in fact, can also be regarded as self-preservation which is the same as Ebenzer’s plan.

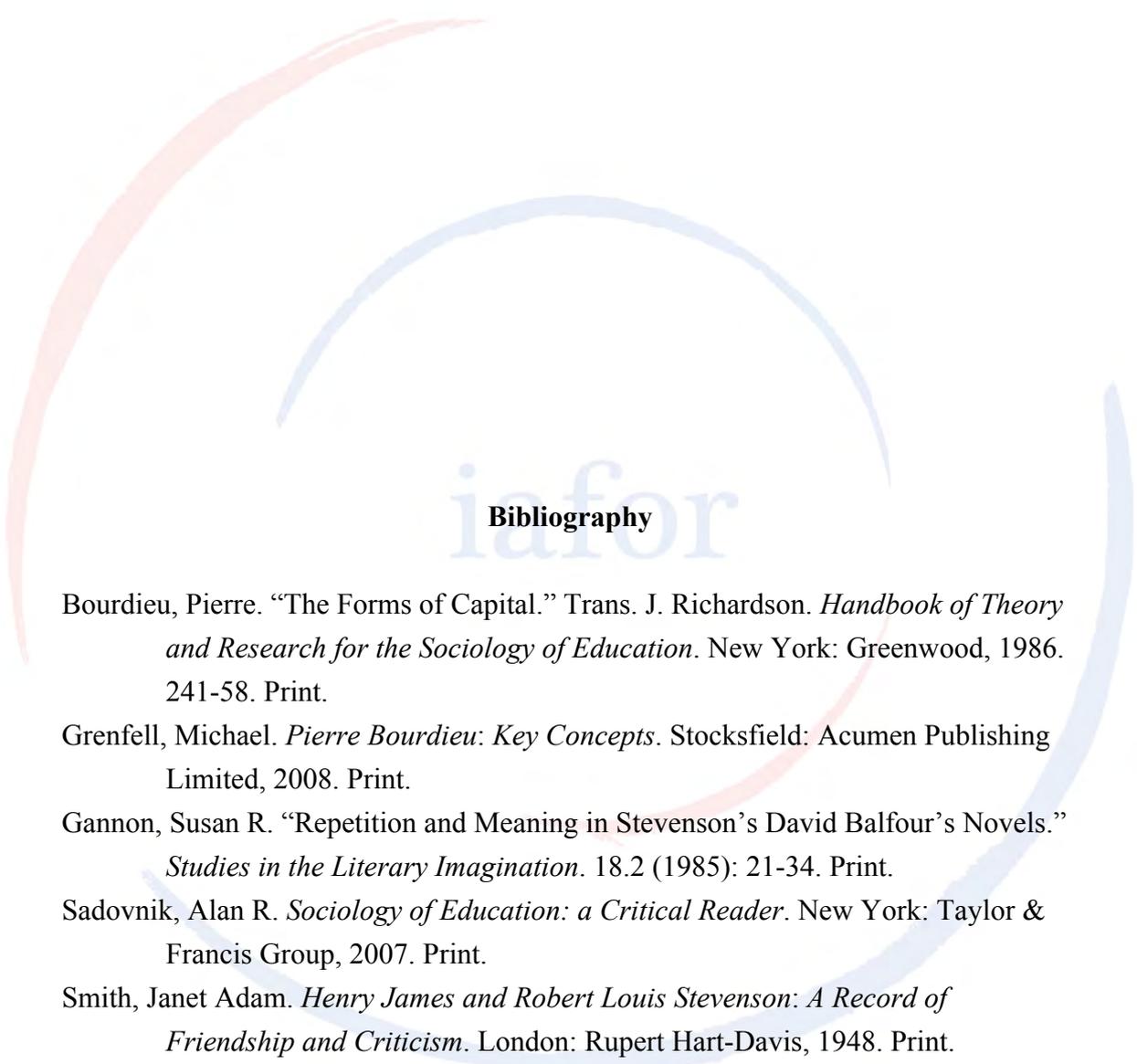
Furthermore, similar situation continually happens in David’s life, as he meets a person who disguises a blind man in order to cheat his money, his attitude is the same

as before. David claims, "I told him that, sure enough, I had a pistol in my pocket as well as he, and if he did not strike across the hill due south, I would even blow his brains out" (KN 146). Compared to Ebenzer's reaction as he knows David's background, David also adopts violence to directly reject external interference which possibly harms his economic capital or causes him to lose the equal capital conversion. Therefore, the above examples clearly demonstrate that even though Ebenzer treats David's visit as invasion, his behaviors can be classified as a sort of self-protection which is similar to what David does in the Scottish Highlands.

Conclusion

According to the concept of Pierre Bourdieu toward the forms of capital, even though it can be divided into the economic capital, the social capital, and the cultural capital because of its different effect, the economic one is the root of each of these. Due to the similarity of these forms, every capital style can transfer with each other in order to give people the opportunity of producing more benefit. However, Bourdieu simultaneously believes that lacking an objective judgment among these diverse capitals may bring the risk of the unequal transformation, and this problem has already existed in the society. It will not simply cause people's anxiety of losing what they already have as conversing different forms of capital, but gradually lead them to establish the attitude of self-preservation to face this world.

Adopting the theory of Bourdieu to review Robert Louis Stevenson's *Kidnapped*, In spite of Ebenzer's cruel behavior, David still has the chance to enlarge his cultural capital because he converses his economic capital into the cultural capital during his journey. Hence, David's wealth is much more than his uncle's at last even though Ebenzer has the rights to get one third of the heritage and the mansion. Furthermore, this situation is analogous to what David and Alan encounter in Cluny's cage, when Alan loses all of their gold in the card game, Cluny never wants to grab it, but further admires David as a very pretty gentleman. This applause, in Bourdieu's view, is classified as a kind of social capital which David owns it without any payment. In other words, under Bourdieu's recognition, David Balfour is the real winner in this capital game. Therefore, it is reasonable for Ebenzer to inherit part of the heritage of House of Shaws, and Alan, a loser in Cluny's gambling card game, should not be treated as a treacherous child by David.

The logo for the International Association for the History of Education Research (iafor) is centered on the page. It features the word "iafor" in a light blue, lowercase, sans-serif font. The letters are partially enclosed by two large, overlapping, curved brushstrokes: a red one on the left and a blue one on the right, both arching over the text.

Bibliography

- Bourdieu, Pierre. "The Forms of Capital." Trans. J. Richardson. *Handbook of Theory and Research for the Sociology of Education*. New York: Greenwood, 1986. 241-58. Print.
- Grenfell, Michael. *Pierre Bourdieu: Key Concepts*. Stocksfield: Acumen Publishing Limited, 2008. Print.
- Gannon, Susan R. "Repetition and Meaning in Stevenson's David Balfour's Novels." *Studies in the Literary Imagination*. 18.2 (1985): 21-34. Print.
- Sadovnik, Alan R. *Sociology of Education: a Critical Reader*. New York: Taylor & Francis Group, 2007. Print.
- Smith, Janet Adam. *Henry James and Robert Louis Stevenson: A Record of Friendship and Criticism*. London: Rupert Hart-Davis, 1948. Print.
- Shrode, Maurice Z. "The Novel as Genre." Ed. Philip Stevick. *The Theory of the Novel*. New York: The Free Press 2001. 10-21. Print.
- Stevenson, Robert Louis. *Kidnapped*. London: Vintage, 2009. Print.
- . "A Humble Remonstrance." Ed. E. M. Eigner. *English Literature in Transition, 1880-1920*. New York: State U of New York, 1992. 21-26. Print.
- Schirato, Tony. *Understanding Bourdieu*. California: SAGE Publications Inc, 2002. Print.

The Impact of Content Design With Story Grammar on Learning Achievement for Mobile Game-Based Learning

Wen-Shou Chou, Chieh-Ming Chang

0344

Ming Chuan University, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

In the last few years, many research on mobile game-based learning usually put the main stress on the motivation of learning, there was little attention has been given to the factors affecting learning achievement. Moreover, there are many research have proved that story grammar analysis can help with learning, understanding and retention. For reasons mentioned above, this study attempts to assist learner to establish and construct knowledge, to strengthen retention ability, and to keep motivation of learning. The purpose of this study is to explore the effects of learning achievement and attitude by utilizing mobile game-based learning with story grammar. Making use of quasi-experimental design for research, 52 third grade students of elementary school were arranged into two groups: experimental group (with story grammar) and control group (without story grammar) for empirical study. Independent t test statistical method was applied to analyze the data. According to the statistical result of the experiment, it showed that there was significant difference of learning achievement between the two groups. The students of experimental group, which were taught by utilizing mobile game-based learning with story grammar, had better performances both in learning achievement and retention. Moreover, mobile game-based learning with story grammar can motivate students and have positive learning attitude. To summary, the present research shows that a mobile learning game with story grammar is highly effective than a regular mobile learning game.

1. Introduction

Digital games can provide a challenge, unpredictable, competitive, and cooperated, learning environment. It can raise learning motivation (Huh, 2008). Learning through playing can also induce internal characteristics of learners such as curiosity, control, and etc., thus game-based learning can also motivate people to learn in their whole life (Prensky, 2003; Gros, 2007). However, in order to make sure that the learners can do learn something after playing the game, digital games for learning or education should be designed under special considerations.

Learning achievement is one of the most important learning goals in education. However, the study about the learning achievement is rare in the field of mobile game-based learning till now. Since one of the characteristics for mobile learning is learning can be outdoors, the learning activities should be carefully controlled, and the corresponding digital games applied to these teaching activities should be well designed, such that the learner (or the game player) can really achieve learning goals.

How to design game contents to let learners effectively construct knowledge while they experience the game is an important problem. In this research, we try to embed story narrative structures into game levels' design, and study its impact on the learning effects, especially on the effect of learning achievement.

2. Related Works

Many studies have proposed methods to integrate the mobile technologies (such as GPS, QR code, wireless network, and etc.) with learning situations to create a mobile learning environment (Huizenga, Admiraal, Akkerman, & Dam, 2009 ; Zualkernan & Raddawi, 2006 ; Schwabe & Göth, 2005 ; Facer, Joiner, Stanton, Reid, Hull, & Kirk, 2004 ; Klopfer & Squire, 2007 ; Klopfer, Yoon, & Rivas, 2004). These studies have shown that the learning motivation can be improved as compared to traditional learning in the classroom, this is especially true for the students in elementary schools. However, for the mobile game-based learning, whether the learning achievement can also be improved as well as the motivation is still an open question (Huizenga et al., 2009 ; Schwabe & Göth, 2005). Some research shows that because players have to obey the game rules when playing the learning games, it may make the player's memories become fragmented, or let the player make wrong memory associations.

Several researchers have proposed considerations or guidelines for designing learning games. Killi (2005) proposed three design principles when designing an educational game. (1) storytelling : try to embed the learning contents into a game story. This can effectively immerse the learners into game-based learning environment. (2) game balance : the game mechanism should be designed with no partiality and with suitable award, feedback, and challenges. (3) optimized cognitive load : games should be designed not to overload the learners' cognitive perceptions. Pivec and Dziabenko (2004) proposed six steps for designing learning games. Bopp (2006) indicated that a didactic analysis of digital learning game should include learning goals, learning content, and learning methods three dimensions. And the dimension of learning methods could be further considered from the situation, temporal , and social three sub-dimensions. Wherein the considerations concerning situation sub-dimension could be correlated to a game level design. These studies do not discuss whether the narrative structures of a learning game will affect the learning outcome or not.

Some studies from the education field have found that teaching with narrative structures can enhance the learner's capabilities of reading and understanding. Moreover, it can also improve the learning retention effects and raise learning motivation (Boulineau, ForeIII, Hagan-Burke, & Burke, 2004 ; Idol & Croll, 1987 ; Vallecorsa & DeBettencourt, 1997). The "Story Map" was proposed by Idol & Croll (1987) and was originally used to help learners to organize the learning contents by applying narrative structures. It help learners construct learning events and contents in a structural way, such as let learners describe a story background (time, location, the protagonist), the theme, plot, and result.

In order to study the possible differences between learning effects about whether the mobile learning game is designed with narrative structures or not, we applied the concepts of the "Story Map" to game level design. The corresponding story structures can be applied to design game levels well. Where the theme corresponds to the given problems to be solved in the game level, the plot corresponds to the events and actions taken in game level. With the introduction of a game avatar and the animations given between game levels, the mobile game can possess good narrative structures.

3. The Proposed Learning Game

3.1 Learning with the Mobile Game

The game is designed for the third grade students of elementary school in Taoyuan,

Taiwan. The students will take a panel computer to play the game. It is expected that after playing the game, students can learn the characteristics of plants in the school. After showing a greeting page of the game (Fig. 1-1), some clues about characteristics of a plant will be given (Fig. 1-2). The students should look for the real plant having these characteristics in school (Fig. 1-3). When they find the plant, they can take pictures for it, and the pictures will be stored in the computer (Fig. 1-4, Fig. 1-5). If students take the right pictures (judged by teachers), the game level is completed, and they will go to the next level, otherwise, they should look for the right plant again (or play the same game level again).

Each game level is consisted of recognizing one plant in school by showing some characteristics of the plant as clues. These clues may include describing the shape of plant, indicating the year of plant, putting some history associated with it, or pointing out some important functions of the plant, such as the function of medicine, emphasizing the differences between the plant and some other well-known plants, or some perceptual features such as taste like something, and maybe combinations of these clues.



Fig. 1-1. The greeting page of learning game.



Fig. 1-2. Clues about a plant are given.



Fig. 1-3. Looking for the real plant in school.

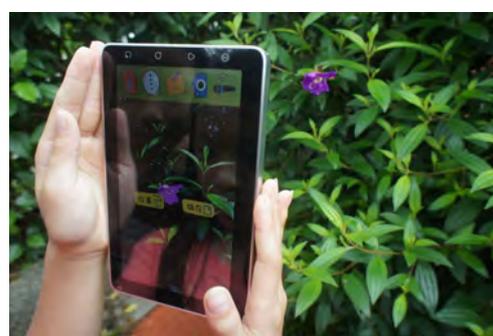


Fig. 1-4. Take pictures for the plant.

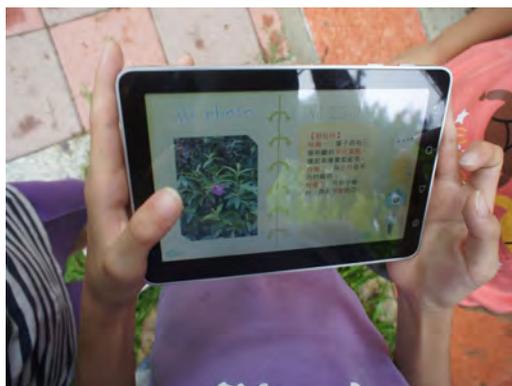
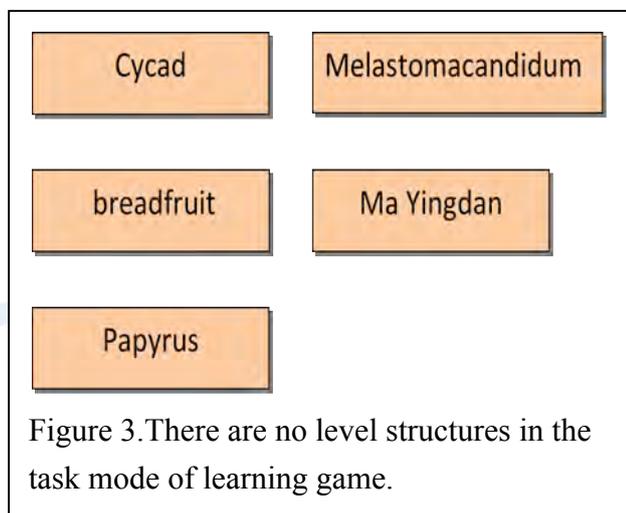
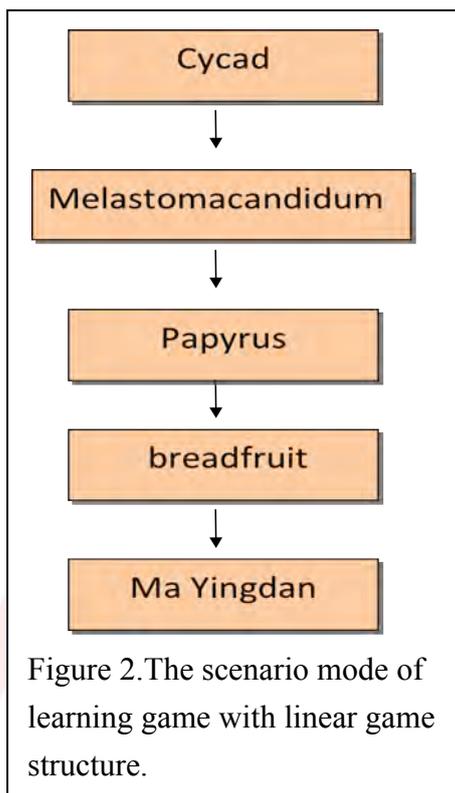


Fig. 1-5. The stored pictures can be judged by teachers whether the students find the right plant or not.

Figure1. The proposed learning game: to learn plants in school.

3.2 Game Design for Empirical Study

Two versions of games with the same game levels are designed. The "Story Map" method (Idol & Croll, 1987) was applied to design the game levels in order to embed story structures into game levels. The version of learning game with story structures (called as scenario mode) has a linear structure of game levels (Fig. 2), and between two game levels, there is a short animation for telling about the story, this animation will be played before going to the next level. The other version (the task mode) does not have any structure constraints between game levels. Students can play levels in a random order. Since the levels can be played randomly, there are no animations between the levels. In this version of game, students are just asked to look for a plant in each level, while the other one, a story accompanied by short animations is given to students, and they can imagine now why they should look for the plant.



4. The Research Method and Results

4.1 The Process of quasi-experimental Study

- (1) Two classes of grade 3, elementary school in Taoyuan, Taiwan were selected to join the experiments (each class has 26 students, including 13 boys and 13 girls). The scores of "nature science" subject of these two classes were tested by statistical t-tests in order to show that there was no statistically different between these two classes about knowing the plants in school.
- (2) One class was treated as experimental group (playing the game version with linear level structures and short animations), while the other class was treated as controlled group (playing the other version of game).
- (3) Students took a prior test firstly, then an introduction about how to play the game was given.
- (4) After playing the game, a post test was taken.
- (5) Two weeks later, take the retention test, where the retention test was similar to those of post test except making new arrangements of questions.

4.2 Analysis and Results

The following analysis was taken in this experiment:

- (1) Comparison between the scores of prior test and post test in experimental group

and control group, respectively.

- (2) Comparison between the scores of post tests in experimental group and control group
- (3) Comparison between the scores of post test and retention test in experimental group and control group, respectively.

Statistically independent t-test method was applied to analyze the data. For the experimental group, playing the game with story structure will improve the learning achievements (Table1, $t=-4.126$, $p = 0.000***$). Playing the game without story structures may let the learning achievement become worse (Table2), however, the difference is not statistically significant ($t=1.719$, $p = 0.079$).When comparing the

Table1. Comparisons of prior test and post test for the experimental group

	Students	mean	Std.
Prior test	26	73.65	15.72
Post test	26	89.42	11.51

Table 2. Comparisons of priortest and post test for the control group

	Students	mean	Std.
Prior test	26	75.00	15.74
Post test	26	67.88	12.74

post tests between these two groups, the difference was statistically significant ($t=6.394$, $p=0.000***$). The mean scores of retention tests were 86.92 and 70.58 for the experimental group and control group, respectively. There was no statistical significance between the scores of retention test and post test for both the two groups, it means that playing learning games will have good retention effect no matter what the game has story structure or not.

5. Conclusions

Based on the empirical study, the learning game with story structures can have better learning achievement, while the learning game without story structures have little effects on learning achievement. Moreover, playing learning games have good retention learning effects no matter what the design method is embedded into story structures or not. This study shows that game contents designed with story structures may improve learning effects, but it still needs more experiments and studies before

we can really make some conclusions.

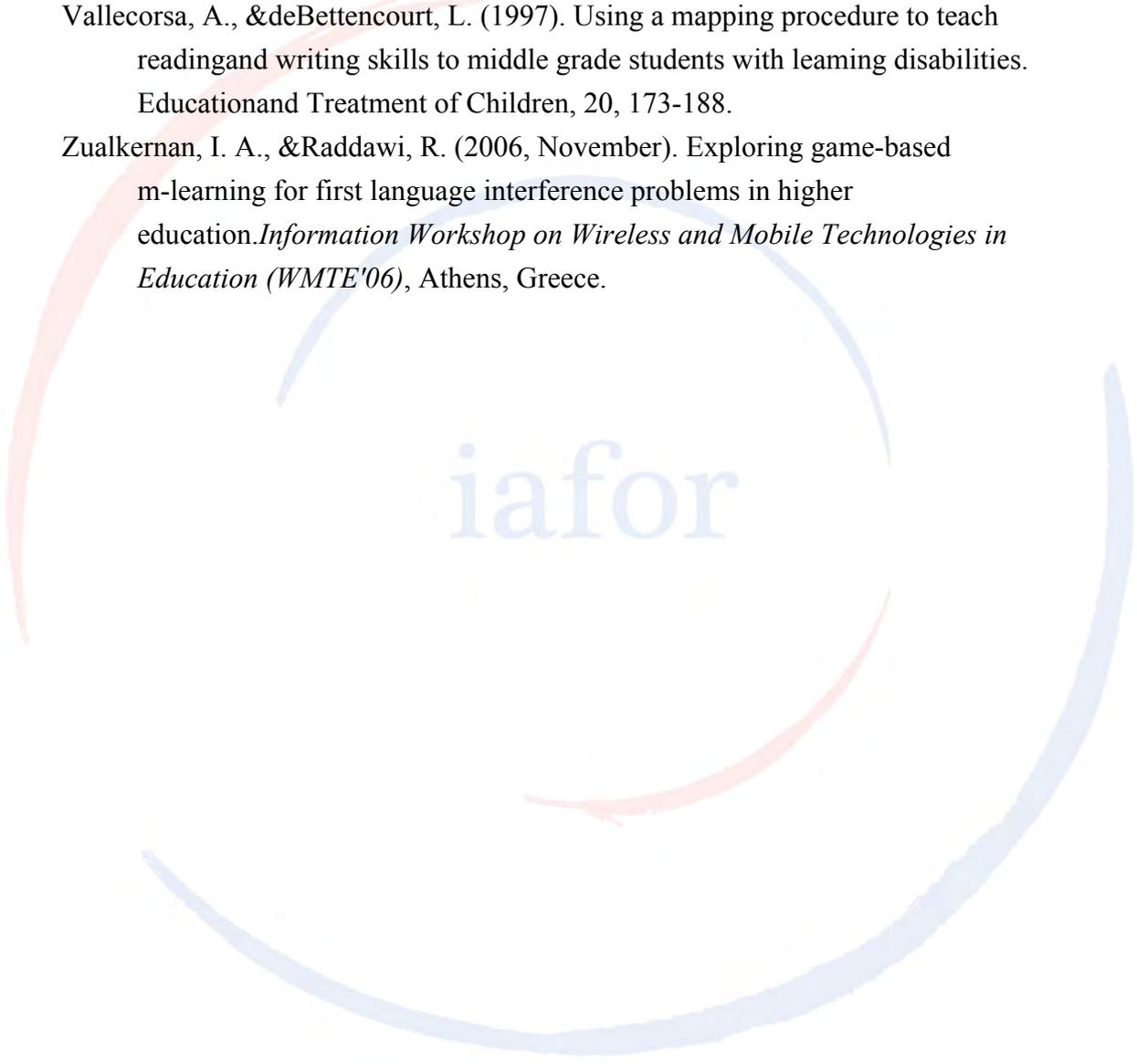
Acknowledgements

This work was supported by the National Science Council of the Republic of China under contracts NSC 100-2410-H-130-063 and NSC 99-2511-S-155-001.

References

- Bopp, M. (2006). Didactic analysis of digital games and game-based learning. In: Maja Pivec (ed.): *Affective and emotional aspects of human-computer interaction: Game-based and innovative learning approaches*. IOS Press, Amsterdam.
- Boulineau, T., ForeIII, C., Hagan-Burke, S., & Burke, M. D. (2004). Use of story-mapping to increase the story-grammar text comprehension of elementary students with learning disabilities. *Learning disability Quarterly*, 27(2), 105-121.
- Facer, K., Joiner, R., Stanton, D., Reid, J., Hull, R., & Kirk, D. (2004). Savannah: Mobile gaming and learning? *Journal of Computer Assisted Learning*, 20, 399-409.
- Gros, B. (2007). Digital games in education: The design of game-based learning environments. *Journal of Research on Technology in Education*, 40(1), 23-38.
- Huh, J. (2008). Adoption and dissemination of digital game-based learning. *Handbook of research on instructional systems and technology*, 409-415. Hershey, PA: Information Science Reference.
- Huizenga, J., Admiraal, W., Akkerman, S., & Dam, G. ten (2009). Mobile game-based learning in secondary education: engagement, motivation and learning in a mobile city game. *Journal of Computer Assisted Learning*, 25, 332-344.
- Idol, L. & Croll, V. J. (1987). Story mapping training as a means of improving reading comprehension. *Learning Disability Quarterly*, 10(3), 214-230.
- Killi, K. (2005). Digital game-based learning: Towards an experiential gaming model. *Internet and Higher Education*, 8, 13-24.
- Klopfer, E., Yoon, S., & Rivas, L. (2004). Comparative analysis of Palm and wearable computers for participatory simulations. *Journal of Computer Assisted Learning*, 20, 347-359.
- Klopfer, E., & Squire, K. (2007). Environmental Detectives—the development of an augmented reality platform for environmental simulations. *Educational Technology Research and Development*, 56(2), 203-228.
doi:10.1007/s11423-007-9037-6

- Pivec, M., & Dziabenko, O. (2004). Game-based learning in universities and lifelong learning: "UniGame: Social skills and knowledge training" game concept. *Journal of Universal Computer Science*, 10(1), 14-26.
- Prensky, M. (2003). Digital game-based learning. *ACM Computers in Entertainment*, 1(1), 1-4.
- Schwabe, G., & Göth, C. (2005). Mobile learning with a mobile game: design and motivational effects. *Journal of Computer Assisted Learning*, 21, 204-216.
- Vallecorsa, A., & deBettencourt, L. (1997). Using a mapping procedure to teach reading and writing skills to middle grade students with learning disabilities. *Education and Treatment of Children*, 20, 173-188.
- Zualkernan, I. A., & Raddawi, R. (2006, November). Exploring game-based m-learning for first language interference problems in higher education. *Information Workshop on Wireless and Mobile Technologies in Education (WMTE'06)*, Athens, Greece.

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 large, faint circular graphic composed of two overlapping arcs: a red one on the left and a blue one on the right, which together form a partial circle around the text.

iafor

Public obsession: The Fatty Arbuckle Case and its Impact on Modern Day Media Coverage of High Profile Court Cases

Sungmin Yoon

0992

The Hockaday School, USA

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Murder, sex, whacko, and a celebrity. This is all a high-profile court case needs to excite us, and to catch the attention of the media. The Fatty Arbuckle case of the 1920s, having all four elements, was subject to much public attention and media coverage, which had a damaging effect on the defendant and legendary comedian, Roscoe Arbuckle. This case started an unfortunate trend; modern media, having realized the lucrative business in covering high-profile court cases, is now spending too much time and resources on these court cases, exemplified by the O.J. Simpson, Michael Jackson, and Casey Anthony trials. Yet this type of sensationalist journalism must change, and fast. This paper examines how such trend had been initiated by the infamous Arbuckle case, and how it has evolved into an abominable and unethical practice that undermines both the criminal justice system of the United States and basic journalism ethics.

It was the perfect Hollywood drama; the Fatty Arbuckle case¹ had everything: the perpetrator, America's most celebrated and loved actor, Roscoe Arbuckle²; the victim, Virginia Rappe³, a seemingly angelic yet morally depraved party girl; the accuser, Maude Delmont⁴, former prostitute and known for her endless criminal records; and the ambitious, money-driven reporter, William Hearst⁵, eager to capture every minute of the case and expose it to the public as interestingly as possible. All these elements contributed to the gathering of thousands of people around their TV sets as Roscoe Arbuckle was arrested, September 11, 1921, on the charges that he had raped and subsequently killed starlet Virginia Rappe⁶. The instant Arbuckle's scandal broke out, bold headlines blazed newspapers, touting the rape of the "innocent" girl by the supposedly monstrous demon that had turned against his fans in committing such a felony. Journalists fabricated different versions of the story, subtly changing the details of the court case to produce something that would appeal and thus sell. Soon enough, Arbuckle found himself banned from all producing companies, losing a career and his entire future within the film industry, eventually sinking into oblivion⁷. The drama was finally over for Arbuckle. But not for the American public. Since the Arbuckle case, celebrities' trials became a "hot topic" for the media, which continued to sell celebrity court drama in turn for profit and audience interest. O.J. Simpson, Michael Jackson, and Casey Anthony were all caught underneath the spotlight cast by the media, and subsequently became victims of the public's overwhelming interest⁸. **The Fatty Arbuckle case, falsely publicized and over-dramatized by the emergent and profit-driven mass media industry of the late 1920s, marked the beginning of societal exploitation of high-profile court cases for entertainment and the media's unrelenting attempts to gain profit off of such interest, even if it means distorting truths into gossip-worthy scenarios.**

The Fatty Arbuckle gained media attraction for multiple reasons, but the spotlight was brought on largely by the emergent mass media of America during the 1920s. Unfortunately for Arbuckle, the early 1920s marked a turning point within the media industry. Turning away from the original means of delivering entertainment to a minimal, fragmented audience, media magnets saw potential and thus heavily invested in the emergent mass, national entertainment market.⁹ First came the commercial radio broadcasts, followed by wired service reports, which allowed for chains of printed newspapers, which then allowed for the delivery of information to a mass audience within a short period of time.¹⁰ As a result of the expanding journalism industry, circulation of newspapers rose from 26,000 to 750,000 within five years, with 1.32 million copies sold every day.¹¹ Along with the rise of mass print publication came a rise in sensational journalism, or yellow journalism¹², as tabloid publishers “responded to the demands of a sensation-seeking readership.¹³” The sudden influx of print media, wide-scale and instant delivery of news, and sensationalism would all come back to haunt Arbuckle, over-emphasizing and over-blowing an already grim part of his life.

Yet we cannot blame solely bad luck and timing for the Arbuckle’s cases publicity; the media had done much damage as well. Once word got out that Roscoe Arbuckle had been arrested, people directed all their attention to the case. Journalists jumped right into the story. Reporters from all over the world lined to get a glimpse of Arbuckle in the courthouse¹⁴, and “women’s vigilante groups lined the courthouse steps and corridors demanding an immediate lynching.¹⁵” But the media wanted what would sell. Thus, they straw-manned and fabricated the entirety of the case. “Fatty Arbuckle Sought in Orgy Death¹⁶” blazed newspaper headlines, and

the not-so-innocent Rappe was portrayed in a way that “[anyone]’d certainly never seen. Her hair was cut like a Sunday-school teacher’s, falling demurely above the shoulder straps of a humble gingham dress she might have made herself, with a matching bonnet.¹⁷” Blazing lurid headlines and portraying Rappe as a helpless, innocent girl, the media had “[Arbuckle], heretofore a baby-faced innocent symbolic of wholesome screen fun... become in three trials a defiler of womanhood, a monster, and a menace to society.¹⁸”

William Hearst¹⁹, leading newspaper publisher, served as an avant-garde of this movement, gaining profit off of Arbuckle’s wrongdoing. Hearst encouraged his editors to print shocking yet interesting headlines such as “Raper Dances While Victim Dies,²⁰” “Stepmother Abandoned by Arbuckle Salves at Washtub,²¹” and “Grave of Arbuckle’s Mother is Neglected, Final Resting Place Has no Headstone.²²” Worse, when Hearst’s cameramen were denied entrance into the courtroom, he created “mock-up” and passed it onto the public as the truth²³. Though Hearst had no validity to his claims, the public still believed him.

But this tactic proved successful on the media’s part. The *Examiner* had sold more copies about the Arbuckle scandal than any edition since the 1915 sinking of the *Lusitania*^{24 25}, and “Hearst was later able to boast that he sold more newspapers reporting the Arbuckle case than he had since America entered the First World War.²⁶” The attraction brought on by the manipulation of the media was massive, and this would eventually establish a trend that remains today—the media’s “manipulate[ing] [of] public opinion and the criminal justice system for their own purposes.²⁷” Indeed, “Ever since Fatty Arbuckle was accused of the rape and murder of a

showgirl during a wild party in his hotel room 82 years ago... the American appetite for juicy details of luminary wrong-doings has never abated.²⁸”

Though the popularity of the Arbuckle case eventually died out, the media’s enthusiasm for high-profile court cases never did. O.J. Simpson²⁹ fell pretty to such enthusiasm. When words broke out that the famous football player had murdered his wife and her friend and public interest of the court case gained momentum, the media rushed to cover the story. Indeed, “this high profile court case is often reported as the most extensively covered media event in history...the media system covering the O.J. Simpson criminal trial alone (not counting the later civil trial) included 19 televisions stations, 8 radio stations, 121 video feeds, 8 miles of cable, 850 telephones, 23 newspapers and magazines, and 2,000 reporters.”³⁰ What would have been perhaps a normal court trial had turned into a national entertainment with an audience of 150 million³¹, with the elements of a dramatic soap opera.

So what made the Simpson trial in such high demand? First, like the Fatty Arbuckle case,

“...the Simpson case had all the ingredients of a great drama. It had celebrity, charismatic and memorable characters, murder, and to top it off, television cameras in the courtroom. He said that adding the cameras was ‘like throwing gasoline on a fire, it transformed the proceedings into a sort of ‘hype heaven.’³²”

O.J. Simpson’s status as legendary football player had made his conviction even more shocking. But to America, Simpson was not just a football legend; rather, he was “...like a member of the family, so much a part of American life' that this is 'as close as most people will come to having a loved one facing a murder charge' and that 'people do not want to believe that their father killed their mother.’³³” Simpson was regarded by many as a hero and an idol³⁴, so much that his downfall had a shock factor that impacted society, and the media was quick to exploit the

crushed faith of Americans to fabricate a news-worthy trial. Newspaper headlines that haunted Arbuckle were replaced by news coverage for Simpson, as multiple broadcast networks aired section specifically reserved for the Simpson trial. For example,

“OJ garnered more reports on the three national networks' evening news programmes in six months than the 1994 mid-term elections³⁵ did in the entire year...; it was the subject of more stories than the effort to design a new health-care system or the Rwandan genocide; ... CNN, which might as well be renamed OJNN employs an OJ staff of almost 70. The broadcast networks, too, have their own OJ squads of commentators, ever ready to materialise for emergency OJ updates.³⁶”

Similarly, Michael Jackson³⁷ and his court case³⁸ also generated wide interest, though the trial was different from that of Simpson's in that the media was banned from photographing a “prospective grand juror.³⁹” Perhaps this was the courthouse's attempt to curb the media's efforts to gain profit from publicizing the Jackson case, but banning photographs could not ban the media completely. Beginning with the entry of Jackson into the courthouse, news stations including CNN, MSNBC, and Fox News aired every glimpse of Jackson that they could get⁴⁰, most reporters covering the case sit[ing] on the edge of their seats every day half expecting something bizarre or surreal [Like Jackson's pajama incident⁴¹] to happen.⁴² “Hordes of reporters, TV crews, and radio stations...roam[ed] the courthouse halls, desperate for information,⁴³” and soon enough, “... [one could] get Jackson updates every quarter-hour.⁴⁴” Despite the banning of photographs within the courthouse, the media eventually found a way around the ruling to profit from the trial.

The trial of Michael Jackson intrigued many for various reasons, the most obvious being that like Simpson, Jackson was a national idol: The “King of Pop.⁴⁵” Another was due to the pop star's eccentricity, hence his nick name “wacko jacko.⁴⁶⁴⁷” Jackson was long known for his oddity,

both physical and psychological. In fact, “Jackson’s idiosyncrasies of behavior and appearance were already popular topics of discussion more than two decades [before the trial].⁴⁸” Physically, Jackson went through “a bizarre... metamorphosis,⁴⁹” as “years of gruesome plastic surgery...transformed the beaming black child into a strange, pale-faced, wide-eyed figure, looking like a cross between an anorexic teenage girl and an extra in a Hammer Horror film.⁵¹” Psychologically, Jackson was considered strange, as reflected by his childlike mentality and behavior⁵², as well his purchase of a hyperbaric oxygen chamber⁵³ that would keep him alive until the age of 150⁵⁴. The Jackson trial was less of a pursuit of justice. In fact, “there [was] little hatred for the alleged villain and scant pity for the alleged victim. Few...[were] eager to see Jackson severely punished or his accuser richly rewarded.⁵⁵” Instead, the trial was more of a pursuit of unraveling the seemingly insane and enigmatic mental state of the legendary pop star⁵⁶, which made the courtroom drama interesting all the while.

Finally, another victim of the media’s thirst for courtroom drama, though not a celebrity, was Casey Anthony⁵⁷, who turned into a celebrity after much public exposure. Huffington post,⁵⁸ for example, had an entire section dedicated to the trial of Casey Anthony, its justification being that “some news is so big it needs its own page.⁵⁹” The Casey Anthony case, also known as “O.J. Number 2,⁶⁰” was so much alike theatrical entertainment in that people bought tickets to go watch Anthony receive her sentences⁶¹. “Hundreds of people show[ed] up each day to watch the murder case unfold. But only those who arrive well before 8 a.m. and wait in June swelter can get a pass allowing them into the...courtroom.⁶²”

Much like Arbuckle, Casey Anthony was afflicted by the media's exaggerated and overly made-up portrayal of her. "Newspapers post pictures of a scantily clad and dancing Anthony next to stories about her daughter's murder. Nancy Grace dubbed her "Tot Mom." One newscaster even referred to her "boobs" on air. This over-the-top coverage of Anthony's looks makes it seem like she's facing two trials: one in a courtroom, the other in the media.⁶³" Even in stories that had nothing to do with Anthony's physical appearance,..."racy" or "sexy" pictures of Anthony [appeared] in stories..."⁶⁴ Anthony's reputation for being a party girl⁶⁵ was perfect for the media to exploit, and as a result, Anthony was instantly turned into heartless, irresponsible teenage mom⁶⁶. This added onto the public's obsession over the trial, as the public were shocked about Anthony's apathy towards her daughter's death and her depravity.

Observing these four cases gives us a general idea of what the media wants from court cases and which trials it classifies as "high profile" and newsworthy, the first being trials that involve celebrities⁶⁷. As exemplified by the Arbuckle and Simpson trials, trials that involve celebrities, should they be the victim, defendant, or prosecutor—are guaranteed the spotlight, in turn guaranteeing profit for the media.

"...public figures like politicians, actors, and athletes usually are the most newsworthy. In his work all of the public figures could be labeled as celebrities, and thus, by default, when any celebrity gets caught up in a legal case it is almost automatically newsworthy. The media are out for ratings, or sales. A newsworthy news event like a celebrity court case can virtually guarantee public interest and thus revenue."⁶⁸

But why the obsession? Indeed, "There's something about rich and privileged people and famous people that just attracts an audience."⁶⁹ Sometimes it may be the mere glamour and enviable lives of celebrities that attract the public, or simply "because [the public] can relate to [celebrities'] mistakes...[and] make fun of their mistakes"⁷⁰ There is also the aspect that

celebrities are so much entrenched in our lives—we see them on television and hear about them on the radio everyday—that soon they become a close part of the public, and having that part taken away by the courthouse may sometimes be shocking, if not unbearable⁷¹. Though the reason is hard to determine, yet we have always been attracted by celebrities, by their wealth, their fame, their publicity, and consequently, their trials.

Another popular type of trial is one that involves an interesting character; this may involve a celebrity, or one with an unusual trait. Both Michael Jackson and Fatty Arbuckle, disregarding the fact that they were celebrities, were considered “freaks”: Jackson, for his physical appearance and childishness, and Arbuckle, for his unusually overweight body. Such anomalies attracted even more audience for the two trials, as the public is always looking for something different in a court case⁷². Not only would their unusual physical appearances allow the media to mock them and create caricatures out of them, but this would also attract a wider audience as the public saw the “freaks” unravel themselves and their idiosyncrasies in the face of justice. By watching the court cases the public may have expected to better understand the criminalized “freak.”

Finally, the media is attracted by cases that involve individuals that allow leeway for exaggeration. In Anthony’s case, her status as a teenage mom allowed for the media to manipulate her reputation and turn her into a careless, indifferent being, probably straw manning her entirety along the way. This would enhance the drama of the courtroom, thus bringing in more audience. Similarly, throughout the Arbuckle trial, Virginia Rappe, despite her tainted reputation, was portrayed by the media as an innocent girl, utilizing her innocent beauty⁷³ as a means to implant a specific image of her into the minds of the public for the purposes of generating more

interest and drama. Had Rappe never had a reputation of innocence, the stigma for Arbuckle may never have been as great, and had Anthony never been a teenage mom, the trial may have been just another normal case.

Coverage of such high-profile cases benefits: the general masses, by providing them with drama, gossip, and perhaps a refuge from their humdrum lives; the media moguls, by generating revenue. Ultimately, however, sensationalizing high-profile court cases is unjustified. The obligation of the media is “to report dispassionately and impartially,⁷⁴” “seek truth and report it,⁷⁵” “minimize harm,⁷⁶” and “be accountable.⁷⁷” Unfortunately, the modern media is not meeting this criterion.

