The background of the cover is a traditional Japanese woodblock print illustration. It depicts a river scene with several figures engaged in fishing or other activities. The water is rendered with characteristic blue and green wavy patterns. In the upper right, a large, gnarled tree with orange-brown branches and green foliage dominates the scene. The overall style is characteristic of Edo-period Japanese art.

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21st-Century Dystopia and Utopia and a Re-Centring of Humanism

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Abstract

Classic dystopia (Swift, Wells) identifies the plagues of society. However, even in 21st-century works that partly do so, committed purposes are at times defeated by individualism, superficiality and mere entertainment. Commercialized dystopian science fiction, accompanied by an ideology of cynicism and an aesthetics of spectacular and violent exaggeration, seems indeed to be one of the current prevalent strategies of literary and cinematic representation of the imminent future (e.g. *The Hunger Games*). Alternative to spectacular dystopia are a realistic, yet imaginative belief that the future can be modified to the benefit of sentient beings, and, on the level of aesthetics, a reflective and un-spectacularized poetics addressed to the mind and including humane emotions. Positive examples in recent science fiction are *Arrival* film and story and the film *Advantageous*. *Arrival* is a fictional utopia, but there are social prefigurations which are not necessarily separate from daily life (e.g. Wright's *Envisioning real utopias*). And if a total type of utopia (as in texts by More, Campanella, and Fourier) might be unsuitable for the present, a useful concept is Calvino's "dust like utopia", a minimalist yet effective approach to social responsibility. Finally, anti-Machiavellian humanism should be encouraged, based on the important values of equality, solidarity, compassion and ethical behaviour. Whenever such concerns have fallen to the margins, they deserve to be re-centered. References in this field are essays by Piketty, Stiglitz, and Harvey.

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Introduction

The first part of this paper proposes to look at some international science-fiction films that explore human society and behaviour in either a negative or positive light, and more specifically in terms of dystopia and utopia. The second part focuses mainly on some essays on post-humanism and inequality. On the whole, this paper expresses a need to re-centre humanist ethical and aesthetic values.

1. *Some samples of 21st century dystopian and utopian science fiction*

Commercialized dystopian science fiction worldwide, accompanied by an ideology of cynicism and an aesthetics of spectacular exaggeration, seems to be one of the current prevalent strategies of literary and cinematic globalized representation of the imminent future.

A Western example is the series of films *The Hunger Games*, directed by Francis Lawrence and Gary Ross (2012-2015), based on Suzanne Collins' novels. This group of films depicts a social dystopian society where the politics of the ruling elite are all-winning, but the oppressed finally stage a revolt. Its aesthetics appears rather excessive in portraying the killing techniques of the archery-based games which give the title to the series, and in depicting the violent means adopted by strong-willed adolescent heroes to lead a revolution. The main social background is progressive and supports collective action, but the motif of brutal combat is commercial. One might argue that, by contrast to its anti-establishment political ideology, the action side of the film aims at entertaining and increasing sales.

An Eastern example might be Korean director Bong Joon Ho's film *Snowpiercer* (2013), based on *Transperceneige*, a graphic novel by Jacques Lob, Benjamin Legrand and Jean-Marc Rochette.¹ As the present author stated in a previously published essay,² this film combines synergies of Eastern and Western cinematography and it constitutes a globalized popular product for consumption, intended for those who like fast action and violence. The message conveyed is rather black since the plot focuses on the fight of human beings against their fellow human beings until most die. Yet, the survival of two innocent young characters, a girl and a boy, would seem to indicate the possibility of a post-apocalyptic positive future of rebirth of humankind.

More moderate in spectacular aesthetics and more serious in thoughtful content, though still a partly cliched action work deploying use of martial arts, is Japanese film *Cutie Honey: Tears* (2017), directed by Asai Takeshi, a story of integration as well as conflict between humans and cyborgs in a dystopian society. A final duel ends with the defeat of evil dictatorial political power, and it is therefore suggested that dystopia based on greed, inequality and insane totalitarianism might give way to the utopia of wiser humans and cyborgs able to cooperate and cope with excessively uneven class distinction, environmental pollution, and the peril represented by emotionless cynicism.

¹ *Transperceneige* (graphic novel 1984-2000), Tournai, Casterman, 2013.

² Roberto Bertoni, "East/West Interaction in Some Comics Written in French", in Roberto Bertoni, ed., *Aspects of science fiction since the 1980s: China, Italy, Japan, Korea*, Trinity College Dublin and Trauben Turin, 2015, pp. 23-42.

Several more recent examples of globalized spectacular science fiction might be quoted here, including perhaps, most famously, the recent episodes of the *Star Wars* saga, the so-called *Sequel Trilogy* (2015-2017), directed by J.J. Abrams and Ryan Johnson, in which freedom fighters operate in action stories that are typical in commercial entertainment, thus standing a few steps apart from philosophical reflection, accurate representation of the negative sides of society, and realistic portrayal of a credible war situation. Surely the archetypal fight of *Shadow* (“the dark side”) against *Wisdom* adds interesting Jungian connotations to this story,³ yet its potential for social analysis and introspection is obscured by exaggerated evil doing and noisy battles similar both to clichéd air duels from Second World War movies and fast contemporary video games.

Dystopia and utopia could be a way to identify the plague of society and ways out of them. This was the case with world-wide well known classic predecessors, such as Lucian, Jonathan Swift, and H.G. Wells in Western literature. In the East, with due caution for difference in philosophical approaches between Europe and China, one could perhaps mention Confucius, and even Mao Zedong as Douwe Fokkema does,⁴ and among the numerous modern utopian and dystopian classics from Japan, one of the most prominently translated into Western languages is Ryūnosuke Akutagawa’s *Kappa*.⁵ However, contemporary spectacular commercialization defeats the committed purpose of this kind of works because, as suggested by the cinematic examples listed above, it results, partly if not entirely, in banalization of serious questions, accompanied by mere entertainment which is at contrast with dramatic sociological scenarios.

Perhaps, what we need in the place of 21st-century spectacular dystopia is a projection towards constructive changes in mentality, and a realistic, yet imaginative belief that the future can be modified to the benefit of sentient beings. On the level of aesthetics, a reflective and non-spectacular poetics, addressed to the analysing mind and the compassionate emotions of film-goers, might be preferable to loud and violent shows and special effects. Let us see two examples: Jennifer Phang’s film *Advantageous* (2015), and a film directed by Denis Villeneuve, entitled *Arrival* (2016) and based on Ted Chiang’s “Story of your life”.⁶

A few words, first, on *Advantageous*. The style of this socially committed science fiction film is elegant. It averts sensational statements and imagery, thus enhancing its

³ As noted, among others, by Christopher Booker in *The Seven Basic Plots*, London and New York, Continuum, 2014.

⁴ Douwe Fokkema, *Perfect Worlds: Utopian Fiction in China and the West*, Amsterdam University Press, 2011. See in particular, in Chapter 7, the section entitled “The Confucian Concept of Perfect Virtue”, pp. 166-171, and Chapter 15, “Mao Zedong’s Utopian Thought and the Post-Mao Imaginative Response”, pp. 321-344.

⁵ Among essays on Japanese utopia and dystopia, see Susan J. Napier, *The Fantastic in Modern Japanese Literature: The Subversion of Modernity*, London and New York, Routledge, 1996. See in particular Chapters 5, “Logic of Inversion: Twentieth-Century Japanese Utopias”, and Chapter 6, “The Dystopian Imagination: From the Asylum through the Labyrinth to the End of the World”, pp. 141-220.

⁶ Ted Chang, *Stories of Your Life and Others*, London, Picador, 2015. Previous versions of the ideas expressed here on *Advantageous* and *Arrival* had been published in Italian under the form of reviews in online journal *Carte allineate* (ISSN 2009-7123), available from: <http://cartescoperterecensionietesti.blogspot.ie/2015/12/jennifer-phang-advantageous.html>; and: <http://cartescoperterecensionietesti.blogspot.ie/2016/12/denis-villeneuve-arrival.html>.

content in a thoughtful, and therefore intellectually effective way. The acting has good theatrical quality. The main topic is the development of automation and artificial intelligence with a number of negative social consequences such as high rates of unemployment, increase of inequality, the collapse of the middle class, and in particular the social disadvantage of women. The fifty-year-old woman-model and manager protagonist, confronted with being fired due to age, and in order to keep an adequate level of employment, undertakes an experiment conducted by her firm, during which her brain is transferred into a younger body. The operation is successful, but a number of problems appear in her second life, in particular her maternal love vanishes, and as a result her emotions change and her family life is damaged. In addition to the main themes of eugenics and the evolution of work in an imminent post-human future, this thoughtful film mentions terrorist attacks that take place in the background among the indifference of most spectators; future technological objects imagined functionally and realistically; high-rising urbanization; in brief a future that we can understand and on which we have to reflect because it derives from problems we are beginning to confront now.

Moving on to *Arrival*, we witness the landing of an extra-terrestrial spaceship piloted by non-anthropomorphic beings called “Eptapodes”. A team of Earthlings attempt to decipher their difficult language comprised of “semagrams”, or circular symbols carrying meaning. This language is predictive, and its scientific foundation can be found in Fermat’s principle: “light travels between two points along the path that requires the least time, as compared to other nearby paths”.⁷ The Eptapode language can see into the future, but a component of free-will is entrusted to the choice to follow or not follow predestined paths. The Eptapodes have come to Earth to help human beings because they know the planet Earth is in danger, and they predict an emergency in their own planet which will be helped by Earthlings in the long-term of three millennia. This is why, before they suddenly and somewhat inexplicably take off, the Eptapodes leave an unspecified gift, but one can guess the gift is their language itself. Human interpretation of this language prevents a war among the superpowers of our planet and opens a future of collaboration and unification between all countries on Earth. This story is complex, well-articulated, rather intellectual but not especially elitist, it is in fact democratically intended for a wide audience at multiple levels of education. The film is visually moderate in special effects, yet imaginative and surreal, with the aliens’ spaceship partly comparable to paintings by Magritte, and a curved variation on Stanley Kubrick’s monolith from *2001: A Space Odyssey*. The utopian last section of *Arrival* prefigures a future in which human beings have to collaborate with each other for survival. The actors are not superhuman but ordinary beings. A pensive film, it runs opposite to the main trend of flashy and trivial plots.

Other than dystopia as found in *Advantageous*, we have utopia in *Arrival*, yet in both cases science fiction is adopted for its potential to engage audiences to react rationally to sociological ideas on the “risk society” in which we already live,⁸ and analyse the human condition also from psychological and existential perspectives.

⁷ <http://scipp.ucsc.edu/~haber/ph5B/fermat09.pdf>.

⁸ See Ulrich Beck, *Risk Society*, London, Sage, 2002.

From a global angle, in addition to multicultural aspects in the life of United States authors Phang and Chiang (Phang's Vietnamese and Malaysian-Chinese heritage, and Chiang's Chinese parents), one could mention the attention paid by French Canadian director Villeneuve to initial divergence and final cooperation between China and the West. Furthermore, the Eptapode language might originate from Oriental characters rather than a Western alphabet. There is a serious scientific and linguistic substratum, and the representation of the *other* under the guise of an extra-terrestrial civilization is politically correct since it depicts biological difference of non-humans from humans while it enhances the importance of intercultural communication and mutual understanding. These non-clichéd cosmopolitan comparisons and integrations of intellectual elements are indeed deeper than the stereotyped references of some science fiction films from Hollywood to Eastern culture simply by means of devices such as Oriental martial arts.

2. *Utopia, reality, humanism*

Let us gather a few simple ideas.

First, as we shall see a few lines below, utopia is not necessarily separate from reality as in Mannheim's definition: "A state of mind is utopian when it is incongruous with the state of reality within which it occurs".⁹ And in any case, as Mannheim himself puts it, "it is possible that the utopias of today might become the realities of tomorrow".¹⁰

Second, total utopia (e.g. More, Campanella, Fourier) is probably unsuitable for the present time. A more useful concept could be Italo Calvino's "dust like utopia",¹¹ or a set of actions and thoughts that might positively modify the world in which we dwell, called by Calvino "the inferno where we live every day" in his book *Invisible Cities*.¹²

Third, one might associate the concept of "dust like utopia" with the possibility of "realistic utopias" to be started now. Even more than to Rawls' concept of "realistic utopia" understood as justice in international relations,¹³ one might refer here to Eric Olin Wright's "egalitarian visions of an alternative world",¹⁴ to be pursued in non-violent ways through "the capacity to mobilize people for voluntary collective actions of various sorts".¹⁵ Olin Wright's "real utopia" has highly democratic criteria which "constitute viable alternatives to existing arrangements" and "contribute to [...] social empowerment".¹⁶ Some of the existing examples this author gives are the projects realized in Porto Alegre and the running of *Wikipedia*. Further projects of real utopia

⁹ Karl Mannheim (1936), *Ideology and Utopia*, London, Routledge, 1991, p. 173.

¹⁰ *Ibidem*, p. 183.

¹¹ Italo Calvino, "Per Fourier 3. Commiato. L'utopia pulviscolare" (1973), in *Saggi 1945-1985*, Milan, Mondadori, 1995.

¹² Italo Calvino, *Le città invisibili* (1972), in *Romanzi e racconti*, ed. Mario Barenghi and Bruno Falchetto, Vol. 2, Milan, Mondadori, 1992. English transl. by William Weaver, San Diego, New York and London, Harcourt Brace & Company, 1974, p. 165.