As reflected by the four cases above, modern media is not fulfilling its duty as a watchdog for the public. First, the sensationalist media does not report “impartially” or “dispassionately.” Rather, it tends to present one side of the story, or skew a case as to clearly favor one side over another. In Arbuckle’s case, the media failed to report the fact that Delmont, the witness, had intended to jeopardize Arbuckle’s career even before the crime scene⁷⁸, and that Rappe’s death may have been caused due to a series of abortions⁷⁹. In Anthony’s case, it only mentioned aspects such as how “she had entered a ‘Hot Body’ contest, got a tattoo, went on a shopping spree and showed no signs of anxiety or depression...after the date...claimed her daughter had drowned.⁸⁰” Yet they failed to report the fact that “...witnesses did not describe [Anthony] as a bad mother. Most, in fact, said she was a good mother and that her daughter never appeared to be abused or malnourished.⁸¹”

The outcome? The media, through their only partial coverage of a case, had decided for the public what the verdict was to be for all defendants even before they were tried, which would eventually strip the audience of any sympathy for the defendants. People were horrified that both Arbuckle and Anthony were exonerated⁸²⁸³, and these negative perspectives would eventually ruin the lives of both Arbuckle and Anthony⁸⁴⁸⁵. Consequently, the media is not “seek[ing] truth,” “accountable,” or “minimiz[ing] the harm,” as shown through the damaging impacts that the trials had on the careers and lives of the defendants of all four cases. Ultimately, in reporting high-profile cases, modern media has undermined all of its obligations to the general public, thus, sensationalist journalism is not justified.

Even worse, focusing too much time and resources on these cases may have a negative impact on the future of journalism. According to Sylvia Adcock, reporter with 25 years of experience: “[journalists should] worry more about...only a very small number of newspapers are able to provide the kind of reporting fire power that print media has traditionally provided in this country to hold our public officials to hold our public officials and our government and everyone else accountable.⁸⁶” With media moguls competing for profit and the most audience, they sometimes spend too much resource to covering high-profile court cases that they may sometimes neglect the more important and practical issues.

Though the criminal justice system has attempted to curb media coverage of high-profile court cases⁸⁷, the media always managed to find a way to penetrate the established boundaries⁸⁸, claiming that “secrecy cheats the public out of its First Amendment right⁸⁹ to observe and criticize the system through its surrogates in the press.⁹⁰” Though we, as schadenfreudes by

nature, cannot resist the temptations of a juicy gossip and journalists are obligated to provide transparency, sometimes we must look back and think of who we are affecting and how. Over-coverage may adversely affect those involved in the trial, such as the defendants' lawyers not being able to have a successful outcome due to the bias formed by them media⁹¹, and the media infringing upon the defendants' sixth amendment right⁹² to an impartial jury⁹³. By stripping those involved in high-profile court cases their rights to a fair trial⁹⁴, the media undermines the foundations of our criminal justice system. Perhaps journalism ethics⁹⁵ ought to be reevaluated, and over-coverage of court case be held accountable by the government by protecting the rights of the victims or perpetrators on trial and placing legal consequences on journalists who overstep their legal boundaries. Furthermore, journalists, rather than publishing sensationalist stories that sell, should focus more on fulfilling the obligations of a journalist and reporting more practical and important issues. Once journalism ethics has been reestablished and incentivized, perhaps the media and, consequently, the society, would not be so much consumed by high-profile court cases as we have been since the day Fatty Arbuckle was arrested.

¹ The Fatty Arbuckle case was a series of trials of Roscoe Arbuckle. On labor day of 1921, Arbuckle hosted a party at the St. Francis hotel in San Francisco. During the party, Virginia Rappe started raving in pain, and Roscoe tried to relieve some of her pain. A few days later, Rappe died of a ruptured bladder, and Arbuckle was accused of rape and manslaughter. Roscoe, after three trials, was acquitted. Encyclopedia Britannica. "Roscoe Arbuckle." Accessed November 18, 2011. <http://www.britannica.com/EBchecked/topic/32371/Roscoe-Arbuckle>.

² Roscoe Arbuckle was a famous comedian of the early 20th century, "the king of slapstick comedy," whose popularity outweighed that of Charlie Chaplin. The first performer to sign a million-dollar contract, Arbuckle was known for his rotund physical figure, hence the nickname "Fatty Arbuckle." Whitty, Stephen. Spokesman Review, "Arbuckle Case First True Scandal in Hollywood." April 17, 2005. http://www.spokesmanreview.com/tools/story_pf.asp?ID=64768

³ Virginia Rappe, an actress of early 1900s (though not very well-known), was the victim of the Fatty Arbuckle case. Though the media portrayed her a sweet, innocent darling, she was actually known to be a party girl and had gotten several abortions by the time of her death. Oderman, Stuart. *Roscoe "Fatty" Arbuckle: A Biography of the Silent Film Comedian, 1887-1933*. Jefferson:

McFarland & Company, Inc., 1994. Accessed November 17, 2011.

<http://books.google.com/books?hl=en&lr=&id=cOK4rXwv80EC&oi=fnd&pg=PR7&dq=william+hearst+%2B+fatty+arbuckle&ots=Hqscj3G1Sk&sig=nb-3RSRFDsXCBFAO6kcC0jyjJNA#v=onepage&q&f=false>.

⁴ Maude Delmont was a party guest who accompanied Rappe at Arbuckle's labor day party. Delmont was partly responsible for the media exposure of the Arbuckle case, as she constantly sought the media's attention by providing them with 'facts' of the Arbuckle case. As the accuser of Arbuckle, she served as a witness throughout the Arbuckle trial, though she was deemed unreliable due to her status as a former prostitute and her "long police record." Delmont, before Arbuckle's party, had allegedly sent a letter regarding her plan to blackmail Arbuckle. Oderman, Stuart. *Roscoe "Fatty" Arbuckle: A Biography of the Silent Film Comedian, 1887-1933*. Jefferson: McFarland & Company, Inc., 1994. Accessed November 17, 2011.

<http://books.google.com/books?hl=en&lr=&id=cOK4rXwv80EC&oi=fnd&pg=PR7&dq=william+hearst+%2B+fatty+arbuckle&ots=Hqscj3G1Sk&sig=nb-3RSRFDsXCBFAO6kcC0jyjJNA#v=onepage&q&f=false>.

⁵ William Hearst was a leading newspaper publisher and entrepreneur of the early 1900s. His papers the Los Angeles and San Francisco *Examiner* were "particularly influential in the crusade to punish Arbuckle for his crimes." Fischer, Elizabeth (2004) "The Fatty Arbuckle Trial: The Injustice of the Century," *Constructing the Past*: Vol. 5: Iss. 1, Article 5.

<http://digitalcommons.iwu.edu/constructing/vol5/iss1/5>

⁷ Jones, Marty. "Hollywood Scapegoat." ProQuest. Accessed November 17, 2011.

<http://search.proquest.com/docview/224068523/1322D8DA1B9722C703/17?accountid=36236>.

⁸ The trials of O.J. Simpson, Michael Jackson, and Casey Anthony were all convicted of major offenses, and subsequently gained massive media exposure, attracting the public's interest.

⁹ Fine, Gary A. "Scandal, Social Conditions, and the Creation of Public Attention: Fatty Arbuckle and the "Problem of Hollywood"." *University of California Press* 44, no. 3 (1997): 297-323. Accessed November 18, 2011.

<http://www.jstor.org/stable/3097179>.

¹⁰ Fine, Gary A. "Scandal, Social Conditions, and the Creation of Public Attention: Fatty Arbuckle and the "Problem of Hollywood"." *University of California Press* 44, no. 3 (1997): 297-323. Accessed November 18, 2011.

<http://www.jstor.org/stable/3097179>.

¹¹ Hahn, Rebekka. *Mass Media in the 1920s*. N.p.: GRIN Verlag, 2008. Accessed November 18, 2011.

http://books.google.com/books?id=VAG7HTMhj9sC&dq=mass+media+in+the+1920s&lr=&source=gbs_navlinks_s.

¹² Hahn, Rebekka. *Mass Media in the 1920s*. N.p.: GRIN Verlag, 2008. Accessed November 18, 2011. p. 6

http://books.google.com/books?id=VAG7HTMhj9sC&dq=mass+media+in+the+1920s&lr=&source=gbs_navlinks_s.

¹³ Hahn, Rebekka. *Mass Media in the 1920s*. N.p.: GRIN Verlag, 2008. Accessed November 18, 2011.

http://books.google.com/books?id=VAG7HTMhj9sC&dq=mass+media+in+the+1920s&lr=&source=gbs_navlinks_s.

¹⁴ Oderman, Stuart. *Roscoe "Fatty" Arbuckle: A Biography of the Silent Film Comedian, 1887-1933*. Jefferson: McFarland & Company, Inc., 1994. Accessed November 17, 2011.

¹⁵ Oderman, Stuart. *Roscoe "Fatty" Arbuckle: A Biography of the Silent Film Comedian, 1887-1933*. Jefferson: McFarland & Company, Inc., 1994. Accessed November 17, 2011.

¹⁶ Stewart, Graham. "Fatty Arbuckle and a case of career death." *The Times*, June 16, 2007. Accessed November 18, 2011.

<http://www.thetimes.co.uk/tto/public/sitesearch.do?querystring=Fatty+Arbuckle+Sought+in+Orgy+Death&p=tto&pf=all&bl=on>.

¹⁷ Stahl, Jerry. *I, Fatty*. N.p.: Bloomsbury, 2005.

¹⁸ Oderman, Stuart. *Roscoe "Fatty" Arbuckle: A Biography of the Silent Film Comedian, 1887-1933*. Jefferson: McFarland & Company, Inc., 1994. Accessed November 17, 2011.

<http://books.google.com/books?hl=en&lr=&id=cOK4rXwv80EC&oi=fnd&pg=PR7&dq=william+hearst+%2B+fatty+arbuckle&ots=Hqscj3G1Sk&sig=nb-3RSRFDsXCBFAO6kcC0jyjJNA#v=onepage&q&f=false>.

19

²⁰ Fine, Gary A. "Scandal, Social Conditions, and the Creation of Public Attention: Fatty Arbuckle and the "Problem of Hollywood"." *University of California Press* 44, no. 3 (1997): 297-323. Accessed November 18, 2011. <http://www.jstor.org/stable/3097179>.

²¹ Fine, Gary A. "Scandal, Social Conditions, and the Creation of Public Attention: Fatty Arbuckle and the "Problem of Hollywood"." *University of California Press* 44, no. 3 (1997): 297-323. Accessed November 18, 2011. <http://www.jstor.org/stable/3097179>.

²² Fine, Gary A. "Scandal, Social Conditions, and the Creation of Public Attention: Fatty Arbuckle and the "Problem of Hollywood"." *University of California Press* 44, no. 3 (1997): 297-323. Accessed November 18, 2011. <http://www.jstor.org/stable/3097179>.

²³ Fine, Gary A. "Scandal, Social Conditions, and the Creation of Public Attention: Fatty Arbuckle and the "Problem of Hollywood"." *University of California Press* 44, no. 3 (1997): 297-323. Accessed November 18, 2011. <http://www.jstor.org/stable/3097179>.

²⁴ Fine, Gary A. "Scandal, Social Conditions, and the Creation of Public Attention: Fatty Arbuckle and the "Problem of Hollywood"." *University of California Press* 44, no. 3 (1997): 297-323. Accessed November 18, 2011. <http://www.jstor.org/stable/3097179>.

²⁵ Lusitania was a large passenger steamer which was allegedly sunk by the Germans in 1915, killing 128 Americans onboard. The sinking of Lusitania motivated the United States to join World War I. Bailey, Thomas A. "The Sinking of the Lusitania." *Chicago Journals* 41, no. 1 (1935): 54-73. Accessed November 18, 2011. <http://www.calvin.edu/library/knightcite/index.php>.

²⁶ Fischer, Elizabeth (2004) "The Fatty Arbuckle Trial: The Injustice of the Century," *Constructing the Past*: Vol. 5: Iss. 1, Article 5. <http://digitalcommons.iwu.edu/constructing/vol5/iss1/5>

²⁷ Fischer, Elizabeth (2004) "The Fatty Arbuckle Trial: The Injustice of the Century," *Constructing the Past*: Vol. 5: Iss. 1, Article 5. <http://digitalcommons.iwu.edu/constructing/vol5/iss1/5>

²⁸ <http://search.proquest.com/docview/421816458/fulltext/133CE29F2255C96B606/9?accountid=36236>

²⁹ O.J. Simpson was blah blah blah *****
http://topics.nytimes.com/topics/reference/timestopics/people/s/o_j_simpson/index.html

30

<http://books.google.com/books?hl=en&lr=&id=LHlcfYKfEzIC&oi=fnd&pg=PA1&dq=Celebrity+court+cases+as+entertainment&ots=VwM1xUZIUT&sig=Id5dBQ2Szi7DRa-v6W2IFhVWukU#v=onepage&q=Celebrity%20court%20cases%20as%20entertainment&f=false>

31

<http://books.google.com/books?hl=en&lr=&id=LHlcfYKfEzIC&oi=fnd&pg=PA1&dq=Celebrity+court+cases+as+entertainment&ots=VwM1xUZIUT&sig=Id5dBQ2Szi7DRa-v6W2IFhVWukU#v=onepage&q=Celebrity%20court%20cases%20as%20entertainment&f=false>

32

<http://books.google.com/books?hl=en&lr=&id=LHlcfYKfEzIC&oi=fnd&pg=PA1&dq=Celebrity+court+cases+as+entertainment&ots=VwM1xUZIUT&sig=Id5dBQ2Szi7DRa-v6W2IFhVWukU#v=onepage&q=Celebrity%20court%20cases%20as%20entertainment&f=false>

33

<http://search.proquest.com/docview/207645026/fulltext/133BFABBA0C28F70C/1?accountid=36236>

34

35

36 <http://search.proquest.com/docview/224112296/133BFABBA0C28F70C/2?accountid=36236>

37

38

39 <http://search.proquest.com/docview/421862154/fulltext/133C3E6F6561A9C93EF/1?accountid=36236>

40 PDF esther sent me

41 Explain what it was

42 PDF esther sent me

43 <http://www.csmonitor.com/2005/0207/p03s01-usju.html>

44

<http://search.proquest.com/docview/422035516/fulltext/133C3E6F6561A9C93EF/14?accountid=36236>

45

46

47

48

http://books.google.co.kr/books?hl=en&lr=&id=8IYh7Kz8Z20C&oi=fnd&pg=PA111&dq=michael+jackson,+freak+show,+court+case&ots=qu3DQp5Vct&sig=rSDwSRjmZQR7o-KAQiKrRT0tP9o&redir_esc=y#v=onepage&q&f=false

49

<http://search.proquest.com/docview/280582327/fulltext/133C913A273631B3468/6?accountid=36236>

50 What was this metamorphosis? Maybe add picture of like how his face changed overtime!

51

<http://search.proquest.com/docview/201171179/fulltext/133C91518CF1F66BA6E/5?accountid=36236>

52 What was this behavior?

53 What is this oxygen chamber?

54

<http://search.proquest.com/docview/236630401/fulltext/133C9105E736F4270F7/3?accountid=36236>

55 <http://search.proquest.com/docview/421987887/fulltext/133C91518CF1F66BA6E/12?accountid=36236>

56

<http://search.proquest.com/docview/421987887/fulltext/133C91518CF1F66BA6E/12?accountid=36236>

57

58

59

60 <http://www.time.com/time/nation/article/0,8599,2077969,00.html#ixzz1dq4TSISz>

61

<http://www.time.com/time/nation/article/0,8599,2077969,00.html#ixzz1dq4TSISz>

62

<http://www.time.com/time/nation/article/0,8599,2077969,00.html#ixzz1dq4TSISz>

63 http://www.washingtonpost.com/blogs/blogpost/post/casey-anthony-and-the-media-coverage-of-her-appearance/2011/06/02/AGXsTJMH_blog.html

64 http://www.washingtonpost.com/blogs/blogpost/post/casey-anthony-and-the-media-coverage-of-her-appearance/2011/06/02/AGXsTJMH_blog.html

65

66

67 What do I mean by celebrities?

68

<http://books.google.com/books?hl=en&lr=&id=LHlcfYKfEzIC&oi=fnd&pg=PA1&dq=Celebrity+court+cases+as+entertainment&ots=VwM1xUZIUT&sig=Id5dBQ2Szi7DRav6W2IFhVWukU#v=onepage&q=Celebrity%20court%20cases%20as%20entertainment&f=false>

69 http://www.msnbc.msn.com/id/8076059/ns/msnbc_tv-morning_joe/t/star-trials-why-we-love-them/

70 <http://www.observer.com/2006/07/iusi-editor-janice-min-dictates-in-raw-times-jessica-jen-jolie/>

71 Find link that I have here that talks about Simpson and him being the father of the public and what not

72 <http://www.law.duke.edu/copo/documents/traditionalmediatranscript.pdf>

73 What kind of beauty?

74 <http://www.law.duke.edu/copo/documents/traditionalmediatranscript.pdf>

75 <http://www.law.duke.edu/copo/documents/traditionalmediatranscript.pdf>

76 <http://www.law.duke.edu/copo/documents/traditionalmediatranscript.pdf>

77 <http://www.law.duke.edu/copo/documents/traditionalmediatranscript.pdf>

78

79

80 http://www.huffingtonpost.com/2011/07/03/casey-anthony-trial-verdict-poll_n_889038.html

81 http://www.huffingtonpost.com/2011/07/03/casey-anthony-trial-verdict-poll_n_889038.html

82 What happened when they were exonerated? Reaction?

83 Ditto

84 How were their lives ruined?

85 Ditto

86 <http://www.law.duke.edu/copo/documents/traditionalmediatranscript.pdf>

87

88 How did they cross the legal boundaries?

89 What is the first amendment

90 <http://search.proquest.com/docview/194384597/fulltext/133EAA90C155D3046E0/8?accountid=36236>

91 http://commons.emich.edu/cgi/viewcontent.cgi?article=1149&context=honors&seidir=1&referer=http%3A%2F%2Fscholar.google.com%2Fscholar%3Fq%3Dintrigue%2Bwith%2Bcelebrity%2Bcourt%2Bcases%26hl%3Den%26btnG%3DSearch%26as_sdt%3D1%252C5%26as_sdt%3Don#search=%22intrigue%20celebrity%20court%20cases%22

92 What is the sixth amendment right

93 How does it do that? http://commons.emich.edu/cgi/viewcontent.cgi?article=1149&context=honors&seidir=1&referer=http%3A%2F%2Fscholar.google.com%2Fscholar%3Fq%3Dintrigue%2Bwith%2Bcelebrity%2Bcourt%2Bcases%26hl%3Den%26btnG%3DSearch%26as_sdt%3D1%252C5%26as_sdt%3Don#search=%22intrigue%20celebrity%20court%20cases%22

[urt%2Bcases%26hl%3Den%26btnG%3DSearch%26as_sdt%3D1%252C5%26as_sntp%3Don#search=%22intrigue%20celebrity%20court%20cases%22](#)

94

⁹⁵ What is journalism ethics



The Musical Activity of Organists in Brazil in Christian Churches: Renovation, Innovation and Conflict

Any Raquel Carvalho, Dorotea Kerr

1008

Universidade Federal do Rio Grande do Sul, Brazil

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The purpose of this paper is to discuss the influence of the Gospel movement on musical activities in Brazil which include organists. Much more than a phenomenon the “Gospel tendency”, which involves the media and a new market of evangelical products, has generated an “explosion”. Since the 1980s, new ways of the evangelical worship, the institution of new verbal and non-verbal behaviors among church members, the escalation of phonographic production and the distribution of new musical products through shows and large performances have appeared. Mega shows congregate millions of youth dancing and singing in events all around in a country with a strong Catholic tradition. The discussion will include the aspects renovation, innovation and conflict, and how they relate directly to functions held by organists. Conflict reports directly to the break with historically set activities, organs being extracted from churches, no organ restorations being performed; renovation includes redirecting and rethinking these activities, as well introducing new ones and, innovation offers new forms of musical performance and knowledge, as can be seen through the insertion of the organist in the academic field. A new concept of musical activity slowly emerges in Brazil, providing a glimpse of what can become of this class of musicians in the following years.

Much more than a phenomenon, the “Gospel tendency,” which involves the media and a new market of evangelical products, has generated an “explosion”. Magali Cunha (2007), a Brazilian sociologist and theology scholar, created this expression in order to point out what has been happening in the evangelical Brazilian churches since 1980. She calls attention to the new forms of evangelical worship, the institution of new verbal and non-verbal behaviors among the church members, the growth of phonographic production and the distribution of new musical products through shows and large performances – in short, a new evangelical way of being. The “Reborn in Christ” Church (*Renascer em Cristo*), one of the strongest churches in São Paulo, organizes yearly mega shows in public locations, congregating approximately two million youth dancing and singing in an unthinkable event in a country with such a strong Catholic tradition as Brazil. One may speak today of a “Gospel culture” which displays itself by different ways of relating to God, opening possibilities of new interpretations of the Christian doctrine with modified attitudes, conducts and lifestyles.

The Gospel culture may be recognized as one of the by-products of the global capitalism of our time and as a way to strengthen the media power and urban cultures. It is a question of “explosion” and not only of a movement of collision on the traditional Brazilian evangelical church (15.4% of the population is evangelical, according to the 2000 census. Brazil’s population = 194,946,470). As an “explosion”, it transcends the notion of clash between two forces, reaching beyond that, changing the course of events in a very disruptive way. The Brazilian evangelical churches which had maintained the same kind of religious services for almost a century are no longer the same. The traditional hymns were left behind – sometimes they are brought back to life with new rhythms. The organist and the choirs were replaced by bands and solo singers with their vocal accompaniment; the minister is seen as a showman; dancers, light and sounding effects have been incorporated into the service. A new type of musical composition appears – a “fast-written”, collective creation, quickly substituted by others.

A bit of Brazilian history may help to understand what happened in the evangelical churches in terms of renovation, innovation and conflict. Anglicans and Lutherans were the first reformed to arrive in Brazil. English businessmen, who supported the arrival of the Royal Portuguese family to Brazil, in 1808, after Napoleon Bonaparte’s invasion in Portugal, were among the first. To pay back for their support, England obtained control over Brazilian production and economy during most of the nineteenth century. The German Lutherans arrived in 1824, as immigrants of a special level. They were given rights that no other group of immigrants received. Both groups preserved their cultural habits, customs and maintained almost no contact with Brazilian natives and did not practice proselytism of their faith.

The arrival of the first Methodist, Presbyterian and Baptist American missionaries occurred during the second half of the nineteenth century (the Presbyterians since 1859). Their objective, of course, was to convert the Brazilian people to their faith. The third moment happened when, at the beginning of twentieth century, the Pentecostal Churches were introduced. The Neo Pentecostal movement unfolded from them in the second half of the century. It is strongly

established even nowadays. Their focus was the emphasis on the need of personal success and material prosperity, as well as on miraculous cures, exorcism, among other manifestations. The fourth wave, around 1980, was the aforementioned “Gospel explosion” which congregates several independent churches. The common characteristic is the emphasis on personal prosperity and the spiritual war against the “enemies” (whoever they may be).

Churches created during the first three moments mentioned above represent the traditional side, although the liturgy and form of worship are not rigidly based on the teachings of the sixteenth-century reformers. Their missionary character did not allow strict rituals or ostentation in the religious services, which would remind the newly converted of the masses of Catholic Church. Other worship services, with their itinerant character, took place mainly in homes, farms and even in the “*senzalas*” (slaves’ quarters which existed until 1888, when slaves proclaimed their freedom). Permission to construct a building in a church style, for religions other than the Catholic, was granted only after 1889, with the proclamation of the Brazilian Republic. One can suppose that these are rational reasons for the small number of pipe organs among the traditional churches. After all, the pipe organ was one of the elements of Catholic richness and pomp, whereas the harmonium could perform the same role during the services accompanying hymns, which, after all, were simpler than the Catholic music sung by the choirs.

Among other aspects and as the subject of this research, music has been one of the most important means of conflict and modification introduced by the “Gospel explosion”. Musical changes have reached most of the churches, traditional, renewed or modern, in an indiscriminate way. The term “Gospel” has been employed in Brazil to designate all sorts of religious modern music, newly composed, therefore, in contrast to the traditional musical practice of historical churches. This modern practice of gospel music receives a strong American influence not only in the formation of the bands, as well as in the manner of singing – some solo singers employed an American accent while singing in Portuguese – and mainly by means of the use of compositions brought directly from the USA. American influence on Brazilian evangelical churches has always been extremely strong since the missionary movement was led by the United States. For instance, the famous American evangelical revival under the leadership of Dwight L. Moody, as well as others, was responsible for the introduction of more romantic hymns, with strong emotional character, and the use of hymns based on popular American melodies, which characterized most of the published hymns in Brazil in the second half of the nineteenth century. The hymnals included translations and paraphrases of the original texts. It is also important to emphasize the fact that the services in the first historical evangelical churches never had the rigid ceremony that they are accused of having today. Their musical activities also involved singing other sacred songs, the organization of spiritual camps and even some kind of entertainment, which gave the evangelical churches a more popular character than the Catholic Church, up until the Second Vatican Council (Vatican II, 1962-1964).

As a result of the “Gospel explosion,” one can indicate transformations and incorporations to the religious musical practice. These changes have reflected the extensive conflicts among generations.

The first transformation is the abandonment of the traditional hymnals. Missionary Sarah Poulton Kalley (1825-1907) published the first hymnal with Portuguese text – the *Psalms and Hymns with Sacred Music* – in 1868 (some years earlier she had published this with the texts only, considered the first Brazilian Hymnal). This hymnal, and many others, are not well accepted nowadays. In some churches, the congregation sings one traditional hymn per service, followed by many other gospel songs. Other churches have not sung traditional hymns for a long time; new songs are composed by members of the church and released in unpublished collections – mostly in xerox copies. The number of new songs is such that only a few old ones remain; new songs rapidly substitute the majority of them.

The second important transformation is the abandonment of the choirs, substituted by bands usually directed by the one or two singers. The role of organist has disappeared. The organist may survive in the churches that still maintain congregational singing of traditional hymns during some moments of the worship, while the band and singers perform at the beginning or in the middle for a relatively long period of time – around 30 to 40 minutes. In other churches, the organist is no longer necessary because the only singing is the Praise performed by the band. There is no organ prelude, not even a short piece during the moment of silent prayer. During these moments, called *Louvor* (Praise) or *Louvorzão* (Great Praise), the lyrics are projected onto a screen and the congregation sings along with the singers, who have their voices amplified to the maximum, covering up the congregational singing.

The choir conductor has become an unnecessary figure because the band has no need for him. Although some musicians are amateurs, they do not require direction. In some of the richest churches, the bands utilize professional musicians who have been awaiting a chance to succeed in a musical career through these religious musical performances.

Among the new incorporation from the Gospel culture is the new market of religious music produced by some of the largest phonographic companies or by small businesses. This phenomenon has changed the urban design of the city of São Paulo (the fifth largest city in the world with 11 million inhabitants), where one can find stores specialized in gospel goods. It even affects the official calendar of the city by introducing the *Feira Internacional do Consumidor Cristão/ExpoCristã* (International Christian Consumer Fair) every year, attracting a great number of people. As for the media, newspapers appear and publications or gospel music can be bought even at the smallest shops. Many radio and TV stations, which belong to the major evangelical entrepreneurs, play gospel music all day long. This is a new musical phenomenon not only for the churches, but for the society as a whole. The Catholic Church, still the strongest among Brazilians, resents the place occupied today by the Gospel culture and is also concerned with its growth in the traditional Catholic environment.

Another transformation has taken place with relation to the sermon and its function in the religious service. From being the center of the traditional reformed religious service, the sermon now takes a back seat to the speech of the members of the band who usually have a moment during the worship to give their personal religious testimonies and musical performances. The sermon is no longer a rhetoric on a biblical passage. It has become a discourse about everything, from the possibilities of personal success to a self-help manual, usually in simple everyday language. Thus, the sermon has become a conversation among friends; the difference now is that one of them controls the microphone and the attention of all the others. The churches no longer have a pulpit, but rather a large “stage” built in a shape similar to the theater. Everyone performs on the stage – singers, instrumentalists, ministers and others – all as actors who move about, showing the congregation how to perform during the songs, the prayers and so on.

Besides a religious movement, this Gospel culture and its explosion cannot be dissociated from modern Brazilian society, nor from the influence of the media empires, technology, consumption of material and cultural goods, and entertainment. As a result of a new way of cultural production, gospel music has become an industrial product to which rules of control are clearly applied (as a product of material quality), but with little control over its message and musical quality. In this manner, the gospel culture is a challenge for church musicians and their leaders – and to some extent to researchers – to be understood, accepted (or not), defined, and criticized, with the most objective evaluation possible, leaving the polarization between the young and the old, the modern and the traditional behind.

Little remains of the role of the organist – performing alone before and after the service, accompanying the congregational singing and the choir. The organist’s role as the main figure in the musical direction of the service has terminated in most of these churches. Not only is there a lack of interest in the instrument itself, but maintaining a pipe organ is extremely expensive and the music now being offered in these churches has no need for an instrument of this caliber. However, this moment is not only of conflict and losses. Renovation is present and includes the redirection and rethinking of the activities of the organists, allowing for the introduction of new attitudes. New roles begin to emerge.

Although it is difficult to speak of the organist as a professional, the last thirty-five years – coinciding with the conflict movement mentioned above – permit us to visualize innovations. In 1977, organists in São Paulo founded the Associação Paulista de Organistas (Paulista Guild of Organists–APO), one of the first entities to unite a group of performers striving to generate new opportunities by creating a series of organ concerts in local churches, thus transforming them in cultural spaces. Soon, new organ societies followed: the Associação dos Organistas do Rio Grande do Sul (Guild of Organists of RGS) in Porto Alegre in 1979, and the Associação Carioca de Organistas (Carioca Guild of Organists–ACO) in Rio de Janeiro, in 1983.

In 1992, the Associação Brasileira de Organistas (Brazilian Guild of Organists – ABO) was founded by organists and organ builders nationwide with the same goals, as well as additional

teaching and artistic activities extended to other Latin American countries. Since then, yearly gatherings have taken place in different cities in Brazil and other nearby countries (Argentina and Uruguay), providing an opportunity for us to see organs in these places. As a result of these guilds, organ concert series are held regularly, providing an opportunity for the public to become familiar not only with different instruments, but with the organ music repertoire.

As a result of this society, the first publication dedicated to organists, organs, organ building and organ music was created in 1997 – the *Caixa Expressiva* (The Swell Box) – in order to reach a greater number of people, including non-organists. Today this journal continues as an on-line series¹.

Besides the academic expansion of graduate courses in performance in Brazil, organists are slowly adhering to this concept.² There are presently 13 master's degree music programs and 5 doctoral music programs in Brazil. Three of them offer organ performance and research in performance and its historical activities throughout Brazil: Universidade Federal do Rio de Janeiro (UFRJ), the Universidade Federal do Rio Grande do Sul (UFRGS) in Porto Alegre, and the Universidade Estadual Paulista “Júlio de Mesquita Filho” (UNESP) in São Paulo. The Universidade de São Paulo (USP) maintains an undergraduate program in organ performance.

The first master's degree programs in music in Brazil were established in the Universidade Federal do Rio de Janeiro (UFRJ) in 1980 and the Conservatório Brasileiro de Música (CBM) in 1982. According to Nogueira (1996), these were not the result of the investment of governmental agencies in promoting Brazilian students to receive doctoral degrees abroad. They arose from the desire that the present teachers had to become part of the university program. Thus, characteristics of their undergraduate programs were maintained. In 1987, the first Brazilian professors seeking doctoral degrees in American universities returned, hence the master's program in music was implanted in Porto Alegre, at the Universidade Federal do Rio Grande do Sul (UFRGS). Soon afterwards, other graduate courses were created, as shown in Table 1 below (Kerr & Carvalho, 2005):

Table 1.
Master's programs in music in Brazil

COURSE	INSTITUTION	City	YEAR IMPLANTED
Master of Music	Universidade Federal do	Rio de	1980

¹http://www.organistas-brasil.org/index.php?option=com_content&view=category&id=55&Itemid=86.

² The following information is taken from the article “ Organ research in Brazil: state of the art”, by Dorotéa Kerr (UNESP) and Any Raquel Carvalho(UFRGS). 2005. *Per Musi*, Belo Horizonte. 12: 25-37.
http://www.musica.ufmg.br/permusi/port/numeros/12/num12_cap_02.pdf

	Rio de Janeiro UFRJ	Janeiro,RJ	
Master of Music	Universidade Federal do Rio Grande do Sul UFRGS	Porto Alegre,RS	1987
Master in Arts (major: Music)	Universidade Estadual de Campinas UNICAMP*	Campinas, SP	1989
Master of Music	Universidade Federal da Bahia UFBA	Salvador, BA	1990
Master in Brazilian Music	Universidade Federal do Estado do Rio de Janeiro UNI-RIO	Rio de Janeiro, RJ	1993
Master of Arts (major: Musicology)	Universidade de São Paulo USP	São Paulo, SP	1993
Master of Arts	Universidade Federal de Goiás UFG*	Goiânia, GO	1995
Master in Arts (major: Music and Visual Arts)	Universidade Estadual Paulista “Julio de Mesquita Filho” UNESP	São Paulo, SP	1997
Master of Music	Universidade Federal de Goiás UFG	Goiânia, GO	1999
Master of Music	Universidade Federal de Minas Gerais UFMG	Belo Horizonte, MG	1999
Master of Music	Universidade Estadual de Campinas UNICAMP	Campinas, SP	2001
Master of Music	Universidade Estadual Paulista “Julio de Mesquita Filho” UNESP*	São Paulo, SP	2002
Master of Music	Universidade de Brasília UnB	Brasília, DF	2004
Master of Music	Universidade Federal da Paraíba UFPb	João Pessoa, PB	2005
Master of Music	Universidade Federal do Paraná UFPR	Curitiba, PR	2006
Master of Music	Universidade do Estado	Florianópolis,	2007

de Santa Catarina SC
 UDESC

*Master's program began as a mixed course, subdivided later into separate areas.

The first doctoral program was established in Porto Alegre in 1995, and soon, others followed, as shown in Table 2.

Table 2.
 Doctoral programs in music in Brazil

COURSE	INSTITUTION	City	YEAR IMPLANTED
Doctorate in Music ³	Universidade Federal do Rio Grande do Sul UFRGS	Porto Alegre, RS	1995
Doctorate in Music	Universidade Federal da Bahia UFBa	Salvador, BA	1997
Doctorate in Music	Universidade Federal do Estado do Rio de Janeiro UNI-RIO	Rio de Janeiro, RJ	1998
Doctorate in Music	Universidade Estadual de Campinas UNICAMP	Campinas, SP	2001
Doctorate in Musicology	Universidade de São Paulo—School of Communication & Arts USP-ECA	São Paulo, SP	2005
Doctorate in Music	Universidade Estadual Paulista “Julio de Mesquita Filho” UNESP*	São Paulo, SP	2009

Research in music began to materialize because of the growing pressure exerted by the governmental agency CAPES which required all graduate courses to research and publish. As a consequence, the Associação Nacional de Pesquisa e Pós-graduação em Música (National Association for Research and Graduate Courses in Music-ANPPOM) was founded in 1988, with annual gatherings. Here academics and students share research experiences and debate, criticize

³ The doctoral programs were created in 1995. Only UFRGS offers organ performance.

and disclose pertinent issues on Brazilian themes and create a bibliography geared towards the needs and profile of our graduate courses and programs in music nationwide.

Academic research in organ arose from the incorporation of music and the organ itself in the public university. At first, it served as an entry way into the university as a professor, and to rise academically, as is the case of the Universidade do Brasil (University of Brazil), which later became the Universidade Federal do Rio de Janeiro (UFRJ). The theses written between 1941 and 1966 served this purpose – for professors to take over the chairs of Organ and Harmonium, as well as to rise the academic ladder internally (see Table 3). Fourteen master's theses and two doctoral dissertations have been produced since (Table 3, 1985–2009).

Table 3

Theses and dissertations in organ written in Brazil

1941 - CAMIN, Ângelo. *Considerações sobre a fônica organística* (Considerations on organ phonics). Dissertation written for Organ chair at the Escola Nacional de Música at the Universidade do Brasil. 63 pages.

1941 - SILVA, Antonio da. *Ser compositor é indispensável ao organista*. (Being a composer is of utmost importance to the organist). Dissertation written for Harmonium and Organ chairs at the Escola Nacional de Música at the Universidade do Brasil. 48 pages.

1944 - SILVA, Antonio da. *No órgão, constitue (sic) fator expressivo a registoção* (Registration constitutes the expressive factor on the organ). Dissertation written for Harmonium and Organ chairs at the Escola Nacional de Música at the Universidade do Brasil. 18 pages.

1961 – GAZANEGO, Mário. *Registoção: complemento indispensável à composição para órgão* (Registration: essential complement to composing for the organ). Dissertation written for Harmonium and Organ chairs at the Escola Nacional de Música at the Universidade do Brasil. 31 pages.

1962 – GAZANEGO, Mário. *Do órgão, sua didática e conquistas técnicas* (The organ, technical conquests and teaching the organ). Dissertation written for Harmonium and Organ chairs at the Escola Nacional de Música at the Universidade do Brasil. 45 pages.

1966 – SALGADO, Syme. *O órgão, fascinante mistério sonoro!* (The organ-the fascinating sound mystery). Dissertation written for Harmonium and Organ chairs at the Escola Nacional de Música at the Universidade Federal do Rio de Janeiro. 42 pages.

1985 – KERR, Dorotéa Machado. *Possíveis causas do declínio do órgão no Brasil e Catálogo dos órgãos do Brasil* (Possible causes for the decline of the organ in Brazil and a catalogue of Brazilian organs). Master's thesis, Escola de Música, Universidade Federal do Rio de Janeiro. 175 & 476 pages, respectively.

1988 – MERSIOVSKY, Gertrud. *O órgão da Escola de Música da Universidade Federal do Rio de Janeiro* (The organ at the School of Music of the Universidade Federal do Rio de Janeiro). Doctoral dissertation, Escola de Música, Universidade Federal do Rio de Janeiro. 419 pages.

1990 - AQUINO, José Luis Prudente de. *Um estudo da registoção na "Grande Pièce*

Symphonique” op. 17, de César Franck para órgão (A study of the registration of Cesar Franck’s “Grande Pièce Symphonique, Op. 17 for organ). Memorial of master’s recital, Escola de Música, Universidade Federal do Rio de Janeiro. 280 pages.

1992 – AGUIAR Jr. Ary. *O problema da regrição da música de Max Reger para órgão* (The registration problem in Max Reger’s organ music). Memorial of master’s recital, Escola de Música, Universidade Federal do Rio de Janeiro. 279 pages.

1992 – RACHID, Alexandre. *Olivier Messiaen: Messe de la Pentecôte*. Memorial of master’s recital de recital de mestrado, Escola de Música, Universidade Federal do Rio de Janeiro. 280 pages.

1993 – SANTOS, Marco Aurélio Lischt dos. Max Reger: *Variationen und Fugue uber ein Originalthema fur Orgel, p. 73: aspectos técnico-virtuosísticos na obra para piano e órgão* (Max Reger: *Variationen und Fugue uber ein Originalthema fur Orgel, p. 73: technical-virtuosistic aspects in his piano and organ works*). Master’s thesis, Escola de Música, Universidade Federal do Rio de Janeiro. 284 pages.

1995 – BIATO, Eduardo Bertolossi. *Arnold Schoenberg: Variations on a Recitative, op. 40. Análise formal e realização tímbrica no órgão da Escola de Música da UFRJ* (Arnold Schoenberg’s *Variations on a Recitative, Op. 40. Formal analysis and tone-color realization of the organ at the School of Music of the UFRJ*). Master’s thesis, Escola de Música, Universidade Federal do Rio de Janeiro. 206 pages.

1995 – LACERDA, Regina Célia Coutinho de. *Wolfgang Amadeus Mozart: a Fantasia em fá menor KV 608 no repertório organístico* (Wolfgang Amadeus Mozart: *Fantasy in F minor KV 608 in the organ repertoire*). Master’s thesis, Escola de Música, Universidade Federal do Rio de Janeiro. 209 pages.

1996 – PEREIRA, Benedito José Rosa. *Charles-Marie Widor : “Sixième Symphonie pour orgue, op. 42, no. 2”*. Master’s thesis, Escola de Música, Universidade Federal do Rio de Janeiro. 166 pages.

1997 – HECKERT, Bailinda. *Francisco Correa de Arauxo – execução de Tientos* (Francisco Correa de Arauxo – performing the Tientos). Master’s thesis, Escola de Música, Universidade Federal do Rio de Janeiro. 171 pages.

2000 – AQUINO, José Luis Prudente de. *Fúrio Franceschini e o órgão: relação constante preferencialmente voltada à música sacra* (Fúrio Franceschini and the organ: his preference for sacred music). 2 vol. Doctoral dissertation, Escola de Comunicação e Arte (ECA), Universidade de São Paulo. 592 pages.

2001 – AMSTALDEN, Júlio. *A Música na Liturgia Católica Urbana no Brasil após o Concílio Ecumênico Vaticano II (1962-1965)* (Music in urban Catholic liturgy in Brazil post Vatican II (1962-1965)). Master’s thesis, Instituto de Artes, Universidade Estadual Paulista “Julio de Mesquita Filho” (UNESP). 206 pages.

2001 – CHAGAS, Junia. *As “Vingt-quatre pièces de Fantaisie de Louis Vierne”* (The 24 *Pièces de Fantaisie* by Louis Vierne). Master’s thesis, Instituto de Artes, Universidade Estadual Paulista “Julio de Mesquita Filho” (UNESP). 150 pages.

2002 – BALLESTEROS, Domitila. *Consequências da utilização de elementos pianísticos na composição dos “Six Études” de Jeanne Demessieux* (Consequences of the use of pianistic elements in the composition of “Six Études” by Jeanne Demessieux). Master’s thesis, Escola de Música, Universidade Federal do Rio de Janeiro. 127 pages.

2008 – MUNDSTOCK, Jeanine Franke. *Aaron Copland: uma análise das tendências*

pandiatônicas na obra “Preamble for a Solemn Occasion” para órgão (Aaron Copland: an analysis of the pandiatonic tendencies in “Preamble for a Solemn Occasion” for organ). Master’s thesis, Instituto de Artes, Universidade Federal do Rio Grande do Sul. 110 pages.

2009 – BATISTA, Gisele Sant’Ana. *Os órgãos de tubos de Guilherme Berner na cidade do Rio de Janeiro* (The pipe organs in Rio de Janeiro built by Guilherme Berner). Master’s thesis, Instituto de Artes, Universidade Estadual Paulista “Julio de Mesquita Filho” (UNESP). 255 pages.

Four doctoral dissertations have been written by Brazilian organists in universities abroad, as shown in Table 4.

Table 4

Doctoral dissertations on organ written by Brazilians in universities abroad

1985 – FERREIRA, Pe. Marcel Martiniano. *Arp Schnitger: dois órgãos congêneres de 1701* (Arp Schnitger: two similar organs of 1701). Doctoral dissertation, Instituto Pontifício de Música Sacra, Rome. (Private edition, Niterói, RJ, 1991). 459 pages.

1988 – FAGUNDES, Any Raquel Carvalho. *Cantus firmus treatment in Paul A. Pisk’s Choral Fantasy, Op. 73*. Doctoral dissertation. University of Georgia, USA. 85 pages.

1989 – KERR, Dorotéa Machado. *Henrique Oswald and Brazilian Organ Music: a study of his life and works (1852-1931)*. Doctoral dissertation. Indiana University, USA. 247 pages.

1993 – BROWN, Julia. *The Organ in Brazil: a Cultural and Musical Prospective*. Doctoral dissertation. Northwestern University (Illinois), USA. 133 pages.

The first official organ course at the undergraduate level in Brazil was established in 1895 at the Instituto Nacional de Música (National Institute of Music) in Rio de Janeiro with Brazilian composer Alberto Nepomuceno (1864-1920) as the first organ teacher (see Table 5). He studied organ with Alexandre Guilmant (1837-1911) at the Paris Conservatory. The organ course at the Instituto Musical Santa Marcelina in São Paulo, which began in 1929, was directed towards liturgical organists. In 1980, this institute was transformed into the College of Santa Marcelina. The following organ course was established at the Universidade Federal do Rio Grande do Sul (UFRGS) in 1950, first known as the Universidade de Porto Alegre. It became a federal institution in 1962. Years later, the Instituto de Artes of the Universidade Estadual Paulista “Julio de Mesquita Filho” (UNESP), in São Paulo, inaugurated an undergraduate program in organ performance (1984).

Table 5

Undergraduate courses in organ performance in Brazil

INSTITUTION	City	YEAR IMPLANTED
--------------------	-------------	---------------------------

Instituto Nacional de Música (later became: Universidade Federal do Rio de Janeiro); UFRJ	Rio de Janeiro, RJ	1895
Instituto Musical Santa Marcelina (later became: College of Santa Marcelina)	São Paulo, SP	1929
Universidade de Porto Alegre (later became: Universidade Federal do Rio Grande do Sul); UFRGS	Porto Alegre, RS	1950
Universidade Estadual Paulista “Julio de Mesquita Filho”; UNESP	São Paulo, SP	1984

Although organists lost their position in many evangelical churches due to the Gospel movement, the number of undergraduate and graduate organ students is growing. The founding of ABO (Brazilian Guild of Organists) was key in stimulating this growth in the interest of organ playing and organ music in Brazil. It has become not only a place where organists and students unite to exchange knowledge, but also to discuss problems that arise in different regions in our country. Among organists that study organ – formally or informally – many are beginning to partake in church jobs. This guild, as well as the increasing number of graduate and undergraduate programs in organ performance, are shedding light on a renovation that is developing in our country. A new concept of musical activity slowly emerges in Brazil, providing a glimpse of what can become of this class of musicians in the following years. Who knows: maybe organists can (re)conquer their position as performers, as well as other opportunities that the future may hold?

REFERENCES

Crônica Musical. 1949. *Revista Música Sacra*. Petrópolis, p. 156.

Cunha, M. 2007. *A Explosão Gospel: Um olhar das ciências humanas sobre o cenário evangélico no Brasil*. Rio de Janeiro: Mauad, Instituto Mysterium.

Cardoso, D. N. 2005. *Sarah Kalley - Missionária Pioneira na Evangelização do Brasil*. Brochura: Nassif.

Kerr, D., & Carvalho, A. R. 2005. A pesquisa sobre órgão no Brasil: Estado da arte. *Per Musi*. 12: 25-38.

Soares, H. B. 1982. A Pós-graduação em Música. *Revista Brasileira de Música*. 12: 83-89.



Patterns and Strategies of Social Entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation, Thailand

Phitak Siriwong

1012

Silpakorn Universit, Thailand

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The research were to study the meanings, patterns, and strategies of social entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation, Thailand. Nine key informants were the executives and practitioners of the Chao Phya Abhaibhubejhr Hospital Foundation and members of the Dong Bang Village Herb Group. The phenomenological approach was used in this study. This study revealed that a social entrepreneur was defined as an organization that was established for society and operated profit-oriented business whereby the profits were given back to society and jobs were created for local people so that they had sustainable and sufficient revenues. Concerning its marketing mix of its products and service, it produced various products such as medicines, cosmetics, beverages, and supplementary products. Its target group was low and middle-class people who paid attention to health. Its high quality products were guaranteed by the GMP standards and scientific research. Its brand and products were also used for its Thai massage service. The slogan "Good but Cheap" was used as its pricing policy. Its product distributors were in different regions of Thailand in order to distribute the products effectively. Providing knowledge about herbs' properties via brochures was used as a major strategy rather than advertising. Its shop was decorated in a beautiful and modern fashion. Its products were displayed by categories, and they were labeled with the properties of herbs they contained and prices. Its staff knew well about the products as they were traditional Thai medicine personnel. Its massage service was quick due to the appointment system. According to the study, it could be concluded that the Chao Phya Abhaibhubejhr Hospital Foundation was a successful social entrepreneur and a model social entrepreneur. Its patterns and strategies may be useful to other or new social entrepreneurs.

1. Introduction

Today, capitalism is playing a major role in business. In general, a business aims to maximize its profits for its entrepreneurs and stakeholders, which is focused on returns and profits, thus making various adverse effects (Change Fusion, 2010). Consequently, the concept of giving something back to society was introduced to develop society and solve social problems in a sustainable manner and to create business that is beneficial to society, whereby profits are just aimed at sustaining the business itself, and products are direct and indirect benefits to society. This kind of business is called social entrepreneurship (Deeseentham, 2011: 157).

The researcher was interested in exploring the patterns and strategies of social entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation since it is a model social entrepreneur that has operated for over 20 years, has been continually successful, and has made a contribution to society in terms of employment and medicine production using local Thai wisdom for developing, testing, and doing research on Thai herbal medicines to substitute for modern medicine (Chao Phya Abhaibhubejhr Hospital Foundation, 2011).

The objectives of the research were to study the meanings, patterns, and strategies of social entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation in terms of management and marketing strategies that made its operations efficient according to its organizational goals and systematic instructions. Other social entrepreneurs can apply its patterns and strategies as a guideline for developing and improving their operations to bring about sustainable self-reliance.

2. Research Method

This was qualitative research using the phenomenology research methodology. The key informants were the representatives of executives and practitioners at the Chao Phya Abhaibhubejhr Hospital Foundation and members of the Dong Bang Village Herb Group, Prachin Buri Province, Thailand. In August, 2011, field data collection was conducted with in-depth interviews, participatory observations, field notes, photographing, and sound recording. The scope of the research was to study the meanings, patterns, and strategies of social entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation. As stated, the population was executives and practitioners of the Chao Phya Abhaibhubejhr Hospital Foundation and members of the Dong Bang Herb Group, Prachin Buri Province. The area of study was the area of the Chao Phya Abhaibhubejhr Hospital, Tha Ngam District and Dong Bang Village, Dong Khi Lek Sub-district, Mueang District, Prachin Buri Province. The information gathered was later analyzed according to the guidelines for qualitative research. The findings are herein presented and suggestions are given

3. Study Results

Foundation Development

The economic crisis in Thailand stimulated Thais to be self-reliant to reduce trade deficits with foreign nations, especially in medicine trade. This was due to the fact that most medicines were imported, and a large amount of money was spent on imported medicines, causing significant trade deficits. To respond to the problem in a sustainable fashion, a Thai government encouraged the Chao Phya Abhaibhubejhr Hospital to implement the Herbal Product Development Demonstration Project, ranging from cultivating and harvesting herbs, processing herb materials, controlling the quality of herb materials, producing herbal products, selling herbal products to opening herbal product shops (Chao Phya Abhaibhubejhr Hospital Foundation, 2011). The project was a starting point of linking the Hospital's herb product development to its nearby community as an herb producer. According to the framework, documents, printed material, Internet material, and in-depth interviews with personnel of the Chao Phya Abhaibhubejhr Hospital Foundation, the following information was obtained.

From 1997 to 1998, organic agriculture was introduced to the cultivation of herbs for the safety of farmers, consumers, and the environment, which served as a tool to strengthen both local

communities and farmers. It was conditioned to purchase herbs from local groups or communities, not from large-scale private companies with a great deal of capital; however, the quality of the raw materials had to meet the specified standard. The Chao Phya Abhaibhubejhr Hospital trained local farmers in cultivating herbs, and both parties made an agreement on prices and advance purchase quantities for fairness (Chao Phya Abhaibhubejhr Hospital Foundation, 2011). As the Hospital was a government agency, it was unable to register its developed herbal drugs with the Food and Drug Administration (FDA), Thailand. In 2003, the Chao Phya Abhaibhubejhr Hospital Foundation was founded as a juristic person so that it was able to register its drugs with the FDA and sell them legally under the administration of its executive board.

Social Construction of Meanings of Social Entrepreneurship

According to relevant documents, activities, and in-depth interviews, it was shown that the meanings of social entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation were in accordance with one another as follows:

1. The study on the Foundation's operations, policies, vision, and missions suggested that a social entrepreneur was defined as an organization that was established for society and gave something back to society. This was seen from its main objectives – to develop essential herbal medicines for the country, to reduce a trade deficit in medicines with foreign countries, to develop a variety of herbal products, to respond to modern lifestyles, to strengthen communities based on local wisdom development, and to develop herbal products to international markets.

2. The study on the Foundation's activities showed that social entrepreneurship was defined as creation of jobs for local people so that they had sustainable and sufficient incomes for their living. This was considered from herb-related information, demonstration herb gardens, promotion of herb cultivation according to the standards of the International Federation of Organic Agriculture Movements (IFOAM) among people at the Dong Bang Village and then other areas throughout the country, and reduction of chemical use in agriculture. This made the herbs toxin and contamination free and conserved the environment because of using no chemical fertilizers.

3. The study on in-depth interviews with personnel at the Foundation revealed that they defined social entrepreneurship as business focused on benefits to society. All they had positive attitudes to the Foundation's social entrepreneurship, and this made them focus on working with their full effort rather than incomes, thus allowing the Foundation to operate as a social entrepreneur with high efficiency. In addition, they had the same understanding of the allocation of the Foundation's revenues that 70% of the profit would be given to the Hospital to purchase medical equipment and supplies and organize relevant activities, and 30% would be used for research and development of new herbal products, personnel development in term of knowledge and self-development, and community development related to herbs or other matters there were beneficial to society, e.g. Khao Yai Camp, which educated youths about the environment and raised their environmental conservation consciousness.

Market Patterns and Strategies

The Chao Phya Abhaibhubejhr Hospital Foundation was located in the area of the Chao Phya Abhaibhubejhr Hospital. It rented the area. It was of mixed social entrepreneurship. That is, it sold products, e.g. herbal products, and a service, i.e. traditional Thai massage.

The Foundation's chairman was the Chao Phya Abhaibhubejhr Hospital's Director. Its three major divisions included the Hospital Activity Division; the Local Thai Wisdom Development Division, which dealt with herbal product production; and the Research and Development Division, which was in charge of activities for communities, reduction of social gaps, and environmental conservation.

The Foundation's operations were similar to those of a private entrepreneur. This allowed it to have more flexibility than in bureaucracy and to register its developed drugs with the FDA, which was a major limitation for government agencies. It ran profit-making business, but it adhered to social activities. It spent most of its revenues on activities for society, e.g. employing over 150 people in

nearby communities, educating them about cultivating and harvesting herbs with the organic agricultural method, applying herbs to medical treatment, and attaching great importance to human labor rather than machinery. Its operations were of social entrepreneurship and cooperate social responsibility (CSR).

Objectives and Policies

Its objectives and policies were as follows:

1. To develop essential herbal medicines for the country
2. To reduce a trade deficit in medicines with foreign countries
3. To develop a variety of herbal products
4. To strengthen communities based on local wisdom development
5. To respond to modern lifestyles
6. To develop herbal products to international markets

Vision and Missions

Its vision and missions from relevant documents and interviews with its personnel were in accordance with the concept of social entrepreneurship with regard to development of herb-related knowledge, dissemination of herb-related knowledge to the public, and development of herbal products with high quality and low prices.

SWOT Analysis

According to relevant documents, activities, and in-depth interviews, it was revealed that the factors influencing its operations were:

1. Strengths, which made its customers trust its products rather than its rival products

- 1.1 High-quality products, which led to its brand loyalty
- 1.2 Using organic herbal plants under standard control in all stages and the IFOAM standards certification
- 1.3 Production process complying with GMP, which certified that the products' quality was internationally recognized
- 1.4 Because it educated people and provided training in traditional Thai massage and the public trusted its herbal products, its traditional Thai massage service was recognized by its customers.

2. Weaknesses, which were obstacles to its operations

- 1.5 As a social entrepreneur focused on product quality, it had high production costs.
- 1.6 As herb product production needed to comply with the IFOAM standards, which required organic agriculture, it had high production costs.
- 1.7 Due to the policies for creating jobs for local people and reducing machinery, its production capacity was not much high.

3. Opportunities, which were conducive to its operations

- 1.8 There were few producers of herbal products complying with GMP, but there was high demand for the products.
- 1.9 As people were more likely to pay attention to health, and there was a movement of local Thai wisdom conservation, there was high demand for herbal products.
- 1.10 There were chronic diseases and diseases that could not be cured with modern medicines, so more people tended to use herbal products after learning their properties.

4. Threats

- 4.1 The world's economic recession, which resulted from superpowers' economic crisis, encouraged people to be more careful about spending.
- 1.11 Trade barriers from foreign countries, especially European countries
- 1.12 Changing environmental circumstances impacted the growth of herbs.

Marketing Mix

According to documents, activities, and in-depth interviews concerning the marketing mix, it showed that:

1. Product and service creation

The Foundation made more than 110 kinds of products, e.g. medicines, cosmetics, beverages, and supplementary products to respond to modern lifestyles. All of the products were guaranteed by research and quality control in all processes, ranging from cultivating herbs to collecting samples of some products after sales to test their stability. In addition, the products received quality certification and awards, e.g. GMP and Organic Standards, which were equivalent to the IFOAM standards. This made its brand widely recognized in terms of quality. Its target group was low and middle-class people who cared about health.

Concerning its service, i.e. traditional Thai massage, its brand and products were used to guarantee it. In addition, the service was presented as a combination of general massage, focused on bending, pulling, and stretching, and the royal Thai massage, which is a polite and patterned massage. The massage service received an award in 2004 as quality assurance. All its masseurs passed 430-hours training, and the service prices were reasonable.

2. Product and service pricing

Its herbal products were priced in accordance with the target group's economic status. The Foundation sold good but cheap products as it could not run profit-oriented business. To encourage Thais to use Thai herbs, it priced its products and service reasonably. As for some products, e.g. herbal drinks, their prices stayed lower than their costs to encourage people to drink them instead of pop drinks. It employed the material cost average method. Even when the prices of raw materials increased, the prices of its products were still unchanged to maintain its customers and keep their prices lower than other brands'. The prices were shown on the product labels to prevent overcharge. As for its massage service, in the spa atmosphere, its prices ranged from 200 to 250 baht.

3. Product and service locations or channels

There were only two shops under the Foundation. One was in the area of the Chao Phya Abhaibhubejhr Hospital, Prachin Buri Province, and the other was on the first floor of Thai CC Tower, Bangkok. In different regions, there were distributors, who were trading partners responsible for distributing the products to small-scale trading partners. In Bangkok, a big market, these were three trading partners, which had their own area of responsibility. Its products were displayed in stores, e.g. Lotus Department Store, Top Supermarket, and 7-Eleven. As for its traditional Thai massage service, it was offered in a service center within the Hospital area to serve the Hospital's patients, museum visitors, and health tourists.

1. Promotion of product and service distribution

As a foundation, it had no budget for advertising. In 1986, when its products were first launched, it used personal media to disseminate the information and news related to its products and introduced its drugs to the treatment of patients at the Hospital. It utilized the mouth-of-word strategy, provided demonstrations to publicize its products' properties, distributed product samples, and organized activities and exhibitions.

It employed organizational public relations to do marketing support to build its brand image and customer trust. It focused on disseminating information about the properties of different kinds of herbs in order to advertise the quality of its products and service indirectly by, e.g. distributing brochures presenting the properties of herbs to emphasize its products' efficiency.

2. Physical environment

The shop within the Hospital area was decorated in a beautiful and modern fashion. Its products were displayed by categories, and they were labeled with the properties of herbs they contained and

prices. Since there were famous tourist attractions around the Hospital, there were a lot of tourists that visited the shop. As for the Abhaibhubejhr Traditional Thai Massage Center, it was decorated like a spa, with staff dressed properly in a Thai style and soft music to create an atmospheric setting.

3. Staff

The Foundation gradually developed its staff and provided them with a yearly medical check-up according to the GMP standard with regard to practitioners' health care and the working environment, and appropriate welfare and benefits. Its staff knew well about their products and service. It could be seen that most clients were regular clients and the service was recognized by word of mouth.

4. Process

The clients did not have to have a long wait for the service as most of them were regular clients who made an appointment before receiving the service. This was a good process which made the service efficient and not confusing and easy for staff's working. It was stipulated that all staff had to pass massage training, which enabled them to provide all types of massages. Concerning its products, the quality control system was set in all production processes.

4. Conclusion and Suggestions

The Chao Phya Abhaibhubejhr Hospital Foundation was a mixed social entrepreneur; thus, it could meet all its clients' demand. Its major missions were to make herbal products, do research on and develop new herbal products, and develop communities and societies. It could be seen that its aforementioned activities and operations were in accordance with the concept of social entrepreneurship. It returned its benefits to society as seen that it allocated 70% to the hospital and 30% to herbal product development and social activities, which had direct and indirect positive effects on the Hospital's medical services.

The study on the meanings of social entrepreneurship of the Chao Phya Abhaibhubejhr Hospital Foundation via the in-depth interviews with personnel of the Foundation suggested that their opinions were in the same way. That is, they defined social entrepreneurship as profit-oriented business whereby the profits were given back to society and jobs were created for local people so that they had sustainable revenues. The personnel were proud of, willing to do, and sacrifice themselves for their work despite a low income (Nonthanatorn, 2010:76-78).

The study on the marketing mix of the Foundation's products and service revealed that the Foundation had a variety of products that met modern lifestyles. Its target group was low and middle-class people who cared about health. It developed and produced its products according to the GMP standards, and its products were guaranteed by scientific research that confirmed the medicinal efficiency and effectiveness of herbs. With regard to its service, i.e. traditional Thai massage, it used its brand and herbal products to ensure its quality. The prices of the products were reasonable, and their prices were controlled through price labeling. There were trading partners that acted as its distributors in different regions to distribute the products to small-scale trading partners. During early periods, there was an only distributor, being in Bangkok, which caused the product distribution not efficient enough.

Suggestions for further research are that there should be a study on gender and the sexual fantasies of teenage school boys at the lower secondary school level as well as a study of teenage boys in various different groups; for example, those who go to regular day schools, those in regular boarding schools—not a special kind of a boarding school, non-commissioned and commissioned military students. The study should also include gender and the sexual fantasies of female students. This will all contribute to an understanding of the sexuality of teenagers in Thai society.

The suggestion for this particular boarding school is that, since the school plays an important role in the students' gender, it is important to organize educational procedures about sexuality and sex

education that are in accordance with the students' age. The guardians in the dormitories should have an understanding of teenage sexuality so that they are able to serve as counselors to the students.

According to the study, it could be concluded that the Chao Phya Abhaibhubejhr Hospital Foundation was a social entrepreneur. Its operations have been successful for over 20 years. Despite low pricing for its products and service, a large number of sales allowed it to make a lot of profits. It had no policy for advertising its products and service to increase its sales; however, it applied organizational public relations to build its good image, customer trust, and brand loyalty, thus enabling it to operate in a stable and sustainable manner. Its patterns and strategies can be applied to other social entrepreneurs.

5. References

- [1] ChangeFusion, 2010. **Promotion of Business Organizations Receiving Granted a Budget from the Moral Center**, Fiscal Year 2009. Moral Center, Office of Knowledge Management and Development, Bangkok.
- [2] Deeseentham, K. 2011. **Organizations Making a Contribution to Society**. MRG 360⁰, Bangkok.
- [3] Nonthanatorn, P. 2010. **Management of Corporate Social Responsibility (CDR)**. Think Beyond Books, Nonthaburi..
- [4] Chao Phya Abhaibhubejhr Hospital Foundation. <http://www.abhaiherb.com/index.php/th/2010-08-24-22-45-54> [25 May 2011].

iafor

*The Life of Tricycle Rickshaw Riders, Hua Hin Municipality, Prachuap Khiri Khan Province,
Thailand*

Manassinee Boonmeesrisa-nga

1014

Silpakorn University, Thailand

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The purpose of this research was to study the life of tricycle rickshaw riders in the Hua Hin Municipality in Prachuap Khiri Khan Province. This was qualitative research based on non-participant observation and in-depth interviews with 15 key informants. The results showed that the tricycle rickshaw riders were divided into two main groups: in-system tricycle rickshaw riders and out-system tricycle rickshaw riders. Their service areas fell into four main areas: the Hua Hin Railway Station, the entrance to the Hua Hin Beach near Sofitel Hotel, the mini-bus station opposite to Siriphetchkasam Hotel, and the Clock Tower in front of Hua Hin Temple. Their passengers were mostly Thai and foreign tourists. They worked freelance, and they did not use the queue system in their service. The frequency of their service each day mainly depended on the number of tourists. There are a lot of passengers during the high season. Their lowest service charge was 40 baht per time or was of the flat rate; however, this depended on their negotiations with the customer. Their job-related problems included government agencies' inadequate concern, which has led to a reduction in the number or disappearance of tricycle rickshaw riders in the Hua Hin Municipality.

Introduction

In 2007, there were 14,464,228 tourists in Thailand, among whom 2,439,159 (452,100 foreigners and 1,987,059 Thais) travelled in Hua Hin District, Prachuap Khiri Khan Province (Phetchaburi Provincial Office of Tourism and Sport, 2008). Hua Hin District is located only 196 km away from Bangkok, and it is a famous tourist attraction among both local people and foreigners. It is a beach resort town with white beaches, and it is crowded with tourists during summer (Black-plate Taxi Business in Hua Hin District, Prachuap Khiri Khan Province, 2009). It is an old district which the government and private sector have collaborated to preserve it as a town with the old condition and atmosphere. Each year, it is visited by a large number of Thai and foreign tourists, which generates a huge amount of revenue for the province and country.

The “tricycle rickshaw” was invented during the reign of King Rama IV, in 1993, by Mr. Luean Pongsophon. He combined a bicycle with a rickshaw to make it easy to ride. It was first used in Nakhon Ratchasima Province, and it later became a popular vehicle as it was promoted by the government in order to limit the rickshaw’s roles. In 1957, the number of cars in Thailand rose. Traffic officers were afraid of accidents; therefore, they announced that tricycle rickshaws shall not run on the main road, and the registration of tricycle rickshaws was cancelled. In 1960, the government issued an announcement about the cancellation of the use of tricycle rickshaws. Today, however, there are still tricycle rickshaws in some provinces, such as Bangkok, Prachuap Khiri Khan, and Nakhon Si Thammarat. Tricycle rickshaw riding has generated incomes among Thais for over 78 years (The Way of Life of Tricycle Drivers in Samut Prakan Province, 2001).

The Hua Hin Municipality is an area where there are a lot of Thai and foreign tourists. Amidst its liveliness, the “tricycle rickshaw” is a vehicle that preserves the condition and atmosphere of the past. Tricycle rickshaws in the area are found to be rare due to the fact that tricycle rickshaw riders’ incomes mainly depend on tourists, the number of whom varies from day to day, and there are other types of vehicles that are more convenient and faster to choose from, e.g. black-plate taxis, motor tricycles (tuk tuk), and motorcycle taxis. This has resulted in an increase in the number of tricycle rickshaw riders.

Riding the tricycle rickshaw seems to be a family business as it is inherited from generation to generation. Most of tricycle rickshaw riders have done this job for at least 40 years. They are low-educated people with a low economic status. They have no idea what other jobs they can do. This is a freelance job with no rules and is one among decent jobs for them. The tricycle rickshaw becomes less interesting for tourists. Apart from its oldness and unusualness, it has nothing to attract them. It is a slow vehicle. Today, tricycle rickshaw service becomes unpopular for many reasons. Its fares are similar to those of other faster vehicles. They are occasionally hired by tour groups or companies that they have registered with, and this allows them to receive a special rate of fares. Although it is a freelance fairly-paid job, it cannot attract people of new generations. The tricycle rickshaw service area is clearly divided. Tricycle rickshaw riders’ major groups of passengers are Thais and foreigners, travelling in the Hua Hin Municipality during public holidays, when they get the highest earnings. Their major incomes are from tour groups, general tourists, and companies related, e.g. souvenir shops, stores, and hotels, which they take tourists to. Tricycle rickshaw riders manage their own business and have freedom in the business. Nonetheless, they do not receive social support from any government or private agencies. Some of them receive a

monthly income from a real estate company by posting their advertisements on their tricycle rickshaws with decorations as assigned by the company each month.

According to the interviews with the key informants, who were tricycle rickshaw riders in the Hua Hin Municipality, they started this job many years before, and they adjusted their life and job pattern according to social and time change. Their existing condition, the conditions of their existence, and their problems are a social phenomenon that the researchers would like to study in order to create knowledge that relevant agencies, e.g. Hua Hin Municipality, the administrative district of the tricycle rickshaw riders, can apply as a guideline for formulating plans and policies, regulating, granting them security and protection in order to improve their life quality, and preserving their career.

Objectives

The research was to study:

1. The life of tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province
2. The conditions of the existence of tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province
3. The guidelines and recommendations for solving problems of tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province

Methodology

This research was qualitative research with in-depth interviews with 15 key informants: 13 in-system tricycle rickshaw riders and two out-system tricycle rickshaw riders. The concept of the social network (Pongpit, 2005: 34) and the concept of human existence (Na Mahasarakham, 2004: 270-277) served as the research concepts and framework.

Scope

The scope of the research includes the scope of the study area, population, and content, as follows:

1. Area

The area of study was the Hua Hin Municipality, Prachuap Khiri Khan Province.

2. Population

The key informants were tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province.

3. Content

The study was on the way of life of the tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province.

Process

This was qualitative research in which in-depth interviews and data analysis served as the research tools. To cover all substantial matters and lead to the answers of the research

questions according to the objectives, the concepts and theories were utilized along the six steps.

Step 1: Determining the population and key informants

The population in the research was the key informants, who were 13 in-system and two out-system tricycle rickshaw riders.

Step 2: Data collection tools

The question guideline was used for the in-depth interviews. The questions were created according to the objectives of the research. Their content and their order could be adjusted accordingly. The researchers had freedom to change the questions, according to the objectives of the research, and the key informants had freedom to answer the questions. The collected data were analyzed. The indispensable data collection tools included a sound recorder, a camera, pens, and notebooks, which were utilized to get accurate, comprehensive data.

In addition, participant observation was conducted. To make the population feel that they were not being observed, the researchers pretended to be their passengers and asked the network of entrepreneurs the researchers knew to introduce the researchers to them. This method produced a lot of data that could not be obtained from the interviews. This allowed the researchers to access the observed and to understand what the researchers were studying better, thus making data analysis more detailed.

Step 3: Data collection

In the study, the research fell in two categories.

1. Documentary research

Relevant documents were collected and studied to see previous studies on this issue. They included books, research studies, and on-line information, which showed concepts and theories about patterns of tricycle rickshaw riding as well as the guidelines and important issues of this business.

2. Field research

Field research was conducted through in-depth interviews, field notes, sound recording, photo taking, question guidelines to explore the patterns of tricycle rickshaw riding, and interviews with tricycle rickshaw riders. Also, participant observation was employed to observe the ways they worked and communicated with tourists to receive data in the real situations.

Step 4: Data collection period

The data was collected from the key informants, tricycle rickshaw riders, between June and December, 2011.

Step 5: Data verification

The triangulation method was used.

1. Triangulation of data sources – Data from 15 key informants were collected.

2. Triangulation of investigators – There were eight data collectors. After all the data were received, they were compared and analyzed together.
3. Triangulation of theories – The concepts of social networks and human existence were employed to study and analyze the data.
4. Triangulation of methods – In-depth interviews and participant observation methods were employed.

Step 6: Data analysis

Based on documentary research and field research, important issues were collected and a structured questionnaire was prepared. The tricycle rickshaw riders were interviewed to receive the data to assist in data analysis. If the data were not complete, more interviews were conducted. The data were analyzed and checked. If they overlapped, field data collection would be terminated. They were analyzed and organized with the descriptive method. The interviews and qualitative data were major data. They were described according to the research objectives and concluded. The suggestions from the research were also presented.

Results

The results of the study, which mainly relied on in-depth interviews, revealed the following issues:

1. The life of tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province
2. The conditions of the existence of tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province
3. The guidelines and recommendations for solving problems of tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province

The life of tricycle rickshaw riders in the Hua Hin Municipality, Prachuap Khiri Khan Province

The research suggested that all the informants, 13 in-system and two out-system tricycle rickshaw riders, were males and breadwinners. They had no second job. For them, riding the tricycle rickshaw was flexible in term of working hours. They did not use the queue system in their service. Each of them could determine their working hours and charges. Their earnings were not sufficient for their family even for themselves.

1.1 Background

Their age ranged between 30 and 68 years. They were natives of Prachup Khiri Khan, Phetchaburi, or Bangkok. Some were low-educated, and some were uneducated. Before they worked as tricycle rickshaw riders, they had done other jobs, e.g. fisherman and labor. They had no second job. They were married with children. They were poor; their earnings were not enough for their daily life.

1.2 Entering the job

The tricycle rickshaw existed in Hua Hin for over 40 years. Hua Hin had been a famous tourist attraction for Thais and foreigners and beach resort for a long time. In the past, transportation in Hua Hin was not convenient; the tricycle rickshaw was a common mode of transportation. There were over 100 tricycle rickshaws; they were popular among tourists and generated a lot of incomes. Due to transportation evolution and changing time, vehicles were developed to be more convenient and faster, e.g. cars, motor tricycles (tuk tuk), black-plate taxis, and taxi-motorcycles. Tourists chose more convenient and faster vehicles, thus resulting in a rapid decrease in the number of the tricycle rickshaw riders. Most of the tricycle rickshaw riders did the job for a long time because by doing this job, they could make a lot of money and had a lot of freedom. They entered the job for their own reasons and inherited it from their family, not by the social network.

1.3 Clients

Their passengers were mainly divided into two groups, namely Thai and foreign tourists. Most of the Thai tourists traveled with tour agencies, which hired all the 18 tricycle rickshaw riders to take the tourists to tour the town. The charge was at a flat rate, depending on their negotiations. The earnings from the tour agencies were not their major income as they did not get the job so often. The tour agencies contacted them through the tricycle rickshaw riders' head. As for foreign tourists, most of them came from countries in Europe and America, namely United Kingdom, Finland, United State of America, and Canada. The group of tourists hired them to take them to tour the town or destinations. This was the major source of their incomes.

1.4 Area

The field research and in-depth interviews showed that there service areas were:

1. The Hua Hin Railway Station
2. The entrance to the Hua Hin Beach near Sofitel Hotel
3. The mini-bus station opposite to Siriphetchkasam Hotel
4. The Clock Tower in front of Hua Hin Temple

Their service areas were located in the community area, business district, or popular tourist attraction area, so there were a lot of passengers. They chose the service areas for the proximity to their residence and their satisfaction.

1.5 Job patterns

Their job patterns were as follows:

1. Tricycle rickshaw riders

The research revealed that the tricycle rickshaw riders were divided into two groups, namely in-system and out-system tricycle rickshaw riders.

The in-system tricycle rickshaw riders were those who were hired by a real estate company to decorate their tricycle rickshaws and wear costumes with the company logo for advertising the company. Each was paid 3,000 baht monthly and was called a couple times per month. They could do other jobs they wanted. There were 18 tricycle rickshaw riders in this group.

The out-system tricycle rickshaw riders were those who were not hired by any company. They had no regular incomes or job regulations. There were three tricycle rickshaw riders in this group.

Their head was any tricycle rickshaw rider who acted as the coordinator between the hirer and the tricycle rickshaw rider; he divided up the job among the in-system tricycle rickshaw riders.

1. Service hours

The tricycle rickshaw riders worked about from 10 am to 10 pm. This mostly depended on their convenience.

2. Service patterns

They did not use the queue system in their service. Individual tricycle rickshaw riders had freedom to give their service to any customers. The duration of each service and the frequency of the service each day were varied. They provided a city tour under a daily, hourly or distance rate of charges. Along the way, they told stories and histories of tourist attractions. The clients could go anywhere they wanted to, and they could hire them for shows.

3. Incomes

Each of the in-system tricycle rickshaw riders got about 3,000 baht per month from the real estate company and fares from passengers. As for the out-system ones, they got money from passengers only, which was varied daily and depended on times and festival seasons. The maximum pay that some of them received were 1,000 baht. In some days, they did not get any earnings. Excluding a monthly income of 3,000 baht, the in-system tricycle rickshaw riders' maximum income averaged only 3,500 baht and minimum income was 500 baht per month, which was a very low amount of money and not sufficient for their living and household expenses.

4. Expenses

The tricycle rickshaw riders bought a tricycle rickshaw, which was their major job tool. The price of a new or second-hand tricycle rickshaw ranged from 550 to 15,000 baht. They did not need to pay for space rental, fees, or parking rental. There was no registration of the people who wanted to do this job; they could provide the service just if they had a tricycle rickshaw.

5. Social network

The tricycle rickshaw riders' social network was forming a group of in-system tricycle rickshaw riders. They had no formal head. The one who distributed jobs to the others became their head. The head shared each job among the in-system tricycle rickshaw riders. The out-system tricycle rickshaw riders had no right to get the job. However, both groups had a good relationship.

2. Conditions of their existence

2.1 Education level

Some key informants were low-educated, and some were uneducated. They viewed that doing a better-paid job was difficult as people had higher education, and a better earning job required people with at least primary education. Accordingly, They did not see a need to change the job; they thought it suited their knowledge.

2.2 Age

The key informants were males aged between 30 and 68 years. They regarded that age was important for people in the society, that is, older people could not get a well-paid job, even though they could work as young people. They wanted to be healthy and had a long life. They were willing to do a hard job with small earnings if their psychological condition and age allowed them to do so.

2.3 Freedom

All the key informants said that the reason for doing the job for a long time was freedom. They liked freedom in their work and life. They did not want to be subordinates. Most of them had been employees and felt bored with the job, in which they worked under orders and were unfairly paid. They viewed that the earnings they got when they were employees were not comparable to the effort they made. Despite tiresome, hardship, and small wages, as a tricycle rickshaws rider, they felt happy and regarded that the amount of money they got was in accordance with the amount of energy they spent. The most importantly, they did not need to be anyone's subordinates.

2.4 Income

Each of the in-system tricycle rickshaw riders got around 3,000 baht from advertising for a real estate company through decorating their tricycle rickshaws and getting dressed with the company logo. They also got money from passengers. As for the out-system ones, they got money from passengers only, which varied daily. This depended on festival seasons. The maximum income that some received was 1,000 baht. In some days, they did not get any money. Excluding a monthly income of 3,000 baht, the in-system tricycle rickshaw riders' maximum income averaged only 3,500 baht and minimum income was 500 baht per month, a very small amount of money which was inadequate for their living and household expenses.

2.5 Investment cost

The tricycle rickshaw riders needed to buy a tricycle rickshaw, which was indispensable to their job. The price of a new or second-hand tricycle rickshaw ranged from 550 to 15,000 baht. They did not need to pay for space rental, fees, or the rental of the parking areas. Accordingly, they did not need to pay for job-related expenses.

2.6 Tourists

The major group of their passengers was Thai and foreign tourists. Most of the Thai tourists traveled with tour agencies, which hired them to take the tourists to tour the city. The charge was at a flat rate, depending on their negotiations. The income from the tour agencies was not their major income as they did not get the job so often. The tour agencies contacted them through the tricycle rickshaw riders' head. As for foreign tourists, most of them came from countries in Europe and America, namely United Kingdom, Finland, United State of America, and Canada. The group of tourists hired them to take them tour the city or destinations.

3. Problems and recommendations

The research revealed that the problem arising among the tricycle rickshaw riders was relevant government agencies' inadequate concern about them. The tricycle rickshaw riders learned there was a policy for involving the Hua Hin Municipality in helping and regulating their occupation a long time ago; however, they were never helped, thus leading to a gradual increase in the number of tricycle rickshaw riders. Moreover, individual riders did not work as a group due to a lack of regulation. They would like the municipality to regulate and promote them to improve their life quality and job security. They did not mention other problems.

It was recommended that government agencies concerned should be involved in this matter by regulating and promoting tourism with tricycle rickshaws to increase tricycle rickshaw riders' income and job security and improve their life quality, by providing them with service areas, regulating and dividing areas of respective vehicles in the municipality area, and preparing direction signs to the station of each kind of vehicles to alleviate the conflict about clients and others that possibly cause social problems in the future.

Conclusion, Discussion, and Recommendation

The research was to explore the way of life of tricycle rickshaw riders, conditions of their existence, problems, and recommendations. The research showed that this job was popular in the old times as it was a highly-earnings job, and it was a freelance job, in which people could set their work hours by themselves. Due to technological advancement and changes in society and modes of transportation, the number of tricycle rickshaw riders decreased rapidly. The tricycle rickshaw riders were divided into two groups, namely in-system and out-system tricycle rickshaw riders. They entered the job for their own reasons and inherited it from their family, not by the social network. Their service areas were divided into four main areas, which were in good locations and in popular tourist attraction areas.

They did not use the queue system in their service, and worked independently from one another. The frequency of their service each day varied to factors. As for the expenses in their job, they had to buy a tricycle rickshaw, the price of which ranged from 550 to 15,000 baht.

Their passengers were mainly divided into two groups, Thai and foreign tourists. Most of the Thai tourists traveled with tour agencies. As for foreign tourists, most of them came from countries in Europe and America.

Each of the in-system tricycle rickshaw riders received a monthly income of 3,000 baht, not including fares from passengers. As for the out-system ones, they got money from fares only, which varied daily and depended on periods of the day and year. The fares were at the distance rate or flat rate set by the tour agency, which, however, depended on their negotiations.

Their social network was forming a group of in-system tricycle rickshaw riders. They had no formal head. The one who distributed jobs to the others became their head, who divided up the job among the in-system tricycle rickshaw riders. The out-system tricycle rickshaw riders had no right to get the job. However, both groups had a good relationship.

The problem arising among them was relevant government agencies' inadequate concern, thus decreasing the number of tricycle rickshaw riders. Moreover, their job was not

regulated or promoted. They would like the government sector to regulate them to improve their life quality and job security.

The research suggested that relevant government agencies should be involved in regulating and promoting tourism with tricycle rickshaws to increase tricycle rickshaw riders' income and job security by providing them with service areas, dividing zones for respective types of vehicles, and preparing direction signs to the station of each kind of vehicles to lessen the conflict about clients and other conflicts that possible result in social problems in the future.

As for their existence, they had difficult life as their earnings were insufficient for their monthly expenses, and they could not access the government welfare, e.g. loan to do a second job. Related government agencies had no concern for regulating them, which made them lack good service standards. All these things made the tricycle rickshaw riders have no work area, thus marginalizing them and forcing them to quit their jobs so that they had place to stand in society. The society that is changing into the post-modern society is constructing the otherness to the tricycle rickshaw riders.

To maintain the identity and cultural root of this local career, agencies should realize, attach great importance to, and formulate relevant policies to preserve it.

Recommendations from the research

1. Policy recommendations

1.1 The tricycle rickshaw should be developed as a public transport mode, and its quality control and service standard should be set by a government agency.

1.2 There should be a project that introduces tourists to the tricycle rickshaw service in order to promote tricycle rickshaw riders' earnings.

2. Practical recommendations

2.1 Tourism-related entrepreneurs, e.g. tour agencies and hotels should have a system of coordinating with tricycle rickshaw riders and provide them with a clear, fair rate of remuneration to reduce the conflicts about interest and income.

2.2 Tourism with tricycle rickshaws should be regulated and promoted to improve tricycle rickshaw riders' incomes, job security, and life quality through providing them with service areas, setting stops for respective kinds of vehicles, and preparing direction signs to the station of each kind of vehicles to decrease the conflict about clients and other conflicts that might lead to social problems in the future.

2.3 As tricycle rickshaw riders have little knowledge and experience in servicing Thai and local tourists, if they are trained in techniques of best practice or being a good host to upgrade the career to be something unique that disseminates Thai culture to Thai and foreign tourists, this will promote tourism in Thailand and preserves Thai ways of life.

2.4 Tricycle rickshaw riders have limited knowledge and skills of communications with foreigners as they are low educated. Training them in language use can boost their knowledge and upgrade this job.

3. Recommendations for further research

3.1 Study on the possibility of setting the system to regulate tricycle rickshaw riders to create their service areas and distribute incomes in all areas.

3.2 Study on the guidance about the career

3.3 Study on the guideline for enhancing tricycle rickshaw riders' knowledge and communication skills

Reference

Books

1. Bhavabhutanonda Na Mahasarakham, Wareeya. 2004. **Philosophy of Existence**. Bangkok: Chirapiwat.
2. Boonmeesrisa-nga, Manassinee et al. 2009. **Black Plate Taxi Business in Hua Hin District, Prachuap Khiri Khan Province**. Phetchaburi. Silpakorn University Phetchaburi, IT Campus.
3. Pongpit, Seri. 2005. **Networks**. Bangkok: Charoenwit Kanphim.
4. Hua Hin Municipality . 2011. **About Hua Hin**. Hua Hin District, Prachuap Khiri Khan Province.
5. Siriwong, Pitak et al. 2009. **Street Hawkers' Life on the Cha-am Beach in Cha-am District, Phetchaburi Province**. Phetchaburi. Silpakorn University Phetchaburi, IT Campus.