¹³ John Rawls, *The Law of Peoples with The Ideas of Public Reason Revisited*, Harvard University Press, 1999.

¹⁴ Eric Olin Wright, *Envisioning Real Utopias*, London, Verso, 2010, p. 10.

¹⁵ *Ibidem*, p. 113.

¹⁶ *Ibidem*, p. 150.

should be formulated especially in relation to equality, an issue which has been explored widely by fundamental authors such as Thomas Piketty, David Harvey and Joseph Stiglitz.¹⁷

Fourth, and most prominently, anti-Machiavellian humanism should be encouraged based on the important values of solidarity, compassion and ethical behaviour.

Fifth, the humanist stance of this paper does not exclude awareness of some changes in society that are at times called post-human. In its mirroring of contemporary concerns, science fiction films depict post-human worlds both in terms of societies lacking benevolence and of beings integrating human and cybernetic organs. In the East one might refer to Japanese *Cutie Honey: Tears*, mentioned above. Perhaps the clearest Western examples are Ridley Scott's *Blade Runner* (1982) and its sequel *Blade Runner 2049*, directed by Denis Villeneuve (2017). In the *Blade Runner* films we find sensational rapid stunts but also important ethical preoccupations on what it means to live in a non-fully anthropocentric world. The artificial intelligence beings in these two works develop an individual conscience of their own which leads them to rebel against human beings in the first film, and to give birth and create a new half-human and half-cybernetic race in the sequel. As a point of reference to dystopian/utopian anticipation of real and present scientific and philosophical concerns, some of Rosi Braidotti's theory on post-humanism might be applied in this case.¹⁸ She questions unethical versions of post-humanism and she sides by an ethics of vitality that takes into account the direction towards post-humanity, which in her view would appear to be irreversible. This ethical idea is rather intriguing, even though the present writer is diffident towards *post* prefixes and interested instead in the main semantic content, the word humanism. Similarly, under the aegis of the concept of the post-human, non-anthropocentric views are expressed, among others, by Leonardo Caffo.¹⁹ Questioning anthropocentrism in the name of fair opportunities for all living beings is a valid idea, yet, once again it is unclear why it should come under the headline of post-humanism instead of merely humanism. Therefore, the transparent mere idea of humanism is what is relaunched here for our present and future.

Conclusion

The aesthetic stance in favour of humane and reflective commitment, as expressed by discussing a few science fiction films in the first part of this paper, and the ethical and social concerns conveyed above on the formulation of a collective variety of humanism, seemed to have fallen to the margins this century, but they deserve to be re-centred as it is shown by reflection taking place in recent sociology and philosophy, some example of which have been briefly illustrated in the second part. The problem is global. On a worldwide scale, the theory and practice of realistic utopias has become urgent, and it is therefore worthwhile to undertake it.

¹⁷ Thomas Piketty, *Capital in the Twenty-First Century*, Cambridge, The Belknap Press of Harvard University Press, 2014. David Harvey, *Seventeen Contradictions and the End of Capitalism*, London, Profile Books, 2014. Joseph E. Stiglitz, *The Price of Inequality* (2012), London, Penguin, 2013.

¹⁸ Rosi Braidotti, *The Posthuman*, Cambridge, Polity, 2013.

¹⁹ Leonardo Caffo, *Fragile umanità. Il postumano contemporaneo*, Turin, Einaudi, 2017.

Imprisoned Souls in Ghassan Kanafani's Men in the Sun and Jean Rhys's Wide Sargasso Sea

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Abstract

The purpose of this paper is to shed light on the theme of imprisonment, both physical and spiritual, in two novels, *Men in the Sun* (1963) by the Palestinian Ghassan Kanafani and *Wide Sargasso Sea* (1966) by the Dominican Jean Rhys. The paper will explore how both writers depict the suffering of their characters, who are stuck in an unwelcoming environment and uprooted from their own land and homes, ending up in both physical and spiritual imprisonment. Regardless of totally different geography and culture, the paper attempts at showing the universality of the predicament of alienation and the unsurmountable hurdles individuals like the protagonists in both novels experience in their relentless pursuit of their basic human rights: identity, recognition, and an opportunity in a world where they are crushed by social, economic, cultural, and political powers. By tracing the inner and outer conflicts of these characters, the paper will demonstrate that the personal and the political are inextricably linked regardless of ethnicity, religion, or nationality.

Keywords: imprisonment, anguish, identity, alienation

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Introduction

In Richard Lovelace's (1642) poem "To Althea, from Prison," the speaker's soul could rise above imprisonment and find solace and freedom in love, thus concluding: "Stone walls do not a prison make/ Nor iron bars a cage." Similarly, the narrator in Lord Byron's (1816) remarkable work "Prisoner of Chillon" could feel free in spirit the moment he hears a bird's chirping outside his cell. His strong will and optimism make him befriend not only the other inmates like mice and spiders but even his chains. However, in real life as depicted in more realistic literary works, conditions are in many cases too horrendous for man to cope with. One might be physically or spiritually imprisoned by oppressive powers, be they natural, political, social, or economic. Tragic death or sheer madness could be the inevitable consequence of such ordeals as is the case of Ghassan Kanafani's *Men in the Sun* (1963/1983) and Jean Rhys's *Wide Sargasso Sea* (1966/1983).

Body

Not unlike many literary works that depict the wrenching predicament of the crestfallen and the bereaved throughout human history, both works meticulously portray how the political and the personal get inextricably linked, with their protagonists ruthlessly uprooted and dispossessed during a certain historical moment to end up totally alienated and entrapped in an irrevocable past, a disorienting and agonizing present, and a blurry and treacherous future. This paper attempts at exploring the plight the characters in both novels find themselves pushed into as a result of beyond-their-will forces, which trigger them to clutch to false rays of hope in their pursuit of a decent and safe life. Unfortunately, all their efforts turn out to be futile where both Kanafani and Rhys see that people confronting such alienation are mercilessly crushed by historical and political powers.

Abu Qais, Asaad, and Marwan in *Men in the Sun* accidentally meet in Basra, Iraq while trying to find their way to Kuwait, the oil-rich country and the dreamland for many in the 1960s. Not only do the three protagonists aspire for a better life but also they share a tormenting past of war and displacement and a harsh present of destitution and despair. While in Basra, their reveries unravel more details about their woes. Although they belong to three different generations, they all were the victims of the Israeli occupation of their land in 1948 in the wake of the withdrawal of the British troops, which resulted in their people's exodus to bordering countries.

Abu Qais is literally imprisoned in the past. His nostalgia to his land, to his olive trees, with which he is in a love equal to nothing but perhaps to his deep worries about his wife and son, and his sadness for his baby daughter, who was too weak to survive such tough conditions. He is overwhelmed by these trees to the extent that he can neither believe nor accept the reality that the past has gone forever, thus his wait for ten years literally doing nothing except dreaming of his "lost paradise." He reprimands himself for "squatting like an old dog in a miserable hut" that long to be convinced that "you have lost your trees, your house, your youth, and your whole village. (Kanafani, p. 13).

In another reminiscence and in reference to the meagre support offered to the refugees by the United Nations, Abu Qais laments this dire condition, "Will you spend the

whole of your life eating the flour ration for one kilo of which you sacrifice all your honour at the doors of officials” (p. 47)? With this unbearable feeling of loss, helplessness, and estrangement, it is no wonder that he envies Ustaz Salim, the teacher of the village, who was lucky enough to get killed before this tribulation. Salim had the courage to tell the traditionally religious villagers that he did not know how to pray, but he definitely knew how to use a gun to defend himself and his people. He addresses the dead man, “Would you have been willing to carry all your years on your shoulders and flee across the desert to Kuwait to find a crust of bread” (p. 11)?

Even when dreaming of carving out a living in Kuwait, Abu Qais cannot but be haunted by his past, his olive trees, so the money he will save there, he ponders, might be enough “to send Qais to school and buy one or two olive shoots” (p. 46). Succumbing to life’s necessities, he reluctantly decides to take the plunge and follow other Palestinians who have previously headed to Kuwait. Failing to persuade the Iraqi smuggler, whom we come to know as the fat man, to accept ten dinars out of the fifteen he all has got, Abu Qais leaves the smuggler’s office feeling “his whole head had filled with tears, welling up from inside” (p. 15), and resorts to the only refuge he knows: the earth. Only there can he be himself, but even there, with his chest on the ground, ruminating about his land is inescapable. He feels the earth throbbing under him, and thinking that the dampness is because of yesterday’s rain, he realizes with a start that he is in the desert in August, thousands of miles far from his own land, and that “The sky now could rain nothing but scorching heat and dust” (p. 9). Commenting on this scene, Ben White (2005) confirms that “the land is significant because of its integral role in Palestinian society, a parochialism expressed in a Mourid Barghouti poem,: ‘the address of a house, a roof, a guest, a neighbor to be visited,/a stroll in streets which my footsteps long for,/a friend's knock at the door, not the night police.’ [...] The Palestinians lend their understanding of the land a more domesticated and quotidian tone, where the economic life of the community is intertwined with a husbandry of the land” (p. 2). Nadeen Shaker (2015) sees that “Within Kanafani’s novella, geography and memory become elemental to the experience of trauma and struggle” (P. 2)

Assad, like his future trip companion, had to leave his village in Palestine and take a refuge in Jordan. Having been a political activist, he participated in demonstrations that condemned the occupation in the hope of embarrassing the Arab regimes and the international community to support their return to their land. Instead, he was chased, imprisoned, and tortured by the Jordanian police; he recalls the aching moment of humiliation when an officer once spits in his face, feeling “the saliva ran slowly down his forehead and gathered on the tip of his nose in a nasty viscous mess” (Kanafani, p. 47). To his good luck, the policeman whom he was handed to sympathized with his cause and let him go while grumbling, “Damn this uniform” (p. 47). Like Assad, who is stuck as a refugee with no legal papers in country which is not his, this policeman is imprisoned in his uniform and his job, unable to speak his mind, to speak truth to power in such a despotic regime. Another manacle chains Assad down is his father’s vow to his uncle that he will marry his cousin Nada, according to traditions. Although Assad does not intend to, his severe need for money to run away and find his way to Kuwait makes him swallow his pride and accept fifty dinars from his uncle, but he plans to send the money back as soon as he gets his first payment. In the fat man’s office, Assad is more cautious than Abu Qais as a result of having been betrayed by a

Palestinian smuggler and left in the middle of nowhere between Jordan and Iraq, where a western tourist gives him a lift to Baghdad.

Similar to Abu Qais and Assad, Marwan, the 16-year-old Palestinian, leaves the refugee camp, heads to Iraq, and reaches the fat man's office. Fearing of being exploited because of his young age, Marwan tries to show manhood and threatens to report the fat man to the police if he does not accept five dinars for the trip. The result is a curse and a heavy hand crushing down to his cheek. Totally shocked, he realizes "that any attempt to restore his honour was futile" (p. 23), thus digesting humiliation and leaving the office with a burning cheek.

The despair that pushes Marwan to embark on such a trip differs from Abu Qais's and Assad's only in a few details. He falls short of his expectations to become a physician when both his father and brother turn their backs to the family, thus feeling the obligation to leave school to care for his mother and siblings. His father is too tired of living in a refugee camp under a tin roof and finds the opportunity to make his humble dream come true by getting married to Shafiq, the one-legged woman, who, has a house with a concrete roof. His brother, Zakaria, already working in Kuwait, has not only stopped sending money to the family after he gets married but also urged Marwan to quit his foolish dreams of education and find himself a job, or to use his terms, "plunge into the frying pan with everyone else" (p. 28). Marwan *is* in the frying pan now. He literally is. What is the 'frying pan' if not this scorching heat of the desert and the agonizing desolation he is undergoing now? Definitely, what Abu Qais feels about this dire condition that "More than at any time in the past he felt alien and insignificant" (p. 13) definitely applies to Marwan and Assad as well.

In Basra, the three men come to meet another Palestinian, Abul Khayzuran, who drives a water tank that belongs to the wealthy Kuwaiti Haj Rida, and has been preying individuals like them to make some extra money by smuggling them to Kuwait. Although they are deeply worried and hesitant about his plan – crossing the borders inside the closed metal tank in the inferno of August – Abul Khayzuran takes advantage of their desperate need to save a little money and convinces them to be his passengers. He assures them that the mission will be easy because of his strong relations with the Iraqi and the Kuwaiti frontier guards and that the tank itself is as much well-known and untouchable as its owner.

Though seemingly happy and in control, Abul Khayzuran turns out to be as miserable as his customers. His torment is perhaps worse than theirs. While fighting during the 1948 war in Palestine, he was seriously injured and had to be castrated by doctors to survive. His emasculation has left him unforgettable scars in both body and soul to the extent that whenever he asked why not married, he keeps silent, feels the "pain plunging between his thighs" (p. 38), and recalls how unendurable that moment was when he realized that he had forever lost what he calls his manhood. For ten years, he "had lived that humiliation day after day and hour after hour" (p. 38).