Online data

1. Amphonsitthikun, Yaowalak. 2001. The Way of Life of Tricycle Drivers in Samut Prakan Province. Master of Labor and Welfare Development. Faculty of Social Administration, Thammasat University. [online]
Source: <http://202.28.199.3/tdc/browse.php>, accessed on August 29, 2011.
2. Namwong, Oichai. 2002. Gathering of Tricycle Rickshaw Riders for Eco-Tourism in Mueang District, Chiang Mai Province. Master of Education (Vocational Education), Graduate School. Chiang Mai University. [online]
Source: <http://202.28.199.3/tdc/browse.php>, accessed on August 29, 2011.
3. Phaibun, Piyabut. 1998. Problems and Solutions to Problems of Tricycle Rickshaw Riders in the Udon Thani City Municipality. Master of Social Administration. Faculty of Social Administration, Thammasat University. [online]
Source: <http://202.28.199.3/tdc/browse.php>, accessed on August 29, 2011.
4. Phongsakun, Pricha. 2009. Promotion of Tricycle Rickshaws for Eco-Tourism in Chiang Mai Province. Master of Master of Economics. Graduate School. Chiang Mai University. [online]
Source: <http://202.28.199.3/tdc/browse.php>, accessed on September 13, 2011.
5. Tourism Authority of Thailand. Tourist Statistics in 2007. [online]
Source: www2.tat.or.th, accessed on September 18, 2011.

The Motif Buketan (Floral Motif) in Pekalongan Batik: Development Dynamic and Social Identity in Pekalongan, Central Java

Karina Melati

1015

Sanata Dharma University, Indonesia

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

'Buketan', which originally comes from French or Dutch word meaning 'bouquets' refers to batik motif which was an essence of the Batik Belanda developed and produced by Indo-Europeans women in Netherland East Indies in the end of 19 century. Produced by accentuating beauty and softness in its decoration, customers were interested in this motif with ease quickly. Afterwards, Non-Indo societies such as Chinese and indigenous people created and combined buketan with their own various cultural elements. Buketan became a special or unique along with Pekalongan batik because it was produced and developed in an assortment of forms and clothing variants by people of Pekalongan massively. As consequence, the buket represented forms of cultural hybrid. The subject matter of this research is how to understand social identity dynamics of Pekalongan society through creating batik of buketan. Furthermore, research perspective is expanded into study about forms of cultural negotiation from local to foreign or outsider influence shown in the buketan. Production and reproduction of batik with buketan are process of forming cultural consumption and it can be exchanged by its symbolic mode. The exchanges are in the forms modernity and exclusive symbols which are enclosed in craftsmanship and exotic of buketan. Meanwhile, the emergence of new standards of creating buketan either technical or innovation of motif through mass and modern production mechanism in its turn will affect public pressures and will occupy the existence of artistic process domain of creating batik before. Therefore, the creation of buketan showed societies contention in Pekalongan in appropriating and imagining their social identities. The contention allowed the process of negotiation between consumers or markets and its relation to self-taste forming which existed on social habitus of Pekalongan society. Buketan revealed that there was an experience changing of creating batik from its performance to processing experience.

Introduction

The existence of Indonesian Batik recently is more admitted either by local or global society.

The admittance of Indonesian Batik as a world heritage or Representative List of the Intangible Cultural Heritage of Humanity by UNESCO¹ on October 2, 2009 is an evidence that the existence of batik as one of Indonesian form of arts develops adapting world's development. One of forms of batik exploration is on batik motif that is more varied. The motif does not only show local framework anymore, but it unites firmly with development of imagination and its creator appropriateness in understanding live.

Basically, motif is a decoration in cloth in the form of image and is arranged firmly to form unity. Motif is acknowledged from its typical ornament concerning symbolic meaning, philosophy, aesthetic, and even from its colour. For most of Javanese peoples, batik motif becomes the symbolic meaning of a important value - or even more so- and then executed to perfection such a design will carry an extra dimension for those aware of this special significance connected with deeply rooted perceptions (Pepin van Roojen, 2001). In some other reason, batik motif also reflects identity character and social change of one region that develops the motif. Differences on batik style coming from regions of batik producers show a decorative tradition that have been existed long time ago, describe original environment of the creators, and imagine deep knowledge that they are owned by their environment. (Philip Thomas Kitley, 1987).

Therefore, motif is a social text for its supporting society. In this paper, I would like to describe a motif that is made precisely far from local framework in Java but it is able to penetrate and become batik character in region that even emerge the most prominent batik producer, that is Pekalongan. This motif was buketan motif or floral motif made by Indo-European² woman who lived in Pekalongan from the end of 19 century to 1940. Buketan motif was adapted from design pattern of floral shaping in Europe or is associated with form of Art Nouvoeu³ design style that became revolutionist decorative style in Europe at that time (Pepin van Roojen, 2001). Buketan motif is the most essential design of 'batik Belanda'⁴ category colouring batik development in Netherland East Indies.

Motif is reflected very dynamic adapting the change happen in a society. Therefore, Buketan motif gives us illustration about historical event that forms the background of its creator. In

¹ The epigraph of Batik Indonesia is read at 4th Session of the Intergovernmental Committee on Safeguarding Intangible Heritage in Abu Dhabi, Uni Emirat Arab by means of decision number 4.COM 15 B

² I rather choose use the term word 'Indo European' than Dutch or European because the this batik enterprenuer came from mix community of consider as 'Indo'. Indo usually have European blood mix with local. The European were working as Dutch government employe in Netherland East Indies.

³ Art Nouveau is style or part of the fine art that becomes characteristic or reference to the European art style. It shaped naturalistic pattern and reminded to the European romantic style.

⁴ Batik Belanda by Herman Veldhuisen's book 'Batik Belanda 1840-1940, Dutch Influence in Batik from Java History and Stories' refers to batik which were made in Indo-European batik manufactories and most of them are recognizable by their adapted European patterns and motifs.

its case in Pekalongan, the process of production and reproduction of Buketan motif meaning is the active process that asserts its existence as social identity. Therefore, I want to understand what social context happens so that Buketan motif can be developed, and reproduced even become characteristic of Pekalongan batik. What is more, Buketan motif also become representation of 'Peranakan'⁵ in which the member of its society spread into outside Indonesia, particularly in South East Asia such as Malaysia, Singapore, and Thailand.

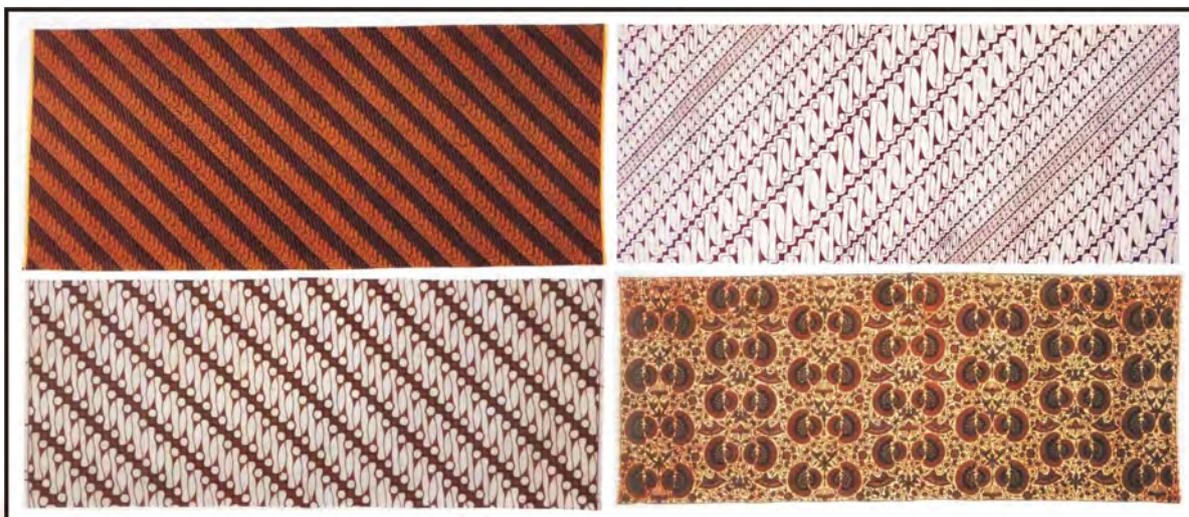
Research Focus: This research focuses on the visual and textual evidence to see how members of Pekalongan society have involved through the changing expression of the buketan batik motif. Based on that idea, it develops into; first, the dynamic of buketan batik motif as a text reflected of social changing in Pekalongan. Second, buketan batik motif as cultural hybrid between local and foreign influence create agreement in Pekalongan society as their trenmark motif of batik.

Background:

Batik

Batik as tradisional wastra becomes a tradition that has been rooted long in Indonesia. Its existence is being symbol of grandeur, complexity of customary attitude, creativity, artistic, and innovation. The word of batik refers to technique of making that applies wax application as obstacle for entering the chemical dye. The wax forms or set down ornament which decorated called motif. When it is brokedown to the past, the history of wax obstacle technique has been applied in some ancient civilizations such as Egypt, China, Japan, India, Peru, and even in some regions of Europe. Besides using wax, some substances are used such as glue from starch powder, mud, rice, and paraffin. These substances will basically block the way of entering dye so that forming certain decoration based on imagination or cultural symbols that has been customed in day to day or daily life of its society. By its people in Java then they create a device to make it easier to do the application of obstacale substance when scratching it in cloth. The device is called *canting*. Principally, it is container or cup whose function is to put wax, and which has *carat* or hole to let the wax out. When it scratches the cloth, there will appear printed batik in the cloth that is suitable with wipe intended by the maker/creator (Hasanudin, 2001).

⁵ Peranakan is a Chinese ethnic assimilated into the local communities.



The typical of Javanese traditional batik motif

The existence of batik in general is considered as manifestation of creating grandeur symbols of Javanese culture developed in palace environment. Batik is used not only for completing customary rituals, expression of pious to God The Almighty and ancestors, it also used as King, relative, knight and king's servant grandeur uniform. The palace has a number of batik makers to fulfil batik need of the palace. However, batik outside the palace wall is also developed by common people particularly the Javanese woman by applying the motif closing with live and daily of environment where they live. This kind of batik is mostly made in the north coastal of Java Island, and then this batik is called 'batik pesisir' or coastal batik.

It is clear that there is a big different between the two kinds of developing batik in Java, first, the palace batik in which in the era of Dutch colonialism is called *vostenlanden*⁶ with geometric⁷ motif, and the second is coastal batik from North Coast Java with natural motif⁸. Other than the two differences of the two kinds of batik, batik is always presented in Javanese society rituals representing the human existence such as birth, circumcision, marriage, healing, and death. Batik motif is considered to be able to create a thousand of meanings and to become signifier of self existence and identity of its user.

The activities of doing batik for Javanese woman in the north coastal region has been become folk art, particularly to fulfill family needs and other people surround them. By some women, activities of doing batik are only the side job that is done in the spare time and the obligation of taking care of house has been completed. Javanese woman has a key role in organizing of

⁶ The Vorstenlanden batik was the batik of Surakarta (Solo) and Yogyakarta (Jogja), which during the Dutch colonial period were sultanates or principalities.

⁷ Geometric motif is symbolic pattern reflecting a Hindu-Javanese cultural background

⁸ Natural motif which decorated in realistic such floral, animal.

creating and developing batik, because they are the initiators to produce, to influence, to sell, as well as to teach how to doing batik for the next generation.

The visiting of newcomer to Netherland East Indies, prominently after Suez Canal was opened (1869), and the significant growth of developing population (1850-1900), marked a new era of batik development. Batik was explored as a commodity product that can be trade-exchanged because of its potential market. The women in the north coastal region in the beginning did batik themselves as a side job, and then they became employees for the owner of batik spreading in batik centers in the north coastal region. When batik has become the prominent commodity, various ornaments of batik generally is much influenced by and is closely related to geographical factor of region where batik is made, characteristic and live management of that region, beliefs and custom traditions of that place, and contact or relationship among the batik centers (Nian S. Djoemena, 1986).

The emerging of new paradigm in forming consumers taste to mass reproduction has changed the old production mechanism. Since there was a large demand for batik in Java and nearby areas, first British, then Dutch textile manufacturers began making imitation batik by using the newly-invented printing method and exporting it to Netherland East Indies in the early nineteenth century (Tetuo Sekimoto, 1997). Besides many pressures on batik basic commodity supply also the imitation batik from Dutch and British, pushed domestic batik production to do some innovations to avoid bankruptcy. The characteristic of Javanese batik in its beginning spout art spirit of its written batik artists' skill and tenacity, and then got competition from the invention of "stamp" technology in 1840, and as well as became savior from the dimension crises of the imported batik existence. Moreover, in 1950, stamp had become process of massive batik industrialization developed by the batik centers in Java and Sumatra (Elliot, 1994).

Stamp made from iron copper with certain motif pattern was able to give easiness in production and to get sales with cheaper price. Batik production redeemer by stamping technique implied the fade of ritual values of making batik, the decrease of artistically style, especially because of limitedness and limitation of variation and ornamented motif made by stamp. Consumers then were accustomed to standard patterns of stamp batik with rigid contour and style, and this caused the changing of aesthetical taste that is more faded.

The growth of batik art became popular when it was supported by advance technology and economic organization. In the functional level, batik had become pop culture but putting aside tradition values and production rituals and then forming standard batik cloth as a massive thing. Batik fetisisasi cult happened and trendsetter was emerged in determining consumers taste. However, this precisely made new pattern of consumer from the middle to lower class with which in the past time could not afford to buy expensive batik.

The technology of batik art work then found its more complex shape. Printing technique encountered in the beginning of 1980's was textile industry mechanism that was adapted to create pieces of cloth with batik motif. Batik which should be technique to obstacle dye with

wax application was ignored by this technique. Some people considered that printing was not batik (fate batik), because it did not go through batik process (no wax applicatin), so it was called printed cloth with batik motif. This modern technology made batik motif application easier, and it looked perfect but just looked as a 'flat' surface.

Walter Benjamin (1936) in 'The Work of Art in The Age of Mechanical Reproduction' (Jecica Evans dan Stuart Hall (ed.), 1999) explains:

In principle a work of art has always been reproducible... Mechanical reproduction of a work of art, however, represents something new. Historically, it advanced intermittently and in leaps at long intervals, but with accelerated intensity...

Also in 1947, Marx Horkheimer and Theodore Adorno shared the term culture industry to say product and process of mass culture. Culture industry was creating culture that was marked by contemporary mass movement that put tradition artwork in the level of mass reproduction mechanism (John Storey, 1993).

Pekalongan as the Center of Coastal Batik

The managing of batik making in coastal region as a home industry has been developing since 16 century or when batik cloth became commodity in Malaka. For coastal people, batik has become developing economic activity following the great busy trade access with new comers. Coastal batik reflected the existence of batik as culture hybrid artifact. Pekalongan, Cirebon, Indramayu, Banyumas, Lasem, Madura, Kudus, Tuban and Gresik were coastal regions of north Java beach that were well known as the centers of coastal batik. It was very difficult to draw strict conclusion about typical batik trait from all regions (coastal) because of the mutual influence of many regions (Djomena, 1986). The availability of negotiation space among many formations of taste of its creators also showed many cultural indications appearing in north coastal regions at that time.



Map Of Pekalongan

The character of coastal communities that is egalitarian and readiness society within accepting understood foreign culture into their territory, giving space mixing the various expressional cultures there (Inger McCabe Elliott, 2004). Pekalongan city, which was also one of cities in the north coastal of Java, has a busy port with all possibilities to let freighters to come and out to the city. Its people have high ability in adapting all influences emerged including opening the chance to form batik production pattern with new ways. Based on its style, taste, ornament variation and coloring management, Pekalongan batik can be categorized into three (Djoemena, 1986):

1. Indigene Batik is batik whose motif and color are in indigene taste.
2. Encim Batik is motif influenced by or has special characteristic of Chinese culture.
3. Dutch Batik is motif with Dutch's style and taste.

In the beginning, each category was developed and produced by each group supporters and became identity for their groups. Batik Belanda, for example, was produced and was worn by Indo-Dutch and Indo-European lady who lived in the North Coastal, so that its motif and color has symbolic element of European culture (Veldhuisen, 1993). In addition, Encim batik was developed by Peranakan⁹ Tionghoa that were present in the Indonesian archipelago as trader society with high work ethics.

Generally, batik motif of Pekalongan is a kind of folklore ornament, things referring to modernity at that time such as steamship, aeroplane, horse carriage, castle; also natural motif such as floral or flower and leaves. However, Pekalongan was formerly well known as producer of Jlamprang motif. This motif was geometric and adaptation from India's textile 'patola' that ever became as an idol for cloth traders in Java and Sumatera.

In 1843, Pekalongan was officially included in residency region of Dutch colonial government that ruled two regency namely Pekalongan and Batang regency. Furthermore, the regencies developed into five regencies that are Pekalongan, Batang, Tegal, Pemalang and Brebes (Kusnin Asa, 2006). The Dutch government center was in the strategic location that was closely with public buildings such as court office, post office, city hall, prison, and official house of colonial officers. In this area, there was Loji river that separated northern Pekalongan, near the North Java beach, with southern region that is lower ground. The name of Loji was taken from name of prison of Dutch colonial. From the bank of the river, it developed dense settlement and marked the building of a city. The citizens came from European society, Indo-European, Tionghoa society, and of mixed ethnic origins, including the indigene people. In this place then growing batik industry that was done by Indo-European woman.

⁹ Peranakan is a Chinese ethnic assimilated into the local communities



The development of batik production by Indo-European and Peranakan Tionghoa woman entrepreneur urged the economic activity of Pekalongan city. Soon after the increase of batik demand many times over, the indigene people involved in producing batik in Pekalongan. If in the formerly the women and daughters made batik for their family clothing, then it would turn to offer their making batik service to batik entrepreneur. Some of them who owned big capital turned to be entrepreneur themselves and employed batik artisan. The development of the growth of making batik business in Pekalongan emerged jargon ‘Pekalongan is batik city’ that showed that Pekalongan people could not be separated from batik, either from its human resources, cultural system or economic system. Pekalongan people have skills, are better human resource supply, and are able to support the sustainability of batik industry than in other batik center in coastal region (Hassanuddin, 2001). Prominent trait of Pekalongan batik is on its various ornaments that changed flexible, dynamic, and market oriented. Pekalongan batik artisans realize that to influence the market, they must do many product innovations. Not on its various ornaments, coloring technique, and batik making technique only, they must also do innovation on their basic commodities.

Up to now, along the main and small road in Pekalongan, we can find batik artisan with their local batik motif. Other data shows that of 270.000 of Pekalongan inhabitants, about 43.000 people work in batik industry. If each of them earned for five family members, it means there are 200.000 people who live from batik industry¹⁰. Almost all batiks, from cloth, dress, to interior accessories spreading in big cities in Indonesia such as Jakarta, Yogyakarta and Surakarta, comes originally from or were made by Pekalongan batik entrepreneurs

Motif as text which reflected of social changing

¹⁰Roso Setyono dalam “Batik Pekalongan, dari Pasar, Akademi, sampai Museum” <http://www.potlot-adventure.com/2008/10/19/batik-pekalongan-dari-pasar-akademi-sampai-museum/>

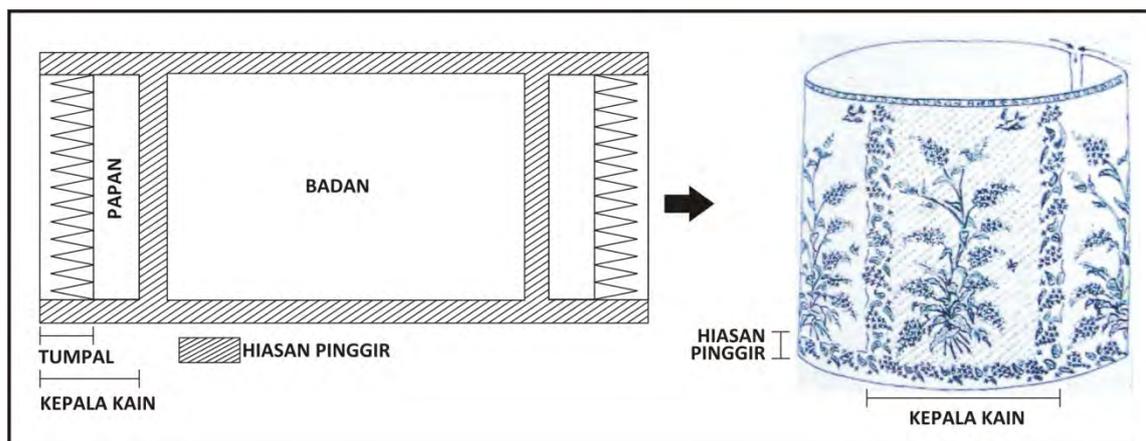
The involvement European and Indo-European woman in producing batik in Java because batik has become their daily dress code in Netherlands East Indies, in addition is reason of tropical weather. Besides that, many books and novel written by European people about live in Netherlands East Indies also urged the woman who wanted to go to Netherlands East Indies to turn their dress code with batik and *kebaya* – local dress code of most Indonesian woman – so that they felt more comfortable. European and Indo-European woman were categorized as the social elite group, however, some of them experienced live problems like uncertainty in economic after their husband died, divorced, high standard of life style, low of pensioner's subsidiary, etc. so that they are triggered to earn money by selling batik cloth (Ratna Nurhajarini, 2005).

The involvement of Indo-European society as batik producer gave possibility on forming various ornaments with European cultural taste, or was well known as batik Belanda. This situation conversely formed new paradigm on Javanese batik pattern in the form of symbols with European cultural taste to fulfill European society taste in Netherlands East Indies. The most well known of Dutch various ornaments or batik Belanda motif was floral motif that is called '*boketan*' or '*buketan*'. The term *buketan* comes from French or Dutch '*Bouquet*,' which means floral wreath. The flowers were arranged in one wreath or were usually place in a vase. The choice of *buket* as motif because at that time European and Indo-European woman often did floral arrangement for wedding party, church services, and activity in *societet* (Veldhuisen, 1993). *Buketan* formerly was described as floral arrangement that grew fertile in Dutch like tulip flower, *krisan* fruit, and lily. In addition to the flower, *buketan* motif was completed with animal various ornaments such as butterflies, birds, peacocks, and swans.

The batik enterprising done by Indo-Dutch woman was started by selling the making of waxing batik wholesale to indigene people who could do it at each home, and dipped the waxing batik behind the main house helped by man labors. The great many of batik order made them urged to do batik enterprise that whole process was done at their own house. The choice of motif was more to European nuance than palace traditional motif existing at that time because there had been order from European society who wanted motif with European cultural idioms and becoming the distinguishing factor with the previous batik existing. The duty of Indo-European woman only supervised production activity and made sure the quality of batik resulted was good. They could not do how to make batik, therefore, all batik-making productions were done by employees or batik labors that they recruited from the surrounding environment. The Pekalongan people who were skilful in making batik became artisans for the European entrepreneurs.

In doing their enterprise, the Indo-European woman often did exploration to change rigid rule in motif division, particularly in sarong cloth category. Sarong was known by the early nineteenth century as the style for women of mixed racial background (Rens Heringa, 2000). Design format of sarong can be distinguished in two parts, firstly is the head in the middle and the rest is the body. The head that is the front part or is usually decorated with, but some Dutch batik entrepreneurs changed the rule by putting *buketan*. Even the body that in the former was decorated by Javanese classic motifs and then was also applied 2-3 *buketan*

combination. In the top & bottom borderes (*pinggir*) of the sarong was usually laces like on the European dress border that was trend of fashion at that time.



The format of sarong has changed from triangles (tumpal) at the head (kepala) of sarong to floral bouquets softened undulating curves. The Top and bottom borders (pinggir) are also changing to softened scalloped edge that looked like lace which shaped flowers or leaves.



Buketan Batik Motif at Dutch Colonial Era

The adaptation of buketan motif and European motifs was taken from books illustration and magazine with images from Dutch like *Aglaja* (Veldhuisen, 1993). In its application, they made pattern in paper and then copying it to cloth. The paper with pattern could be used again whenever needed. In its development, the paper with pattern would even be used by the next generation who will continue their batik enterprise, even until now, which has been using the paper with pattern for more than 50 years.



paper with buketan pattern

Indo-European woman entrepreneur applied shift work system based on expertise of the labors and paid them based on that expertise. The work could be in the form of cloth washing or *morandt*, pattern making, batik making, fulfilling form with decoration or *ngisen*, closing wax or *nembok*, dyeing, smearing or *nyoled*, disappearing wax or *nglorod*. Batik maker who made the first candle printing was paid the highest because it demanded a high skill and batik making experience. In addition, man labors did dyeing up to disappearing wax - *melorod*. Working system applied was 6 days work and the labors got their salary on Monday and Thursday evening. If they worked overtime, they got incentive but if they did mistake such as they did not do their work on time or their work was not tidy, there would be fine (Ratna Nurhajarini, 2005).

In its marketing, Indo-European entrepreneur in the former had had customer from limited group of people, they were European and Indo-European people who ordered batik to them. When Dutch batik had been fond of by many groups of people, the entrepreneurs relied on distributor to sale their batik product. The distributors were local traders, either indigene, mixed China ethnic origin, or Arabic people. They marketed batik from region near Pekalongan, big cities in Java, particularly Bandung and Jakarta, even outside Java Island including Malaysia and Singapore. Bandung at that time had been known as fashion city and becoming a place to transit for traders from outside Java such as Singapore, Malaya, Thailand, Cambodia, and Burma to look for batik as well. Even the European community who ever stayed in Netherlands East Indies sometime brought home their buketan batik to Europe, and some of them marketed batik in Dutch, Italia, Germany and France.

Some successful Indo-European entrepreneurs who ran their batik enterprise in Pekalongan among others were Mrs. Scharff van Dop, Mrs. Lien Metzelaar, Mrs. B. Fisfer, Mrs. A.J.F. Jans, Mrs. Wiler and The Sisters van Zuylen, they were Christina and Elizabeth van Zuylen

(Veldhuisen, 1993). However, the most successful and gave big impact to batik making in Pekalongan was Elizabeth and Christina van Zuylen. Their batik product in particular was Buketan motif that was known very smooth especially in the part of content (*isen-isen*) of the flower that was very complicated and details. They also make bouquet repeatedly depicted on the badan and wich has been very popular since 1920s and considered as van Zuylen's design. This batik buketan motif design was fond of by market and becoming trend fast at that time. Other batik entrepreneur even imitated buketan motif produced by van Zuylen to their batik.

In every batik products made by van Zuylen sisters was usually added by signature followed by Pekalongan city to mark the city where it was produced. Even though the entrepreneur could do batik making, but their efforts to add signature became standard quality or quality assurance of their batik and to protect the design owners from theft when villagers take the cloth home for batik, because sometimes some other entrepreneur hijack the batik labour to work at their workshop. Other entrepreneurs imitated this then, especially who were of Peranakan Tionghoa entrepreneurs. Even if after van Zuylen sisters did not produce batik anymore, some entrepreneurs in Pekalongan stitched their batik product with printed "MD Van Selen" that means model of batik or motif like van Zuylen. However, there was also batik entrepreneur signed up openly the same signature as van Zuylen. Until now, Pekalongan people called batik with the best quality and with expensive price with Panselen batik.

The signing up strategy in its turn as an advertisement and made batik entrepreneurs and Pekalongan city were more and more known in the world batik in Nusantara. Especially on its Buketan motif that becoming idol amongst the batik lover so that they would order buketan motif more easily and directly to Pekalongan with hope that they got high quality of batik. The big market demand for batik, particularly buketan motif, more solidified and threw Pekalongan as a city of producer buketan motif of batik and this becomes characteristic of batik in this city.



Since van Zuylen sisters added signature to their batik product, other entrepreneur also following to signed their batik product.

After Indo-European batik entrepreneurs got succeed from their batik enterprise, the Peranakan Tionghoa mixed ethnic origin batik entrepreneurs in the former only sold basic commodities of making batik. Peranakan Tionghoa batik altered dramatically after 1910 can be explain because of a the political situation, which Dutch government gave Peranakan Tionghoa who had live in Java for more than two hundred years its about to change with new law- called '*Gelikgested* ' which mean "to equalize" (Inger McCabe Elliott, 2001). The effect on batik was immediate change because Peranakan Tionghoa could now imitating Dutch batik style. As we seen that the Dutch buketan tulip, was soon transformed into the Chinese lotus.

However, before 1910 Peranakan Tionghoa origin batik entrepreneurs, also made batik motif with inspiration from typical symbolic Chinese motifs who depicted from their own things, such as ceramics, porcelains, carpets, books, etc. This because mixed ethnic origin society still had high understanding for their ancestor cultural heritage. It can be showed from application of buketan motif made by Peranakan Tionghoa origin in which it was inspired by Chinese ceramic with lotus and seruni flower. They also made design resembling painting, such as the depiction of a Chinese wedding procession named *Cempaka Mulya* batik motif. Other batik trait made by Peranakan Tionghoa origin entrepreneur can be seen from its color-showing blink red (pastel) because of using synthetically dyeing. When Indo-Dutch entrepreneur still used natural dye, Tionghoa mixed ethnic origin entrepreneur chose to use synthetically color with which at that time imported from Germany and Britain. The use of synthetically color was considered efficient, fast, and cheap so that it could fulfill bigger market demand.

The famous batik entrepreneur of buketan motif from Peranakan Tionghoa were Oey Soe Tjoen, The Tie Siet, Oey Soen King, Liem Siok Hien, and Oey Kok Sin). But batik of Oey Soe Tjoen is considered the very finest and was known of the craftsmanship and attention of the detail. The Oeys who was built a factory in Kedungwuni, six miles from Pekalongan, had twenty years employed and one hundred and fifty workers who produced about thirty to thity pieces per month. Oey Soe Tjoen batik businesses has been running until now by the third generation and they maintained the design of buketan motif and its color from their predecessor such.

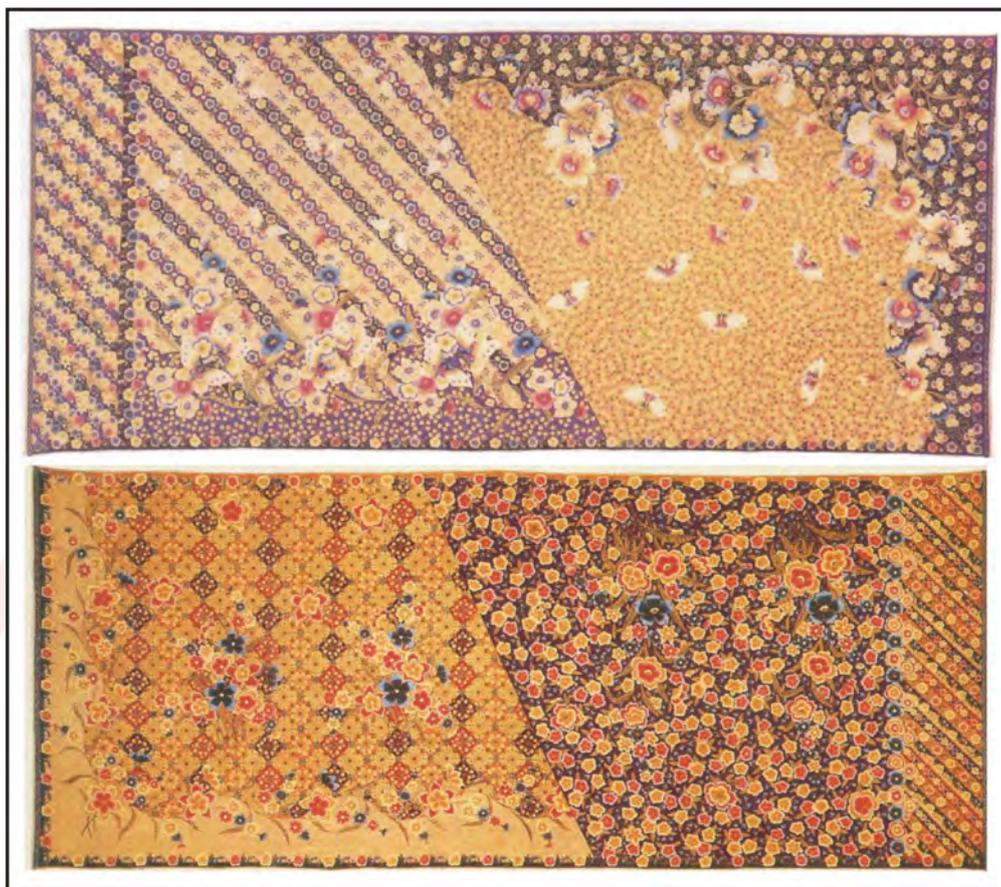


Peranakan Tionghoa typical buketan batik motif

Batik made by Peranakan Tionghoa entrepreneur was then known as lady sarong or sarung *nyonya* and was usually unified with kebaya *encim*. The combination of that dress became typical dress of Tionghoa mixed ethnic origin society either in Indonesia or even in abroad such as Malaysia and Singapore.

The World War II brought big influence on batik activity, particularly in Java because there was economic influence so that supply of Mori cloth and dyeing that were usually imported from Europe decreased. In 1942, Japan was the winner of ruling part in government replacing Dutch. The colonialism of Japan was marked by establishing organization called Hokokai with the main purpose to help Japan soldier activity in creating prosperity together in Asia (Santoso Dollah, 2000).

Organization activity was much done in cooperation with Javanese people. One of them was making batik with Japan style that in its turn was well know with term Djawa Hokokai batik, or in common, people called it Hokokai batik. This term has even still been used until now referring to batik with style in Japan nuance. This batik motif has buketan pattern with application of sakura flower and various ornaments in the form of butterfly and swan bird. The color of this batik was also associated with color of Japan nuance and taste such as green and yellow.



Hokokai buketan batik motif

The making batik at that time experienced a very heavy restriction, besides the supply of basic commodities was low, it also caused by the availability of the batik labors was many but the fieldwork was so limited. To cope with this situation, the Pekalongan batik entrepreneurs did other policy by making complicated pattern and smooth followed by various background content and pattern content (Santoso Dollah, 2002). Besides that, on other cloth there were two kinds of pattern and it was called morning evening batik or *Batik Pagi Sore*. This batik was intended in order to be able to used in the morning and in the evening with different side

The batik entrepreneur that in the previous time made Hokokai batik then continued making batik with various ornaments more on freedom, with new term it was called New Javanese batik or *Batik Jawa Baru*. Furthermore, the President of Republic of Indonesia at that time, Ir. Soekarno, in 1950 initiated Indonesian batik movement with purpose to unified Indonesian diversity culture in a cloth of batik. Indonesian batik motif not only showed the existing motif but also unified it with the new motif from all provinces of Indonesia that had each local motif.

Buketan motif more developed dynamically because it was explored with new motif. In the coloring point of view it seemed more flexible because it did not apply a typical color of one region or province and a certain social group. The significance changing happened in 1970s

with which batik was not only made in a sarong or long cloth, but it was also applied in woman dress or man shirt. Buketan motif arrangement in the form of big flower wreath could not precisely be applied in those dresses. Therefore, new form inspired by buketan has been formed, for example, buket arrangement was made smaller, the imagery of buketan was not full anymore, and even buketan became floral motif applied based on contemporary taste at the time when that buketan was made.



As Cultural Hybrid

Pekalongan batik, as other coastal batik, was expression of revealing self-existence and its supporter community. Batik also developed discourse of contact between local culture and its openness on visitor's culture assimilation. The involvement of visitors in making batik in its fact supported to legitimate motif that becoming the typical trait of Pekalongan batik. Buketan motif was present as aesthetical artwork with European cultural nuance that was well known as the core of Pekalongan batik (Heringa & Veldhuisen, 2000).

The very massive market made production and reproduction of buketan motif was not only monopolized by Indo-European entrepreneur, but it was also imitated by another batik entrepreneur. It was even explored and adapted with its target market. The dynamic showed uniqueness of the its cultural work process that emerging a mutual relationship between components that works in it. In the colonial discourse, reproduction of buketan showed hybrid concept where representation problem in colonial identity showed active moment that was negotiation cultural identity between societies in it. Creating new meaning for things and symbols that they consumed consisted of meeting and changing cultural performance continuously, which in its turn would produce mutual admittance.

Therefore, it can explicitly be explained that forming taste sociology through production and reproduction of batik buketan motif by Pekalongan people was understood as

cultural consumption. Starting from making buketan motif by Indo-European woman and then by Chinese mixed ethnic origin make it as a capital, which according to Pierre Bourdieu it can be replaced by certain symbols by the users. The form of new production pattern massively makes it easier to be reached by common people or coming into what is stated by Marx Horkheimer and Theodore Adorno as *cultural industry*.

Furthermore, with the establishment of buketan motif in the batik market, particularly in coastal region, this motif more legitimate and become typical trait of Pekalongan batik. The materialization process by Homi Bhabha is called by cultural hybrid of its community supporter. It is a combination of many cultural elements that show dynamic of its working process of a space where it is produced, reproduced, and managed as an active communication pattern forming its social identity.

As I described earlier that buketan motif is formed by spirit to get interact, negotiate, and innovate by its community supporter to each other. Batik with which in the previous is always associated with Javanese culture symbolism/hegemony, has assimilated in its meeting with visitors society's culture. Some of them even legitimate localize motif such as Chinese in motif batik di Cirebon, Lasem, Tuban; India in motif batik in Pekalongan, Jambi and Bengkulu; European in motif batik in Pekalongan, Semarang, etc; This of course gives new paradigma for forming taste of the society producers and users.

And when the Indo-Belanda entrepreneurs do not produce batik anymore after Japan invasion buketan motif is still produced in Pekalongan with the development of new creativity, such as created Hokokai batik with nuance of flowery and colors of Japan typical. What is more, when Indonesia declared its independence, the application of buketan motif is easier to be created with other typical flowers of Indonesia. This is marked not only to adapt with showing local trait where reproduction of buketan is done, moreover, the idea that buketan is considered as colonialism, but in reading text from post-colonialism the process is called mimicry. Mimicry means emerges as one of the most elusive and effective strategies of colonial power and knowledge. The reproduction of buketan motif in the post-colonialism give space for ambivalent adaptation, they make buketan to preserve the motif itself demanding by market, but it also negates its domination as characteristic of Pekalongan batik.

The making of buketan motif is not seen as part of colonial process anymore, which creates dichotomy between colonialists and colonized, between native culture and non-native culture. It is merely creating a room for negotiating between batik techniques that is developed and becoming popular culture of Javanese people and with nuance motif of outsider culture in this respect European and China. Therefore, the hierarchy of batik as something that is precisely associated with Javanese culture cannot be maintained anymore. The same with buketan, it cannot precisely be considered as motif of foreign culture. The Indo-European woman entrepreneur and Tionghoa mixed ethnic origin that produced batik buketan motif shows perseverance of the worldview of non-Javanese but utilizing expertise and technology of earth inhabitants in revealing foreign worldview (Philip Kitley, 1987)

By hybrid concept, the researcher does not propose problem on how buketan motif in which in the former has European cultural nuance affects Javanese batik artwork that has been established with palace motif that has been stabilized. However, in the contrary it is intended to see how room for negotiation between the creator or artisans of batik buketan motif and the consumers with which give dynamic trend of buketan motif itself. Therefore, buketan motif is seen as identity: seen, used, visualized to communicate, explore, and produce social rule where the identity works.

Conclusion

Production and reproduction of batik buketan motif by Indo-Dutch and Indo-European woman and is even followed by Chinese mixed ethnic origin society and indigene shows the existence of the motif as a part of form of cultural hybrid between local and foreigner influence. Pekalongan in this respect becomes field or room for a system of objective relation to work that has social position getting interact between one to the others. The objective relation system manages symbolic system in the form of batik buketan motif.

The process of forming taste in buketan motif is understood as a form of cultural consumption. Batik buketan motif represents taste of a group of society who has association with a certain cultural product. According to Pierre Bourdieu (1977) this can be explained by habitus problem, meaning that people from a group of society and collective express their taste toward buketan motif by making or producing, wearing, and even collecting them (by some of people it is collected either as artwork that has high market share or as signifier of a certain social status).

All Pekalongan people, even more by indigene society, do not directly accept the forming of taste for buketan. This motif seems to have distance with their making batik habits. Buketan motif that is made by high level of smooth and skill, exclusively is had by European and Indo-European society and also Tionghoa mixed ethnic origin that becoming group of middle upper class in Netherlands East Indies. European design becomes symbol of status for European and Indo-European society as the existence of higher social status for Tionghoa mixed ethnic origin. Therefore, buketan motif reflects exclusive culture capital because it tends to be associated with a certain culture of a high social status of a society. Beside that standardization of cloth smoothness, motif complication, and various color choice of buketan motif becomes capital that used to fight the market share. The most significant period in innovating is done by Indo-European woman last for 60 years. During that time, techniques reach high level in coloring and details of its motif are getting better and better.

The changing of values in symbol of modernity and exclusivity that is grasped in *craftmanship* and exotism of Buketan motif makes the changing of character of motif batik typical of Pekalongan has been produced and reproduced again by batik entrepreneurs from all level. Printed of the entrepreneur's signature with purpose to preserve quality, originality, and plagiarism from other entrepreneur is seen as effective marketing strategy. Moreover followed by printing out the name of pekalongan city as the place where the source of

making batik considers Pekalongan as a centre of buketan motif either in the batik lover society in Netherland East Indies, or South East Asia, even in Europe.

After Indonesia declares its independence from Dutch colonialism, and Indo-Dutch entrepreneur do not produce batik anymore, buketan motif has still been core of batik typical of Pekalongan since that time. Although, batik market does not fond of buketan motif anymore, some batik entrepreneur in Pekalongan still maintain the making of buketan motif for their enterprising goods as the effort to preserve the identity of Pekalongan batik.

Bibliography:

- Brigitte Khan Majlis. 2004. *Javanese Batik: An Introduction dalam Batik: From the Courts of Java and Sumatra, Rudolf G. Smend (koleksi)*. Singapore: Periplus
- Fiona Kerlounge. 2004. *Batik: Design, Style and History*. London: Thames and Hudson.
- Harmen C. Veldhuisen. 1993. *Batik Belanda 1830-1940, Dutch Influence in Batik from Java History dan Stories*. Jakarta: Gaya Favorit.
- Hasanudin. 2001. *Batik Pesisiran: Melacak Pengaruh Etos Dagang Santri pada Ragam Hias Batik*. Bandung: Kiblat Buku Utama.
- Homi K. Bhaba. 1994. *The Location of Culture*. London & New York: Routledge
- Inger McCabe Elliot. 2004. *Batik Fabled Cloth of Java*. Singapore: Periplus.
- Irwan Abdullah. 2006. *Konstruksi dan Reproduksi Kebudayaan*. Yogyakarta : Pustaka Pelajar.
- Jean Gelman Taylor. 2005. *Kostum dan Gender di Jawa Kolonial tahun 1800-1940 dalam Outward Appearances: Trend, Identitas, Kepentingan* Henk Schulte Nordholt (ed.). Yogyakarta: LKis.
- John Storey. 1993. *An Introductory Guide to Cultural Theory and Popular Theory*. Hempstead: Harvester Wheatsheaf Campus.
- Kuntowijoyo. 2006. *Budaya dan Masyarakat (edisi paripurna)*. Yogyakarta: Tiara Wacana.
- Kusnin Asa, 2006. *Gurat Sejarah Penuh Makna*. Pekalongan: Museum Batik Pekalongan
- Nian Djoemena. 1986. *Ungkapan Sehelai Batik, Its Mystery and Meaning*. Jakarta: Penerbit Djambatan
- Pepin van Roojen. 2001. *Batik Design*. Nedtherlands: The Pepin Press.
- Philip Thomas Kitley. "Batik dan Kebudayaan Populer". Prisma Magazine, Mei 1987.
- Philip Thomas Kitley. "Ornamentation and Originality-Involution in Javanese Batik". Majalah Indonesia, 1992.
- Pierre Bourdieu. 1977. *Outline of Theory of Practice*. Cambrigde: Cambridge University Press.
- Ratna Dwi Nurhajarini. 2005. *Batik Belanda: Wanita Indo Belanda dan Bisnis Batik di Pekalongan*. Patra Widya Magazine, vol. 6/2 Juni no. 1

- Rens Heringa. 1996. *Batik Pesisir as Mestizo Costume dalam Fabric of Enchantment: Batik from the North Coast of Java, from the the Inger McCabe Elliot Collection*, Mitch Tucham (ed.). Los Angeles: The Los Angeles County Museum of Art.
- Robyn Maxwell. 2003. *Textile of Southeast Asia, Tradition, Trade and Transformation*. Australia: Australian National Library.
- Roland Barthes. 1983. *The Fashion System (terjemahan Prancis)*. New York: Hill and Wang.
- Santosa Doellah. 2001. *Batik Pengaruh Zaman dan Lingkungan*. Surakarta: Batik Danar Hadi.
- Stuart Hall. 1994. *The Question of Cultural Identity, The Polity Reader in Cultural Theory in Building on Batik, The Globalization of a craft community. (ed) Michael Hiethcock, Wiendu Nuryanti*. Cambridge.
- Sunardi, ST. 2004. *Semiotika Negativa*. Yogyakarta: Buku Baik.
- Teruo Sekimoto. 2000. *Innovation, Change and Tradition in Batik Industry*. England: Ashgate Publishing Ltd.
- Toeti Soerjanto. 1997. *The History of Traditional Batik, an outline for the Third Asean Youth Painter Workshop and Exhibition*. Yogyakarta: Institut for Research and Development of Handicraft and Batik Industries
- Walter Benjamin. 1999. *The Work of Art in the Age of Mechanical Reproduction dalam Visual Culture the Reader*, Jecica Evans dan Stuart Hall (ed.) London: Sage Publication.

INTERNET:

[Batik Pekalongan, dari Pasar, Akademi, sampai Museum](#)

<http://www.potlot-adventure.com/2008/10/19/batik-pekalongan-dari-pasar-akademisampai-museum/>

Batik Belanda, Penggalan Sejarah Kolonial di Indonesia

<http://batikindonesia.info/2004/02/29/batik-belanda-penggalan-sejarah-kolonial-di-indonesia/>

[Batik a Southeast Asian cultural treasure that binds](#)

<http://www.eastjava.com/news/2007/06/27/batik-a-southeast-asian-cultural-treasure-that-binds/>

Study on the Core Competencies of Early Intervention Professionals

Chen-Ya Juan, Yu-Lun Chiu

1026

Hsin Sheng College of Medical Care and Management, Taiwan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The current study aims to observe and evaluate an early intervention organization by conducting in-depth interviews of its members using the qualitative research approach. The present research is undertaken to determine the core competencies required of early intervention professionals. The study site was visited a total of 12 times from March to July of 2010. The research results showed that the interviewees, who were members of the organization, believed that early intervention professionals should possess 10 core competencies, namely, competence on special child care, knowledge of early intervention, knowledge of word processing using a computer, nursing skills, parent education, knowledge of infant development, ability to design and apply technological instruments, ability to analyze applied behavior, cooperation and communication skills, and ethical approach to special education. The present paper presents strategies for childcare professionals and students and investigates the feasibility of course module development.

Introduction

Early intervention for children with developmental delay and special needs have become the primary political focus for Taiwan government in recent years. Based on the concept of “Early detection, early treatment,” early intervention in Taiwan includes departments of medical therapy, social affairs, and education to provide supports for children with special needs and their families. According to the Report of the Ministry of the Interior, about 17,000 children with developmental delay had been found in Taiwan in 2009, which have increased 6% compared to that of 2005, and the number is consistently increasing (the Ministry of the Interior, 2011). Of all children with developmental delay and special needs, 80% transfer to regular early education organizations and children care centers. However, rare preschool teachers in Taiwan know and understand how to take care and teach children with special needs. Most early childhood educational teacher training programs in Taiwan have not addressed enough the importance of special education and care for children with special needs. Less than five higher educational institutions in Taiwan now have early intervention related departments to prepare early intervention professionals. Most of the early childhood educational teachers’ training programs only include three academic hours, “the introduction of special education,” and no further curriculums of teaching, caring, and counseling for children with special needs and their families. When those pre-service teachers get into the “real world,” most of them felt frustrated and difficult to take care and educate children with special needs (Juan, 2011). Many early childhood educational teachers who want to implement skills of teaching children with special needs will have to rely on the professional development training, which is not always available for them.

The completed early intervention for children with special needs has to include assessment, therapy, rehabilitation, education, behavioral intervention, consultant, etc. to prepare both children and their family to become more improved in children’s daily living skills, social skills, and basic academic ability (Musick, 1996). The ideal of early intervention for children with special needs is to alleviate the level of the disability. However, most special educational departments of higher educational institutions focus on school-age children with disabilities, such as elementary schools, junior high schools, and senior high schools, and rarely focus on preschool-age children with special needs. With the lack of preschool special educational professionals, most early intervention organizations hire staff with early childhood educational backgrounds. Due to the needs of early intervention organizations in the real world, pre-service teachers of early childhood educational departments have to be prepared knowledge of early intervention and children with special needs. The purpose of this study is to understand the core competencies of an early intervention professional in order to establish the structure of the early intervention training program.

Literature Review

Early Intervention

Early intervention primary focuses on providing integration services of medical, rehabilitation, family support, consultant, education, and related waivers for 0-6 age children with special needs (Lien, Wu, Chen, & Mao, 2005). The purpose of early intervention is to effectively improve the level of a child’s disability by early detection and early treatment to reduce the social costs (Fu, 2006). Since 1960, many scholars found that intelligence is highly sculptured and flexible. Many infants and young children can increase their intelligence to utilize a new method to replace inappropriate behaviors by interacting with environment (Hawes, Morris, Phillips, Fries, Murphy, & Mor, 1997 ; Skeels, 1966). Therefore, children who are identified as developmental delay or

brain injury can be improved effectively by early remedial intervention (Lien, Wu, Chen, & Mao, 2005)).

In order to implement the early intervention for children with special needs, the United States first made the 99-457 law to define the early intervention as a developmental service and address on the Family Service Plan to fulfill the individual needs of children with special needs and their family. The law of 99-457 focuses more on improving related education and intervention for children with special needs. The Part C of the Individuals with Disabilities Education Act (IDEA) further defined early intervention services and education. According to the IDEA, early intervention refers to a child who has been identified as having either mental deficits or physical deficits; providing related services to ensure children with special needs to well develop categories in physical, cognitive, communication, social, and adaptive behavior development (IDEA, 2004). In Taiwan, the law of Children and Adolescents Welfare defined that the early intervention refers to services and education for a child less than six years old identified by specified hospitals as having deficits in cognitive development, physical development, language and communication, psychological social development, or living skills. Other than the law of Children and Adolescents Welfare, the law of Special Education and the law of the Handicapped Protection Act also include the primary concept of early intervention for children with special needs in medical, educational, and living environments.

Early Intervention in Taiwan

Since the law of Children of Adolescents Welfare in 1993, many scholars have addressed the importance of the early intervention for children with special needs. Those early intervention related policies and regulations clearly identify responsibilities and authorities for local agencies in Taiwan. From early detection, notification and referral, evaluation and identification, Individualized Family Support Plans, to early intervention, each local agency has established a consistent standard process for children with special needs. Children with special needs usually have the early intervention services in different settings, such as medical institutions, special education centers, regular preschools and kindergartens, and residential services.

Medical Institutions

The early intervention services for children with special needs include the medical or therapy services, such as medical treatment, physical therapy, vocational therapy, language therapy, etc. Once a child with special needs is identified, the doctor will transfer to therapy programs based on the need, and parents will have to take the child to receive the individualized therapy training programs by themselves. However, due to the lack of therapists and a large number of children with special needs, the challenge of long waiting lists remains existed. Parents usually have to wait for months to get needed therapies.

Special Education Centers

Special education centers in Taiwan usually provide day care or stay overnight services to provide the needed training or services for children with special needs, including children developmental centers, childcare centers, special day care organizations and special lodging institutions. Some institutions have collaboration with medical organizations, doctors, vocational therapists, language therapists, and physical therapists can provide direct or indirect services or training programs for children with special needs and their families.

Regular Preschool and Kindergartens

With the encouragement of many scholars and professionals, inclusion has been addressed in Taiwan for years. Scholars believe that the inclusive learning environment helps children with special needs learn from regular children to improve learning. Most regular teachers refuse children with special needs to be included in a regular class because they are unfamiliar with the characteristics and behaviors for children with special needs (Tsai, 1993). Apparently, the lack of regular teachers' acceptance impedes the effect of early intervention. Research in Taiwan indicated only 50% of 3 to 6 year old children with developmental delay received related training and education, which was opposite to parents' expectation (Wang, 1996). In order to solve problems of inefficient special educational knowledge and teaching strategies for children with special needs, local governments provide special educational peripatetic advisor to provide suggestions and supports to remove the obstacles of inclusion.

Residential Services

Residential services refer to another early intervention model, which not only teach children basic educational cognitive ability and daily living skills at home, but it also provides parents correct education and rising knowledge. Residential services primary focus on 0-3 year old children with special needs and their parents because it is the imperative period for children to have appropriate parenting care and family support. Parents have to understand their child's developmental condition and problems in order to know how to help the child well developed in a supportive home environment and establish a proper life routine to decrease future inclusion obstacles.

Early Intervention Teacher Training Program in Taiwan

A successful early intervention for a child with special needs relies on a collaborative professional team. Due to the complexity of services for implementing early intervention for children with special needs, the team has to be made of members from medical care, education, social welfare, parents, and other professionals. Of all the important team members, early childhood education and care teachers is one of the first line teaching professionals for the child with special needs. As mentioned earlier, most higher education institutions in Taiwan mainly focus on preparing pre-service teachers for school-aged children, and most preschool special education training program and early intervention program are arranged in graduated school programs. Therefore, it is too slow to fill the vacancies of the lack for early intervention teachers. Research indicated that most higher education institutions provide more early intervention theoretical knowledge than practical skills in the real situation has resulted in the high rate of flow of the early intervention teachers and most current early intervention teachers are not from the early intervention background (Wolery, Martin, Schroeder, Huffman, Venn, Holcombe, etc , 1994).

High quality of the early intervention services depends on the integration of various professionals across different fields. However, the lack of early intervention teachers has become problematic in many countries. According to Wang's (1996) research, 71.9% of participants indicated that early intervention teachers and therapists are the most needed professionals in Taiwan. In the United States of 2002, nearly 3200 early educational teachers didn't get the certificate of special education (U.S. Department of Education, 2002). In 2010, of a total of 14,630 early childhood care and education teachers in Taiwan, only 464 teachers have been qualified in special education (Special Educatio Transmit Net , 2011). Wolery, etc (1994) found only 25% of 500 early educational institutions hired special education teachers, and teachers in 3/4 inclusive preschools didn't receive any special educational training. McDonnell, Brownell, and Wolery (1997) further found less than half of early intervention teachers had received special educational professionals'

advisory. Therefore, preparing both theoretical and skillful early intervention teachers for children with special needs in higher education institutions is imperative and necessary. In order to establish both theoretical and practical early intervention curriculum, this study intended to understand core competencies of being an early intervention professional.

Research Method

The study used a case study method to interview and collect related data to understand what the core competencies of an early intervention professional needed in an early intervention organization. The specific research questions include (a) what are the core competencies of being an early intervention professional? (b) What are the appropriate early intervention curriculum and content? And (c) what are the needs of being early intervention professionals in terms of college students and university students?

Sample and Participants Selection

This study utilized purposeful criterion sampling (Patton, 1990) to select one social welfare organization. Participants of this study include the leader and other early intervention teachers in a private social welfare organization in Taoyuan, Taiwan. Three primary reasons to choose this social welfare organization as the study target include (a) this social welfare organization includes one of the top early intervention programs in Taiwan, which had been listed on “Excellent” ranking of social welfare organizations in Taiwan; (b) this social welfare organization has a long early intervention history, and the early intervention program had been started since 1986. The completed early intervention system can assist us to understand the history and process of the early intervention for children with special needs; (c) we have long collaboration relationship with this early intervention, and it is one of our practicum institutions, which can benefit for our data collection process. Because this social welfare organization has a long collaboration relationship with our department, the result of this study can provide specific suggestions on special education curriculum to improve our students’ special education knowledge and skills on early intervention for children with special needs.

The leader and three other early intervention teachers were included in this study. The leader of this organization is a 55 year old Catholic, and she has worked in this organization for more than 25 years. Of 30 staff working in this organization, 8 intervention teachers work in four different classes in this early intervention program, two teachers in each class. The leader divided children with special needs into different classes based on the child’s mobility and characteristics. There are usually 10 students in a class, and the age of children range from 2-6 years old with diverse disabilities. Teachers of each class decide the early intervention program for their class based on the children’s characteristics and needs, including social skills, basic knowledge cognitive, daily life skills, and other needed therapy training. This organization has a yearly contract with a medical center to provide medical resources and supports for children with special needs, such as a vocational therapist, physical therapist, speech therapist, and doctors. However, since there is a serious lack of therapists, sometimes, the medical center can’t find enough human resource to support.

Alice, a 26 years old unmarried female, a primary teacher of a class of children with developmental delay, who graduated from the Early Childhood Education and Care department of Taoyuan Innovation Institute of Technology. She has been working for seven years in the early intervention program of this organization. Marry, a 45 years old married female, an education and care team leader, had been an early intervention for more than 15 years. Her major was Business in a university and completed special education professional training for more than 40 hours to

get qualified in teaching children with special needs. Serena, a 38 years old married female, a primary teacher of a Cerebral Palsy class, who graduated from Accountant department in a university. She has been worked here for six years.

Interview Procedures

The leader is the primary participant in this study, and the interview of this leader included one-on-one recorded, that lasted 45-60 minutes in her office. Three early intervention teachers had been interviewed as well. Obtaining accurate and necessary data from participants involved creating a comfortable atmosphere during data collection, therefore, we chose to conduct interviews in the participant's office. A case study involves an exploration of a case over time through detailed, in-depth data collection, which includes multiple sources of information rich in context. Therefore, we use "early intervention program" as the primary case topic to collect data from observations, interviews, audio-visual material, and documents and reports to be analyzed.

Other participants received a one-on-one recorded interview that lasted 45-60 minutes in a separated room. Alice and Serena completed interviews in their own classes after children left. Marry completed her interviews in her office. The questions mainly focused on their background information, teaching experience, view about early intervention, core competencies of early intervention programs, and views of working preparation of college students.

Researcher Subjectivity

We had to consider our experiences and beliefs early in the research process. The primary author, who owned a Ph.D. in special education, had been working as a special education teacher for ten years and recently transferred her research interest to early intervention. She is currently teach college students in the department of Early Childhood Care and Education and often provide special education consultation for early intervention organizations and inclusion preschools. The second author, owned a Ph. D. in Curriculum Design and Teaching, and she is also currently a practicum advisory for many college students in early intervention organizations. Experience of special education led us to believe that the quality of the early intervention programs depends on the quality of early intervention pre-service teacher training program. Therefore, if we can establish a well-developed early intervention pre-or in-service teacher training program, the quality of early intervention program for children with special needs could be maintained.

Data Analysis

After transcribing and studying participant interviews, we utilized the process of horizontalization, which involved identifying the invariant horizons from the horizontalized statements (Moustakas, 1994). The categories were confirmed or modified by "consistently comparing" the cases in sequence. In addition, we used the strategy of "bracketing the data" throughout the case comparison of the interview transcripts. The participant's experience of the early intervention teaching will be taken out as an example of the research topic, and the participant's views of early intervention programs will be taken out as the core competencies of the early intervention professionals. Then, we grouped the bracketed data as meaningful clusters, which eliminated unconnected data to form the themes.

The data collection process involved coding and collecting related documentation, which broke the data into segments. After the initial list of horizons was identified, overlapping and repetitive statements were removed from the original list. The remaining statements were clustered into themes.

Results

Analysis of initial horizons resulted in three primary categories of core competencies, professional competencies, basic competencies, and soft competencies, for early intervention professionals, which the interviewees believed that it is important to have those competencies in order to provide high quality of early intervention for children with special needs.

Professional Competencies

The interviewees believed professional competencies are important for pre-service teachers to have in order to care children with special needs more smoothly. Those professional competencies include *Babysitter Course, The Introduction of Early Intervention, Nursery course, Parenting Education, Child Developmental Theory, Assistive Technology, Applied Behavioral Analysis*.

Basic Competencies

Beside the professional competencies, the interviewees indicated that early intervention teachers need to do a lot of paper work and cooperation. Therefore, it is necessary to provide the basic competencies for pre-service teachers as well, such as *The Collaboration Skills, Communication skills, and Computer competency (Word processing ability)*. Especially for collaboration and communication skills, the interviewees believe that it is not the professional competency but it is useful in teacher's daily life because they have to talk to co-workers, other professionals, therapists, parents, and administrators every day. Success communication skills may bring in a successful early intervention effect for children with special needs.

Soft Competencies

The interviewees also indicate that professional knowledge and strategies can be trained, but working attitude and teacher's characteristics are difficult to shape. Therefore, the interviewees brought in the concept of soft competencies, including *special education ethics and working attitude*. They also mentioned that being an early intervention teacher is not like other jobs, which have a fixed working period. Sometimes, they will still receive parent's phone calls after work or have to deal with their family business in holidays. Without the soft competency, it is difficult maintain in this position.

Conclusion

A successful early intervention professional is not only possessing professional knowledge and teaching strategies, but he/she also needs to have soft heart and strong mind. In addition, early intervention teachers also need to know how to apply the knowledge and skills they learned from books actually put into the actual work and become adaptable. "*If today you want my student to complete a task, I will use different strategies to induce my student to complete this task, rather than insist my way to complete it.*" Therefore, it is important to have all professional, basic, and soft competencies to be able to become a successful early intervention teacher, "*If I want to hire an early intervention teacher, I will first look at the person's characteristics, being aggressive, positive, optimistic, and 100% acceptance.*" Therefore, being prepared to take the challenge should every early intervention teacher's task.

Reference

- Fu, S. M. (2006). Highly organizational support for early intervention: the United States and Germany. *Journal of Children and Youth Welfare*, *10* , 193-206.
- Hawes, C., Morris, J. N., Phillips, C. D., Fries, B. E., Murphy, K., & Mor, V. (1997). Development of the nursing home resident assessment instrument in the USA. *Age and Ageing*, *26*, 19-25.
- Individuals with Disabilities Education Improvement Act (IDEA), 20U.S.C. § 1400 *et seq.* (2004). Retrieved October 22, 2006, from <http://www.ed.gov/legislation/FedRegister/finrule/2006-3/081406a.pdf>
- Juan, C. (October, 2011). The case study of early intervention in Taiwan. 2011 CAEIP Conference paper.
- Lien, A. S., Wu, T. F., Chen, L. R., & Mao, H. C. (2005). Nurses' roles and functions in early intervention. *The Journal of Nursing*, *52*(6) , 63-70.
- McDonnel, Brownell, and Wolery (1997). *Again Teaching Experience and Specialist Support: A Survey of Preschool Teachers Employed in Programs accredited by NAEYC. Topics in Early childhood Special Education*, *17*(3), 263-285.
- Skeels, H. M. (1966). Adult status of children with contrasting early life experience. *Monographs of the Society for Researwrch in Child Development*, *31*(105).
- Special Education Transmit Net (2011). Annual special education data. Retrieved January 10, 2012, from <http://www.set.edu.tw/sta2/default.asp>
- The Ministry of the Interior (2010) . The current early intervention services for children with developmental delay in 2010. Retrieved January 12, 2012, from <http://sowf.moi.gov.tw/stat/year/list.htm>
- Tang, C. C., Lin, J. D., Kung, J. M., Wu, S. R., Jean, Y. H., & Lin, M. C. (2005). The study of role and competence of the early intervention professionals of the institutions for the young children with special needs, *Journal of Disability Research (Taiwan)*, *3*(3) , 141-158 .
- Wang, T. M. (1996). The study of early intervention services and related problems for children with developmental delay. *Bulletin of special education*, *14*, 21-44 .
- Wolery, M., Martin, C. G., Schroeder, C., Huffman, K., Venn, M. L., Holcombe, A., Brookfield, J., & Fleming, L. A. (1994). Employment of educators in preschool mainstreaming: A survey of general educators. *Journal of Early Intervention*, *18*, 64-77.

Comparative Study of Youth in Japan and Spain Regarding the use of Urban Parks and Ideal Park Facilities

Hitomi Tsujikawa, Patricia de Diego Ruiz

1040

Tezukayama University, Japan

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

As facilities that provide a convenient way to enjoy nature, urban parks constitute an important category of space utilization that helps improve the quality of life of urban populations. With a growing number of people expressing a need to use their leisure time to engage with nature in one way or another, we believe that there has been a corresponding increase in the role to be played by urban parks, which constitute a supplementary introduction of natural environments into urban spaces. Additionally, given the increasing diversification of people's lifestyles, demand is on the rise for park designs that cater to a wide range of age groups. As such, we believe studies for ascertaining the actual modes of usage by different age groups and identifying their needs will lead to the planning of urban parks which provide places for facilitating not only communication within the target age group, but also inter-generational communication, while serving to enrich our lives in general. To this end, as the first stage in a series of studies that target different age groups and how they relate to parks, this study focuses on the youth segment to examine and identify how the youth of today use urban parks and their needs regarding park facilities. We ask university students in Japan and Spain to fill out same questionnaires, the results of which are then compared and analyzed to uncover any differences in terms of how students with widely different cultural backgrounds and lifestyles perceive and engage in parks.

1 . Objective of the Research

This is the first stage of research into the use of park facilities by a wide range of age groups, particularly youth, the group expected to use the facilities the least. Spain's capital, Madrid, was established as a subject area, and a comparative analysis was carried out regarding the extent with which the youth of this European city, which shares seasonal, climatic, and latitudinal similarities with Japan, use their available park facilities. Currently, Japan's economic status is superior to Spain's. However, according to certain indices presented by researchers regarding the two countries, particularly quality of life indices, Spain regularly outranks Japan, suggesting that lifestyle factors are independent of economics. The indices express insight into nonwork and noneconomic related activities, such as time spent enjoying public spaces. The argument posited here is that it might be fruitful to explore public outdoor urban planning strategies from the perspective of enhancing the quality of life of citizens, as shown by results of the differences between park use in Spain and Japan.

2. Research Methods

(1) Research subjects

The research subjects were 114 architecture interior design students in suburban Nara in Japan and, 101 architecture students in Madrid. The minimum age was 18 and 17 in Japan and Spain, respectively, and the maximum age was 24 and 30 in Japan and Spain, respectively. The average age of the Japanese students was 20.5, as opposed to 22.0 for the Spanish group. As shown in Fig. 1, the male to female ratio in Japan was 34.2% to 65.8% female, in contrast to 50.5% to 49.5% in Spain. Short-term exchange students in the two groups were exempted from the study.

(2) Survey Method

The survey was carried out from July to November 2009 by distributing in-class questionnaires in both countries. Questions pertained to the most frequently used park and surveyed "most frequent means of transportation," "most frequent means of commute," "frequency of use," "duration of use," "time of use," "composition of groups (companions)" (single answers only), and "activities during use" (multiple answers accepted).

Next, to ascertain the respective features of parks in each country, one question required participants to sketch their image of a park; participants were asked to picture what comes to mind when hearing the word "park" (this image is hereafter referred to as the "image of a park"). A short passage explaining the contents of the sketch was also requested. The purpose was not to elicit descriptions of any particular park in terms of features or scale but to understand how a vaguely sketched image indicated the general, conceptual features of parks in each country. In addition, a free response question inquired into the participants' perceptions of "what constitutes an ideal park." The purpose was not to uncover any discontent with existing parks used by the participants but to understand what they visualize as an ideal park.

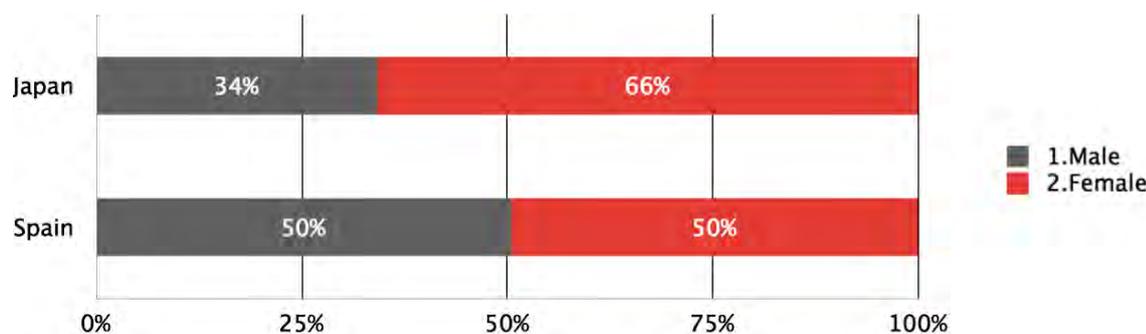


Figure 1. Male/female ratio of survey respondents

3. Regarding Park Usage

(1) Nature of Usage

Fig. 2 shows the frequency of use statistics. In Japan, the most prevalent answer was “2–3 times/year” at 34.2%. Next was “1–2 times/month” at 21.1%. In contrast, the most prevalent answer in the Spanish participant group was “once a week” at 28.7%, followed by “1–2 times/month” at 25.7%. In Japan and Spain, the percentage of participants who stated that their park usage was “more than once a week” was 10.6% and 58.0%, respectively, showing that the Spanish youth are more frequent park users.

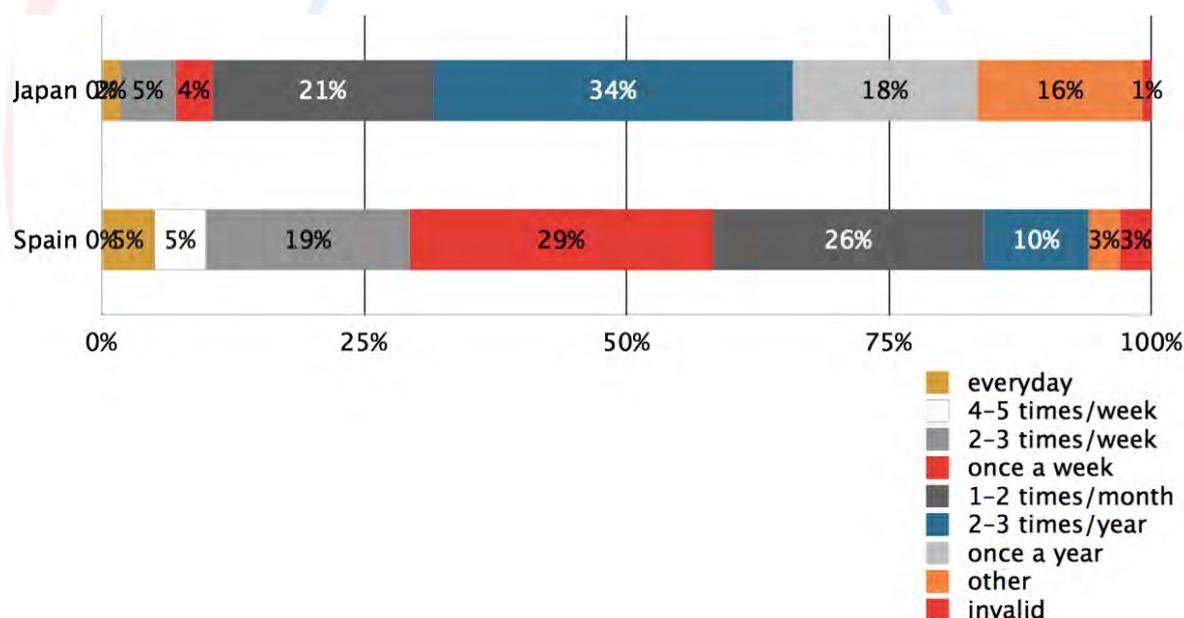


Figure 2. Frequency of park usage

Fig. 3 shows the duration of use statistics. In both groups, the most prevalent answer was “30–60 min” with 25.4% in Japan and 30.7% in Spain. However, the next most common answers in Japan were “less than 10 min” (24.6%) and “10–30 min” (23.7%). The Spanish group tended to use its parks for a longer duration than its Japanese peer group. This is apparent in the fact that the next most common answers in Spain were “1–2 h” (29.7%) and “10–30 min” (28.7%) The above results suggest that there is a greater trend towards longer park use among the Spanish youth than among the Japanese youth.

Fig. 4 shows the time of use statistics. Peak use in Japan was during afternoon: “3–6 pm” (30.7%) followed by evening: “9 pm–midnight” (23.7%). In Spain, the peak hours were “6–9

pm” (57.4%). College lectures in Japan end around “3–5 pm,” showing that students use parks on the way home from class. It is presumed that during the “9 pm–midnight” time zone, students stop by the parks to chat after a work shift or a night out with friends. In contrast, the “6–9 pm” time range in Spain is before dinner, which is usually from 9 to 11pm. In Spain, before dinner, it is common to visit a café or a bar to have a drink and snack on tapas with friends. It is presumed that the prevalence of cafés and bars in the vicinity of parks bears relevance here.

Answers to the question “Who do you go to the park with?” are shown in Fig. 5. The most prevalent answer in both groups was “friends and classmates” with 44.7% for the Japanese group and 50.5% for the Spanish group. However, the next most common answer in Japan was “by myself” (24.6%), while in Spain it was “boyfriend/girlfriend” (22.8%). Only 8.9% of the Spanish group answered “by myself,” showing that the Japanese youth go to parks alone more often.

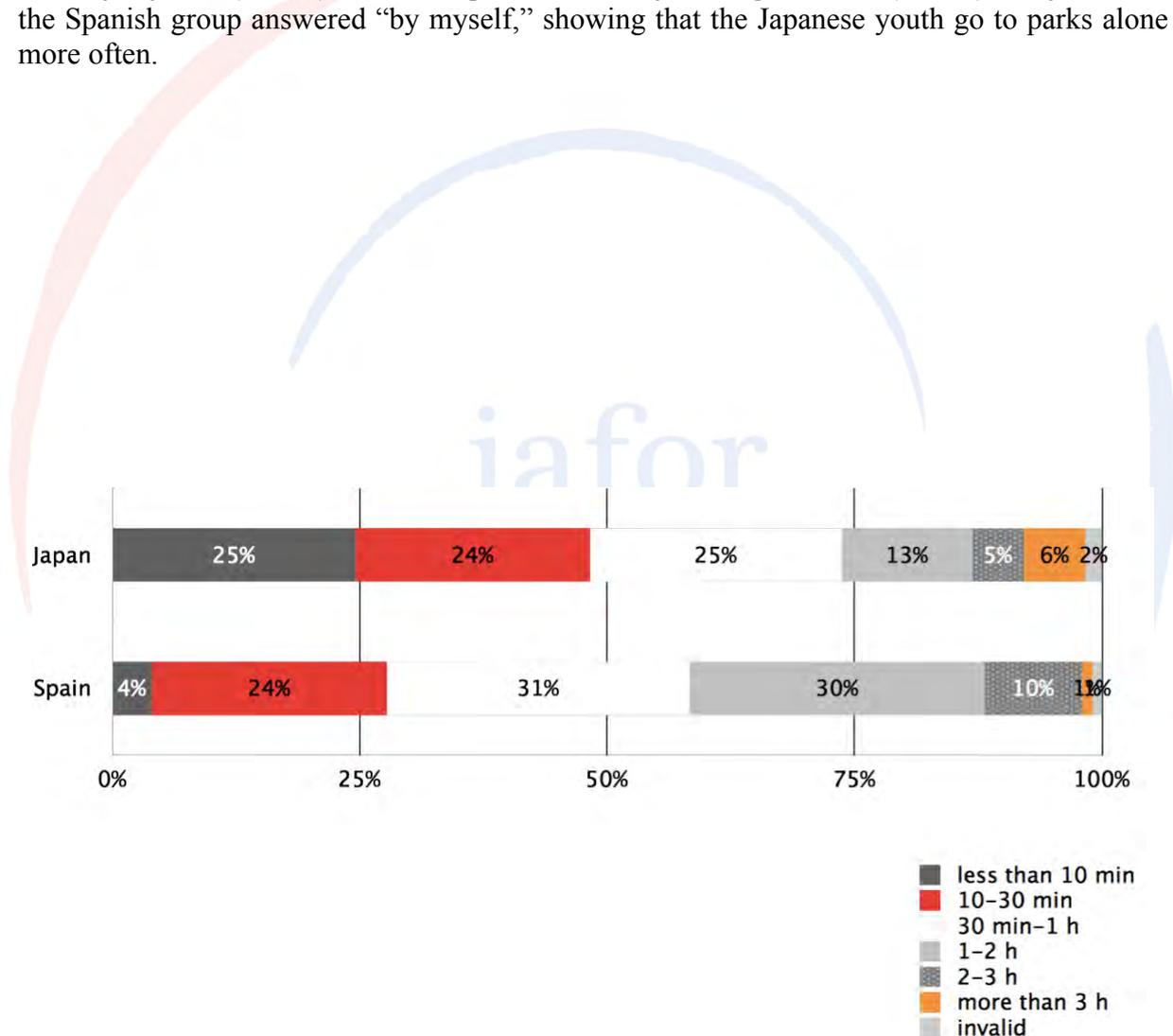


Figure 3. Duration of Time Spent at Parks

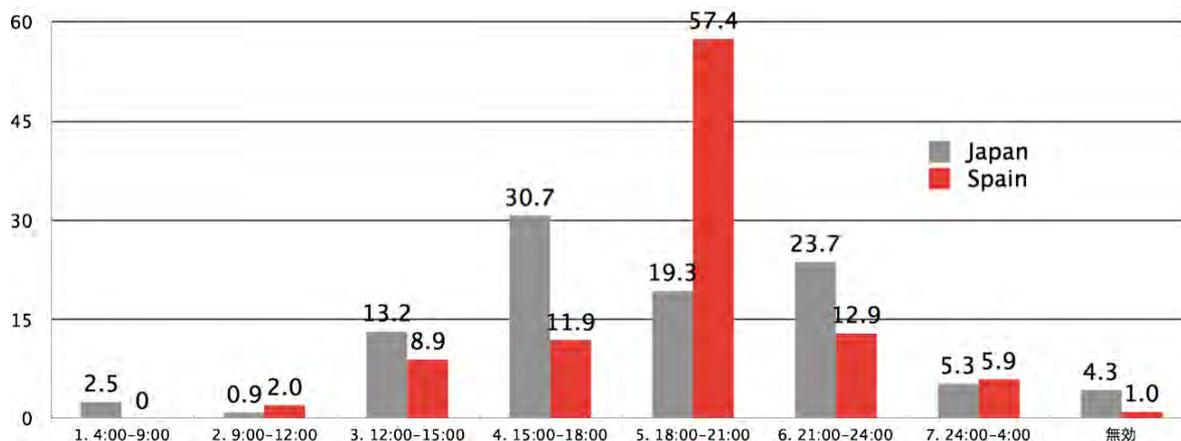


Figure 4. Park Usage

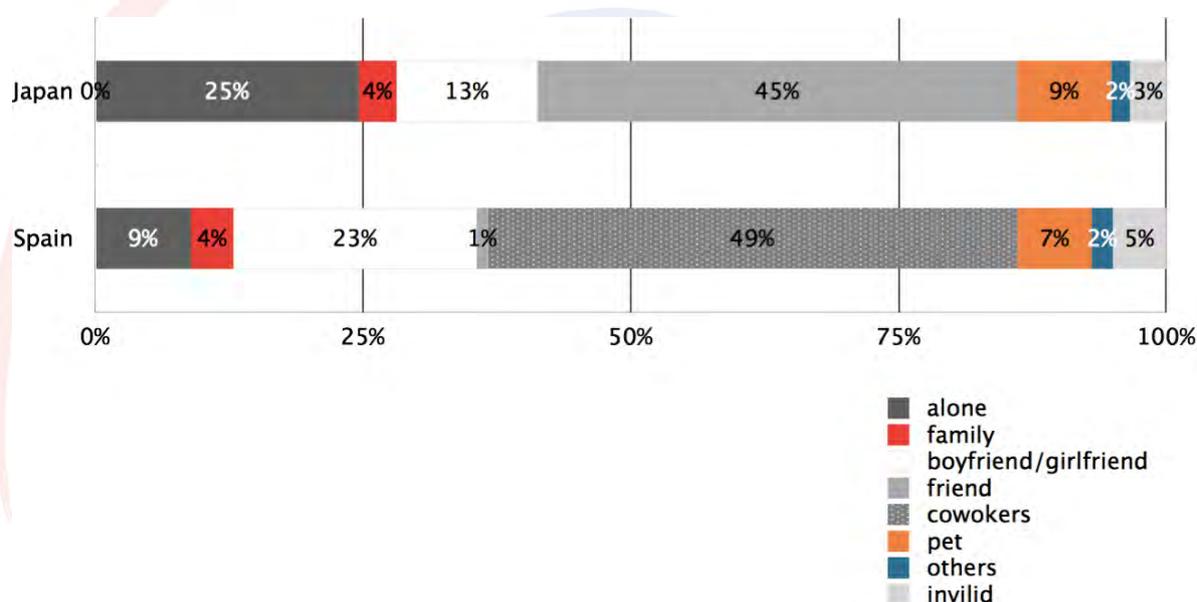


Figure 5. Composition of Groups (Companions)

(2) Activities during Park Usage

Multiple answers were allowed for the question “How do you spend your time at the park?” Results from previous research on outdoor public spaces such as parks and plazas were used for the content of the 35 multiple choice “activities.” Fig. 6 shows the answers, ranked by number, by the Japanese group.

For the Japanese group, activities that comprised 40% or more of the total included “chatting” (54.4%), “strolling” (51.8%), “taking a mental break” (43.0%), and “resting” (40.4%). In contrast, the activities for Spanish participants included “strolling” (63.4%), “chatting” (59.4%), and “resting” (55.4%). These results suggest no major differences in many of the activities each group engaged in while at the park.

The activities “taking a mental break” and “playing badminton” frequently occurred in the answers from the Japanese group. Whereas 43.0% of Japanese participants answered “taking a mental break,” the result was just 6.9% for Spanish participants. As noted above, the Japanese youth gave visiting the park “alone” as their second most common answer, after visiting with “friends and classmates;” this shows that they visit the parks alone to rest or

refresh themselves mentally. 10.5% of Japanese respondents selected playing badminton as an activity compared with 1.0% of those in the Spanish group. This indicates that as a casual sport, badminton still enjoys high popularity in Japan. In contrast, the activity that received a large number of response from only the Spanish group was “sunbathing/sun tanning.” Compared with 26.7% of the Spanish group, only 5.3% of the Japanese group indulged in this activity. It can be presumed that because the sun is commonly considered as the source of all life in Spain, sunbathing is seen as a healthy activity, and a certain skin tone is a type of a status symbol.