Abul Khayzuran's "frying pan" is not less blazing than Marwan's or Assad's or Abu Qais's. His attempt to find consolation in making more and more money is in vain. He is imprisoned in this everlastingly excruciating memory that would not set him free, in this desert-like body and the desert he has to cross every now and then in this lifeless metal tank. Neither money nor the water filling his tank nor even all the

waters on earth would quench his thirst for a woman and a family. What makes matters more painful for him is that he got involved in the fight to defend his homeland, but he ended up losing both, his manhood and his country. Even his tank, which is supposed to be a symbol of life providing water to people in this sweltering wasteland, turns out to a tomb for the three men who suffocate inside to death as it took him more than the expected six or seven minutes to get them out. The sad irony is that he is delayed by the Kuwaiti frontier guards who insist that he tell them about his relationship with Kawkab, an Iraqi belly-dancer.

It seems that such loss, imprisonment, and alienation the three men have been undergoing are escapable only in one way: death. According to Siddiq (1984), the novel “dramatizes the futility of the effort by the uprooted Palestinian refugees to look for a new home, a new future, and ultimately, a new identity” (p.10). Symbolizing the impotent Palestinian and Arab leadership at that time to support the Palestinians to return to their land and achieve national independence, Abul Khayzuran, the emasculated and irreparably defeated, is definitely not a proper choice to lead the three men. Magrath (1979) sees that they “never see the sun that kills them. They remain literally in darkness while trusting in an inept leadership” (p. 100). Similarly, Audebert (1984) believes that Abul Khayzuran fails to seize the opportunity and make a final “heroic effort to save their lives” (p. 79). Worse, his “personal despair and moral weakness have corrupted him” (Harlow, 1985, p. 104) to the extent that instead of burying the corpses, he throws them on a garbage dump and takes their meagre possessions. Obviously, his sordid condition has radically turned him from an enthusiastic freedom fighter to a frivolous burglar, just like his name, “a weak hollow structure that is impressive on the outside but lacking a central strong core” (Magrath, p. 100). The maximum he could do to spare himself the pangs of remorse is blaming the victims for their death, wondering at the very end of the novel, “Why didn’t you bang the sides of the tank? Why? Why? Why?” (Kanafani 56)?

Though living on the other side of the world, Antoinette of Rhys’s *Wide Sargasso Sea* is subjected to similar atrocities, being incessantly victimized by external powerful forces beyond her ability to combat, uprooted from her home, and pushed not only to another country but even to another continent, where she is ruthlessly imprisoned until she eventually decides in the heat of “mad” passion to make her recurrent dream come true and set her soul free by the only option she has got, burning down both prisons, the castle and her body. We then discover that Antoinette is nobody but Bertha, the mad woman in the attic in Charlotte Brontë’s *Jane Eyre* (1847/2012). Jean Rhys, the Dominican writer, has taken the effort to imagine and narrate how Bertha, the Jamaican, comes to live in England as Rochester’s mad wife.

Being the daughter of an English ex-slave owner in Jamaica, Antoinette Cosway’s plight starts while still a child after abolishing slavery in the West Indies in 1833 and her father’s death. Antoinette, together with her mother and younger bedridden brother, has to live in endless fear. Their estate is no more the symbol of safety it used to be as they are loathed by the newly free blacks and unaccepted by the English, who “began to refine the qualifications of Englishness, making them more exclusive and promulgating the idea that the colonists were never truly ‘English’” (Kadhim, 2011). She herself as a child is confusingly torn apart between both cultures. Her mother scolds her for behaving like a black and playing with black Tia, while the blacks consider her a “white cockroach”. Nor is the family welcome by the ‘pure English’

because the mother is a Creole. In this hostile environment, their garden, which used to be as “large and beautiful as that garden in the Bible” (Rhys, p. 19) has gone wild now, their horse is poisoned, and they are terrified day and night, becoming literally prisoners in their own house. Shortly after a rich Englishman, Mr. Mason, marries her mother, their house is set on fire, resulting in her brother’s death, the mother’s total collapse and Antoinette’s falling unconscious because of a head injury by a stone surprisingly thrown at her by Tia. She wakes up two weeks later at Aunt Cora’s house to find out that they have become refugees and that her mother has gone mad. Her attempt to visit her mother before her death was disastrous as she rejected her, and what horrified her more is seeing her mother abused by the black man and woman hired by Mr. Mason to care for her.

Antoinette is then sent to a convent as a Mason, not a Cosway, where she remains until becoming a pretty, but sad, lonely, and vulnerable young woman. According to Valerie Roper (1988), “Antoinette was young but she was left without a place, minus part of her cultural identity and fast losing her personal creole identity” (p. 27). She has been taught in her sanctuary about heaven and God’s mercy, about justice, and “transcendent beauty” – the very thing she fails to feel outside the convent, as people keep gossiping that she is not less mad than her mother. This makes her yearn for death, saying “I could hardly wait for all this ecstasy and once I prayed for a long time to be dead” (Rhys, p. 57). Like Abu Qais, she always dreams of her old house, which was once a symbol of security, before turning into that of terror and stigmatization.

In eighteen months in the convent, she is visited only once by her stepfather, and in his second visit, she knows he has prepared her a marriage to an Englishman, whose name remains anonymous until we come to know later that he is no one but Bronte’s Rochester. Denied inheritance by his family, he is trying his luck in the West Indies, where many Englishmen come either to marry a rich woman or to buy cheap estates. The match is arranged hastily, and the couple moves with a few servants to one of the Windward Islands for their honeymoon at a small estate that belonged to Antoinette’s mother. At another point in the novel, we know that Richard Mason, Antoinette’s step brother has paid Rochester thirty thousand pounds for this marriage, and according to the English law at that time, everything a woman owns becomes her husband’s, thus Antoinette is totally dispossessed and all she owns is now Rochester’s including this estate on the island.

As a matter of fact, what Antoinette cares for is not money or property, which she is willing to give all away, if she could find a tender heart to lean on, someone to love and protect her. To her bad luck, her high hopes in her husband, whom she does fall in love with, are shattered as his feelings towards her do not go beyond carnal desires, of which he seemingly has had enough. “I did not love her,” he squarely says, “I was thirsty for her, but that is not love” (p. 93).

Like Abu Qais, Assad, and Marwan, Antoinette is thoroughly bereaved, alienated, victimized by those around her. Her husband himself admits his mixed up feelings not only towards her, but also towards everything in what he sees as an exotic and irrational place. Despite the beauty of the green hills and rivers, all he sees is “Sombre people in a sombre place” (p. 68). As if seeing her for the first time during their trip for what is supposed to be their honeymoon, he cannot hide his racist thoughts seeing

“disconcerting [...] long, dark, alien eyes. Creole of pure English descent she may be, but they are not English or European either” (p. 67). For him, “the woman is a stranger. Her pleading expression annoys me” (p. 70), but he needs to tolerate what seems to be a necessary evil. He narrates:

When at last I met her I bowed, smiled, kissed her hand, danced with her. I played the part I was expected to play. She never had anything to do with me at all. Every movement I made was an effort of will and sometimes I wondered that no one noticed this. (pp. 76-77)

In fact, she has already noticed and tried to stop the marriage. Yet, not wanting to go back home empty-handed, he plays the broken-hearted and kisses her, “promising her peace, happiness, safety” (p. 79) in their future life in the dream-like England, the very same promises Kanafani’s protagonists hear about Kuwait. However, once the marriage procedures are done, he is spared this obligation and unravels his real feelings, stripping her of even her name, her identity, and despite her protests, he insists on calling her Bertha, a British name he favors. The devilish Daniel, who introduces himself as her illegal half-brother, turns him totally against her by raising his suspicions about her origin, “from a lecherous, alcoholic father who had sexual relations with black women” (Porter, 1976, pp. 544-545), her morality, and her sanity, thus his obsession of Antoinette’s impurity. She spares no effort to persuade him of Daniel’s lies, painstakingly telling him about her family suffering, her brother’s death, and her mother’s being driven into madness and death, but he, nonetheless, chooses to believe Daniel, who openly blackmails him to keep his information secret. For all this, Porter concludes that Rochester’s business “journey to the Antilles to procure a rich wife is also [...] a journey to [his] heart of darkness” (p. 544) as he unhesitatingly decides that his wife “will be shunned, broken and finally shut away” (p. 545).

The last blow of fate Antoinette receives is when her husband sleeps with Amélie, the black servant, knowing that just a thin partition separates them from Antoinette’s room. Feeling totally betrayed, she refuges to Christophine, the lifelong loyal servant and her surrogate mother, who brings her back that evening totally vanquished. Yet, in a final hopeless attempt to fix the situation, she does try again to solicit some kind of passion asking him if he does not love her at all. His elusive answer, calling her Bertha again, and gripping her arm to take the bottle of rum, her refuge to escape this merciless reality, drive her crazy, so she bites his arm wildly and smashes the bottle. He recalls:

[She] stood with the broken glass in her hand and murder in her eyes. [...] Then she cursed me comprehensively, [...] and it was like a dream in the large unfurnished room with the candles flickering and this red-eyed wild-haired stranger who was my wife shouting obscenities at me (Rhys, p. 148).

This is how Antoinette becomes forever Bertha, Rochester’s mad wife, and all Christophine’s pleas to let her go or at least try to love her again fall on deaf ears. He takes a vow neither to touch her nor to leave her touched by any other man on earth. She will always be “My lunatic, my mad girl” (p. 166), and, not unlike Kanafani’s

protagonists, “she will not laugh in the sun again” (165). The sad irony is that he has become rich because of her and decides to sell this house and land where he has victimized her, which shows their relation not only as that of male and female, but also, according to Paula Anderson (1982), that of “the colonizer and the colonized.” Anderson sees that his callousness “heightens our contempt for his alienated psycho-sexuality and psycho-cultural myopia” (p. 57). Rose Kamel (1995) contends that Antoinette’s “status as a Creole has made a chimera of truth and justice for Rochester to toy with while he retains a colonist’s power to extinguish her” (p. 11). Consequently, seen by her husband as “creatural, therefore subhuman” (p. 17), Antoinette, or Bertha, is “imprisoned in the ‘cardboard world’ of Victorian Thornfield, analogous to the barns and cellars used to confine recalcitrant slaves” (p. 12). She does not know how long she has been locked up in this small room, disbelieving that she is in England and becoming literally a prisoner of both place and time, seeing nobody except the servant who looks after her. Having no mirror at her disposal, she has never had a glimpse of her own image. However, she sometimes steals the key and roams the house, knowing that the people there believe that the house is haunted and refer to her as a ghost. Totally crestfallen and without any ray of hope out of this oppressive life imprisonment, she thinks, “Now at last I know why I was brought here and what I have to do” (Rhys, p. 190), thus holding a lighted candle and proceeding to burn everything down. Rhys leaves the dramatic scene of flames swallowing everything to Bronte’s *Jane Eyre*. Deprived of her identity and imprisoned in a place as an alien, Antoinette finds purgatory in fire. According to Carl Plasa, she sees the flames ‘beautiful’ because she “associates warmth and fire with the West Indies, with passion, with freedom, with the past” (p. 53).

It might be true that nationalities and borderlines are illusions fabricated and implanted in people’s minds by super political figures or powers, as Benedict Anderson (1991) contends in his groundbreaking book *Imagined Communities* or as Michael Ondaatje (1992) depicts in his masterpiece, *The English Patient*, but one’s own house or land is a totally different story. It is one’s life, one’s past, one’s personal and family memories, and one’s roots, without which one might be totally estranged, disheartened, and lost. In this sense, to their dwellers, places become sacred; they simply mean life. Edward Said (2000) asserts that, “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home” (p. 173).

This explains how the protagonists in both Kanafani’s and Rhys’s works are doomed to such a catastrophic end once they are uprooted from their dwellings and deprived of their identity, becoming outsiders in hostile surroundings. The palm trees to Antoinette’s mother are the olive trees to Abu Qais. Their ineluctable journeys away from them is a real diaspora that leads the former to collapse, getting literally mad and passing away, and forces the latter to lose all connection with reality for ten years, hallucinating while in the desert, and accepting to embark on a trip too dangerous for a sane person to take. They are as Paula Anderson describes Antoinette’s family, “unable to abandon their memories, of a past-life style – to let go of ‘the old time’”. Theirs is the tragedy of the passing of an era, and the passing from power” (p. 60).

Alternative places could be harsh and indifferent. The desert in *Men in the Sun* has no mercy with its sweltering heat and drought, totally careless about those who might live or pass there. Even for Rochester, their estate on the island is his enemy and on

her side, but for her it is on nobody's side. She loved it as a child because she had nothing else to love, but discovered long time ago that "it is as indifferent as this God you call on so often" (Rhys, p. 130). The God she has been told about in the convent is not the same one she has known outside. Where is the justice her husband talks about when the world turns into a jail where she is ruthlessly marginalized and tortured? This echoes Abul Khayzuran's words when, though his arduous experience has turned him into an atheist, he prays that the three men are still alive in the tank. He pleads, "O almighty God, you who have never been with me, who have never looked in my direction, whom I have never believed in, can you possibly be here this time? Just this time" (Kanafani, p. 44). Sorrowfully enough, He seemingly was not.

Conclusion

In brief, in both works, the protagonists' great misfortune is having been born Creole or Palestinian during a time of big historical incidents, which lead to their ghastly dispossession and gruesome death. Both Kanafani and Rhys seem to insinuate that the farther one is compelled to get from one's roots and identity, the more one's anguish, abandonment, and irreparable loss. The protagonists are thus turned into perfect agonized souls imprisoned not only spiritually "in a past which no longer exists and dreaming of a future which they have neither the knowledge nor the power to bring into being" (Harlow, p. 104), but even physically, ending up "as poor and anonymous in death as they had been in life" (Siddiq, p. 11). In a word, Abu Qais, Assad, and Marwan, not unlike Antoinette, are perfect voiceless victims of historical powers that deprive them of their identity and their right to live in dignity no matter how loud they scream or how hard they knock on the walls of their prison, be it a desert or England, a metal tank or a stone attic.