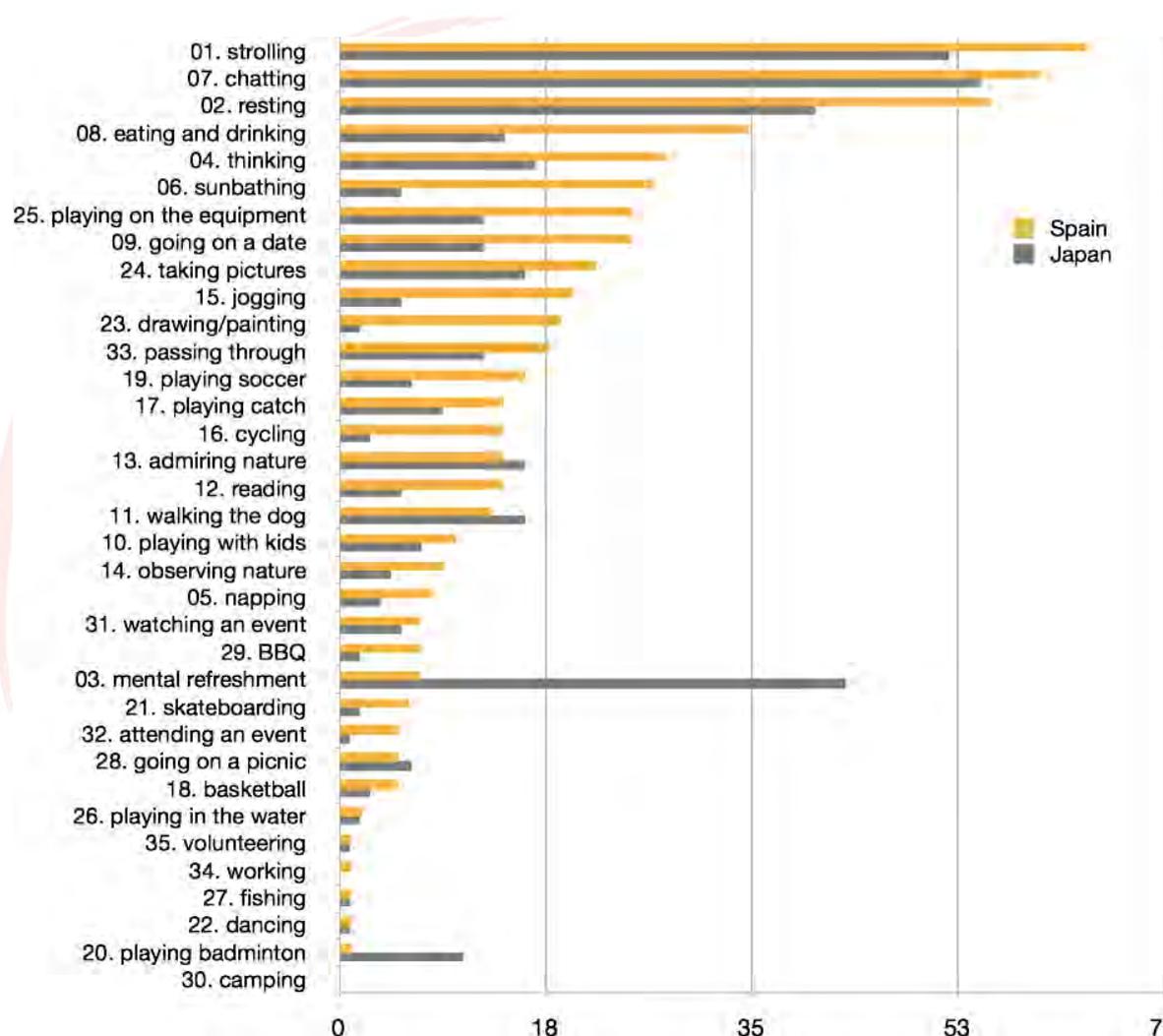


Figure 6. Content of activity at parks.

* Figures show the percentage of respondents for a given activity; numbers in parentheses show raw data.

4 . Images and Features of Parks in Both Countries

An attempt was made to grasp definitive characteristics of parks in both countries by analyzing the sketches inspired by the word “park.” Keywords were generated on the basis of the elements of the sketches, aided by descriptive paragraphs from the respondents, and then the keywords were categorized and tabulated. Constituent elements of the sketches were not counted on the basis of the number of times each was drawn individually; instead the elements were treated as categories and then counted. For example, a sketch containing

several benches was given a single count under the category “bench.” However, a sketch that contained clearly distinguishable objects, such as tall trees, short trees, and flowering plants, was handled by counting each object as its own category.

The total number of elements in the park sketches was 56 for the Japanese group and 54 for the Spanish group. Based on the features and physical characteristics of the elements, 12 groups were obtained: greenery (trees, flowers, grass, etc.), landscape (ponds, streams, slopes, hills, etc.), animate objects (people, dogs, etc.), roads/paths (bike paths, entrances, exits, etc.), active spaces (fields, courts, etc.), plazas, street furniture (SF; for relaxation, play equipment, other SF, vehicles, and other). The number of times each group was noted in the sketches by Japanese and Spanish participants was compared (Chart 1). Figs. 7 and 8 show examples of the sketches.

Chart 1. Elements and their frequency, comprising images of park space

		Japan			Spain			
		Elements (no. of times noted)	Total	Frequency (%)	Elements (no. of times noted)	Total	Frequency (%)	
Constituent elements	Natural elements	Greenery	Trees, hedges, lawns, rows of trees, flowerbeds, grass, flowers, and grassy fields	128	21.9	Trees, forests, grassy fields, flowers/greenery, lawns, rose beds/plant enclosures, flowerbeds, and planted areas	153	24.8
		Landscape	Ponds, streams, and hills	14	2.4	Ponds/lakes, streams, hills/view points, and mountains, birds	76	12.3
		Animate objects	People, dogs, and animals	43	7.4	People, birds, dogs, and animals	28	4.5
		Other	Sun	3	0.5	Clouds and the sun	8	1.3
	Total		188	32.2	Total	265	43.0	
	Man-made elements	Roads/paths	Entrances/exits, roads, entrances, safety bars, bridges, staircases, and parking spaces	35	6.0	Paths, bicycle paths, roads, entrances/exits, bridges, staircases, slopes, and gates	119	19.3
		Exercise spaces	Basketball courts, tennis courts, soccer fields, and baseball fields	6	1.0	Sports fields, basketball courts, tennis, soccer, fishing, skating, areas for pets, volleyball, and pools	50	8.1
		Plazas	Plazas	10	1.7	Plazas, event plazas, and BBQ areas	51	8.3
		Street furniture	Resting	Benches, gazebos, drinking fountains, tables, restrooms, rest areas, and vending machines	79	13.5	Benches, rest areas, facilities, and vendor shops	61

		Playing	Slides, swings, sandboxes, jungle gyms, bars, seesaws, swinging play equipment, play equipment shaped like animals, globes, monkey bars, play equipment, tires, and Tarzan ropes	224	38.4	Play equipment	31	5.0
		Other	Drinking fountains, fences, lights, bulletin boards, and clock towers	37	6.3	Drinking fountains, fences/barriers, statues, landmarks, lighting/street lights, waterways, and wells	35	5.7
		Vehicles	Bicycles	2	0.3	Cars	2	0.3
		Other	Balls and break walls/seawalls	4	0.7	Buildings outside park boundary and park management buildings	7	1.1
		Total		397	68.0	Total	356	57.8
		Overall Total		585	100	Overall Total	621	100

Approx. 5.1 Elements per respondent (Japan) Approx. 6.1 Elements per respondent (Spain)

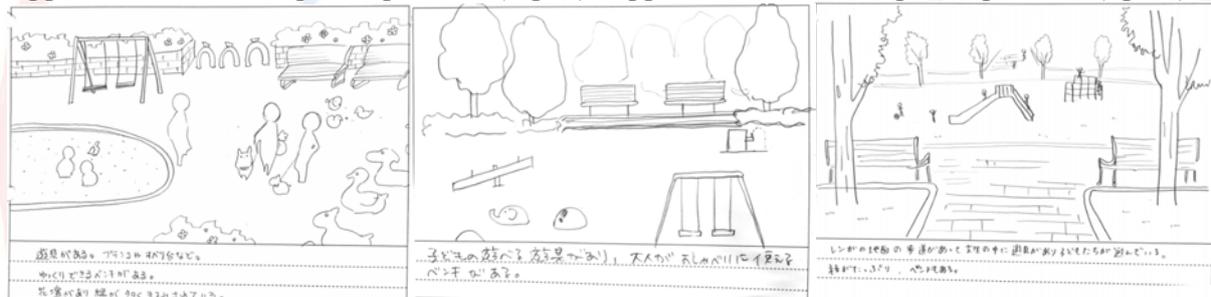


Figure 7. Examples of park sketches by Japanese youth (play equipment, greenery, and benches—street furniture for resting—were frequently drawn).

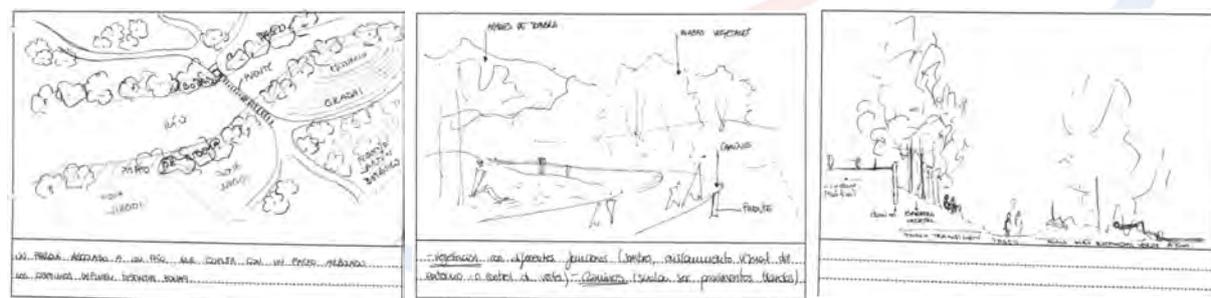


Figure 8. Examples of park sketches by Spanish youth (images expressing greenery, paths, and landscape were frequently drawn).

By focusing on the groups of the sketches whose frequency of appearance was 10% or more, a list was compiled in order of highest frequency. In case of the Japanese youth, 38.4% of the sketched images of constituent elements in the park space showed play equipment (swings,

slides, sandboxes, etc.). Monkey bars, ropes, and equipment in the shape of animals were also frequently sketched, suggesting that parks with play equipment targeting children form the representative concept of a park in the eyes of the Japanese youth. The next most frequently appearing group was greenery (21.9%), typically trees, hedges, and grass. Third was SF (for relaxation), 13.5%, including benches, gazebos, and water fountains. The top three groups—play equipment, greenery, and SF—together comprised more than 70% of all groups, indicating that these three groups cover the majority of general park elements conceptualized by the Japanese youth.

In contrast, the most frequently noted constituent element in a park space for the Spanish group was greenery (24.8%), including trees, groves, and flowers. Next was roads/paths (19.3%), including walkways, bike paths, and bridges; third was landscape (12.3%), including ponds, streams, hills, and view points. These most frequently noted groups can be taken to indicate the majority of general park elements conceptualized by the Spanish group.

The above data show that greenery was a common group for constituent elements in the images of parks in both countries, but differences appeared with the Japanese tendency to note child-oriented equipment and SF meant for relaxation. Spanish park images contained more landscape features that incorporate rich variation

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 surrounded by two large, overlapping, semi-transparent circular arcs. The upper arc is light blue and the lower arc is light red, creating a stylized frame around the text.

5 . Ideal Parks

The research extracted words and phrases from the participants' answers to what constitutes an ideal park. For example, if a respondent described "A park is full of plants and has a sense of wide-open spaces," the words "greenery" and "sense of wide-open space" were extracted as constituents of an ideal park. Similarly, if a participant responded "A park is where I am able to relax; a park is a place where there is ample activity," the phrases "able to relax" and "ample activity" were extracted from the text. However, if it was judged from context that answers such as "spend time relaxing" and just "relax" were the same, then these phrases were simplified to one category, "relax." However, if similar answers were found to exhibit important differences in nuance, then they were treated as separate categories.

Words and phrases describing ideal parks extracted as above totaled 201 categories, which were then arranged in three broad clusters: (A) words that concretely described constituent space elements such as greenery, fountains, and play equipment; (B) modifiers that described the space as beautiful, safe, comfortable, etc.; and (C) words that described activities such as running around, walking the dog, and gathering with friends. From these three clusters, similar items were arranged under separate headings and the frequency of occurrence of each group was calculated (Chart 2). Cluster (A) yielded four groups of natural constituent elements: greenery, people, living things, and other as well as eight groups of man-made elements: water, roads, active spaces, plazas, play equipment, SF (for relaxation), SF, and other. Cluster (B) yielded nine groups: clean, safe, bustling, calm, design, size, comfortable, definitive examples, and other. Cluster (C) yielded five groups: exercise, amusement, rest, communication, and other.

Focusing on the groups whose frequency of occurrence was 5% or more, Fig. 9 shows models of ideal park images in both countries. The size of the frames surrounding each group is based on the frequency with which the contents were mentioned by participants. Common elements frequently mentioned by both groups were "greenery" and "rest." Words describing greenery most frequently appeared in descriptions by both groups; 14.2% for the Japanese group and 24.5% for the Spanish one. The Japanese group used eight different expressions to describe nature, plants, etc., while the Spanish one used 14 different expressions. Next, the second most frequently mentioned item for the Japanese group was "rest" (13%), with 11 different expressions used to describe this notion: settle down, refresh oneself mentally, relax, recharge, take it easy, unwind, etc. However, for the Spanish group, this element was the third most frequently mentioned item (5.8%), with six different expressions were used for rest: take a break, catch one's breath, nap, lie on the ground, etc.

The above results show that for both groups of students, resting at the parks surrounded by nature was a common desire; however, this desire was more prevalent in the Japanese group. As noted above, the percentage of Japanese students who claimed to visit parks alone was relatively high (24.6%). From these facts, it is apparent that the Japanese students, more frequently than the Spanish students, sought out parks as spaces to gain a sense of refreshment above and beyond relaxation.

The third most frequent response for the Japanese group was "bustling" (7.9% of the overall total), with eight different expressions used, such as "fun" and "bright." For the Spanish group, this response occurred only 1.2% of the time, with only three corresponding expressions—fun, lively, etc.—used in the written descriptions. This suggests that the Japanese students, more than the Spanish students, expect an uplifting, fun atmosphere in parks.

The fourth most frequent response from the Japanese group was "clean" or "safe" (7.48%). Expressions such as beautiful, free of trash, and well-kept were used for "clean." For the Spanish group, however, the "clean" response came in the fifteenth place (2.57%), with relatively little emphasis compared to the Japanese respondents, for whom clean parks are clearly essential. Next, "safe" (7.48%) used by the Japanese group was described with nine

different phrases, such as “a place that could be visited even at night,” showing emphasis on anticrime measures. However, for the Spanish group, the statistic for this category was only 0.9%, and only two descriptive phrases were used: safe and secure. It is possible to conjecture that the reason for this is that each park user in Spain is expected to take personal responsibility for his or her safety in an outdoor space, used by multiple people, and thus did not venture as far as to request it.

The sixth most common response for the Japanese group was “people,” “play equipment,” and “comfortable,” with seven different expressions used for “people” (6.69%), including “children” and “elderly,” showing no particular relation to age. The Spanish group used only two expressions for “people” (1.87%), both of which were related to children. Play equipment (6.69%) was frequently described by the Japanese group by using seven different expressions such as “swing” and “sandbox.” In contrast, the Spanish group did not mention play equipment at all: 0%. This shows that the Japanese group, relative to the Spanish one, not only generally conceptualizes parks as places for children but also sees ideal parks as places that should provide play facilities for children. Also, as noted above, safety expectations for a park are likely related to this emphasis on usage by children. The Japanese group also mentioned “comfortable” with a frequency of 6.69%, using 12 expressions such as “it feels good to be there,” “there is a sense of a wide-open space,” and “it gets lots of sunshine.” In contrast, the Spanish students cited “comfortable” at a low 1.64% and used six different expressions, including “people won’t bother me.”

In the ninth place for the Japanese group was “size” (5.51%), described with three different expressions such as “spacious” and “big.” For the Spanish group, only one such expression was used: “spacious,” at 2.80%.

The second most frequent category of descriptive words used by the Spanish students was “water” (11.9%), with seven different expressions such as “water” and “fountain.” In contrast, the Japanese students only used three words, such as “pond,” to describe water (2.4%). The reason for the prevalence of water in the Spanish group is thought to be related to the dry climate in central Spain, with 300 days of sunshine a year, which signifies people’s estimation of water and expectation of parks as places that are near water and have facilities for cooling off.

Fourth in frequency for the Spanish group was “settle down” (5.6%), with two expressions: “quiet” and “away from the city.” “Settle down” was relatively infrequent (2.8%) in the Japanese group, suggesting that whereas Japanese students envision parks as spaces for children to play and various people to gather, the Spanish group views parks as quiet spaces where one can be detached from the city and everyday life.

Fifth in frequency for the Spanish students was “exercise” (5.1%), described by six expressions including “sports” and “roller skating.” For the Japanese group, the rate was nearly the same (4.7%), and nine different descriptive expressions were used, including “run around” and “play catch.” Both countries clearly idealize parks as places offering facilities for exercise.

From the above results, it is clear that keywords for an ideal park for the Japanese youth are greenery, rest, bustling, clean, safe, people, play equipment, comfortable, and size. For the Spanish youth, keywords are greenery, water, rest, settle down, and exercise—all conditions considered necessary for an ideal park. The Japanese youth expect restful places surrounded by nature, where children can play safely and in a clean environment. In contrast, the Spanish youth expect an open area removed from urban affairs, conducive to exercise and rest, and graced with the refreshing presence of water.

Chart 2: Phrases expressing ideal notions of parks and their occurrence

			Japan			Spain		
			Words (no. of times noted)	Total	Frequency (%)	Words(no. of times noted)	Total	Frequency (%)
(A) Constituent elements	Natural elements	Greenery	Greenery, nature, plants, forests, lawns, cultivated plants, flowers, and rows of trees	36	14.2	Plants, greenery, trees, lawns, grassy areas, nature, forests and groves, flowers, fragrance/smell of plants and trees, grassy fields, wild fields, boundary of nature, gardens, and plants in moderation	105	24.5
		People	No relationship with age—children, parents with kids, elderly, adults only, people by themselves, and friends	17	6.7	For children, from children to adults	8	1.87
		Animate objects	Dogs, birds, absence of pigeons, and absence of bugs	5	1.97	Birdsong, animals, and fish	3	0.70
		Other	Shade	1	0.39	Shade, ponds, water, fountains, canals, water surface, proximity to rivers and the ocean, and pools	18	4.21
		Man-made elements	Water	Fountains, ponds, and water	6	2	Ponds/lakes, water, fountains, rivers/canals, water surface, proximity to rivers and the ocean, and pools	51
	Paths		0	0.00	Walking paths, cycling paths, and paths	18	4.21	
	Exercise space	Exercise space	1	0.39	Fields, basketball courts, and jogging tracks	13	3.04	

	Plaza s Play equip ment Resti ng	Camping areas and dog runs	2	0.8	Multi-use spaces, playgrounds, outdoor spaces, and open spaces	20	4.67
	play equip ment	Play equipment, adventure equipment, swings, seesaws, sandboxes, absence of play equipment, and absence of sandboxes	17	6.7		0	0.00
	Rest	Benches, places to sit, and restrooms	8	3.15	Rest areas, benches, spaces for eating, vendors, exhibit space, and museums	20	4.67
	Street furnit ure	Clock towers	1	0.39	Street furniture, trash cans, commemorative statues, sculptures, symbolic structures, lighting, and illumination lighting	12	2.80
	Other	Able to enjoy even in the rain, nothing	2	0.79	Boats and absence of vehicles	2	0.47
	Total		96	37.80	Total	270	63.08
(B) Descri ptive words for space	Cleanliness	Clean, absence of garbage, does leave a dirty impression, sanitary, well-kept, maintained, and absence of homeless people	19	7.48	Maintenance, clean, not dirty, unpolluted, sanitary, and absence of garbage	11	2.57

	Safety	Safe, secure, safe at night, absence of hooligans, under the watch of people, not dangerous, absence of dangerous areas, little traffic, and unobstructed views	19	7.48	Safe and security	4	0.93
	Bustling	Fun, bright, interesting, lively, bustling, merry, active, and laid-back	20	7.87	Enjoyable, active, and sparkling	5	1.17
	Calm	Quiet, not noisy, peaceful, and removed from the city	7	2.76	Quiet and removed from the city	24	5.61
	Design	Pretty and scenic	2	0.79	Beautify, good views, cultural, artistic, many shades of green, paintable, pretty, modern design, man-made, urban, versatile, harmony, absence of concrete, and English style gardens	18	4.21
	Scale	Spacious, big, and slightly big	14	5.51	Spacious	12	2.80
	Comfort	Comfortable, open, good sunshine, able to stop by casually, feels good, cool, refreshing, able to lose track of time, makes you unaware of time, easy to stay for hours, and time alone	17	6.69	Comfortable, no one bothers you, comfortable climate, cool, like an oasis, and flexible	7	1.64

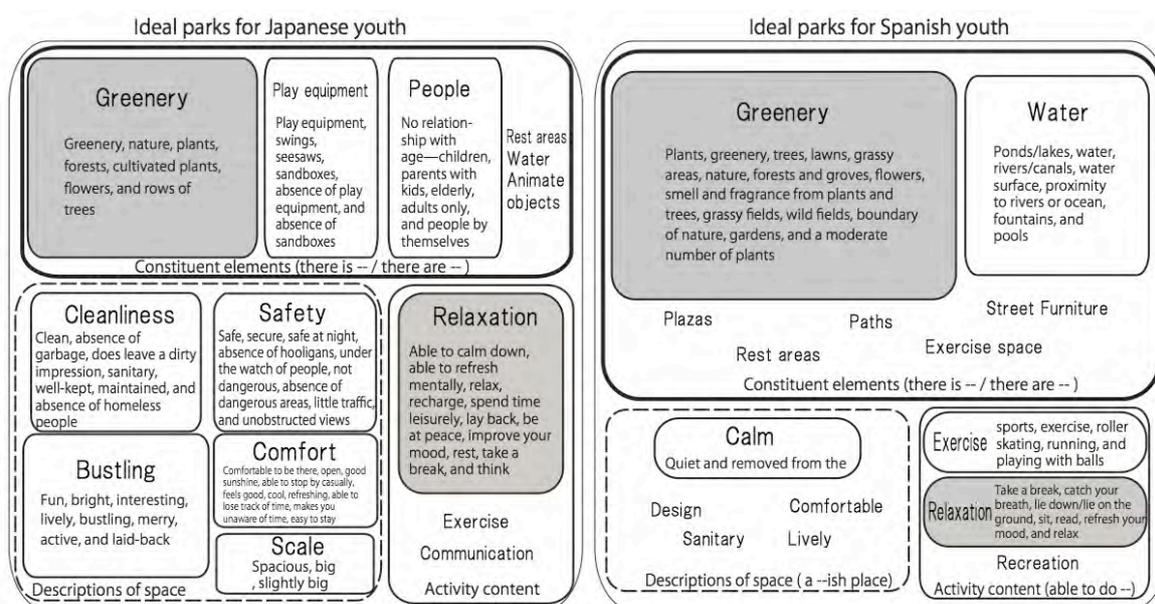
	Specific examples	Higashi Hanazono Park and like a park overseas	2	0.79	Calouste Gulbenkian Foundation, Retiro Park, Juan Carlos Park, Versailles, Park Monceau, a London park, and New York's Central Park	10	2.34
	Others	Smiles, four seasons, holidays, inspires feelings of love, and freedom	5	1.97	Makes life enjoyable and provides services to the community	2	0.47
	Total		105	41.34	Total	93	21.73
(C) Activities	Exercise	Run around, walk the dog, play catch, stroll, various types of play, able to do various things, ball sports allowed, other sports, and jogging	12	4.72	Sports, exercise, roller skating, running, and playing with balls	22	5.14
	Recreation	Fireworks	1	0.39	Activities, leisure, performances, events, and recreation	17	3.97
	Relaxation	Rest, be sunk in thought	2	0.79	Take a break, catch your breath, lie down/lie on the ground, sit, read	20	4.67
	Communication	Communication, chatting, easy to talk in, people gather, able to find your friends, and able to connect with various people	6	2.36		0	0.00

	Refreshment	Able to calm down, able to refresh mentally, relax, recharge, spend time leisurely, lay back, be at peace, improve your mood, rest, take a break, and think	31	12.20	Take a break, catch your breath, lie down/lie on the ground, sit, read	5	1.17
	Other	Exhale	1	0.39	Pass through	1	0.23
	Total		53	20.87	Total	65	15.19
Overall Total			254	100	Overall Total	428	100



iafor

Figure 11. Youths' ideal images of parks (values in () indicate number of mentions)



6 . Summary

This research has elucidated how the modern youth utilize parks and what they seek in ideal park facilities by administering identical questionnaires to Japanese and Spanish students and then comparatively analyzing the results. These results showed that the Spanish youth not only use parks more than their Japanese peers but also spend longer periods of time there, consequently incorporating parks more into their daily lives. However, commonalities did exist between the two groups, in that youth in both countries engage in chatting with friends and classmates, walking, and resting while at parks. However, their activities differed, in that the main activity for the Japanese youth at parks is refreshing themselves mentally, whereas the Spanish youth prefer activities such as eating, drinking, and sunbathing/suntanning.

Furthermore, parks in both countries are recognized as spaces filled with nature. In addition, the students in the Japanese group recognized parks as spaces for children to play and people to rest. In contrast, in the Spanish group, parks were visualized as having paths for walking and cycling as well as possessing a particularly undulating landscape for communing with nature. Ideal parks for the Japanese youth were both verdant places for relaxation refreshment and safe spaces for children to play. The Spanish youth envisioned ideal parks as oases slightly removed from urban commotion as well as fun spaces to spend free time surrounded by nature.

This paper focused its research on the youth. Subsequent research will focus on utilizing this method for various age groups, from children to the elderly. It is hoped that by inquiring into how each age group uses parks and what each expects from parks, such research will become foundational material for creating urban parks where people of all ages can gather and interact safely. In addition, by conducting surveys on the ground in countries abroad, relationships between environmental factors and the actual manner in which people use park facilities can be examined.

Bibliography:

TAKAHARA Hideshige et al., 1987. *The Functional Restrictions to Physical Components in Small Urban Parks* : *Journal of the Japanese Institute of Landscape Architects* 50(5), 233-238

KANOHI Junkichi et al., 2000. *A Study on the Utilization and Evaluation of Block Parks at Tama New Town* : *Journal of the Japanese Institute of Landscape Architecture* 63(5), 653-656

NOGUCHI Manabu et al., 1992. *A Study on Use of the Urban Park and the Parkway in Nighttime* : *Journal of the Japanese Institute of Landscape Architects* 55(5), 271-276

NONAKA Taro et al., 2001. *A Study on Visitors' Activity and Activity Range of Every Age Brackets in ODAIBA Seaside Park of Summer* : *Journal of the Japanese Institute of Landscape Architecture* 64(5), 659-664

NAKAE Ryota et al., 2002. *Requirements for Developing Bay-side open Spaces Based on the Behavior of People from Neighboring and Remote Areas* : *Journal of the Japanese Institute of Landscape Architecture* 65(5), 707-710

NAGAMATU Yoshihiro et al., 2002. *The Utilization of a Park, and Requests for Park-Facilities from Visually Handicapped Persons* : *Journal of the Japanese Institute of Landscape Architecture* 65(5), 727-730

UEDA Hirofumi et al., 2006. *A Comparative Study on Forest Image in Japan and Germany* : *Journal of the Japanese Institute of Landscape Architecture* 69(5), 691-694

ISHIDA Keiichi et al., 2006. *Comparison of images of street between Japan and France through iconographic questionnaire : "Tori" in Japan and "Rue" in France* : *Journal of the City Planning Institute of Japan* 41(3), 983-988

Instinct with Signs of Disaster: Used of Mixed Media Art Technique (CNC machine)

Kunjana Dumsopee, Pattarapong Phasukkit

1074

King Mongkut's Institute of Technology Ladkrabang, Thailand

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Each animal has different instincts before natural disasters. These animals have senses that are perceived danger before humans. Especially in countries where earthquakes occur frequently. Behavior of other animals is crucial. Many people who care about this issue. Trying to observe and have a question that is why. China is always a severe natural disaster by earthquake. Before the disaster, they will receive alarms from the animals around them, such as rats or snakes will show signs of alarm. Birds will fly away, dog will whine, animals ran panic-stricken. Many people have a question, why do animals behave like that. Animals know that there are signal abnormalities. Is not safe. Animals can know the direction of the vibrations which coming from where.

The behavior of these animals makes me attention and was used to inspire the creation of the artwork in this series. The work has two parts. Part One focuses on the instinct based on the shape of the dog. The dog will be closer to people. And the second section focuses on catastrophic disasters. The symbolism of the locations of the incident. Presentation of this work of art by the creative process of printing such as lithography, silkscreen and painting. All creative process of art can respond to my concept. Which I want to reflect that if we have a basic instinct. We will be able to take care of our self and be happy with today and the future.

INTRODUCTION

The current situation is a disaster in the world and the more severe the impact is huge. Animal survival from Tsunami, from investigate behavior of animal by CCTV monitoring in zoo of Srilanka. Animal in zoo feel alarmingly before Tsunami. Such as birds flying, dog howling etc., Animal had better performance of feeling signal from the earth such as a vibration or earth quake, elephant can communicate with lower frequency than human and its can hearing sound from far (.kilometer). *Herway Frits* researcher describe about animal can be responding signal from the earth because elephant get signal "Grounding Signal" that affect from vibration of air or moment of object. Besides rabbit can get grounding signal, pigeon can get signal from changing air pressure, Bee had more accuracy for sensor disaster, because it's can detect exchange of electromagnetic field of the earth. Then group of animal such as elephant, deer and birds had special characteristic for alarm. So sense of them rescue from disaster.[1]

In 2004 Hurricanes in Florida USA 10 people died total damage about 16 million dollars. From report of biological show group of shark about 14 that installed radio transmitter for study behavior of shark movement, from the report shark can prediction about Hurricane thus them escape from that area and wait two week. In 2004 Tsunami in India ocean cover more country. In Thailand elephant to be serious thus and them cry out before Tsunami, dolphin jumping in Phuket, In Srilanka bat flying from cave in day and in India Flamingo escape to hill before Tsunami.

On 12 MAY 2009, before earth quake in China. Panda alarmingly an even had same past disaster at Hiching China by scientist decision emigrate people leave from here within 5 hours before disaster happen. In Hiching city had 2,000 un-survival. Specialize prediction less survival if out of decision about 150,000 died. For the first time the city has fled before the earthquake. This animal has been accepted by all parties that the warning on the impending disaster.

Earth Quake on Kobe Japan 7.2 rectors, 6,400 people died and 27,000 people to seriously injured. Before ones dog bark and howl all day-night and more detail Dr. Nakiyoshi Shimamura reporter dog bit more in time, before earth quake dog to be serious because them to get respond from ground signal from earth.

From literature can summarize animal had best responsibility to prediction disaster by observe from behavior. In this article we present behavior of dog relate with disaster and we present news method to auxiliary made Art to various by use CNC Machine(Computer Numerical Control Machine) in plating process.

METHOD:

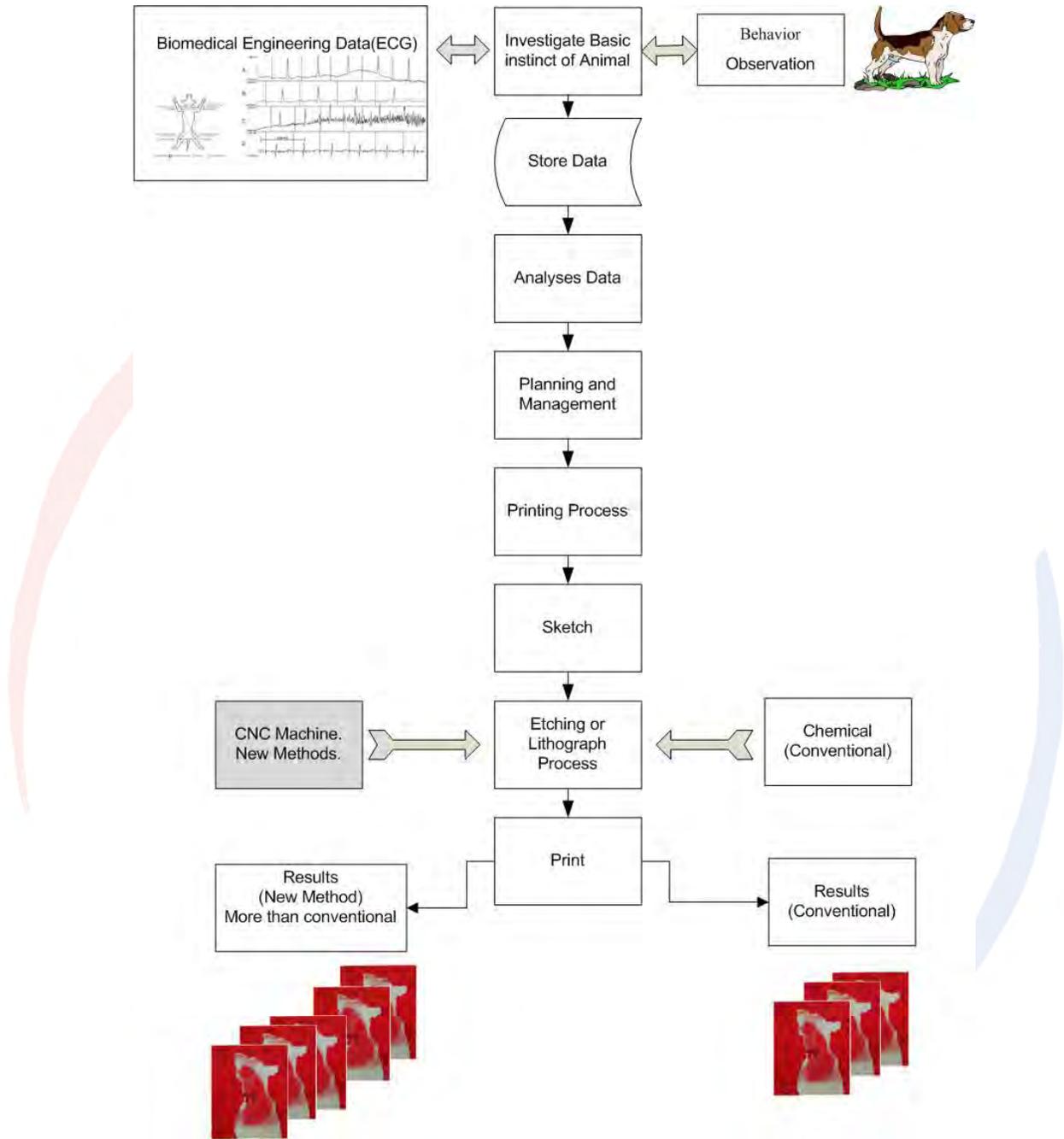


Figure.1 Diagram process of work.

The first state of work to observe and literature behavior of dog when meet situation. It had best view to see more than human and respond with movement more sensitivity, for hearing sound rang to hear lower 20Hz and more than 20,000Hz , bark and howl represent be awakened to environment exchange. Beside we meet to behavior of dog relate with electrical signal such as ECG signal when the dog respond with environment exchange, just data from instrument of electrical signal of dog such as ECG can prove observation data of behavior. the next state we analysis data ,segmentation and planning for plating process thus after our state we use CNC machine place to conventional method.

CNC MACHINE Process.

Before this process we just conversion sketch image to vector image, so generate G-code by it contain command for CNC Machine. In this below show G-code.

G-code

G00 Rapid Transverse Motion

G01 Motion by a feed rate

G02 Motion in an arc clockwise

G03 Motion in an arc counter clockwise

G04 Dwell

G

G17 XY Plane selection

G18 XZ Plane selection

G19 YZ Plane selection

G28 Return to Machine zero for axis selected

G40 Cutter compensation Cancel

G41 2D Cutter compensation Left

G42 2D Cutter compensation Right

..

In This section is call "Material Removal" it had combination the first process is Roughing process, this is the first stage of machining where the object is to quickly remove the bulk of the waste material, normally with the aid of a ripper cutter (see cutters below), this gives the coarse stepped feature seen in the work piece above. The second ones is Semi Roughing process, this stage of machining generally uses a smaller cutter than roughing, typically an end mill, although the aim is still to remove the bulk of the waste material. The third process is Semi Finishing process, the next stage, using a relatively large ball nosed cutter, is to start to form the final profile of the work piece, removing the steps generated in the two above procedures. The last process is Finishing process ,the final stage, and the longest process of all, is the final cut to the desired size. A small ball nosed cutter traversing across the surface produces the finished shape. Although this is the final machining stage there is still much work to do in the form of hand polishing and finishing before the article is complete.

Results

We shows results by divide 2 part ,the first part show plating result compare between new method with conventional method and the next part we show results that use plating from new method.

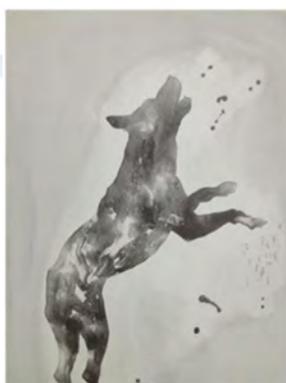


Figure. 2 Material plate.



Figure.3 Publication of work.

In figure 2 and figure. 3 Shows the results from new method not better from conventional method .But a new method had more accuracy better conventional method because both process are Aching and Lithography must use material plate ,limitation of deteriorate of material plate .When we repeated to made plating meet with problem depend environment such as time, temperature, affect of chemical ., etc. But we inserting CNC- Machine technique in plating process to make its can solve this problem. CNC Machine operating by Numerical command and control by computer. Numerical command format is "G-Code" (standard for CNC Machine) , we can specify resolution and deep for milling target , resolution relate with time operating for high resolution will get time is more ,thus to apply this method made plate we create various if control resolution and deep for milling plate to distribution pattern is non-uniform. We can summarize this method succeed to solve problem of plating process in conventional method and more accuracy for repeat make other plate.

Conclusion:

In this article investigated method and technique by CNC Machine to improve plating process for decrease limitation of making process so enlarge of works and artist are presents more detail of story such as animal behavior affect to disaster. Animal to be alarmed will relate with detail of color (red color represent to hot and) and demeanor of animal such as standing, sit, work , and etc..., relate with temper of animal. So present of feeling of animal by Art must to compounding more picture to be complete present of story. Plate to make is more so we use other technique to support its. Affect of technique to decrease cost and time in plating process and to get more accuracy thus more quantity.

Reference:

- [1] Greenhall, Arthur H. .1961Bats in Agriculture .A Ministry of Agriculture Publication. Trinidad and Tobago.
- [2] Nowak, Ronald M. ".1994Walker's BATS of the World". The Johns Hopikins University Press, Baltimore and London.
- [3] John D. Pettigrew's summary on Flying Primate Hypothesis Altringham, J.D. .1998Bats: Biology and Behaviour. Oxford: Oxford University Press.
- [4] Dobat, K.; Holle, T.P. .1985Blüten und Fledermäuse: Bestäubung durch Fledermäuse und Flughunde (Chiropterophilie). Frankfurt am Main: W. Kramer & Co. Druckerei. Fenton, M.B. .1985Communication in the Chiroptera. Bloomington: Indiana University Press.

Expressed Mixed Media Art: By linking the Occurrence of Natural Hazards on Earth

Kunjana Dumsopee, Pattarapong Phasukkit

1075

King Mongkut's Institute of Technology Ladkrabang, Thailand

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Natural disasters are common. They can occur anytime anywhere. We cannot predict their occurrences; however, we are causing them, nuclear bomb testing, wars, for instance. Our world has been facing many crucial changes resulting from natural disasters. These are natural processes occurring around the atmosphere, both in oceans and land, depending on the latitude and types of the earth surface. The world's changing climate, although some scientists claim that it is caused by nature, for example, tilted earth axis, changing of the sun, astronomy in the galaxy, reversing the polarity of the world, more than causing by human, most of them agree that the main reason is human.

Inspired by information from news and direct experiences about crucial damage from natural disasters, this art work reflects the possibilities of natural disasters in every part of the world with the integrated art techniques of painting and two dimensional printing to express the natural disasters in art viewpoints via thinking process, retrenchment, semantic analysis, content, art elements and visual elements. It aims to urge people to think twice about their creative civilized lifestyle and concern about unity, social responsibility leading to sustainable and collaborative living lifestyle between human and nature.

INTRODUCTION

A disaster is a natural or man-made (or technological) hazard that has come to fruition, resulting in an event of substantial extent causing significant physical damage or destruction, loss of life, or drastic change to the environment. A disaster can be ostensibly defined as any tragic event with great loss stemming from events such as earthquakes, floods, catastrophic accidents, fires, or explosions. It is a phenomenon that causes huge damage to life, property and destroys the economic, social and cultural life of people. In contemporary academia, disasters are seen as the consequence of inappropriately managed risk. These risks are the product of a combination of both hazard/s and vulnerability. Hazards that strike in areas with low vulnerability are not considered a disaster, as is the case in uninhabited regions.[1]

Earth Quake on Kobe Japan 7.2 rector, 6,400 people died and 27,000 people to seriously injured .Before ones dog bark and howl all day-night and more detail Dr. Nakiyoshi Shimamura reporter dog bit more in time ,before earth quake dog to be serious because them to get respond from ground signal from earth.

From literature can summarize disaster in the world is more often and loss of survival. In this article we present affect of disaster in the world that relate and cover large area thus it's very important to focus in detail by represent by art story is disaster.

Natural disaster

A natural disaster is a consequence when a natural calamity affects humans and/or the built environment. Human vulnerability, and often a lack of appropriate emergency management, leads to financial, environmental, or human impact. The resulting loss depends on the capacity of the population to support or resist the disaster: their resilience. This understanding is concentrated in the formulation: "disasters occur when hazards meet vulnerability". A natural hazard will hence never result in a natural disaster in areas without vulnerability.