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The South Asian Wanderer: A Literary Evolution of the Orient

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Abstract

Recent times have witnessed the re-emergence of the popular notion of the oriental, though now dyed in a singular Arabesque hue due to the sociopolitical and theological nature of the present 'East' and 'West'. This paper however, aims to revisit Edward Said's interpretation of the notion and to highlight the oriental as a South Asian wanderer by exploring the literary evolution of the archetype through a series of Pakistani literature written in English; though most notably through Taufiq Rafat's play, *Foothold*. As one of the newfound pioneers of the Pakistani idiom, Rafat's works will be used as the focal point of the persona that becomes the basis of the character often found between the pages of Pakistani literary works of today. This paper will also take into account Rafat's contemporaries and how their work influenced the development of the archetype post-partition and where it potentially stands now. Following an interdisciplinary approach, I shall discuss the eternal adventurer that travels from narrative to narrative, one that is auspicious to modifications under the 'proper' conditions that is elucidated through contemporary Pakistani literature written in English. This shall be done through a study of the oriental as proposed by Edward Said and later elucidated by Lisa Lau in her book *Re-Orientalism and South Asian Identity Politics: The oriental Other within*. Moreover, the study of the archetype and its due evolutionary aspect through the ages and through different literary mediums will also be considered through Albert I Tauber's idea of the 'immune self'.

Keywords: Taufiq Rafat, Pakistani literature, archetype, orient, self, non self

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Introduction

A lesser known name as opposed to literary artists of yesteryear, Taufiq Rafat (1927-1998) is probably one of the few writers in the region who may be considered a forefather for Pakistani literature in English. Not only did he brave the waters by deviating from the Urdu mainstream which was often credited with promoting nationalism and an identity free from a shackled past, but he also identified the “Pakistani idiom” in all its representative glory, rendering it divorced of linguistic ties. According to Rafat, “poetry emanates from the very land in which it is written. The cultural substratum that gives anchorage to its roots remains a variable source from which it gains nourishment and defines the self of the poet.” (cited in Mansoor 20)

Needless to say, he was one of the first to embark on a poetic expedition in the colonizer’s tongue, and remains arguably till the contemporary present, “the finest English poet this country has produced.” (Tahir v) However, where Rafat’s poetry has managed to attract readers and devotees in the form of intellectual disciples, this article will expound on one of his lesser known works; a three-act play which remains unpublished till date titled, *Foothold*. Rafat wrote it in 1969 and since then, it has only been performed thrice. I was lucky enough to serve as a dramaturge for the third and most recent reproduction performed in Kinnaird College for Women, Lahore. My experience of closely scrutinizing the play for a period of four excruciating months has led me to the understanding that not only is it grossly overshadowed by his much celebrated poetry, but it is perhaps one of the few Pakistani plays that present an alternate image to that of the traditional oriental. By that, it is meant to enunciate that it does not pay homage to the stereotypical image of the subcontinent as perceived by the colonial masters, that is, of colourful turbans and unkempt beards, coquettish, ignorant females hiding behind a mask of arab-esque sensuality and a medieval system of governance.

Before I begin my analysis however, I believe it prudent to mention how the concept of the orient, and duly, that of the re-orient(alized) is considered within this study. Reference is made to Edward Said’s Book, *Orientalism: Western Conceptions to the Orient* in which he mentions how various interpretations from the west have successfully managed to warp the image of the east into something less civilized in need of western guidance. Whether it was the French, or the British, the definition of the ‘Orient’ revolved largely around one overlying theme: “the Oriental was a member of a subject race”, and thus, “had to be subjected”. (207)

Furthermore, considering the history of the colonizer and the colonized, along with the power politics that lay an intricate web of deceit in the guise of humanism, he also illustrates how a “well-organised sense that the people over there were not like "us" and didn't appreciate "our" values” serves as “the very core of traditional orientalist dogma.” By this, one may consider an overwhelming sense of the ‘other’ who is vastly different from the pinnacle of western wisdom, that is to say, the “Occident” and both stand as polar opposites. Moreover, despite it being a solely “Arab” problem, it is interchangeably used on any eastern locale conquered by the west. Accordingly, the world is then divided under these two umbrella terms which in retrospect, would justify the colonizer’s need for colonizing. (Said n.pag)

Thus, the aforementioned would duly be applicable on colonized countries such as India. Granted, Rafat was not writing at a time where he had to worry about the foreign ruler, however he was writing at a time when the freshly independent state of Pakistan was still reeling from the pains of having been subjugated twice; first by the British, and then by a “creed of Brown “Sahibs” who did little to pay homage to its national ideology (Patke as cited in Mansoor 14). That is not to say however, that there were not writers already writing in English at the time – they were simply few and far in between and most took to poetry as their creative muse. Examples may be found in the works of Daud Kamal (1935-1987), Zulfikhar Ghose (1935-), Maki Kureshi (1927-1995), Syed Ahmad (1931-2005) and Kaleem Omar (1937-2009).

Interesting to note regarding the aforementioned, is that despite having witnessed, and experienced the birthing throes of a new nation, this was a generation of writers who were well aware of their surroundings. They had been educated with means the colonizer approved of, and they used the colonizer’s own tongue to create a unique sense of “identity” for themselves, one that in the midst of a precarious balance between their collective colonial pasts and “literary autonomy”, coupled with “liberty” as opposed to their Urdu-practicing counterparts. (Perloff as cited in Mansoor 15) No longer would English be used to denote a dark past, rather, it would become the progenitor of a new tradition of literary discourse. Moreover, as said discourse would employ the English language, it would also provide these writers an opportunity to represent the ‘orient’ on their terms, and to an audience who previously remained unaware of what the east truly comprised of. That is, to provide a revised image, a “re-orient” (Lau 572) which, in her article titled, ‘Re-Orientalism: The Perpetration and Development of Orientalism by Orientals’ refers to the “perpetration of Orientalism in the arena of contemporary South Asian literature in English: no longer an Orientalism propagated by Occidentals, but ironically enough, by Orientals.” (571)

Thus, the previously undermined and misunderstood have an opportunity to set the record straight. This is primarily because neither the west, nor the east, are restricted by linguistic barriers, and rising literacy rates have given the colonized ample opportunity to clear their name and challenge the historical notions of the ‘non-west’. Lau accords this opportunity to female diasporic South Asian writers as they are ideally placed, geographically and ethnically, to cater to an Anglophone audience and duly challenge the oriental image which is inherently male dominant. The ‘powerful’, perhaps due to sheer opportunity, still represent the seemingly subaltern; what makes it different is the “the curious case in which the positionality of the powerful is simultaneously that of the insider and outsider, where the representing power can be simultaneously self and other.” (572)

However, where Lau considers this duality with regards to female diasporic orientals dabbling in contemporary South Asian literature, this article will expound on how it becomes incumbent on the forerunners of Pakistani writings in English and how they are given a position of power due to historical significance and their use of language which allows them to cater to an Anglophone audience likewise. Furthermore, since they are deeply rooted in their ancestral soil, they may be considered better authorities on what image the oriental ought to portray.

Additionally, it becomes incumbent to add the fact that since these writers are placed in a historically potent period in Pakistan's history, they also claim the privilege to set a certain literary tradition in motion; one that celebrates the Pakistani in English writings written in, and about the region, regarding the region itself. They, most notably, Ghose and Rafat, create an archetype, a 'self' that is carried forwards to contemporary times. This metaphorical 'self' not only serves as a revised version of the orient, but also as a contrast to what it opposed; the typical orient, the 'non-self'. The two exist as a duality, a precarious balance that tilts accordingly, and at times, dangerously in favour of the other.

This 'self' and 'nonself', then become auspicious to their context. This article will expound just how tumultuous such a balance can be, with Rafat's play, *Foothold*, as the foothold of this study. Moreover, as Rafat played the role of a mentor to encourage the Pakistani Idiom in his younger literary counterparts, the play will provide a means to elucidate how the Pakistani Idiom was not the sole idea that ought to be carried forwards.

Foothold – The Birth of an Archetype

Before this article can address the archetype, a brief introduction of the play is in order. The plot of *Foothold* revolves around Saleem, a beguiled Economics professor in search of answers to his existential dilemma. The play itself is primarily Absurdist in nature, though not only because of the subject matter, rather, because of the setting; it begins and concludes on a dusty train station amidst an interplay of the past and the present. An avid audience may be able to tell that the playwright was influenced by the Absurdist theatre in Britain and beyond. The progress of the play, rather, the chain of events that signify the plot moving forwards, is marked predominantly by dialogue and flashbacks, while dramatic action takes on a notion of fluidity.

This, in turn, aides the underlying themes to resurface time and again, to the point that the audience finds themselves lost in a bit of dialogue every now and then. An example may be seen in the beginning where Saleem's opening dialogue is eclipsed by the ensuing bickering of his disciples – their wordy exchange, a constant interlude between Saleem's monologue at different points in the play, provides an insight into their lives before they decided to follow Saleem on his soul seeking trek. Consider the following:

2nd Disciple: Almighty God, there is nothing new on earth. We are weary of old horrors, and the latest excitements have us one by one. It is true even now sometimes we condescend to raise a cultured eyebrow at a greater-than-usual outrage, but more than that we cannot. Our faith needs a new coat of paint.

1st Disciple: Is it too much to ask for a sign which will dispel our doubts for a season? What foothold shall we find in this slippery darkness? What glow-worm light will guide us?

2nd Disciple: Glow-worm light indeed.

I'm sure he could not find his way with the most powerful torch invented.

Saleem: Let him twit. I think I know what you mean.

1st Disciple: Something unmistakable. A voice saying, follow me, follow me, I know the way.

Vendor: Pan, bidi, cigaret.

2nd Disciple: I am sick of praying and hoping a reason for my misery will somehow emerge. I am like that inexpert fool who thinks he can tease a passable strain from the instrument by merely hammering away at the keys.

(Act I)

One is immediately reminded of Samuel Beckett's Vladimir and Estragon. The disciples strike a similar note, as sheep in need of a shepherd. The only difference in this case, would be that by the end of the play, they receive an answer in the fact that there is none – akin to the train everyone seems to be waiting for, they are bound to return to the point they started from. It is a cyclical process, as the Station Master puts it; "Nothing starts here, and nothing has ended here" (Rafat 8).

Thus, the concept of 'time' is in a constant interplay with the context; not only do the characters constantly refer to the past, but in Saleem's case, the audience revisits his past in vivid detail. Interesting to note however, is the fact that each character has its own backstory, though their presence on stage relies heavily on Saleem. In fact, in certain scenes, the characters revolve around him as potential 'what ifs', 'buts' and 'perhaps', teasing the audience – and perhaps Saleem – with the possibilities of what could have been. His character, in that aspect, is always wandering and looking for answers while trying to balance himself in this "alien" world (Rafat 28).

It is within this wandering realm that Rafat provides the audience with an archetype – one that has undergone the confusion of mixed breeding and the calling of one's roots. At this point, it becomes imperative to mention that due to the fact that the play was never published, these binaries have remained understudied till now. It is still not entirely certain whether the inclusion of these archetypes was deliberate, though for the purpose of this study and duly, Rafat's role as a mentor to young literary intellectuals, this article will assume they were.

Firstly, the character of Nasreen, Saleem's hoodwinked fiancé. She makes an appearance in two of Saleem's flashbacks on a quite vocal note as in both instances, she is side-lined by the man she apparently loves by his quest for identity. Interesting to note, is the fact that the character of Nasreen, despite being younger and inexperienced in comparison, does not fall prey to the stereotypical oriental image – indeed, she falls in love with a pseudo English akin to Saleem and at one point, Ali, but she is no demure damsel in distress. She makes her opinions well known and is ready to challenge Saleem at her own discretion, an instance of which can be considered in the following:

Nasreen: Is that all? For a moment I thought, Ali made me believe...you're turning down the job?

Mustafa: Crazy. I've always said it

Nasreen: This is the limit.

Mustafa: Now Nasreen

Nasreen: This is too much. I'm turning down the job.

Just like that. No forewarning, no explanation. And where does that leave me? Have I no say in the matter?

(Act II)

The notion is reiterated further as the scene progresses, when Nasreen complains about how Saleem never takes her into consideration and how she should be treated like an equal. Moreover, her attitude does not change after six years, when Saleem returns to meet them for a short amount of time. In fact, it becomes even more obtuse. An instance may be considered in the following when she challenges his intellect as well as his masculinity:

Nasreen: It is as simple as that. The truth stares at you in the face, but you wrap it up in a wool of mystery to keep your indecision warm. If only you had the strength to look at things as they really are.

(Act III)

Thus, she is no coquettish female. In fact, she could be considered a feminist in front of a Pakistani backdrop. It is as if the roles have been reversed; she considers her supposed intellectual love interest prey to an inferior intellect. Furthermore, the fact that she waits for Saleem all this time speaks for her consistency; she is not afraid of demanding what she wants because she believes she will get it. Additionally, this is the case with the rest of Rafat's female characters in the play – they are decisive and constantly uphold an air of superiority when it comes to their male counterparts. For example, Saleem's mother, Fatima, is quick to reiterate how foolish she thinks her son is being by turning his back on everything he has practically achieved so far. In contrast however, said male counterparts play a much more submissive role in the context, an example of which may be found in Saleem's best friend, Ali.

Ali plays the role of a lone painter who hides behind a mask of frivolity. Ironic to note, is that he knows that his cheerfulness and inherent escapades in debauchery are a lie, and admits it wholeheartedly in front of Saleem by comparing their dual existence to that of a washerman's dog, "belonging neither to the house nor the washing-ghat." (32) The comparison highlights the rootlessness of a character borne in a tussle between two ideologies – the orient and the occident. In this aspect, he can even be considered the yang to Saleem's yin; where Saleem plays the part of a clueless, unsatisfied wanderer, Ali knows all the answers. An instance of this can be seen in when he admits how confused one in their position can be, and calls said position an "offspring of a strange marriage" because their roots and their upbringing constantly clash with one another. (31) He admits a weakness, and thereby admits that this duality that their characters personify is consequently an imperfection with no clear winner; neither the eastern ideals, nor their western counterparts, can lay claim of superiority over one another. It is a balance between the two the previously colonized has to suffer which in turn, makes the oriental a "misfit". (29) If the

character of Saleem represents one side of the coin, it is clear that Ali is the darker other – he pivots on the same point, though unlike Saleem, his wandering comes to a close fairly early in the play.

However, that is not to suggest that the archetype that is represented by his character dies with him. It is carried forwards with Saleem, the aforementioned professor committed to the Sisyphean task of answering the question of his existence. He, like Ali, is aware of the rootlessness he feels, though unlike Ali, he is too cowardly to face the reality of it. An example of this may be considered in the following:

Saleem: Most of our frustration is a result of our foolish upbringing. We think and speak more readily in a foreign language. That is not a matter of pride. We despise our own traditions. That is not a matter of pride either. But it's upto us to change all that and adapt ourselves to the new conditions. We can remedy the ill if we try. Merely saying, this was wrong, and that was wrong, will not solve anything. We've got to try.

(Act II)

The entire play revolves around his efforts to make sense of his own bearings. Moreover, he acts as the centrifugal force which keeps the stage together – all of the characters rely expressly on his role, and the train will not arrive lest Saleem finds his answers. This dependency, coupled with the earlier notion of constantly vying between the occident and the orient, along with a surprisingly dominant female character, constitute an interesting pre-set for Pakistani literature.

Moreover, the character of Saleem signifies the uncertainty that comes with place and purpose. From an organismal perspective, said character might not survive for much longer and the same may be considered for this archetype. According to Rafat, the audience is left with three pre-sets; Nasreen the modern Pakistani woman, and Ali and Saleem, the conflicting personas dancing about a post-postcolonial stage, still unsure of where they will take root or remain afloat. Not only does this defy Said's oriental definition, rather, it proposes an evolution of intellectual ideal of sorts; the woman no longer takes orders, and men no longer command the authority that comes with their position.

Conclusion

In conclusion, this study stands at a crossroads. Considering the fact that Rafat served as an intellectual mentor for the young, emerging literary artists of the time, one begins to feel quite puzzled as to his legacy; where the Pakistani community is left with wonderful poems celebrating the 'Pakistani Idiom', they are also left with the beguiling question of rootlessness. Should one still pay homage to the dust caked glamour of tradition, or should one look to the future? The answer lies within contemporary literature today, which, ironically, is just as uncertain due to the different socio-political and cultural implications that weigh heavily on the community.

Ironically enough, even at his time, Rafat predicted it through his works – maybe the persona of Saleem constitutes as the Pakistani rhetoric, in which case, we, as an avid community, still meander over phantom train tracks.

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Modern Theocracy? When an Incumbent Village Head Becomes New Boss of the Village Land Deity temple: Observation from Residents

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Abstract

Land Deity (aka. ‘*Tudigong*’ in Mandarin Chinese), according to Chinese folklore belief, is a spiritual chief of executive at the grass-roots level that protects every people in his locality, and almost enshrined every community or village in the island of Taiwan. In administrative practice, a village head holds responsibility to accept complaints and suggestions, initiate and hold meetings, handout certificates of various sorts, encourage bill payments and assist filling out of government documents if required. This research proposes a common but difficult local administration paradox phenomenon: if the present village head has elected as a director of the village Land Deity Temple, the village residents, and village head election competitors’ attitude towards whether it harmed their faith purity and connotation of administration fairness under the circumstances of the concurrent village head seeks for a second term. For better understanding and ascertaining the respondents’ perceptions on such phenomena, we draw the implications through focus group discussion, descriptive statistics before the reveal of village head election results, Finally, this study finds a solution to balance the relationship between local administration and belief center.

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Introduction

For human beings, religion can feasibly serve as a catalyst for emotional support and guidance. Indeed, when humans face uncertain situations, the brain can give them fits, but God's revelation can strengthen their beliefs. On the bright side, most believers from every positive religion respect God's advocates or faithful servants to the spiritual immortals. Regarding the importance of religion in U.S. contemporary party politics, Layman (2001) conducted a relatively simple study of doctrinal orthodoxy that is quite useful in explaining variations in voters and political elites' attitudes and electoral behaviors. Layman's research more completely explains social changes that enable changes in political ecology. Abortion, women's roles, pornography, and gay rights, for instance, have often received widespread social attention, and religious groups' positions and opinions have frequently led the government to implement a policy that changes administrative social behavior. For example, Campbell's (2004) study begins with the premise that churches can be understood as institutions that shape their members' behavior. Specifically, different types of churches provide their members with varying behavioral incentives for participation in religious activity, which in turn have systemic implications for participation in political activity. Such implications, according to Verba et al. (1995) mean the capacity to engage in prosaic activities by which people express their voices in the political process—like running meetings or giving speeches. These skills are resources that facilitate political participation because they can be employed in pursuit of political ends.

In those nations or regions with plurality voting systems (also known as majoritarian representation), religious groups with numerous believers have great power of dialog and influence many public issues. Current politicians and candidates usually do not oppose these significant followers under the polling system of one person-one vote. In fact, candidates often even cater to these congregations' needs. Accordingly, this study illustrates a village administration paradox case in Taiwan: The incumbent village head is seeking 2018 reelection and simultaneously taking charge of the village's Land Deity temple—the local belief center. So what are village inhabitants' attitudes toward potentially overlapping spiritual and administrative roles?

This study has three sections: First, an example illustrates relations between the Land Deity temple and the village administration. Next an actual case is presented of village residents' perspectives on potential "role conflict." The final section draws a conclusion from the results and provides subsequent research directions.

The Role of Folk Belief in a Taiwan Village's Administration

Folklore can reveal certain features of a people's geographical, ethnic, and religious attributes. Folklore reflects cosmic and religious beliefs based on observation of evolution and natural seasonal changes, it records people's customs and moral principles in their interactions, and it reveals an individual and family's personal outlook on life in establishing themselves and following their pursuits. When we observe Taiwanese folklore, then naturally, we see the multi-ethnic, multi-religious nature of the people of Taiwan Island according to its geographical position.

Taiwan folklore has four interrelated elements: year, season, festival, and custom. In sum, folklore is closely bound to the natural environment and local climate and is

deeply influenced by seasonal alternation and natural changes. This reveals the relationship between the common folk's knowledge and observation of nature, and their wisdom in adapting to the local environment. It also reveals their attempts to ward off ill luck and evil spirits and call up good fortune. It perpetuates ethnic traditions and regional cultural characteristics.

In Han Chinese folklore on Taiwan, festivals in celebration of deities' birthdays take place conspicuously year-round, for instance, for the Lord of Heaven (*Yu Huang Da Di*) and the Land Deity (*Tu Di Gong*). Most Han people are polytheists, and they worship gods of the kitchen, fire, mountains, rivers, paddy fields, and the snake gods, as well as gods of objects, such as wells, bridges, and so on (Wang, 2015; Tu, 2005). In Taiwan, each village usually has several Land Deity temples, according to the number of residents. These temples also serve as local belief centers and local sources of opinion because numerous inhabitants come there frequently to pray. According to the Culture Resources Geographic Information System database, Taoyuan city has the greatest number of Land Deity temples—493 registered temples distributed in 1,221 square kilometers—ranking first among 22 regions across Taiwan Island (Academy Sinica, 2018).

Chushan Zi Nan Temple, located in mid-Taiwan, exemplifies the coexistence of folklore beliefs and local administration. Numerous devout believers gather at the temple each Chinese New Year for blessings of good fortune and peace. More specifically, the temple has a loan service using “fortune money” (from NTD \$100 to \$600; approximately USD \$3.42 to \$20.50) for worshippers seeking blessings from the Land Deity, the deity to which Chushan Zi Nan Temple is dedicated. If worshippers who have received loans receive the blessings they desire—for instance, making an ideal profit, recovery of physical health, or passing an examination—their loan repayments usually amount to more than they have borrowed (Graham, 2012). Additionally, in working capital, the temple has adequate ability to give back to the community in the form of, for example, newborn subsidies, childcare benefits, tuition waivers for primary and secondary education, and old age allowances. In other words, the temple cares for the people from the cradle to the grave and helps with local government benefits administration. Commonly, the local Land Deity temple plays a role in humanitarian assistance, and, accordingly, it can influence local political ecology. Even so, the head of local government simultaneously acting as head of the local temple is still extremely rare in Taiwan. Often the temple's chairman and management committee are from local gentry, but usually, incumbent politicians are not included.

This study conducted a survey of community residents' opinions about an incumbent village head simultaneously being in charge of the local Land Deity temple and ascertained some interesting preliminary results.

Residents' perception and attitudes about the village head and the Land Deity temple head being the same person

During the 2-week period from January 22 to February 3, 2018, the researcher interviewed qualified voters in village A, located in Taiwan and having 5438 lawful permanent residents, about their attitudes on the current village mayor, who has also become the local Land Deity temple chairman. For the sake of confidentiality, we

issued an open questionnaire via the instant messaging app LINE and obtained 1,000 anonymous responses from two village A voter groups. One was a supporter group for the current village chief and the other for a candidate in the next general election in November 2018. The study received 612 valid responses (approximately an 11.3% response rate). Furthermore, we surveyed undecided residents—“median voters”—through face-to-face interviews to obtain a more comprehensive view of the results.

Of the responses, 533 (approximately 87.1%) clearly stated that they “do not support” the current mayor who has also become the head of the Land Deity temple in village A. One respondent said:

He [the incumbent village mayor] wants to serve another term as the village head. That’s fine, but he must be 24 hours in service, not distracted by doing other things.

This response is echoed in the following point of view. Edward (2017) cites French management theorist Henri Fayol on division of work: “The worker always on the same post, the manager always concerned with the same matters, acquire an ability, sureness and accuracy which increases their output. In other words, division of work means specialization.” According to this principle, a person is not capable of doing all types of work. Each job of work should be assigned to a specialist. Similarly, a competent public administrator should focus on actively exploring governance problems rather than seeking public exposure in other fields.

Another respondent stated:

As we all know, the Land Deity temple has a lot of money, but it’s only dedicated to the Land Deity, or it’s all for the temple. He [the incumbent village mayor] is also in charge of the temple. Who can guarantee he will not be thinking about that money?

Moore (2014; 2013; 1995) believes that from their governments, citizens want some combination of the following which, together, encompass public value: (1) high-performing, service-oriented public bureaucracies, (2) public organizations that are efficient and effective in achieving desired social outcomes, and (3) public organizations that operate justly and fairly, and lead to just and fair conditions in society at large. Although the local Land Deity temple does not fit the traditional definition of a public organization, in this case, the potential exists to barely distinguish between public and private funds because the temple lacks public supervision. In other words, the incumbent village mayor could possibly be questioned because his new position might offer the temptation to use the temple’s finances for campaign expenses.

Conclusion

From this preliminary survey’s results, we obtain the initial conclusion that a public administrator is responsible for maintaining a clear boundary between public service and private interest. Although in this case, village A’s current mayor being simultaneously in charge of the local Land Deity temple does not present a *legal* conflict of interest, it has caused public questioning about blurring public and private interests. After all, the Land Deity temple’s funds come mostly from the same

constituency. This case is worth continued attention beyond just this preliminary survey to provide further valuable implications.

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Theme of Alienation in Modern Literature: The Advent of Existentialism, With Life as Seen Through Indian English Fiction Writers

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Abstract

Edmund Fuller remarks that in our age “man suffers not only from war, persecution, famine and ruin, but from inner problems ----- a conviction of isolation, randomness, meaninglessness in his way of existence”. The paper will discuss and analyse theme of alienation in modern literature in general and Indo-English literature from different angles. It will be contextualized by referring profusely the works of renowned Indian writers. Nuances of the word alienation will also be discussed thoroughly. Alienation forms the subject of many psychological, sociological, literary and philosophical studies. It is a major theme of human condition in the contemporary society. After two World Wars, existentialism got currency all over the world. The chaos, disorder, annihilation and fears and frustration on the one hand and the crumbling traditional values and old-world views including loss of faith and God and trust in man along with anguish and anxiety, estrangement and loneliness rendered the life absurd, meaningless, directionless and futile. Existentialism is a twentieth century’s most influential literary and philosophical movement that focuses on individual existence. It originated in the philosophical movement that focuses on individual existence. It originated in the philosophical and literary works of Sartre and Camus. It focuses on acting on ones’ conviction to arrive at personal truth. Existentialism deals with the problems of the meaning and purpose of life on earth, finding the world as hostile in nature. Indian writing in English fiction has been acclaimed around the world for its innovative and radical novel approaches to storytelling which is one of the oldest tradition in India. The multitude of such writing explores India in its various aspects. Apart from the continued literary output by older generation of Indian English writers, we also have newer generation who explores the contemporary alienation and existentialism felt by the ‘middle class liberal humanist’. Analysis and portrayal of human relationship has been of perennial interests for all who have contributed towards the growth and development of different genres of literature. It has become very essential to explore the essence of ‘India’ in Indian English fiction and its role in uplifting and understanding society and its problems within or outside.