Various disasters like earthquake, landslides, volcanic eruptions, flood and cyclones are natural hazards that kill thousands of people and destroy billions of dollars of habitat and property each year. The rapid growth of the world's population and its increased concentration often in hazardous environment has escalated both the frequency and severity of natural disasters. With the tropical climate and unstable land forms, coupled with deforestation, unplanned growth proliferation non-engineered constructions which make the disaster-prone areas more vulnerable, tardy communication, poor or no budgetary allocation for disaster prevention, developing countries suffer more or less chronically by natural disasters. Asia tops the list of casualties due to natural disasters. Among various natural hazards, earthquakes, landslides, floods and cyclones are the major disasters adversely affecting very large areas and population in the Indian sub-continent. These natural disasters are of (i) geophysical origin such as earthquakes, volcanic eruptions, land slides and (ii) climatic origin such as drought, flood, cyclone, locust, forest fire. Though it may not be possible to control nature and to stop the development of natural phenomena but the efforts could be made to avoid disasters and alleviate their effects on human lives, infrastructure and property. Rising frequency, amplitude and number of natural disasters and attendant problem coupled with loss of human lives prompted the General Assembly of the United Nations to proclaim 1990s as the International Decade for Natural Disaster Reduction (IDNDR) through a resolution 44/236 of December 22, 1989 to focus on all issues related to natural disaster reduction. In spite of IDNDR, there had been a string of major disaster throughout the decade. Nevertheless, by establishing the rich disaster management related traditions and by spreading public awareness the IDNDR provided required stimulus for disaster reduction. It is almost impossible to prevent the occurrence of natural disasters and their damages.

This paper deal to affect of disaster in the world by used mix media art. Author present art that present story of disaster in the world , boundary of disaster distribute from center cover country surrounding origin but some area that out of surrounding to get effect of disaster also. The reason of affect is all country live in same the world , when disaster in other area will affect to other area but has different of level ones depend on distant from origin by such as distribution of wave in water when object falling. Thus disaster that can used mix media art present about story by series of art for understand affect of disaster in the world.



METHOD:

This process we start from literature data from research by observation and focus on disaster affect on the earth . Next process will manage and planting by used mix media art present to affect of disaster in our process necessary to more picture, plate and color. Diagram of process this work present in below.



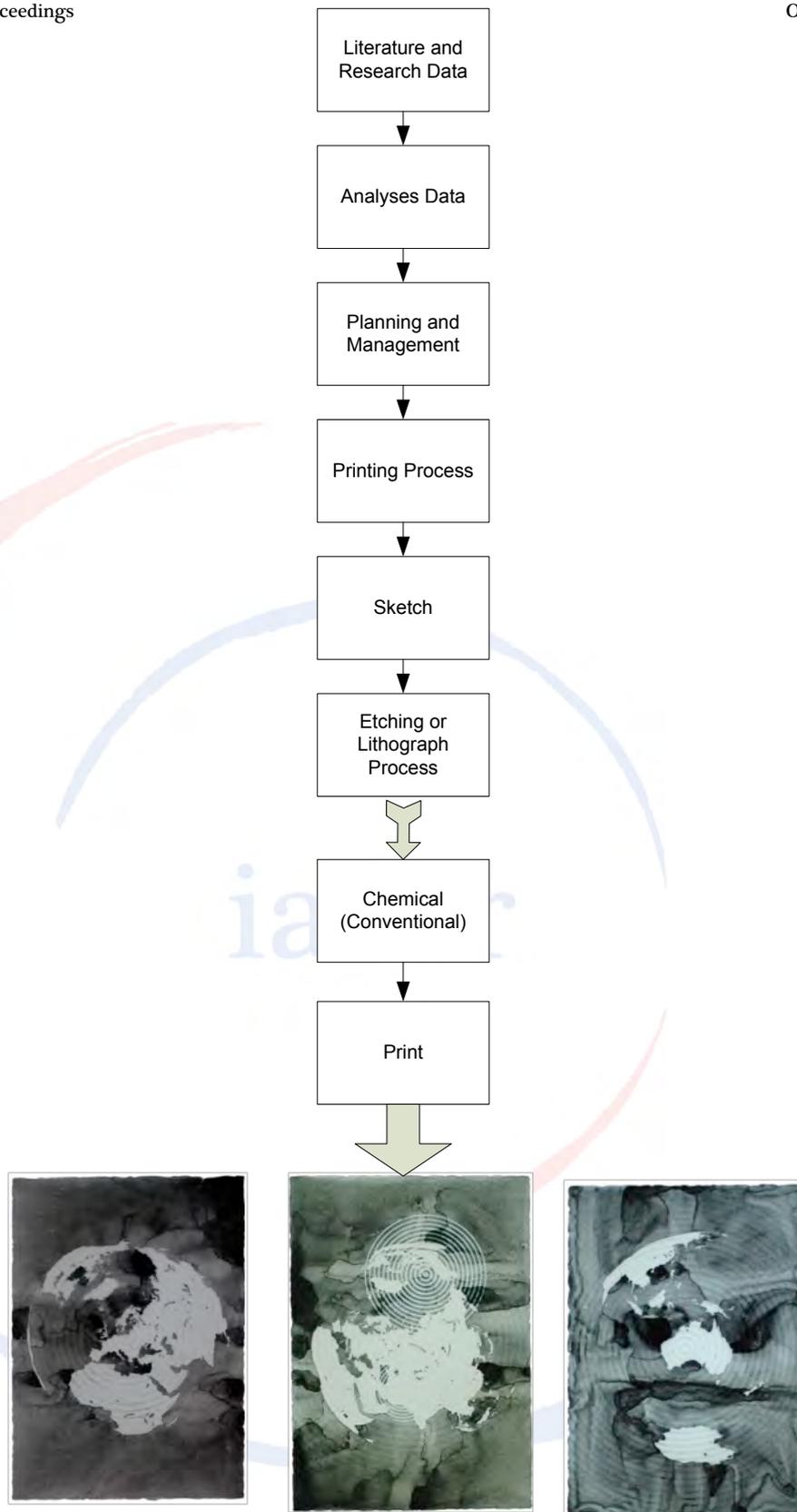


Figure. 1 Diagram process of work.

Results

Results present to affect of disaster by represent by circular ring we placing in map of the world that can be describe disaster more understand. Color of work we used gray level for area that had different level of height and white color represent of area that get hazards from disaster.

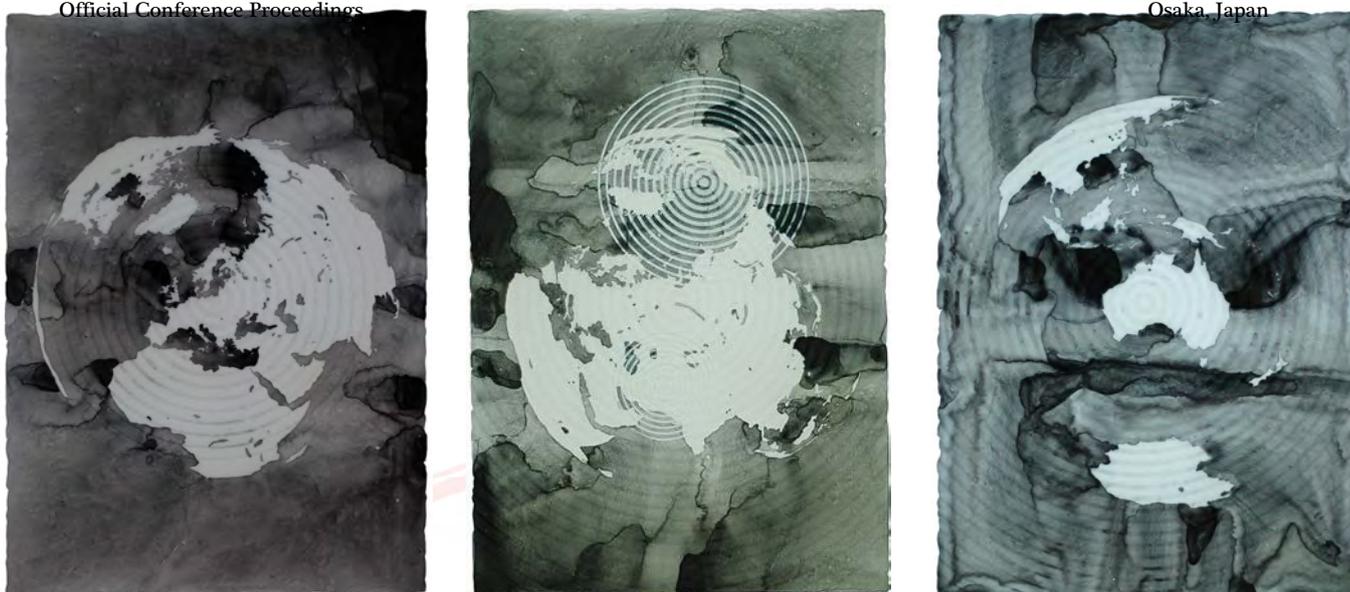


Figure. 2 Disaster distributions on the earth.

Conclusion:

In this article investigated method and technique by CNC Machine to improve plating process for decrease limitation of making process so enlarge of works and artist are presents more detail of story such as animal behavior affect to disaster. Animal to be alarmed will relate with detail of color (red color represent to hot and) and demeanor of animal such as standing, sit, work , and etc..., relate with temper of animal. So present of feeling of animal by Art must to compounding more picture to be complete present of story. Plate to make is more so we use other technique to support its. Affect of technique to decrease cost and time in plating process and to get more accuracy thus more quantity.

Reference:

- [1] Greenhall, Arthur H. .1961Bats in Agriculture .A Ministry of Agriculture Publication. Trinidad and Tobago.
- [2] Nowak, Ronald M. " .1994Walker's BATS of the World". The Johns Hopkins University Press, Baltimore and London.
- [3] John D. Pettigrew's summary on Flying Primate Hypothesis Altringham, J.D. .1998Bats: Biology and Behaviour. Oxford: Oxford University Press.
- [4] Dobat, K.; Holle, T.P. .1985Blüten und Fledermäuse: Bestäubung durch Fledermäuse und Flughunde (Chiropterophilie). Frankfurt am Main: W. Kramer & Co. Druckerei. Fenton, M.B. .1985Communication in the Chiroptera. Bloomington: Indiana University Press.

Nationalism, Syncretism and the Enforcers of History

Israt Jahan

1079

East West University, Bangladesh

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The present paper, depending on the opinions and variations among both critics and writers regarding the issue nationalism, aims at finding out the cause-effect relationship of the creation and formation of a nation. Starting with the writing and thoughts of Rabindranath Tagore's Nationalism, analyzing the theories and criticism of the theory of nationalism; and sorting out individual's feelings about nationalism as focused in the writing of Amitav Ghosh, the research tries to accomplish its task. The paper works with the hypothesis that nationalism is nothing but the brain-child of colonialism and all the hope and wishes in practice behind the formation of nation are not subjective rather objective, pre structured by the dominant or privileged group of the state who create 'ressentiment' (a particular form hostility that accompanies the sense of one's own failure onto an external scapegoat tempts the ego to create the illusion of an enemy, a cause that can be blamed for one's own inferiority) and 'mythomoteur' (the myth that gives an ethnic group its sense of purpose. The term was first used in this context by Ramon d'Abadal i de Vinyals, and was later taken up by John Armstrong in his book Nations before Nationalism) among the people as found in Ernest Gellner "men do not become nationalist from sentiment or sentimentality, atavistic or not, well based or myth-founded: they become nationalists through genuine, objective, practical necessity, however obscurely recognized" (Gellner 1964, p. 160). Many writers and critics took syncretism as a way out from the claustrophobic hypertension of nationalism which again has some air-tight compartment in it. Amitav ghosh in his novel picked some monuments and documents of different culture and religion that are in his opinion working as 'enforcers of history' that prevents certain things from going into oblivion.

Introduction

Nationalism has no fixed definition, and the range of its definition varies from one school of theorist to another, but more or less it works with certain issues as nation, state, boundary, history, language, culture, war, freedom, sense of belongingness, above all identity. The point of my thesis is to what extent the newly acquired identity changes the life of the nation, and what are the criteria to decide the 'other'. For that my research includes some terms, definitions and discussions related to psychology to point out how very often people are emotionally guided to take part in forming separate nation. Many critics have found that while constructing ideologies, nationalism often places the dominant group at the centre, marginalizing the rest of the population to the periphery that instead of a fraternity, gives birth to a new hierarchy and hegemony within its structure, and exposes the fracture between its promises and reality. Therefore, its foundation is rooted in identity politics and culture. Today's non-porous nature of modern borders are active in preventing the development of free exchange between people and restricting cultural negotiation, therefore it is destroying the forms of ordinary life and creates more distance between one nation and the other but if fails to stop the desire of one nation for the other as we know from Lacan that desire originates and finds its object in the other. These interesting and complex issues in *The Shadow Lines* and *In an Antique Land* by Amitav Ghosh pulled me into his novels to probe more into these issues. The present thesis analyzes both Amitav Ghosh and Rabindranath Tagore to focus on the politics of the national bourgeois, role of common people and their destiny often as "Toba Tek Singh"¹.

¹ "Toba Tek Singh". Sadat Hasan Manto. *Pakistani Literature* (Islamabad: The Pakistan Academy of Letters) 11 (2): 83. The story is based on some lunatics at Lahore asylum who are to be transferred to India following the 1947 Partition. The story is a powerful satire on the relationship between India and Pakistan.

Substitute Factors of Integration in a Disintegrating Society²

This chapter works on the definition and theory of nationalism to show how nationalism is used to raise the emotional of people who think nationalism as a substitute for factors of integration in a disintegrating society by means of separating ‘we’ from ‘they’.

The dictionary definition for nationalism is “the desire for Political independence of people who feel they are historically a separate group within a country” (English Collins Dictionary, 4th edition). C. Shafer in *Nationalism Myth and Reality* mentions ten ideas as basic to the concept of nationalism:

1. The idea of a more or less defined territory (owned or desired).
2. Common language.
3. Customs, manners and literature.
4. Some common dominant social and economic institutions.
5. A sovereign government (passionately desired if absent)
6. Belief in common history and a common ethnic origin.
7. Love for the fellow national.
8. Devotion to the nation.
9. Pride in its achievements and sorrow in its tragedies.
10. Indifference towards other groups, perceived as a threat to the nation and belief in a great future for the nation. (7-8.)

Antony D. Smith writes in the *Theories of nationalism* that today, the nation, the national state and nationalism have come to occupy the commanding heights and political identity with a legitimate monopoly of coercion and extraction in a given territory, and sovereignty in relation to those outside its borders. The contemporary world is similarly divided into nations who possess historic territory, shared myths and historical memories, public culture, a single economy and common rights and duties for all members. That states, nations and nationalisms do not often coincide, in Smith’s opinion; this is the immediate cause of so much of the conflict and turbulence that we witness throughout the world today. Benedict Anderson defines the nation as “an imagined political community -- and imagined as both inherently limited and sovereign.” It is imagined by its people and political ideologues, and these imaginings are fraught with incongruities. One of these is that nation-states, although historically new entities, “the nations to which they give political expression always loom out of an immemorial past, as the same entity of united people sharing the same heritage.”(Benedict Anderson, 13-19.) According to Ernest Gellner, ‘Men do not become nationalist from sentiment or sentimentality, atavistic or not, well based myth-founded: they become nationalists through genuine, objective, practical necessity, however obscurely recognized’ (Gellner, 1964, p. 160). The cultural content of this social unit may change, but its boundaries, as defined by these value standards, need to remain enforced in

² Guibernau, 1996, p. 133

order to differentiate a 'we' from a 'they'. Therefore, to write the history of an ethnic group will not consist in reconstituting its culture, because most of the cultural elements will have changed over time, but in identifying the boundaries-the criteria of belongingness-that the group will have maintained and reinvented to distinguish itself from the other. 'Over a long period of time, the legitimizing power of individual mythic structures tends to be enhanced by fusion with other myths in a mythomoteur³ defining identity in relation to a specific polity' (John Armstrong, 1982, p. 9). This mythomoteur 'arouses intense affects by stressing individuals' solidarity against an alien force, that is, by enhancing the salience of boundary perceptions' (John Armstrong, 1982, p. 9). National boundaries are thus made to assert a difference between self and other, frequently at a point of crisis. This leads to resentment that accompanies the sense of one's own failure onto an external scapegoat tempts the ego to create the illusion of an enemy, a cause that can be blamed for one's own inferiority. Thus, one was thwarted not by a failure in oneself, but rather by an external evil. It can be defined as a 'psychological state resulting from suppresses feelings of envy and hatred (existential envy) and the impossibility of satisfying these feelings' (Greenfeld, p. 15).

Benedict Anderson feels that, the development of press gives the feeling of belonging to an 'imagined community' by arousing the same thought among members of a national culture whose borders are marked out based on languages. For Ernest Gellner, cultural homogenization promotes a new, national consciousness as a new form of collective consciousness. For him, nationalism is not awakening of an old, latent, dormant, force even though that is how it indeed presents itself. In reality, it is the result of a new form of social organization, based on deeply internalized, education-dependent high cultures, each protected by its own state (Gellner, 1983, p. 48). This situation provides 'means of exclusion for the benefit of the privileged, and means of identification for the underprivileged. It invents nations where they do not exist- but it does need some pre-existing differentiating marks to work on, even if, as indicated, they are purely negative'(Gellner, 1983, p. 168). Guibernau argues that in a world of doubt and fragmentation, tradition acquires new importance (Guibernau, 1996, p. 133). So, nationalism is a substitute for factors of integration in a disintegrating society.

The 'fraternity' which represents the nation does not explicitly include them as equals, however, it always implicitly claims to represent them. Ranajit Guha's 'On Some Aspects of the Historiography of Colonial India' defined 'subaltern' as the demographic difference between the total population and all the elite. The elite in India during colonialism was composed of 'dominant groups, foreign as well as indigenous'- the foreign including British officials of the colonial state and foreign industrialists, merchants, financiers, planters, landlords and missionaries, and the indigenous divided into those who operated at the 'all-India level'. i.e. 'the

³ A *mythomoteur* is the constitutive myth that gives an ethnic group its sense of purpose. The term was first used in this context by Ramon d'Abadal i de Vinyals, and was later taken up by John Armstrong in his book *Nations before Nationalism*.

biggest feudal magnets, the most important representatives of the industrial and mercantile bourgeoisie and the native recruits to the uppermost levels of the bureaucracy’ and those who operated at ‘the regional and local levels,’ either as ‘members of the dominant all-India groups’ or ‘if socially inferior’, those who ‘still acted in the interests of the latter and not in conformity to interests corresponding truly to their own being (1982: 8).

We and They

Where the mind is without fear and the head is held high;
Where knowledge is free;
Where the world has not been broken up into fragments by narrow domestic walls;
Where words come from the depth of truth;
Where tireless striving stretches its arms towards perfection;
Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;
Where the mind is led forward by thee into ever widening thought and action—
Into that heaven of freedom, my Father, let my country awake. (*Gitanjali*, 27-28)

These are the expression of Tagore’s vision of a free India— free from the shackle of materialism, nationalism as well as religious and racial orthodoxy—actively seeking a common destiny with the rest of mankind, constantly evolving towards a global society.

In the book *Nationalism* (a compilation of three lectures: Nationalism in Japan, Nationalism in the West, and Nationalism in India) Rabindranath Tagore claims that nationalism promotes intolerance and “othering” and the discourse of nationalism overlaps with the discourse imperialism; the imperialist nations comprehends the role of the Lacanian grand ‘Other’ and aims at inscribing their authority over the colonized nations (Dutta 255). It gives birth to exclusivism and dogmatism through the Hegelian dichotomous logic of self’s fundamental hostility towards the other; thus every nation becomes narcissistic and considers the presence of another a threat to itself. One nation does not hesitate to wage war against other nations for its self-fulfillment.

Nationalism, according to Tagore, is not “a spontaneous self-expression of man as social being,” where human relationships are *naturally* regulated, “so that men can develop ideals of life in co-operation with one another” (*Nationalism* 5), but rather a political and commercial union of a group of people, in which they congregate to maximize their profit, progress and power; it is “the organized self-interest of a people, where it is least human and least spiritual” (*Nationalism* 8).

The usual criticism that Tagore’s critique of nationalism receives are: utopian idea, romantic view of the world, far-fetched, “too pious” as Pound might have said. However, much of what Tagore said is intellectually valid and some of it is acknowledged by contemporary post-colonial criticism. Critics argue that nation is a necessity, it has laboured on behalf of modernity, and it helps to bolster the present civilization; as a political organization it befits the social and intellectual milieu of present-day society, but they hardly claim its moral authority or its beneficial role in the reinforcement of human virtue. The process of formation/invention further makes it a potent site of power discourse; although it is meant to stand for horizontal comradeship, exploitation and inequality remain a daily occurrence in its body, and the nation

never speaks of the hopes and aspirations of its entire “imagined community.” Tagore maintained that India’s immediate problems were social and cultural and not political. India is the world in miniature, this is where the races and the religions have met; therefore she must constantly strive to resolve her “burden of heterogeneity,” by evolving out of “these warring contradictions a great synthesis” (Dutta 239). First and foremost, India must address the caste issue. The caste system has become too rigid and taken a hypnotic hold on the mind of the people; what was once meant to introduce social order by accommodating the various racial groups in India, has now become a gigantic system of cold-blooded repression. India ought to come out of this social stagnation by educating the people out of their trance; only when the immovable walls of society were removed, or made flexible, will India regain her vitality and dynamism as a society and find true freedom. Tagore asks what the purpose of political freedom is when the elites in society are exploiting the lower classes, especially the untouchables so ruthlessly.

Syncretism in *In an Antique Land*

In an Antique Land is based on the re-construction of an ancient archive, the Geniza, by gathering fragmented information, pages, sometimes only words or numbers; through which we came across a subaltern subject, Bomma- a slave, who lived in the era before the European expansion. The story of Bomma represents an inter-connected world of trade that upsets the capital-dictated connections of Western modernism or globalization. His story also highlights syncretic connections between such geographical places, people, social classes and religions that nowadays seem quite distinct after the outbreak of the partitioning of the world after Western expansion.

As Anderson points to the difference between modern nations and the older empires- Twentieth century state sovereignty is recognized over all the “legally demarcated territory. But in the older imaginings, where states were defined by centers, borders were porous and indistinct and sovereignties faded imperceptibly into one another. Hence paradoxically enough, the ease with which pre-modern empires and kingdoms were able to sustain their rule over immensely heterogeneous and often not even contiguous populations for long periods of time” (Anderson, 26). Ghosh also appreciates, “the greater freedom of movement in the world.... In the 12th century, people developed a much more sophisticated language of cultural negotiation than we know today. They were able to include different cultures in their lives, while maintaining what was distinct about themselves”⁴. This is how and why Ghosh proposes syncretic practice as a crying need for today’s world. Syncretism tends to facilitate coexistence and unity between otherwise different cultures and worldviews (intercultural competence), a factor that has recommended it to rulers of multi-ethnic realms. Religious syncretism exhibits blending of two or more religious belief systems into a new system, or the incorporation into a religious tradition of beliefs from unrelated traditions. This can occur for many reasons, and the latter scenario

⁴ Interview with Amitav Ghosh, “Lessons From the 12th Century,” 52.

happens quite commonly in areas where multiple religious traditions exist in proximity and function actively in the culture, or when a culture is conquered, and the conquerors bring their religious beliefs with them, but do not succeed in entirely eradicating the old beliefs or, especially, practices. Furthermore, “The use of the word syncretism effaces not only the aspect of domination but also the specific position from which certain interests are advanced, presumably in the name of a larger comity of universal brotherhood” (31). Thus, one might think that syncretic formulations of cultural identity function as easily manipulable nationalist fictions which mask material realities of wealth, power; (the eradication of boundaries) clearly fails as a paradigm of subversion and is shown to collude with the very logic which erects those boundaries in the first place. But Viswanathan cautions against this reading by reminding us that syncretism is, in the main, a conservative force whose interests are the amalgamation and submersion, rather than the sustainment, of cultural difference. Practical use of the term often conceals the violent struggles for power that conceals its innocuous model of easy cultural fusion. It is not difficult, then, to see how syncretism may function successfully as a totalizing fiction of the state. Viswanathan cautions that to advance syncretic solutions to divisiveness is therefore already to be caught in a contradictory position. The yearning for a condition of hybridity—the happy merging of discrete identities—that characterizes the “people” in general, and is presumed to exist before the boundaries established by nation-states, is itself a precondition of national identity. (23–24)

One remarkable episode in the text is where the modern fate of syncretism is put to a test in his second visit in 1988 to the tomb of the saint Sidi-Abu-Hasira a Jew from the Maghreb who came to Egypt and converted to Islam and was recognized by the people as a man of extraordinary benevolent powers, a good man, endowed with the blessing of Baraka. He got surprised to see “a sleek, concrete structure of a kind that one might expect to see in the newer and more expensive parts of Alexandria and Cairo, in that poor quarter of Damanhour, it was not merely incongruous-its presence seemed an act of defiance.”(333) Recognizing Ghosh as a foreigner, one of the officers demands an explanation for his visit to the tomb. The Mowlid is already over, the tourists are all gone, and therefore the presence of a foreigner at the tomb is, according to the officer, itself a cause for suspicion. But what baffles the officer most is the fact that Ghosh is neither an Israeli devotee on a pilgrimage nor a follower of any of the monotheistic religions with which he is familiar. “Neither Jewish, nor Muslim, nor Christian-there had to be something odd afoot” (334-35). The potentially dangerous visitor is escorted to the local police station for further interrogation. In this setting, to Ghosh reminiscent of the colonial buildings built by the British in India, and probably a testimony to the British occupation of Egypt, the two men face each other across what Ghosh sees as the resolutely modern, all too contemporary, colonially implicated divisions between peoples who once experienced a connected history. “You're Indian-what connection could you have with the tomb of a Jewish holy man, here in Egypt?” he is asked. He cannot find an immediate answer but, the book he will eventually write will attempt to provide one. Finding himself at a narrative impasse at the moment of the officer's questioning, Ghosh nevertheless shares with the reader his own sense of excitement at the survival of a popular religious syncretism of the past: “It seemed uncanny that I had never known all those years that in defiance of the enforcers of History, a small remnant of Bomma's world had survived, not far from where I was living” (342). This is, in fact, an echo of an earlier moment in the text when Ghosh has visited, this time in the vicinity of Mangalore, a Hindu temple built by

the Magavira community. He has arrived there in pursuit of a Bhuta shrine of a spirit-deity called Bobbariya, legendarily named after a Muslim mariner and trader who died at sea. But just as Ghosh is surprised to find a modern concrete structure honoring Abu-Hasira, he is surprised to find that the Bhuta shrine in this community has in fact been placed in a Hindu temple that is a testament to the high Sanskritic form of the religion. The main deity is Vishnu, a Brahmanical god, and the Bobbariya-bhuta is placed in a subordinate position. The Bhuta itself has been stripped of its traditional iconography and is now represented as a Hindu god. Remarking on the ironies of such a representation, Ghosh writes, “The past had revenged itself on the present: it had slipped the spirit of an Arab Muslim trader past the watchful eyes of Hindu zealots and installed it within the Sanskritic tradition” (274). It is the nostalgic impulse in Ghosh that chooses to read the survival of earlier religious syncretisms as potential spaces of modern “defiance” and “revenge.” In the case of the shrine of Abu-Hasira we may ask, who here is resisting whom? Just who are the so-called “enforcers of History”? In Ghosh’s economy of popular syncretism, it is clear that the police officers are meant to represent the repressive apparatus of the modern nation-state. It is in defiance of these state actors, these “enforcers of History,” that the shrine stands as a testimony to popular will. Notice that in this account it is the shrine itself that does the resisting. Much as in the case of the statue of the Bhuta in the temple, it is the spirits of the past—whether those of Abu-Hasira or Bobbariya—that “revenge” themselves on the present. Ghosh finds these syncretic strategies useful for questioning or dismantling modern national and cultural partitions. (Old World Order, 128)

Boundary Concept of *The Shadow Lines*

Different views of nationalism, mirror image, and what it means to constitute a nation—these are the constant search of the narrator we find in the novel *The Shadow Lines*. One view of nationalism is voiced clearly by the narrator’s grandmother; that echoes to some extent radical nationalism and the other takes the form of events that comment on this romantic view in more subtle ways. The narrator’s grandmother upholds the belief in a united people fighting for freedom and autonomy and constituting a nation held together by blood. For her, someone like Ila, who has left her country for material success, the product of a cosmopolitan education and hovering between India and London, is an enigma because she escapes categorization, and a traitor because she has bought freedom “for the price of an air ticket” (87). She protests, “Ila has no right to live there Everyone who lives there has earned his right to be there with blood They know they’re a nation because they’ve drawn their borders with blood War is their religion. That’s what it takes to make a country. Once that happens people forget they were born this or that, Muslim or Hindu, Bengali or Punjabi: they become a family born of the same pool of blood. That is what you have to achieve for India, don’t you see?” (76) Ila later calls this a warmongering fascist ideology but the narrator sees a pitiful side to this kind of thinking: a deep-seated bitterness at the yearning for middle class values of “unity of nationhood” and “self-respect and national power” (77). Certainly, her thinking fails to take into account that what the British she is admiring did to India was an assertion of national power that an entirely other nation had to be the victim of. The narrator’s view, however, is insightful in explaining people’s need for the national myth, and how the force of nationalism commands its appeal, although Ghosh, along the same line of argument made by Anderson, would be the first to reveal its shaky foundations. (Wassef, 82-83)

After the partition takes place, people then emphasize the differences between themselves and the newly-formed outsiders, in a process of demonizing the other. In *The Shadow Lines*, The grandmother's construction of the elaborate web of stories of the "upside-down house" on the other side illustrates this. These ideologies of difference then become so instilled in people's psyche and in the culture of the community that while the disputes may be long forgotten, people carry the partition walls in their minds: "they had grown so thoroughly into the habits engendered by decades of hostility that none of them wanted to venture out into the limbo of reconciliation. They liked the wall now; it had become a part of them" (122).

Conclusion

Liah Greenfeld finds that the key element of nationalism is a 'psychological factor', *ressentiment*, a notion that Greenfeld borrows from Max Scheler who had himself taken from Nietzsche. *Ressentiment* can be defined as a 'psychological state resulting from suppressed feelings of envy and hatred (existential envy) and the impossibility of satisfying these feelings' (Greenfeld, p. 15). *Ressentiment*⁵ that accompanies the sense of one's own failure onto an external scapegoat tempts the ego to create the illusion of an enemy, a cause that can be blamed for one's own inferiority. Thus, one was thwarted not by a failure in oneself, but rather by an external "evil". It takes a more violent form when it becomes impossible for the suppressed group to be like the dominant group. Greenfeld offers three ways to overcome this feeling: to imitate the west, to 'define the west as inappropriate model and transcend *ressentiment* in nationalism. The most significant consequence of *ressentiment*-led nationalism lies in the dependence that it generates vis-à-vis the 'model'. Nationalism that results from *ressentiment* provides the ground for individual and collective self-esteem, but unfortunately, the west remains the significant other forever (Greenfeld, p.261). This congenial incapacity of nationalism to emancipate itself from the very forces against which it has been constructed has been a cause for concern for all the intellectuals of the postcolonial nations who became suspicious about their newly acquired freedom. Partha Chatterjee finds that all the anti-colonial nationalist movements, in the end, have engendered an inherently repressive 'state-representing-the-nation' (Chatterjee, 1986, p. 168) which found its place in the world as shaped by western capitalism and rationalism. It accepts and adopts the same essentialist conception based on the distinction between the east and the west. On one hand the Other has to be imitated to be suppressed by its own standards, while on the other hand, the Eastern nationalist refuses to betray his own culture and society. Paul Hirst, a leading international social theorist, has predicted that with the prospects of climate change that might attenuate our resources and result in mass migration from a loss of "habitable land in highly populated areas like Bangladesh or the southern coast of China," (Quayum, 9). Perhaps it is not too late for us to wake up from our horrific moral slumber and accept the path of international solidarity, peace, harmony and justice paved by the Indian enlightened humanitarian poet, Rabindranath Tagore; by challenging the reigning ideological

⁵ In philosophy and psychology, *ressentiment* is a particular form of resentment or hostility. It is the French word for "resentment" that was first introduced as a philosophical/psychological term by the 19th century philosopher Søren Kierkegaard

system of self-seeking nationalism, we can still make a healthy living without having fear for self-produced monster.

Works Cited

Anderson, Benedict. *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. London: Verso, 1987, 13-15.

Armstrong, John A. *Nations Before Nationalism*. Chapel Hill. The University of North Carolina Press, 1982.

Desai, Gaurav. Old World Orders: Amitav Ghosh and the Writing of Nostalgia. Source: Representations, No. 85 (Winter, 2004), pp. 125-148. Published by: University of California Press. <<http://www.jstor.org/stable/3176126>Accessed: 28/09/2010 05:16>

Dutta, Krishna, and Andrew Robinson. *Rabindranath Tagore: An Anthology*. New York: St. Martin's, 1997.

Gellner, Ernest. *Nations and Nationalism*. Oxford: Basil Blackwell, 1983

Ghosh, Amitav. *The Shadow Lines*. London: Bloomsbury, 1988
---- *In An Antique Land*. London: Granta Books, 1994.

Guha, Ranajit. *Dominance without Hegemony: History and Power in Colonial India*. Cambridge, Mass.: Harvard University Press, 1998.

Guibarnu, M. *Nationalisms. The Nation-State and Nationalism in Twentieth Century*. Cambridge Polity Press, 1996.

Greenfeld, L. *Nationalism. Five Roads to Modernity*. Cambridge (Mass.): Harvard University Press, 1992.

Guha, Ranajit. *Dominance without Hegemony: History and Power in Colonial India*. Cambridge, Mass.: Harvard University Press, 1998.

Quayum, Mohammad A. "Imagining One World: Rabindranath Tagore's Critique of Nationalism". Mohammad A. Quayum. International Islamic University Malaysia.

----"In Search of a Spiritual Commonwealth: Tagore's *The Home and the World*." *Journal of South Asian Literature* 31.1-2 and 321-22 (1999): 32-45.

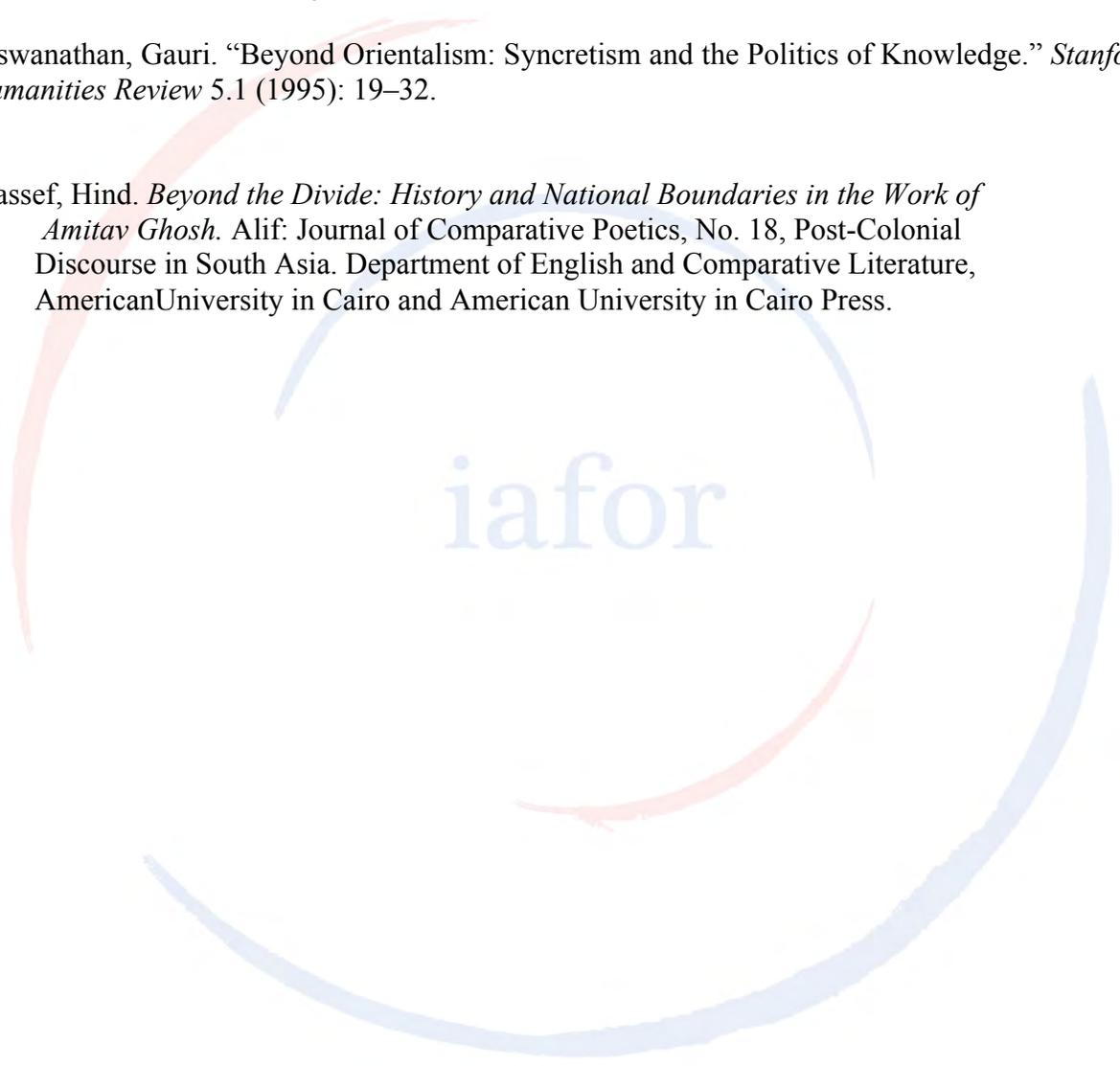
Shafer, C. *Nationalism, Myth and Reality*. New York: 1955.

Smith, A. D. *Theories of Nationalism*. London: Gerald Duckworth and Co Ltd, 1971.

Tagore, Rabindranath. *Nationalism*. 1916. London: Macmillan, 1976.
--- *Gitanjali*. 1912. London: Macmillan, 1959.

Viswanathan, Gauri. "Beyond Orientalism: Syncretism and the Politics of Knowledge." *Stanford Humanities Review* 5.1 (1995): 19–32.

Wassef, Hind. *Beyond the Divide: History and National Boundaries in the Work of Amitav Ghosh*. *Alif: Journal of Comparative Poetics*, No. 18, Post-Colonial Discourse in South Asia. Department of English and Comparative Literature, American University in Cairo and American University in Cairo Press.

The logo for the International Association for the Study of Comparative Literature and Theory (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, thick, curved lines. The upper-left portion of the circle is a reddish-pink color, while the lower-right portion is a light blue color, matching the text. The overall effect is a stylized, circular emblem.

Virtual Relationships: an Attempt to Reform in Social Life through Internet Dating Services

Pataraporn Sangkapreecha

0256

Bangkok University

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

The internet dating promises to be a real alternative medium to meet people, make friends, or meet romantic partners. It provides new forms of social exchange and interpersonal relationships that are initiated and can be transferred to real life. It has been argued that the possibility of forming new social relationships highlights the power of the internet dating to construct people's social relationship in meaningful ways by allowing internet daters to encounter new people and make friends who they would not otherwise have come into contact with. This research study aims to examine key reasons why internet users try internet dating. It employs online qualitative survey with a sample of 460 participants (223 men, 237 women) who have used the internet dating website. The results revealed that internet daters enter internet dating with different motivations and beliefs. Some try internet dating sites out of their curiosity. They see this place as giving them access to another world of knowledge where they can learn and exchange more experience with other human beings. Other use internet dating to pursue friendships. They see internet dating websites as a new place for creating social networks and make online encounters. Some internet dating members exploit the benefits of internet dating for their sexual and monetary needs. The last group of internet daters hope to find romantic relationships through internet dating. They have their own reasons for pursuing love in this place and see it as an alternative way of finding potential partners or soulmates.

INTRODUCTION

Dating is the process of ritualistically courting a person in the belief that the relationship has some romantic potential. The search for new dates is one of the most popular and widespread practices on the internet. The website offers the opportunity to make a virtual relationship by “flirting” or, simply, to look for companionship.

The percentage of single people (or those who have never married) in many countries has steadily increased since the early 1960s. Sociologists Goldstein and Kenny (2001) observe that “the recent decline in period marriage rates in [industrial] societies has been depicted as one of the great social changes of our time” (p. 507). The increasing single population has generated interest among businesses, who have identified singles as a significant market segment. According to Morrow (2003), singles (particularly those who live alone) are typically financially successful and willing to spend more money than others in their age group. As singles desire connections outside of the traditional family, “savvy companies” use “a variety of campaigns to get their customers to not just feel like consumers, but members of a community” (Morrow, 2003 p. 9).

Internet dating sites are one operation developed by these companies for singles to connect in a virtual society of available people. Internet dating sites have grown in popularity since their inception in the mid 1990s. In December 2006, for instance, there were more than 205 million regular users of internet dating websites in the United States, the United Kingdom and France (ComScoreNetworks, 2007). Madden and Lenhart (2006) have argued internet dating has also been solidifying its image offline, not only through stories in movies, television, and advertising outlets, but also through the influence of daters’ individual success stories, which have percolated through family, friends, and co-workers, and have contributed to the social acceptance of the practice (Madden & Lenhart, 2006). For example, an eHarmony Harris Interactive research study recently reported that 33,000 of its members got married in a 12-month period ending August 31, 2005 which works out to 90 marriages per day (eHarmony, 2006).

Interpersonal communication through the internet appears to offer a mode of relationship that fits the lifestyle of individuals who use technology and are interested to encounter new people outside the closed circle of their face-to-face relationships. Dating sites allow these users to meet numerous people and reform their social lives in a manner that better suits their hectic schedules. Poster (2001) has stated that “internet dating websites are hybrid forms that owe their success to both the cultural currency and notoriety of print-based personal columns and traditional offline dating services and a burgeoning harmony between humans and machines” (p. 109). Thus, internet dating may be understood as the beginning of an adventure without leaving home, or it may be used as a way to establish new social lives and relationships for those whose needs were not properly being met under the traditional matchmaking methods (Poster, 2001).

This research study aims to examine key reasons why internet daters try internet dating. It analyses their motivations, exploring the similarities and differences in the responses of the participants and analysing their comments.