Keywords: Alienation, Rootlessness, Identity, Isolation, Predicament, Existentialism

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Introduction

The word 'Diaspora' is derived from the Greek word *Diaspeiro*, literally means scattering or dispersion of people from their homeland. Diasporic writing has been receiving increasing academic and disciplinary recognition. It has emerged as a distinct literacy genre. Many people have migrated from India to various alien lands under forced exiles or self-imposed exiles. Many of them have made a mark in the field of writing. These immigrant writers reflect, on one hand, their attachment to their motherland and on the other hand, their feeling of alienation and rootlessness. Diasporic writings also known as 'expatriate writings' give voice to the traumatic experiences of the writers when they are on the rack owing to the clash of two cultures or the racial discrimination they undergo. Immigration proves a pleasant experience only to a few immigrants who succeed in assimilating themselves with new geographical, cultural, social and psychological environment. To most of the diasporic writers, immigration is not a delectable experience. They often find themselves thrown out of their roots and could not bloom properly in foreign soil.

Indian English Literature has a relatively recent testimony which is aged only one and a half centuries. It records a drastic development in the world. Writers use literature as their weapon to express their rebellious and thought-provoking ideas. So, they enjoy their freedom of writing. They express their thoughts through their seminal writing. Since the pre-Independence era, the Indian authors wrote in different genres like poem, essay, drama and short story as we Indians are known as originators of storytelling. In the past few years, authors have been substantially contributing to world literature. Formal prose form and slowly emerged as wan artistic form. Novel experiments the creative transformation of writers to be Indian in notion, sensation and experience, yet also to encourage the graces and submit to the authority of English for expression. Indian novelists in English attempt to put roots of their country in their works. Writers treated political and social themes till 1970s. The characters of their stories are princes, paupers, saints, sinners, farmers, servants, untouchables and coolies and down trodden class. They developed their story in the small cities. The most interesting and dedicating themes are – Western encounter, tradition modernity, materialism and spiritualism. In the later years, the gradual growth of fiction in India is made by gradual shifting of focus from the external to the inner world of the individual.

Alienation: Literature Review

Alienation emerges as natural consequences of the existential predicament both in intrinsic and extrinsic terms to approach and analyse. Treatment of alienation and consequential dispossession seems worthwhile to understand various nuances of the word alienation. A dictionary of literary terms defined as: "Alienation is the state of being alienated or estranged from something or somebody; it is a condition of the mind". Encyclopaedia Britannica defines alienation as "the state of feeling estranged or separated from one's milieu, work, products of work or self". The English word 'Alienation' is derived from the Latin word *Alienato*, a noun which receives meaning from the verb *alienate* means to make a thing for others, or to avoid. In French language *Alienate* and *alienation*, are used in the same sense as the English. The use of these words is considered modern. These words are Greek in origin the meaning of 'Anomia' is self-alienation and 'Anomie' is alienation from society. Anomia' is an

indicator of Personal disintegration of man from the society. The present paper is a study to bring out the nuances of the word alienation from different angles such as Political, social, economic and personal.

It also endeavours to analyse the theme of alienation in modern literature in general and Indian Writing in English. I have tried to include as many writers to bring out the various forms of alienation in literature. Alienation forms the subject of many psychological, sociological, literary and philosophical studies. It is major theme of human condition in the contemporary epoch. It is only natural that a pervasive phenomenon like alienation should leave such an indelible impact upon the contemporary literature. The purpose of the study is to acquaint students and teachers of English literature with theme of alienation in modern literature. The study, includes my personal visit to USA twice in last two years and to UK, Singapore, and Malaysia. I find many changes in Indian society in comparison to people of India living in those countries. Today, fiction is the most characteristic and powerful form of literary expression in Indian English literature. Despite its delayed entry, it has evolved as a dominant literary form in the twentieth century. In present time, people enjoy reading novel which is one of the acceptable ways of embodying the experiences and ideas. Both men and women writers of India portray women from different perspectives. They discuss distinct roles played by women. The intellectuals observe Indian Society as a male dominated society. Here, the women have very little options to take up. They are grown up with a submissive nature inculcated in them even from their childhood which teach them never rebel against the actions of the male-dominated society. The Indian women accept and adapt themselves to the demanding circumstances. Their feelings are never taken into consideration. They are not recognized as persons in their family or in the society and deprived of opportunities to prove their individuality. They are constantly reminded of their commitment to the forth-coming family and their husbands. Thus, the society refuses to give equal rights to the women folk. So, Indian women are the examples for dependent figure: to father, husband or to the society. The novel is a long-sustained piece of prose fiction and it is a new variety which landed India a little before a century. The first novel in India, *Alaler Gharer Dulal* (1858) was written in Bengali. The journey of the Indian English novel was started by Bankim Chandra Chatterjee with his (1864) and this literary form underwent speedy evolution. But by changes in generation, we see drastic change in the life of Indian women as they are now on equal platforms with their male counterparts. In ancient India, women were given more respect and were taught all performing arts and academia but with the passing of time tables turned and women were considered second generation.

Amalgamation in the society

Amalgamation is distinguished by Park and Burgess as a biological process, the fusion of races by interbreeding and intermarriage. Assimilation, on the other hand, is limited to the fusion of cultures. Bharati Mukherjee unambiguously has cast off the hyphenated sticky tag 'Indian-American,' although she is an expatriate from India. We can say that words like disintegration, exile, alienation, disorder, and a quest for identity are the terms often applied for defining the experience of emergent. Not only "alienation" but also the "transcendence of alienation" is an inherently concept. This fusion of culture, traditions and even biological appearance can be very well

visualised amongst them. I visited many Indians during my stay who have Indian values in their bosom but intermixing of culture has made them a new persona.

Globalisation and its Impact

Human history is going through an era of globalization. Globalization is a relatively new phenomenon of multidimensional nature that causes variety of complex trends in the economic, social and cultural fabrics of all societies. These trends have presented alarming challenges which throw people into perplexing situation. Globalization impacts on every conceivable aspect of life. Globalization has created a smaller world for people. Recently, people can reach more than three countries within a single day. Hence, meeting people from various places in the world is greatly possible in the era of globalization. When people of diverse backgrounds meet, they need to communicate using a language as a lingua franca. English is now a world lingua franca. Nowadays, English is used by people in almost every part of the world. What is interesting is how English become so widely spread. About half a century ago the concept of English as a true global language was merely a theoretical prediction.

Indian English Fiction

However, English does not gain its special status as a global language merely by being spoken by people all over the globe. English becomes a world language because people in other countries give a special credence to English, even though they do not speak it as a first language. Popularity of English made Indian fiction writers widely read and immensely popular whether it is Mulk Raj Anand or Anita Desai. Indian English writers and their writings always give a new dimensions and directions to the society. My regular visit to USA and UK made me realise that Indian writers are read far and wide and this perspective of life depicted in their works is so close to reality that even other country men like them and try to follow the path suggested in their novels. Words like *Expatriate* and *Diaspora* need no introduction in postcolonial literary scenario. Indian diaspora, today, has emerged with the multiplicity of histories, variety of culture, tradition, and a deep instinct for survival. Indian Diaspora, though counting more than 20 million members world-wide, survives in between home of origin and world of adoption. The process of survival of the diasporic individual/ community in between the home of origin and world of adoption is the voyage undertaken in the entire process from alienation to final “assimilation.” Bharati Mukherjee as well as Jhumpa Lahiri, Indian born novelists living in Canada/America, has made a deep impression on the literary canvass. Their novels honestly depict the issues of their own cultural location in West Bengal in India. They were displaced from their land of origin to USA where they were simultaneously invisible as writers and overexposed as a racial minority and their final re-location (assimilation) to USA as naturalized citizens. They are the writers of *The Tiger’s Daughter* and *The Namesake*. The dilemma of belongingness in these three novels is a matter of flux and agony, which explores the problem of nationality location, identity and historical memory in USA. The cultural diaspora-isation which Stuart Mall calls it marks the beginning of the desire for the survival in the community of adoption. The paper aims to explore their sense of alienation in USA where life as an immigrant was unbearable, forcing them to try towards the process of economic, social and cultural adjustment. Further, Mukherjee’s own inward voyage in *The Middleman* and other stories and visualized assimilation as on “end –product” which implies in

totality conforming to a national culture of nationalist way of life. Diaspora is basically an experience of dislocation and re-location. Indian culture is versatile, plural and fluid. It is the intrinsic plurality and the built-in tolerance of the Hindu system itself that provides a matrix where embedding is possible. Several migrant communities like the Parsi and Bahai have enriched Indian culture like sugar in the milk. The Indian diaspora has made India very resilient. Indians are best example of unity in diversity.

But in India, one possesses the ability to disappear into the masses of the city because one does not look different from those around him. Whereas in North America's environment, one who loses that capability and must prove his worth constantly, especially in places where Indians are a rare commodity. Maintaining ties to India and preserving Indian tradition in America meant a lot to them. The idea of melting pot is a metaphor where all the immigrant cultures are mixed and amalgamated at their own place. Most of the first-generation parents have immigrated to North America to improve their economic status. One of the main results of Cultural blend is acculturation and assimilation. Most languages become either extinct or disappear. People forget the love and affection of their mother tongue. Native languages are forbidden and the immigrants are following the alien language. Cultural clash may lead to changes in language, religion, styles of government, the use of technology and military tactics. According to Huntington, there will be a clash in the cultures because the world is becoming a smaller place and as a result the interactions increases resulting in the clash of civilizations. He insists that the west is at a peak of power and at the same time a return to the roots of phenomenon occurring. Non-western countries can attempt to achieve isolation to preserve their own values and protect them from Western invasion. Post-Colonial theorists Bill Ashcroft, Gareth Griffiths and Helen Tiffin link alienation with a sense of dislocation or displacement.

Alienation and its shortcomings

Alienation is one of the greatest problems confronting modern society. Its corrosive impact can be seen in the form of generation gap, the anti-war movement, the hippie phenomenon, the credibility gap, the compartmentalization of our life, the stunting of personal development, the conspicuous absence of a sense of meaningfulness of life, and so on. The crisis of character, identity or consciousness or authenticity has grown out of man's looking before and after and pining for what he is not. In the 20th century, modern man is confronted with various problems, stress and strains. He reaches a point where he is shocked to find that he is no longer the master of his destiny and realizes that there are forces which threaten to wither his life and all its joys and hopes. These psychological problems in the form of alienation, loneliness, rootlessness, withdrawal and detachment are the dominating themes in modern fiction. The depiction of the protagonist's psyche or inner development is seen at its best in the novels of D.H.Lawrence, James Joyce, Virginia Woolf, Graham Greene, Kafka, Sartre etc. They have portrayed beautifully and artistically the inner flow of sentiments of the protagonists in their novels.

Role of Indian women writers

Literature has witnessed the roles of women evolving through ages, but until recent times, most of the published writers were men and the portrayal of women in

literature was without doubt biased. Indian Literature has rich lineage of women writers since times immortal. The contribution of women to oral folklore cannot be taken for granted whether in folk songs, stories, poetry and literature in general. During the Victorian era, there was an unending debate over the roles of women in English Literature. While the era was dominated by writers who treated women as angelic figures. Edwardian poetry spoke of women's rights gathering much attention, feminism and females getting out of their homes during the war times. According to author Anita Nair, "Literature has always been ambivalent in its representation of women. Good women as in ones who accepted societal norms were rewarded with happily ever after. Even feisty heroines eventually go onto find content and life's purpose in a gentleman's arms, be it Elizabeth Bennett (*Pride and Prejudice*) or Jane Eyre (*Jane Eyre*).

Author Jaishree Mishra feels if literature is doing its job as a mirror to society then, obviously, the depiction of women in books has changed along with society. More recently, contemporary popular fiction Indian writers like Chetan Bhagat and Anita Nair have showcased the new woman in their books. While Chetan portrays his women characters as harbinger of social change and equality, Nair's characters have their own pain and sorrow but they overcome their entire struggle.

Arundhati Roy is one of the most celebrated authors of India, best known for her novel 'The God of Small Things'. The novel talks about how trivial things in life can affect people.

Anita Desai is one of the most reputed writers of India and was nominated for the Booker Prize at least three times. She was awarded the prestigious Sahitya Academy Award in 1978 for her novel 'Fire on the Mountain' and the Padma Bhushan in 2014 for her contribution to Indian Literature. Her stories have an exemplary implication that strikes the human heart besides being humorous at the same time.

Jhumpa Lahiri has gained international acclaim for her writing which mostly deals with NRI characters, immigrant issues and problems people face in foreign lands. Her pen touches the soul with her simple and metaphorical writing focusing on the day to day nuances and the hidden dramas in every person's life.

Kiran Desai is known for her book 'The Inheritance of Loss', which talks about the pain of migration and living between the two separate nations. All these authors are either living out of India or have great exposure to the world, so their depiction is synced with traditional Indian values mingled with international trends.