THE USERS OF INTERNET DATING SERVICES

Like traditional matchmakers, internet dating sites are often aimed at specific populations. For example, there are websites for gay men who are also vegetarian. However, the majority of websites operate within the heterosexual market and advertise their services in terms of finding a

“soulmate” (Hardey, 2004 p. 210). Although the dating heterosexual market is demographically very diverse, it seems to be a particular subgroup of this population who use internet dating services. There are variations according to the particular site, nonetheless, compared to internet users in general, internet daters are more likely to be “male, single, divorced, employed in the paid labour force and urban” (Arvidsson, 2006 p. 686). For instance, match.com, the world’s biggest internet dating service, estimates its subscriber list consists of mostly male, college-educated professionals who are residents of a large city and its suburbs (Davies, 2003; M2 Presswire, 2005). It seems that internet dating users in general make up the upper echelons of the new working class in the information economy.

Interestingly, in the 2001 MSN survey, most internet daters claimed that their motivations for using dating sites had to do with the very particular working conditions that this class faces. “Increased career” and “time pressures” and “higher rates of geographical mobility” cause the decrease in available opportunities to meet potential partners in real life (Arvidsson, 2006 p. 686). In addition, the rising divorce rate and the postponement of marriage for young people, and an increasingly disciplined workplace environment (through the implementation of sexual harassment policies) makes it more difficult to find a partner at work, which used to be a traditional venue (Detter, 2006). In short, heterosexual internet dating sites cater to a labour force which lacks both the time and freedom to pursue its basic reproductive and intimate needs.

Seniors are the fastest growing group of online users, according to Nielsen/NetRatings, an internet research firm. Nielsen says computer users 55 years and older account for 16.7 percent of all traffic to online personal sites – the equivalent of 4.2 million unique visitors (<http://www.nielsen-netratings.com>). At match.com, for instance, singles over 50, who are often divorced and looking for committed relationships, account for 23 percent of site visitors, more than double the number of this age group two years ago (Silver, 2007). Deborah Carr, who has studied online dating interest among people 65 and older who had lost a spouse, reported that romantic relationships among the elderly are on the rise simply because the internet has made it easier for older singles to meet (cited in Dufalla, 2006). Internet dating sites thus have been expanding to target groups of all ages beyond its early fixation on very young internet users.

RELATED STUDIES ON VIRTUAL RELATIONSHIPS

There is ample evidence that people form virtual friendships and that these function as a social network of emotional support when it is needed. Knox, et al.’s (2001) study revealed that the primary goal of using the internet among college students was encountering new people and making new friends and over 60 percent of these participants were successful in establishing a virtual friendship. Gennaro and Dutton’s (2007) finding indicated that about 20 percent of internet users have met new friends online, and about half of these individuals go on to meet one or more of these virtual friends in person. Chou and Peng (2007) found most of their Taiwanese adolescent samples had “net-friends” and felt they could be fairly open, exchange and honest with these friends. These adolescents had positive attitudes in respect to the formation of virtual friendships. The perceived benefits of having a net-friend included a greater chance of self-disclosure and self-promotion, escape from life’s pressures (for example, homework, parental, school), more opportunities to experiment with their “ideal self” and having fun (Chou & Peng, 2007).

A number of research studies have revealed a relationship between loneliness and internet use. Coget, et al.’s (2002) results suggested that internet use is associated with a slightly decreased level of loneliness. However, people who have virtual friends are more likely to describe themselves as lonely than those who do not. The results of Shaw and Gant’s (2002) study on

internet users of chat rooms indicated that internet use tended to decrease loneliness and depression significantly, while perceived social support and self-esteem increased significantly. Morahan-Martin and Schumacher (2003) found lonely people preferred online social interactions to face-to-face interactions. Users felt online interactions were less threatening and more rewarding than face-to-face interactions. Matanda, et al. (2004) explored issues of computer anxiety, loneliness and internet use and found better-educated participants were more likely to use the internet for communication. Men, the young, and the lonely used the internet more for entertainment. Whitty and McLaughlin (2007) found lonely people were more likely to use the internet compared to less lonely individuals for social activities, such as playing games and participating in chat rooms. The results of Ando and Sakamoto's study (In press) on loneliness and online relationships indicate their Japanese samples were more likely to feel less lonely and socially anxious as a consequence of making virtual friendships.

Cooper and his colleagues (2000) claimed that the internet and associated technological advances will have tremendous influence on every aspect of sexuality in this new "information age". People are in increasing numbers, using the internet to develop romantic relationships much as they earlier used match-making services or newspaper personal advertisements. Henry-Waring and Barraket (2008) have argued that finding love online is "becoming an everyday aspect of postmodern life" (p. 20). Studies have suggested people feel safer flirting and forming relationships on the internet (Aaron Ben-ze'ev, 2004; Aaron. Ben-ze'ev, 2004; Monica Therese Whitty, 2003). People who have been unsuccessful at developing offline relationships are using the internet to find a romantic partner.

Furthermore, the internet can provide connection and community, and may also facilitate romance, especially for people with limited options such as the elderly, those with disabilities, and people isolated by distance or with time limitations. The study of Cooper, et al (2000) suggested that one of the often-cited advantages of the internet for relationship formation is the fact that individuals can "communicate" with one another "anonymously" and invisibly (p. 526). An individual's physical attributes (positive or negative) "do not determine their initial impression but rather their skill with words, ideas, images and fantasy". This gives many users confidence, "especially those who in face-to-face contexts may be passed over but who via the internet can shine with wit and eloquence" (Leiblum, 2001 p. 395). It is also an advantage for shy or otherwise socially constrained or inhibited women and men. A survey by Scharlott and Christ (1995) showed that internet daters' communication patterns and objectives varied by their sex, shyness level, and appearance. Users who scored higher on a shyness scale were much more likely than less shy users to say they were using the dating system to find romance or sex, suggesting shy users employ the system as a way to overcome their inhibitions. (Scharlott & Christ, 1995). Ward and Tracey's (2004) study focusing on the relation of participants' shyness in online and face-to-face relational involvement indicated that correlations of shyness with aspects of involvement in online relationships were greater than those with involvement in face-to-face relationships.

METHODOLOGY

This research study employs online qualitative survey with a sample of participants who have used the most popular and most widely used of the internet dating services in Thailand, thaimate.sanook.com. 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.

There were 237 females (51.5%) and 223 males (48.5%) who participated in this study. The ages of the largest number of participants (80.2%) ranged from less than 25 years old to 35 years old. With regard to marital status, 69 percent of participants identified as single. The majority of participants indicated they had completed a bachelor degree (68.9%) and more than half of the participants (56%) lived in Bangkok or surrounding suburbs. Almost all participants (93%) identified their religion as Buddhism.

Regarding the use of the dating site, about half (48.9%) of the sample had been using the internet dating website for more than a year and most of the participants used the site once a day (21.9%). Of the participants, 49.8 percent used the site with the hope of pursuing a romantic relationship while 50.2 percent did not use it for this purpose. With regard to involvement in romantic relationships, 59.8 percent of the participants have not been involved in an online romantic relationship whereas 40.2 percent have been involved in such a relationship.

RESULTS AND DISCUSSIONS

The participants in this study identified a number of motivations for why they used internet dating. The types of virtual relationships they were looking for were many and varied. In this section, I analyse these motivations, exploring the similarities and differences in the responses of the participants and analysing their comments. The key reasons identified for why internet daters attempt to reform in social life through internet dating are curiosity, making friends, finding a partner for sex or someone who is wealthy, and hoping to find love.

Wondering How and Wondering Why

One reason for using thaimate.sanook.com given by some participants in this study is their curiosity about other human beings. About 31 percent of the participants who have not been involved in online romantic relationships reveal they use the internet dating site in order to learn about others' ideas and/or behaviours. Sometimes this curiosity is specifically about how modern dating works. The participants who mention the feeling of wondering about how it all works says they participate to find out about "ideas or feelings in the cyber-world" of people online that could be different to those they access face to face. Interestingly, the responses given by these participants provide a new lens into the nature of internet dating services. They suggest the internet dating website is not only a virtual place for entertainment, but also a constructive place for learning. It is an invisible classroom with bodiless classmates in which a person can be a teacher and a student interchangeably. The internet thus is another world of knowledge, complementing the real world, in which many people are curious to learn and gain more experience.

Friends Care, Friends Share, We Need Friends Everywhere!

In the 1990s, the internet became a major vehicle for social interactions. It has allowed people to communicate with others through a growing variety of applications such as email, chat rooms and message boards. From the beginning enthusiasts viewed this computer technology as a new method for enhancing social networks (Rheingold, 1994). Many people use internet dating

websites for socialising and making friends. It has been suggested that social relations, including friendships, disclosure and intimacy play an increasing part in the lives of individuals (Jamieson, 1997).

In this study, the majority of participants (45.1%) who have not had online romantic relationships reported that they use internet dating to make new virtual friends. Both men and women state they use the internet dating website for friendship. Of these, some are friendship seekers, making clear that their intentions were to look for friends only, not to find romantic partners. In seeking friends, some of participants said they used the site to relieve loneliness and boredom. This is consistent with the results from previous studies that indicate the internet is linked to a desire to reduce loneliness (Coget et al., 2002; Morahan-Martin & Schumacher, 2003; Shaw & Gant, 2002). Lonelier people used the internet for entertainment (Matanda et al., 2004; Monica T. Whitty & McLaughlin, 2007) or to communicate with others. They suggest the website provides them with opportunities to communicate and to meet new people. I also found that reasons for virtual friendships vary depending upon their marital status. Committed participants use internet dating for making friends, arguing that friendship is distinct from romantic relationships. Single participants use the dating website to reduce loneliness and boredom as well as to improve their communication skills.

Sexual Purposes and Financial Gain

The internet, and internet dating websites in particular, has become one of the mediums that is used by some sex and money-oriented people. My study showed that there were some participants provided their opinions and experiences concerning other members who use internet dating services for sexual purposes and/or financial gain. These people come to internet dating for sex, not for romantic love, and they sometimes also exchange sex for money. This intention provokes a mixed reaction. Some people are worried, others are amused and other people do not care. This is consistent with the findings of previous internet dating studies (Couch & Liamputtong, 2007; Daneback, Mansson, & Ross, 2007). It is also consistent with McCabe's (2005) study that found some evidence that men using internet dating sites were seeking casual sex, while women were seeking intimacy and commitment.

My participants revealed how they understand men who are motivated by a desire for sex and money operate. They talk about clues to the men's real intentions, including invitations to meet in person after a very short period of getting to know each other, and an interest in beauty or physical appearance.

While the desire for sex and money is usually revealed by various indirect means, there are some participants who ask for what they want directly. One male participant reveals straightforwardly that he uses internet dating exclusively to seek casual sexual encounters, though he is already married and has a happy family life. This story reflects the craving of some happily married people for "forbidden fruit" and internet infidelity (Mileham, 2007). It also indicates that some people come to internet dating to express their hidden selves because they could not do what they want in the real world where they are controlled by social norms (Sawadisevee, 2002).

Hope for Pursuing Love

Internet dating services obviously have the potential to serve as an avenue for relationship initiation. Indeed, over the past decade a number of studies have noted numerous examples of individuals socialising or starting romantic relationships with the help of internet dating systems (Brym & Lenton, 2001; Egwu, 2005; Henry-Waring & Barraket, 2008; Scharlott & Christ, 1995).

In using internet dating services, 49.8 percent of participants came to use the site with the hope of pursuing a romantic relationship. Of these 49.8 percent, there are more men (25.9%) than women (23.9%) with this intention (see Figure 1)

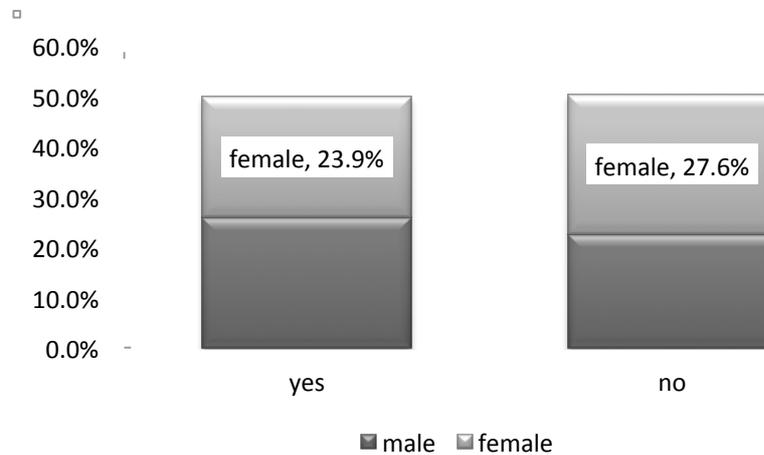


Figure 1: Percentage of Participants Hoping to Pursue a Romantic Relationship by Gender

In sum, almost half of the participants in this study come to use the internet dating website with the hope of pursuing a romantic relationship. They suggest that virtual dating offers more chance for singles to find prospective partners outside their real life circumstances. Many participants view this new way of meeting love partners not as unusual, saying it is similar to meeting love partners in real life. Furthermore, the internet offers the benefit of getting to know someone before deciding to meet in person. This leads to mutual understanding and falling in love between couples.

There are various kinds of people who come to find love on this dating site. Some participants come to the dating site with a history of previous bitter relationships; some receive bitter experiences from people they met online. Shy persons or persons who have with fewer friends in real life also come to find love in this place. However, this internet dating site basically functions as an initial place for a couple to meet. Many participants believe finding their soulmate is still a matter of destiny and compatibility.

CONCLUSION

Internet daters enter internet dating with different motivations and beliefs. These varied expectations and beliefs have different consequences for the formation of virtual relationships. In terms of this study, I argue, the internet dating services promise to be a real alternative medium to meet people, make friends, or meet romantic partners. It provides new forms of social exchange and interpersonal relationships that are initiated and can be transferred to real life. It can then be argued that the possibility of forming new social relationships highlights the power of the internet

dating to construct people's social relationship in meaningful ways by allowing internet daters to encounter new people, make friends and find romantic partners who they would not otherwise have come into contact with.

REFERENCES

- Ando, R., & Sakamoto, A. (In press). The Effect of Cyber-Friends on Loneliness and Social Anxiety: Differences between High and Low Self-Evaluated Physical Attractiveness Groups. *Computers in Human Behaviour*(2007), doi:10.1016/j.chb.2007.1003.1003.
- Arvidsson, A. (2006). Quality Singles': Internet Dating and the Work of Fantasy. *New Media & Society*, 8(4), 671-690.
- Ben-ze'ev, A. (2004). Flirting On and Offline. *Convergence: The International Journal of Research Into New Media Technologies*, 10(1), 24-42.
- Ben-ze'ev, A. (2004). *Love Online: Emotions on the Internet*. Cambridge; New York: Cambridge University Press.
- Brym, R., & Lenton, R. (2001). *Love Online. A Report on Digital Dating in Canada*. Available online at <http://www.nelson.com/nelson/harcourt/sociology/newsociety3e/loveonline.pdf> (Accessed 16 February 2011).
- Chou, C., & Peng, H. (2007). Net-Friends: Adolescents' Attitudes and Experiences vs. Teachers' Concerns. *Computers in Human Behaviour*, 23(5), 2394-2413.
- Coget, J.-F., Yamauchi, Y., & Suman, M. (2002). The Internet, Social Networks and Loneliness. *IT&Society*, 1(1), 180-201.
- ComScoreNetworks. (2007). *Just in Time for Valentine's Day comScore Networks Reveals Top Dating Sites in the U.K. France and the U.S.* Available online at <http://www.comscore.com/press/release.asp?press=1204> (Accessed 20 June 2011).
- Cooper, A. L., McLoughlin, I. P., & Campbell, K. M. (2000). Sexuality in Cyberspace: Update for the 21st Century. *CyberPsychology & Behaviour*, 3(4), 521-536.
- Couch, D., & Liamputtong, P. (2007). Online Dating and Mating: Perceptions of Risk and Health among Online Users. *Health, Risk & Society*, 9(3), 275 - 294.
- Daneback, K., Mansson, S. A., & Ross, M. W. (2007). Using the Internet to Find Offline Sexual Partners. *CyberPsychology & Behaviour*, 10(1), 100-107.
- Davies, J. (2003). Online Dating Becomes More Popular with U.S. Adults, *Knight Ridder Tribune Business News*, p. 1.
- Detter, J. A. (2006). *Attention to romantic alternatives: Internet daters and traditional daters compared*. Psy.D, Indiana University of Pennsylvania.
- Dufalla, A. (2006). Online Dating Discovers a New Age, *Knight Ridder Tribune Business News*.
- Egwu, C. A. (2005). *Romancing the Net: Attitudes and Practices Concerning Internet Dating/Relationships among a Sample of People of African Descent*. PhD, Howard University.
- eHarmony. (2006). *Over 90 Singles Marry Every Day on Average at eHarmony*: Available online at <http://www.eharmony.com/singles/servlet/press/releases?id=45> (Accessed 8 May 2011).
- Gennaro, C. D., & Dutton, W. H. (2007). Reconfiguring Friendships: Social Relationships and the Internet. *Information, Communication & Society*, 10(5), 591 - 618.
- Goldstein, J., & Kenney, C. T. (2001). Marriage Delayed or Marriage Foregone? New Cohort Forecasts of First Marriage for U.S. Women. *American Sociological Review*, 66(4), 506-519.

- Hardey, M. (2004). Mediated Relationships: Authenticity and the Possibility of Romance. *Information, Communication & Society*, 7(2), 207-222.
- Henry-Waring, M., & Barraket, J. (2008). Dating & Intimacy in the 21st Century: The Use of Online Dating Sites in Australia. *International Journal of Emerging Technologies and Society*, 6(1), 14-33.
- Jamieson, L. (1997). *Intimacy: Personal Relationships in Modern Societies*. Cambridge: Polity.
- Knox, D., Daniels, V., Sturdivant, L., & Zusman, M. E. (2001). College Student Use of the Internet for Mate Selection. *College Student Journal*, 35(1), 158-160.
- Leiblum, S. R. (2001). Women, sex and the internet. *Sexual and Relationship Therapy*, 16(4), 389 - 405
- M2 Presswire. (2005). Match.com Still Europes Number One in Online Dating; FirstcomScore European Personals Ranking for 2005 Confirms Match.com Leads in Europe and the World, *M2 Presswire*.
- Madden, M., & Lenhart, A. (2006). *Online Dating*. Available online at http://www.pewinternet.org/pdfs/PIP_Online_Dating.pdf (Accessed 16 February 2011).
- Matanda, M., Jenvey, V. B., & Phillips, J. G. (2004). Internet Use in Adulthood: Loneliness, Computer Anxiety and Education. *Behaviour Change*, 21(2), 103-114.
- Mileham, B. L. A. (2007). Online Infidelity in Internet Chat Rooms: An Ethnographic Exploration. *Computers in Human Behaviour*, 23(1), 11-31.
- Morahan-Martin, J., & Schumacher, P. (2003). Loneliness and Social Uses of the Internet. *Computers in Human Behaviour*, 19(6), 659-671.
- Morrow, J. (2003). A Place for One, *American Demographics*, November 1, p. 9.
- Nielsen/NetRatings. A Global Leader in Internet Media and Market: Available online at www.nielsen-netratings.com (Accessed 11 May 2007).
- Poster, M. (2001). What's the Matter with the Internet?, *University of Minnesota Press*, p. 109.
- Rheingold, H. (1994). *The Virtual Community: Finding Connection in a Computerised World*. London: Secker & Warburg.
- Sawadiseevee, D. (2002). *The Self-Masquerade in Chat Room on the Internet*. MA, Chulalongkorn University.
- Scharlott, B. W., & Christ, W. G. (1995). Overcoming Relationship-Initiation Barriers: The Impact of a Computer-Dating System on Sex Role, Shyness, and Appearance Inhibitions. *Computers in Human Behaviour*, 11(2), 191-204.
- Shaw, L. H., & Gant, L. M. (2002). In Defense of the Internet: The Relationship between Internet Communication and Depression, Loneliness, Self-Esteem, and Perceived Social Support. *CyberPsychology & Behaviour*, 5(2), 157-171.
- Silver, S. (2007). Internet Romance: How Match.com Found Love among Boomers; Dating Site Prospers Targeting Older Singles; The Body Art Question, *Wall Street Journal (Eastern edition)*.
- Ward, C. C., & Tracey, T. J. G. (2004). Relation of Shyness with Aspects of Online Relationship Involvement *Journal of Social and Personal Relationships*, 21(5), 611-623.
- Whitty, M. T. (2003). Cyber-Flirting: Playing at Love on the Internet. *Theory & Psychology*, 13(3), 339-357.
- Whitty, M. T., & McLaughlin, D. (2007). Online Recreation: The Relationship between Loneliness, Internet Self-Efficacy and the Use of the Internet for Entertainment Purposes. *Computers in Human Behaviour*, 25(3), 1435-1446.

Hospital Wayfinding through Directional Sign on Logistics Concept

Supawadee Boonyachut*¹, Chai Sunyavivat*², Nan Boonyachut*³

0062

*¹⁻² King Mongkut's University of Technology Thonburi, *³ Department of Industrial Works, Ministry of Industry

The Asian Conference on Arts and Humanities 2012

Official Conference Proceedings 2012

Abstract:

Logistics is a science of planning, organizing, and managing activities affecting the production and services. Hospitals are public buildings used by people with different ages and education. Signs in the hospital are also important to solve communication problems, and they can reduce work load and time of hospital personnel to help the patients determine the directions. Therefore, they can efficiently perform other duties.

Directional sign can be a device of logistics in reducing wayfinding and service time. The first step of the research is to test and collect the patient's perception time indulged on directional sign based on lettering only. The test result shows that 89 percent of the samples with education level lower than diploma education take the highest average perception time of 12.45 seconds per sign while the samples with higher education level have lesser perception time.

This paper shows the research findings that advance to the second step by associating pictogram and lettering in hospital directional sign though logistics based on timing of perception. The new signs with lettering and pictogram do not only have logistics efficiency at 49.28% but they also help patients who can't read to reach medical services by themselves.

Introduction

In order to communicate well with building users, the elements such as directional sign, floor sign, and directory should help the users to determine locations and to go around the building accessibly. All kinds of signs are also very important in case of fire. In public buildings like hospitals which have large quantity of users, signs are more important in solving communication and wayfinding¹ problems. Statistics across the country (excluding Bangkok) has shown that only hospitals under the Ministry of Public Health serve 106,251,652 patients per year². These patients vary in terms of age, education, and language. As observation reveals, the signage to direct users to their destinations are not appropriate and clear.

Most of the patients, both existing and incoming, spend a lot of time on wayfinding. Therefore, a large number of hospital personnel also spend their time to help the patients to go directly to their destinations.

This paper would find out how to reduce patients' wayfinding time for direct destination by their own through the concept of logistics –the science of planning, organizing, and managing activities which affect the production and services³.

Objectives

- To test patients' perception time on existing sign
- To design new sign combining lettering and pictogram
- To compare perception time on existing sign and new sign to identify logistics efficiency

Research Aspect

Compare the perception time between the directional sign with pictogram and lettering to the sign based on lettering only.

Definition

Wayfinding encompasses all of the ways in which people and animals orient themselves in physical space and navigate from place to place.

Pictogram is an ideogram that conveys its meaning through its pictorial resemblance to a physical object.

Directional sign is a sign containing directional information about public and private attractions of interest to the traveling public and be able to reduce the time employees spend giving directions.

Logistics is the management of the flow of goods and services between the point of origin and the point of use in order to meet the requirements of customers or corporations.

Research benefit

¹ Takahashi, K. And Oikawa, S. Editors. 2002. Pictogram & Icon Graphics. P-I-E BOOKS.

² Anonymous. Statistic of patients in Pan Hospital from 1998-2006.
<http://cro.moph.go.th/Hosp05/news/2541-2549.htm>. 2 December 2007.

³ Stock, J. R. and Lambert, D. M. 2001. Strategic Logistics Management (4th Edition). McGraw-Hill.

To reduce time of patients and staff in communicating and wayfinding around the hospital

Materials and Methods

- Interview form and oral personal perception test
- Computer
- Microsoft Office Excel to analyze basic statistic and standard test
- Adobe Illustrator

Research Process

The following methods are used:

1. Literature review
2. Interview the key informant of Ban Phaeo Hospital. Several information obtained from this step are general data, statistics of inpatients and outpatients, statistics of personnel, and existing signage.
3. Interview the outpatients and staff who have duties related to sending documents and services around the hospital. To determine problems of existing signage, the interview questions consisted of 3 parts:
 - General data of the samples
 - Existing signs' data and perception
 - Suggestions for new design
4. Pre-test interview questions by test-retest method to determine the stability reliability and Pearson's correlation coefficient. The retest result has indicated that the Pearson's correlation coefficient value is 0.75.
5. Interview planning
6. Interviewer training
7. Interview 13 staff and 121 outpatients. The number of samples was determined at 90% Confidence Level and 5.9% Error Level⁴ from the average daily patients of Ban Phaeo Hospital.
8. Evaluate all data with Microsoft Office Excel.
9. Test the perception time on each existing sign by 100 people with different ages and education levels.
10. Make another test on each new sign with combined lettering and pictogram by 100 people equivalent to the sample group that has tested the existing sign.
11. Compare the time finding in each sign perception from these two tests.
12. Analysis
13. Redesign pictogram according to sample group's comments and suggestions.
14. Conclusion

Results

1. Literature Review

Directional sign is one of the wayfinding systems in buildings. In Thailand, signage in hospitals is mostly based on a lettering which is not a universal language. Patients who could not read both Thai and English cannot perceive information on signs. Graphics, symbols, and pictograms can ease reading as well as optimal contrast of colors since they are universal. However, the main factors of signage design are font,

⁴ Anonymous. Survey Random Sample Calculator. <http://www.custominsight.com/articles/random-sample-calculator.asp>. 10 August 2010.

letter size, and color since most patients are elderly. In addition, patients with vision problems such as nearsightedness, farsightedness, and especially color blindness are the focal point of the research. The color blind people are identified by genes or eye sickness which is mostly red-color blindness. Color blind people can not distinguish the colors especially red, green, yellow, and blue. However, these kinds of people can differentiate blue more than other colors⁵. Other literature reviews have shown that elderly people can clearly read dark blue information on white background⁶.

Time to perceive the meaning in sign is also important to define the perfect useful sign. Thus, this research concerns on reducing perception time, making wayfinding easy and avoiding any misunderstanding from diagnostic procedure signs in each department.

2. Ban Phaeo Hospital: Signage development and improvement

By interviewing well educated hospital personnel, existing signs used in hospital were mixed patterns: lettering, pictogram, and number. Thus, the following problems occurred to both new and existing patients:

- Medical OPD instructed the patients about diagnostic process with number and lettering to identify the diagnostic room. However, it caused patients to be confused, for example, a patient who would obtain clinical service at diagnostic Room 1, which was the seventh process, would be confused and would wait at the on-call area in front of diagnostic Room 7 instead.
- Most patients in Eye OPD were elderly having vision problems and not well educated. Thus, they could not read the sign to determine the exact direction or diagnostic process. Eye OPD tried to improve the sign to reduce workload and time to determine directions for patients. By now, this department still cannot solve this problem even though it has tried many strategies as stated herein
 - : Variety of small colored flags was used to identify clinical process. Patients responded that they were too small and confusing.
 - : Variety of large colored flags was used to identify clinical process. Patients responded that they could see the flags clearly but still confusing.
 - : Instruction leaflet replaced the colored flag but due to vision and education problems, the leaflet was ignored and regarded as “another paper work”.

At present, Eye OPD uses number system but the problem still persists. Some special diagnostic procedure not needed for all general patients is in the numerical order. It stops the patients undergoing the general procedure at that point for quite sometime until the hospital personnel can find them and take them to the correct procedure.

3. Hospital personnel's interview results

The interview was conducted with 13 hospital personnel only involved in public relations, porter jobs, and medical equipment delivery. 61.54% acknowledged that the

⁵ Anonymous. Color Blind: Many aspect that you do not know. <http://www.i-medipro.com/index.php?lay=show&ac=article&Id=122653&Ntype=5>. 10 August, 2010.

⁶ Charutat, T. 2004. Minimum Standard in Resident and Surrounding for Elderly. <http://www.thainhf.org/index.php?module=news&page2=detail&id=11>. 23 July, 2010.

existing sign shown in Figure 1 helped them get to their destination quickly. In case the hospital signage would be changed, 53.85% of the personnel preferred lettering only as the existing sign.



Figure 1. Existing sign in Ban Phaeo Hospital

4. Patients' interview results

The interview focused on 121 patients at Medical OPD, E.N.T. OPD, and Surgical-Orthopedics OPD. Majority of the patients selected as sample group were classified into the following factors and percentages: education level below diploma - 82.64%, and females - 65.29%. The sample group was distributed through all age groups: under 25 years - 25.26%, 25-35 years - 20.66%, 36-45 years - 17.36%, 46-55 years - 17.36%, and over 56 years - 19.01%.

Patients defined that the existing sign helped them get to their destination at 46.15% while 53.85% indicated that they were confused. In case the hospital signage would be changed, 57.02% of the patients preferred the lettering only as the existing sign.

5. Results of perception time on existing sign

The test on 100 people with different ages and education levels found that the sample group with education level below diploma spent highest average perception time at 12.45 seconds (Table 1). However, 12% of sample group could not read and their perception time was infinite. This group could simulate patients who could not understand both Thai and English.

Table 1. Relationship of education level and perception time for all existing signs

Education level	Below diploma	Diploma	Bachelor and above
Perception time (second)	12.45	5.07	4.76

The perception time to understand information in the existing sign is associated with education level. This is proven by the result of test using Thai and English medical terms to identify information on sign, causing high perception time. Either Thai or English medical terms of the first to seventh departments in Table 2 are difficult to interpret by all patients; i.e. Obstetrics and Gynecology OPD, Eye OPD, Medical OPD, E.N.T. OPD, Pediatrics OPD, Surgical - Orthopedics OPD, Admission Centre. Thus, the perception time is inversely related with the level of education. As the age of patient increases, the perception time also increases (Figure 2).

Table 2. Average perception time of each existing sign

Department	Perception time (seconds)
Obstetrics and Gynecology OPD	23.96
Eye OPD	21.31
Medical OPD	18.61
E.N.T. OPD	16.57
Pediatrics OPD	16.19
Surgical - Orthopedics OPD	15.24
Admission Centre	15.22
Operation Room	13.35
Wellness Centre	12.28
Radiology	11.79
Registration	11.69
IPD Ward	11.05
Dental OPD	9.50
Delivery Room	9.47
Spa	8.51
Cashier	8.51
Laboratory	8.46
Library	8.38
Emergency Room	7.54
Blood test	7.04
Pharmacy	6.30
Canteen	6.07

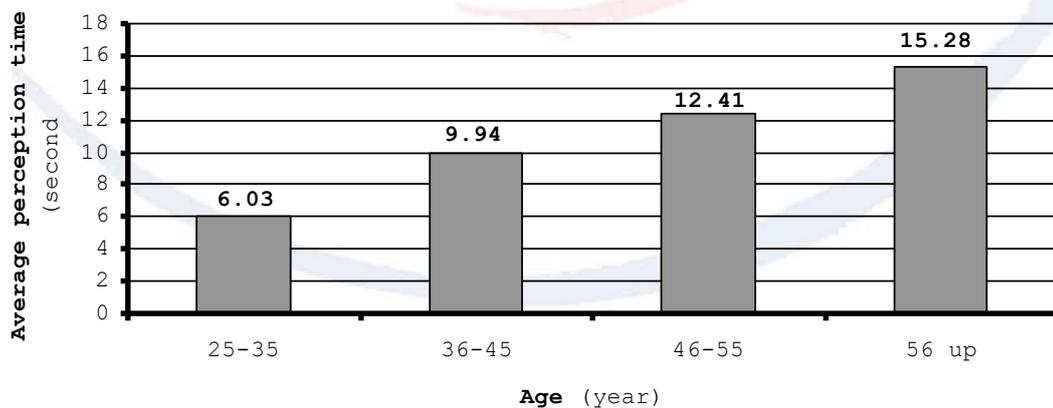


Figure 2. Relationship between age of the patients and perception time

6. Results of perception time on new sign

All elements: lettering, color, and pictogram in the new sign- were separately tested⁷ before combining them in the new sign for perception time testing. The result about the former tests concluded with Freesia DSE font, Thai letter size at 5 cm. high and 2.8 cm. for English letter⁸, and white lettering and arrow on light blue (CMYK value of C=70 M=20) background stood out more clearly due to optimal contrast⁹. The blue tone was selected from Ban Phaeo's corporate identity, but many color tones were tested for ease of reading which is important for wayfinding. Finally white lettering against a colored background, light blue, was selected as it always looks best if there is sufficient contrast¹⁰.

Pictograms are designs based on pretest result that suggests large proportion of white color in the pictogram against blue background. Then the test of perception time on new sign was conducted to 100 people who were the same sample group that tested existing sign. The test results are compared as shown in Table 3.

Table 3. Comparison of average perception time of each existing sign and new sign

Department	Perception time (seconds)		Difference (%)
	Existing sign	New sign	
Obstetrics and Gynecology OPD	23.96	8.28	65.44
Eye OPD	21.31	6.21	70.86
Medical OPD	18.61	9.46	49.17
E.N.T. OPD	16.57	6.46	61.01
Pediatrics OPD	16.19	6.52	59.73
Surgical - Orthopedics OPD	15.24	15.30	- 0.39
Admission Centre	15.22	16.22	- 6.57
Operation Room	13.35	7.96	40.37
Wellness Centre	12.28	3.52	71.34
Radiology	11.79	3.38	71.33
Registration	11.69	9.64	17.54
IPD Ward	11.05	1.64	85.16
Dental OPD	9.50	9.69	- 2.00
Delivery Room	9.47	2.41	74.55
Spa	8.51	9.55	- 12.22
Cashier	8.51	2.27	73.33

⁷ Boonyachut, S. and Sunyavivat, C. Hospital Directional Sign : Color and Font. Journal of the National Research Council of Thailand (Social Science). Vol. 43 No. 1 January-June 2011.

⁸ Anonymous. Italia in Miniatura Signage Program, [www.saleemkhattak.com/pdfs/signage% 20manual.pdf](http://www.saleemkhattak.com/pdfs/signage%20manual.pdf). 9 October, 2009.

⁹ Uebele, A. 2007. Signage Systems & Information Graphics A Profession Sourcebook. Thames & Hudson. Page 66.

¹⁰ Uebele, A. 2007. Signage Systems & Information Graphics A Profession Sourcebook. Thames & Hudson. Page 67.

Laboratory	8.46	2.57	69.62
Library	8.38	2.46	70.64
Emergency Room	7.54	2.03	73.08
Blood test	7.04	1.99	71.73
Pharmacy	6.30	4.50	28.57
Canteen	6.07	3.39	44.15
Average	12.14	6.16	49.28

From Table 3, there are four departments: Surgical - Orthopedics OPD, Admission Centre, Dental OPD, and Spa. The perception time for new sign is higher than that of the existing sign. However, these results are not significant since the perception time for new sign is approximately not more than one second. After the test, researchers interviewed the sample group to get comments about the pictograms and to develop them for use in the research case study at Ban Phaeo Hospital. Comments have stated that pictogram designs in E.N.T. OPD, Radiology, Laboratory, and Surgical - Orthopedics OPD were difficult to perceive. However, only Surgical - Orthopedics OPD pictogram has proven its difficulty in perception time as cited in the comments.

Thus, design development was conducted based on Ban Phaeo's logo and comments from the test as shown in Table 4 in the following categories:

- Consistency is emphasized in the pictogram with white circle, the main composition in Ban Phaeo's logo, instead of either blue or white square around a pictogram. Ban Phaeo logo has a circle shape.
- Line weight
- Composition
- Elements
- Emphasizing pictogram with blue color

Table 4. Comparison of tested pictogram and final design

Department	Pictogram	
	tested	revised
Obstetrics and Gynecology OPD		
Eye OPD		
Medical OPD		
E.N.T. OPD		
Pediatrics OPD		
Surgical - Orthopedics OPD		
Admission Centre		
Operation Room		
Wellness Centre		
Radiology		
Registration		
IPD Ward		
Dental OPD		
Delivery Room		
Spa		
Cashier		
Laboratory		
Library		
Emergency Room		
Blood test		
Pharmacy		
Canteen		

Recommendation

All design and arrangement including font, lettering and pictogram should be tested by executive administrators and professionals in hospital in order to make completely fulfillment. The future research should study on indoor and outdoor directory and all signs use in hospital such as infrastructure sign.

Conclusion

The test results of seven departments' existing signs have high perception time, using both Thai and English medical terms to identify information on signs which are difficult to be interpreted by all patients, i.e., Obstetrics and Gynecology OPD, Eye OPD, Medical OPD, E.N.T. OPD, Pediatrics OPD, Surgical - Orthopedics OPD, and Admission Centre. The perception time of five departments' new sign, i.e., Obstetrics and Gynecology OPD, Eye OPD, Medical OPD, E.N.T. OPD, and Pediatrics OPD reduced significantly. Only perception time of Surgical - Orthopedics OPD, and Admission Centre increased approximately not more than one second due to the unclear pictogram design on tested version. The new signs with both lettering and pictogram contain not only logistics efficiency at 49.28% but also they help patients who can not read to reach medical services by themselves.

Discussion

The existing directional sign in the research case study designed regardless of users, corporate identity, and color design standard for signage. The age and education of patients are the most important factors in signage design for hospital. Comparison of clear visibility between existing sign (Figures 1) and new design sign¹¹ shows that the attraction by bright color - orange - cannot help the patients to direct themselves to the destination. As a result, the main information in white letter on gray background is a great neutral color. Because of the contrast of saturation¹², it is very difficult to be visibly seen by elderly people, the majority group of users in hospitals.

In the case of corporate identity, light blue must be use to represent Ban Phaeo hospital. The existing directional sign in Figure 1 was designed to attract user attention by using orange boundary in the sign. But according to the color design standard for signage orange is for warning sign.

Acknowledgement

Researchers would like to thanks research assistants Terdpong Boonpan and Chalothorn Tejasataporn for their efforts.

References

1. Anonymous. Color Blind: Many aspect that you do not know. <http://www.i-medipro.com/index.php?lay=show&ac=article&Id=122653&Ntype=5>. 10 August, 2010.
2. Anonymous. Italia in Miniatura Signage Program, [www.saleemkhattak.com/pdfs/signage% 20manual.pdf](http://www.saleemkhattak.com/pdfs/signage%20manual.pdf). 9 October, 2009.

¹¹ Boonyachut, S. and Sunyavivat, C. Hospital Directional Sign : Color and Font. Journal of the National Research Council of Thailand (Social Science). Vol. 43 No. 1 January-June 2011.

¹² Marberry, S. and Zagon, L. 1995. The Power of Color. John Wiley & Sons, Inc. New York. Page 8.

3. Anonymous. Statistic of patients in Pan Hospital from 1998-2006. <http://cro.moph.go.th/Hosp05/news/2541-2549.htm>. 2 December 2007.
4. Anonymous. Survey Random Sample Calculator. <http://www.custominsight.com/articles/random-sample-calculator.asp>. 10 August 2010.
5. Boonyachut, S. and Sunyavivat, C. Hospital Directional Sign : Color and Font. Journal of the National Research Council of Thailand (Social Science). Vol. 43 No. 1 January-June 2011.
6. Charutat, T. 2004. Minimum Standard in Resident and Surrounding for Elderly. <http://www.thainhf.org/index.php?module=news&page2=detail&id=11>. 23 July, 2010.
7. eHow Arts & Entertainment Editor. How to Make a Pictogram. http://www.ehow.com/how_2126159_make-pictogram.html. 30 July, 2011.
8. Marberry, S. and Zagon, L. 1995. The Power of Color. John Wiley & Sons, Inc. New York.
9. Poovaiah, R. The design process for developing an identity program-The process of design as related to Signage Systems. http://www.designofsignage.com/theory/casestudy/hospital/symbol_page2.htm. July 27, 2011.
10. Stock, J. R. and Lambert, D. M. 2001. Strategic Logistics Management (4th Edition). McGraw-Hill.
11. Takahashi, K. And Oikawa, S. Editors. 2002. Pictogram & Icon Graphics. P-I-E BOOKS.
12. Uebele, A. 2007. Signage Systems & Information Graphics A Profession Sourcebook. Thames & Hudson.
13. Wheeler, A. 2006. Designing Brand Identity. John Wiley and Sons, Inc.

2012 Upcoming Events

October 24-28 2012

ACE2012 - The Fourth Asian Conference on Education

November 2-4 2012

MediAsia2012 - The Third Asian Conference on Media & Mass Communication

FilmAsia2012 - The First Asian Conference on Film and Documentary

November 16-18 2012

ABMC2012 - The Third Asian Business & Management Conference

2013 Upcoming Events

Thursday March 28 - Sunday March 31, 2013

ACP2013 - The Third Asian Conference on Psychology and the Behavioral Sciences

ACERP2013 - The Third Asian Conference on Ethics, Religion and Philosophy

Thursday April 4 - Sunday, April 7, 2013

ACAH2013 - The Fourth Asian Conference on Arts and Humanities

LibrAsia2012 - The Third Asian Conference on Literature and Librarianship

Thursday April 25 - Sunday April 28, 2013

ACLL2013 - The Third Asian Conference on Language Learning

ACTC2013 - The Third Asian Conference on Technology in the Classroom

Friday May 24 - Sunday May 26, 2013

ACAS2013 - The Third Asian Conference on Asian Studies

ACCS2013 - The Third Asian Conference on Cultural Studies

Thursday June 6 - Sunday June 9, 2013

ACSS2013 - The Fourth Asian Conference on the Social Sciences

ACCS2013 - The Third Asian Conference on Sustainability, Energy and the Environment

Wednesday October 23 - Sunday October 27, 2013

ACE2013 - The Fifth Asian Conference on Education

ACETS2013 - The First Asian Conference on Education, Technology & Society

Friday November 8 - Sunday November 10, 2013

MediAsia2013 - The Fourth Asian Conference on Media & Mass Communication

FilmAsia2013 - The Second Asian Conference on Film and Documentary

Friday November 22 - Sunday November 24 2013

ABMC2013 - The Fourth Asian Business & Management Conference

For more information please visit [The International Academic Forum at www.iafor.org](http://www.iafor.org)