Indian English Fiction Writers:

Indo-Anglican literature, which forms almost an integral part of English literature, has now attained a distinct place in the literary landscape of India. Indian writing in English fiction has been acclaimed around the world for its innovative and radical innovative approaches to storytelling. The multitude of such writing explores India in its various aspects. Apart from the continued literary output by older generation of Indian English writers, we also have newer generation that explores the contemporary angst, alienation and existentialism felt by the 'middle class liberal humanist' R.K.Narayan was born on October 10, 1906 in Madras. His father was a provincial

head master. He spent his early childhood with his maternal grandmother, Parvathi in Madras and used to spend only a few weeks each summer visiting his parents and siblings. As his father was the headmaster of the Maharaja's High School in Mysore, he moved back in with his parents and obtained his bachelor's degree from the University of Mysore. It was here that he had access to his father's library and got acquainted with all English writers through 'The Strand Magazine' and books. He began his writing career with Swami and Friends in 1935. The existential maturity shown by R.K. Narayan's characters at the time of crisis, how they overcome them and how they decide to lead a fulfilling life. It also explores the psyche depth of his characters. Existentialism is a 20th century philosophy that is centred on the analysis of existence and the way humans find themselves existing in the world. The early 19th century philosopher Soren Kierkegaard, posthumously, regarded as the father of existentialism. He maintained that the individual has the sole responsibility for giving one's own life meaning and with living life passionately and sincerely, despite obstacles and distractions which include despair, angst, absurdity, choice, boredom, and death. In the history of Indian English literature, R.K.Narayan reigns supreme with his portrayal of humanistic perspectives. Narayan's greatest achievement was making India accessible to the outside world through his literature. His novels delineate existential predicament of its prominent characters. They carry with them a sense of alienation, loneliness, depression etc and depict the existential dilemmas of the characters in the hostile world. Achieving liberation in their everyday life through their activities does not turn out as an escape but a realization of the human potential and the ability to live in harmony by making their own choices. Narayan knows that human life is a mixture of good and evil, of love and the ugliness, of despair and hopefulness, but he derives hope from this very imperfection of life. His optimism was founded on imperfections of man and is based on his theory of evolution that life is constantly progressing to higher and higher levels. R.K.Narayan proposes a milieu where his men realize the significance of using the freedom to choose and make their lives happy, joyful and meaningful. Not only him but works of Mulk Raj Anand, Aravind Adiga, Bhabani Bhattacharya also give a different glimpse of Alienation.

Thus, we can conclude by saying that Existentialism has an enormous impact on Indian English fiction writers. The picture or theme painted by them is quite real and my personal experience also reflects the same. Quest for motherland, mother tongue and culture remain alive in self despite doing their best while living in far distant countries. Hopefully, this paper will provide true position of Indian English Fiction and depiction of individual living and striving hard to establish his identity in India and other countries.

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“We Ought...to Take Our Bearings”: The Topographies of Georges Perec

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Abstract

French writer Georges Perec compiled “Species of Spaces” in the study of his flat at 18 Rue de L’Assomption in Paris. Spatial concepts are integral to Perec’s work, which centers on the construction of topographies: as a pedestrian that of the city in “An Attempt at Exhausting a Place in Paris,” a memory project using an itinerary that required him to return and repeat their descriptions at regular intervals to preserve them for a later experience; as an architect that of the fictional apartment building at 11 Rue Simon-Crubellier in *Life. A User’s Manual*, a construction project that reverberates with the interrelated life stories of the building’s past and present inhabitants using a literary constraint that regulates the reappearance of characters and recurrence of their flats’ descriptions; and, finally, as sorter and organizer that of an accountancy project in “Think/Classify” and “The Infra-Ordinary” using an inventory to order objects of his private living space to retreat to and reiterate so that in his description they are arranged and returned to their proper place. These are the coordinates at the center of Perec’s topographies of the habitual, the commonplace, the unassuming, and he favors the unpretentious list to gather objects or thoughts, stack them up, and tap down their affinities and alliances in the process. How fitting, then, that until he received the Prix Médicis, Georges Perec worked as an archivist and safeguarded, in its rightful place, the present for the future.

Keywords: the inventory, the itinerary, the ordinary

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Introduction

When French writer Georges Perec compiled “Species of Spaces” at the writing desk in his study at 18 Rue de l’Assomption in Paris, he outlined in it a topography project called “Places”: “In 1969, I chose, in Paris, twelve places (streets, squares...an arcade), where I had either lived or else was attached to by particular memories. I have undertaken to write a description of two of these places each month. One of these descriptions is written on the spot and is meant to be as neutral as possible. Sitting in a café or walking in the street, notebook and pen in hand, I do my best to describe the houses, the shops and the people that I come across...and in a general way, all the details that attract my eye. The other description is written somewhere other than the place itself. I then do my best to describe it from memory, to evoke all the memories that come to me concerning it...Once these descriptions are finished, I slip them into an envelope...I begin these descriptions over again each year...This undertaking, not so dissimilar in principle from a ‘time capsule’, will thus last for twelve years, until all the places have been described twice twelve times...What I hope for from it...is nothing other than the record of a threefold experience of ageing: of the places themselves, of my memories, and of my writing” (Perec, 1974/1997, pp. 55-56). It is a long way--on foot--from his flat in the 16th to Place St. Sulpice in the 6th arrondissement, but Perec works the pavement, settles in Café de la Place Saint-Sulpice and stays to take, as it were, a dictation from the location: he counts buses, as he says, “probably because they’re recognizable and regular” (Perec, 2010, p. 22), notices that “[m]ost people are using at least one hand: they’re holding a bag, a briefcase, a shopping bag, a cane, a leash with a dog at the end, a child’s hand” (Perec, 2010, p. 8), or observes “[a] man who has just bought a pack of Winstons and a pack of Gitanes [and] tears off the...cellophane...envelope of the pack of Winstons” (Perec, 2010, p. 36). Perec halts and writes about the elemental “that which is generally not taken note of...that which has no importance: what happens when nothing happens other than the weather, people, cars, and clouds” (Perec, 2010, p. 3), and then calls us to do what is so plain to see: look and register your unassuming surroundings at any given moment, when we move along “the corridors of the...Métro” (Perec, 1974/1997, p. 5), or “open doors [or] go down staircases” (Perec, 1973/1997, p. 206), in whatever place “the everydayness of life comes to be inscribed” (Perec, 1974/1997, p. 12). Whether they be paths of habit or urgency, movement on foot “is a spatial acting-out of...place” (Certeau, p. 98), and so you might as well walk your city, as Perec suggests, “by preparing a careful, systematic itinerary...for example, find a route that would cross Paris from one side to the other taking only streets beginning with the letter C” (Perec, 1974/1997, p.63), or, alternatively, “[b]y using maps...work out an itinerary that would enable you to take every bus in the capital one after the other” (Perec, 1974/1997, p. 66) and in doing so meet the “element of duty in any itinerary, of a command obeyed and injunction satisfied” (Harbison, p. 128).

In this spirit, Perec charges himself with a novel, and he places the apartment building at the center of *Life. A User’s Manual* at the fictional address 11 Rue Simon-Crubbellier and maps the novel on “a rudimentary architecture” (Burgelin, p. 14), whose writing follows an extraordinary geometric schedule: “He conceive[s] the apartment building...as a grid of ten squares by ten....Using an exercise derived from the game of chess, Perec determine[s] the order in which he [i]s to describe the various apartments and their occupants” (Motte, p. 829); in other words, he employs a literary constraint that prescribes “[t]he spatial structure of events and the people that

inhabit them” (Emerson, p. 92), only to destabilize the construct by skillfully sidestepping the one-hundredth tabulated chapter in the end. Each of these is named after its tenant(s), whose rooms and their contents are then meticulously, even painstakingly described. And neither does Perec slight the communal spaces of cellar, foyer, lift, and staircase. To the latter, “where the life of the building regularly and distantly resounds” (Perec, 1987, p.3), Perec devotes twelve chapters, “[f]or all that passes, passes by the stairs, and all that comes, comes by the stairs: letters, announcements of births, marriages, and deaths, furniture brought in or taken out by removers, the doctor called in an emergency, the traveller returning from a long voyage” (Perec, 1987, p. 3). It is here that the grandson of Madame de Beaumont’s piano-tuner patiently bides his time, as do all the objects lost and found there over the years; for example, “a radio alarm clock obviously destined for the mender’s” (Perec, 1987, p.327), “a traveling chess-set, in synthetic leather, with magnetic pieces” (Perec, 1987, p. 328), or “a weekly season ticket for the inner circle (PC) rail line” (Perec, 1987, p. 466), and so it must be the space “that belongs to all and no one” (Perec, 1987, p. 3) where the past and present tenants’ intertwined stories begin to unfold: between 1833, the birth of James Sherwood, a sepia-tint photograph of whom hangs in the entrance hall, and 1975, or, more precisely, eight p.m. on June 23rd, 1975, the moment when tenant (and man of leisure) Percival Bartlebooth dies, and “when every [other] character is situated, stationary, within various parts of the building, with the exception of [painter Serge] Valène who slowly climbs the stairs” (Emerson, p. 95). For him, the staircase exudes “on each floor...an...impalpable...memory” (Perec, 1987, pp. 61-62), for “he has lived in the building longer than anyone else” (Perec, 1987, p. 60) but dies only a few weeks after Bartlebooth “during the mid-August bank holiday. It was nearly a month since he had left his room” (Perec, 1987, p. 499), and it was Mademoiselle Crespi who found him there: “He was resting on his bed, fully dressed, peaceful and puffy, with his arms crossed on his chest. A large square canvas with sides over six feet long stood by the window, halving the small area of the maid’s room in which he had spent the largest part of his life. The canvas was practically blank: a few charcoal lines had been carefully drawn, dividing it up into regular square boxes, the sketch of a cross-section of a block of flats which no figure, now, would ever come to inhabit” (Perec, 1987, p. 500). Valène had long listened for the resounding echoes of the building and intended to paint it with its façade removed in order to follow the space to its “infinite depths” (Perec, 1987, p. 227), but manages no more than a numbered record of “the long procession of his characters with their stories, their pasts, their legends” (Perec, 1987, p. 228), concluding with “# 179 Lonely Valène putting every bit of the block onto his canvas” (Perec, 1987, p.233). We are offered a list in place of a painting and a book in place of a building, a book with a fifty-eight page index, followed by a nine page chronology, and concluding with an “*Alphabetical Checklist of Some of the Stories Narrated in this Manual*” (Perec, 1987, p. 575). Sorted lists, such as these, which come “in tidily aligned rows” (Adair, p. 180) of “discrete” (Adair, p.186), entries are nominal, more often than not, and, without so much as a conjunction to join them, the embodiment of a persistent and unperturbable accountancy of words.

Most of the textual reckoning with *Life. A User’s Manual* happens at Perec’s writing desk in his flat at 13 Rue Linné. In a way, Perec debunks architecture in “Species of Spaces,” when he observes: “Apartments are built by architects who have very precise ideas of what an entrance-hall, a sitting room (living room, reception room), a parents’ bedroom, a child’s room, a maid’s room, a box-room, a kitchen, and a

bathroom ought to be like. To start with, however, all rooms are alike, more or less...they're never anything more than a sort of cube, or let's say a rectangular parallelepiped. They always have at least one door and also, quite often, a window. They're heated, let's say by a radiator, and fitted with one or two power points....In sum, a room is a fairly malleable space" (Perec, 1974/1997, p. 28), but this simple fact takes us to task: What does it mean to inhabit a room? How do we make it our own? When do we know we belong there? Perec finds that when "[t]he passage of time...leaves behind a residue that accumulates: photographs, drawings, the corpses of long since dried-up felt-pens...cigar wrappers...erasers, postcards, books, dust and knickknacks" (Perec, 1974/1997, pp. 24-25). Indeed, Perec "can attempt to exhaust the space of a desk at the moment that he is using it" (Clemens, p.14). One of his occasional pieces offers proof: "There are a lot of objects on my work-table. The oldest no doubt is my pen; the most recent is a small round ashtray that I bought last week. It's of white ceramic and the scene on it shows the war memorial in Beirut (from the 1914 war, I presume, not yet the one that's breaking out now)" (Perec, 1976/1997, p. 140). But regardless of where they have been set, objects are bound to be pushed around or scattered about, and so require regular picking up. For Perec, "[t]his consists of putting all the objects somewhere else and replacing them one by one. I wipe the glass table with a duster (sometimes soaked in a special product) and do the same with each object. The problem is then to decide whether a particular object should or should not be on the table (next a place has to be found for it, but usually that isn't difficult)...I...cling on to these activities of withdrawal: tidying, sorting, setting in order" (Perec, 1976/1997, p. 140). Perec wants for an intimate encounter with things, because it is in these that "the life of a flat is...most faithfully encapsulated" (Perec, 1987, p. 128): "at this precise moment, there are three ashtrays on my work-table, that is, two surplus ones which are as it happens empty; one is the war memorial, acquired very recently; the other, which shows a charming view of the roofs of the town of Ingolstadt, has just been stuck together again. The one in use has a black plastic body and a white perforated metal lid. As I look at them, and describe them, I realize in any case that they are not among my current favourites. The war memorial is definitely too small to be anything more than an ashtray for mealtimes, Ingolstadt is very fragile, and as for the black one with the lid, the cigarettes I throw away in it go on smoldering forever" (Perec, 1976/1997, p. 142). Standing on the side of things, such things you can reach your hand out for, urges you to let them stay, attach the memories they seize, and, in the course of time, show their inner strength. It is true, Perec wanted to write "the history of some of the objects that are on my work-table" (Perec, 1976/1997, p. 143), but then "turn[s]...to start off again" (Perec, 1974/1997, p. 81) with an adjacent space from a different angle, when he moves on to handle his books, whose arrangement presents the greater spatial challenge. Like the objects on his work-table, they, too, "are not dispersed but assembled" (Perec, 1978/1997, p.146) and when space has been secured, "[r]ooms where books may be put" and "[p]laces in a room where books can be arranged" (Perec, 1978/1997, p. 147), when they sit beside each other, spine next to spine, the need for order imposes itself: "ordered alphabetically, ordered by continent or country, ordered by colour, ordered by date of acquisition, ordered by date of publication, ordered by format, ordered by genre, ordered by major periods of literary history, ordered by language, ordered by priority for future reading, ordered by binding, ordered by series. None of these classifications is satisfactory by itself" (Perec, 1978/1997, pp. 148-149); however, it is only the first, alphabetical order, though arbitrary in itself, that no one ever calls into question.

Conclusion

All the while, at 11 Rue Simon-Crubellier, Albert Cinoc pursues an ancillary and peculiar occupation. “As he said of himself, he was a ‘word-killer’: he worked at keeping Larousse dictionaries up to date” (Perec, 1987, p. 287/288). “Cinoc read slowly and copied down rare words; gradually his plan began to take shape, and he decided to compile a great dictionary of forgotten words” (Perec, 1987, p. 289-290). As so many other things, words are summoned, assembled, and cited in remembrance of their iterability, and Cinoc’s dictionary provides them with a new address. As for himself, he had “moved into Rue Simon-Crubellier in 1947, a few months after the death of H  l  ne Brodin-Gratiolet, whose flat he took over. He provided the inhabitants of the building, and especially Madame Claveau, with an immediate, difficult problem: How was his name to be pronounced? Obviously the concierge didn’t dare address him as “Nutcase” by pronouncing the name ‘Sinok’. She questioned Val  ne, who suggested ‘Cinosh’, Winckler, who was for ‘Chinoch’, Morellet, who inclined towards ‘Sinot’, Mademoiselle Crespi, who proposed ‘Chinoss’, Fran  ois Gratiolet, who prescribed ‘Tsinoc’, and finally Monsieur Echard, as a librarian well versed in recondite spellings and the appropriate ways of uttering them, demonstrated that...there was a case for choosing from amongst...twenty pronunciations....As a result of which, a delegation went to ask the principal person concerned, who replied that he didn’t know himself which was the most proper way of pronouncing his name. His family’s original surname, the one which his great-grandfather...had purchased officially from the Registry Office of the County of Krakow, was Kleinhof” (Perec, 1987, p. 286-287). The name is accorded and inscribed at its birthplace, and “[t]his is how space begins, with words only, signs traced on the blank page” (Perec, 1974/1997, p.13), and in due course, writing becomes a dwelling, an elemental framework “with an up and a down, a left and a right, an in front and a behind, a near and a far” (Perec, 1974/1997, p. 81). When, in “Species of Spaces,” Perec writes his way from “the page” to “the world,” he reminds us that “the earth is a form of writing, a *geography* of which we had forgotten that we ourselves are the authors” (Perec, 1974/1997, p. 79). From the angle we take walking the corridor of our metro stop to the elbow room we need sitting at our work-table, “[n]ow and again...we ought to ask ourselves where exactly we are, to take our bearings” (Perec, 1974/1997, p. 83) about the spaces we inhabit and with the words we have on hand in order to acknowledge that, indeed, “we are here” (Perec, 1974/1997, p.5) and to remember that, as Perec lays out, “[t]o live is to pass from one space to another, while doing your very best not to bump yourself” (Perec, 1974/1997, p. 6).

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When a Woman Walks the Streets: the Female Challenge to Public Space in Nawal El Saadawi's Novel Woman at Point Zero

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Abstract

Nawal El Saadawi's novel *Woman at Point Zero* examines a character named Firdaus, a peasant girl who tries to negotiate a role of independence for herself in mid-to-late 20th century Cairo. Briefly forced into a bad marriage, and unable to get a university education along with any sustaining employment, Firdaus resorts to earning her wages as a prostitute, an occupation she ironically comes to admire for the power it gives her over men. Yet her job as a prostitute along with her ongoing attempts to remain independent in a male-dominated world have another unexpected effect. She is forced to renegotiate and challenge a male-defined public space. Along with being a compelling portrait of a woman trying to maintain her independence, *Woman at Point Zero* is also a text that delineates and maps how gender comes in conflict with public space and how gender negotiates and challenges it.

Keywords: Nawal El Saadawi, *Woman at Point Zero*, Public Space

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Introduction

In Virginia Woolf's 1929 essay, "A Room of One's Own," the author makes a compelling argument of the difficulties women novelists and writers face due to the barriers of their gender. "a woman must have money and a room of her own ... if she is to write fiction" Woolf writes, which "leaves the great problem of the true nature of fiction unsolved" (Woolf 1929). Economically, women face barriers that prevent them from acquiring the writer's studio, a space that a man would have an easier time acquiring as a professor or as a successful businessman. The female artist is also handicapped because of the restraints of the women preceding her. "Certainly our mothers had not provided us with anything comparable to all this—our mothers who found it difficult to scrape together thirty thousand pounds, our mothers who bore thirteen children to ministers of religion at St. Andrews" (Woolf 1929). The private space that a woman writer seeks to locate can only be acquired with great difficulty. Religion, lack of economic opportunity, patriarchal traditions and exclusions, and other factors are some of the challenges that women face as artists. The same barriers that a Western 20th century woman faces in Britain are similar to what an Egyptian woman must contend with in a mid-twentieth century text, *Woman at Point Zero* by Nawal El Saadawi. Yet the protagonist of El Saadawi's fictionalized study of a Cairo prostitute faces even more barriers when she tries to transgress the heavily dominated male public space just as a high school student in Egypt's capital city. The protagonist Firdaus may even succeed in earning her own living as an independent prostitute. The success, however, is only temporary. In trying to maintain her independence, she ends up killing a man who tries to force himself on her as her would-be pimp. She will go to prison for this murder where she will be executed. On the eve of her execution, a state-appointed psychiatrist is allowed to interview her. (The female psychiatrist is a stand-in for the author, Nawal El Saadawi). Within the brief time Firdaus has before her execution, she will relate her life of abuse that leads up to such state-sponsored, violent end. Yet does her journey to the gallows also get shaped by her challenges to the male dominated public space of Cairo? By the time Firdaus manages to maintain an unmolested presence in Cairo's streets, she does so as a stranger to her own self. "Had my body changed? Had I been transported into another woman's body? And where had my own, real body, gone?" (El Saadawi 2007 66). *Woman at Point Zero* is also a text where its female protagonist must critically delineate and create a strategy for breaching a space she is not welcome in; similar to what the female novelist must negotiate in Woolf's essay, "A Room of One's Own." When Woolf writes how she "found myself walking with extreme rapidity across a grass plot" where "a man's figure rose to intercept me" she could also be writing about Firdaus in *Woman at Point Zero*. Male interception and unfriendly streets will haunt Firdaus throughout her story. Religious traditions and Cairene cultural perceptions regarding women will also present other challenges for El Saadawi's protagonist. Public space will never be easy for Firdaus to negotiate, just like Woolf's fictionalized writer in her essay will not have an easy time getting into the college for scholars where the beadle (security officer) intercepts her.

Body

Born into a village culture, Firdaus seems destined for a life of servitude for a poor peasant family. Her illiterate father values children only for the work they can provide: when a newborn son dies he beats his wife for it (El Saadawi 2007 17). By the time Firdaus reaches puberty, she is forced to undergo a brutal genital circumcision. After her mother dies, Firdaus is sent to live in Cairo with her Uncle (who has abused her in the village). Even before she departs for Cairo, Firdaus anticipates the education she hopes to receive in that city, noting how she would love to attend El Azhar, an institution of higher education only for men (El Saadawi 2007 14). Once ensconced in her Uncle's home, Firdaus undergoes a brutal domestic regimen where she functions as a servant and also object of her Uncle's sexual attention. Firdaus' only respite is school, a journey that ends with her receiving a secondary school certificate. With no hope for continuing the love of learning that Firdaus has come to embrace, she briefly runs away from her Uncle's house.

Does the village shadow Firdaus? Even if she left it as a young girl, does the peasant culture that circumcised Firdaus continue to dominate her presence in the city? While it may seem to be an extreme connection, the way Firdaus is denied a higher level of education (along with the possibility to live independently without a husband) can also be read as another form of permanent restriction imposed by her village. In Nezar Alsayyad's article "The Fundamentalist City, Medieval Modernity, and the Arab Spring" the author looks at the complex relationship that Islamic Fundamentalism has with Arab cities after the Arab Spring. The author defines such a connection between desert and city as "a core-periphery relationship" (Alsayyad 2012 274). The Fundamentalist view of the desert is as "a space of virtue and purity" while the city "is condemned as a place of vice and infidelity" (Alsayyad 2012 275). The Uncle's household that Firdaus resides in after leaving her village, is not only an extension of the village (down to the sexual enticement the Uncle soon begins to feel for her) but also a barrier against the city that Firdaus' relative perceives to be a potentially evil influence on her. When her uncle visits her in the village, Firdaus expresses a hope to go with him to Cairo and study at the mosque and religious school El Azhar. Initially, her uncle finds this amusing, but after she comes to live with him and his new wife, she begins to stray from the social roles she would be expected to live in the village. While she can attend a secondary school, a university would represent a breach of the village that the uncle is still trying to preserve. "A respected Shiekh and man of religion like myself sending his niece off to mix in the company of men?!" (El Saadawi 2007 37). His next comment may make his religiosity appear hypocritical. "Besides, where will the money come from for her lodging, her books, and clothes?" (El Saadawi 2007 37). Still, the uncle is quick to acquiesce to his wife's idea, that being, to marry her off to an older Shiekh, and in so doing, still preserve the culture of the village, space that is viewed as virtuous and pure. Before Firdaus is forced into such a relationship, however, she will attempt her first flight from the virtuous desert to the vices of the city. For Firdaus, ironically, the values of the desert and village are more filled with vice and corruption, while the genuine vice of the city she will later participate in, will briefly give her some freedom.

Even though she has previously left her Uncle's house, her first deliberate flight from it opens up a range of sensations for her. "When I looked at the streets, it was as though I was seeing them for the first time. A new world was opening up in front of my eyes" Firdaus narrates about her solo voyage through Cairo's streets. (El Saadawi 2007 42). Yet by nightfall, Firdaus discovers how the streets are the domain of men. An unaccompanied young woman can soon become the prey of men, as Firdaus discovers in the penetrating, sexual gaze from one man whose eyes "dropped their gaze with slow intent down to my shoes...then gradually started to climb up my legs, to my thighs, my belly, my breasts" (El Saadawi 2007 43). The terror that Firdaus undergoes from this predatory gaze anticipates a deranged urban legend that would haunt Cairo's streets in the early 21st century where a male taxi driver was rumored to kidnap upper middle class women, rape them, and then kill them. While this story proved to be unfounded, the nature of it belied the challenges that Egyptian women would still face in a new century. "As these stories indicate, these women's public presence was haunted by the specter of prostitution" writes Anouk de Koning in "Gender, Public Space and Social Segregation in Cairo: Of Taxi Drivers, Prostitutes and Professional Women" (de Koning 2009 543). Firdaus aspires to attending a university, but her Aunt forbids it, (fearing the bad influence of male classmates) and as a result, she is married off to an old Shiekh, where her domestic regimen is repeated, though more harshly. When she finally flees her abusive husband, she will soon be forced into a life of prostitution, and later, after an attempt to work a clerical job (where her male employer preys on her) chooses to survive as a prostitute. Does such a life, ironically, help Firdaus to traverse Cairo's streets more freely? When she leaves her husband with a swollen face from his physical abuse, no one notices her (El Saadawi 2007 47). She only becomes an object of interest to a male who shows her sympathy, but ostensibly as a way to force her into a life of prostitution for him. The streets where she earlier found freedom from an abusive husband only seemed to metaphorically reinforce his abuse. "I was just a pebble thrown into it, battered by the waves, tossed here and there, rolling over and over to be abandoned somewhere on the shore" (El Saadawi 2007 48).

The danger that Firdaus faces during her flight is similar to what Cairene women must contend with in the early 21st century, particularly in the nature of ambling without a specific destination, which is often the plight of Firdaus, fleeing abusive relatives, a husband, and pimps. "Hanging around in the streets, especially on their own, was taken as an open invitation for men to make contact. Indicative of their liminal presence in these kind of public spaces were the efforts of my friends to carefully plan their schedules and meetings to avoid time gaps during which they would have to spend time waiting alone in a public space" writes de Koning (de Koning 2009 547). Unfortunately, Firdaus was not among the middle class which are the women that de Koning describes. Again, much of Firdaus' experience in traversing Cairo public space is as a refuge of sexual and physical abuse. And once again, ironically (as will be discussed later) it is only when Firdaus chooses to work as a prostitute without a pimp that she will finally find some freedom in a space where she was previously harassed and preyed upon.

The man who initially showed Firdaus sympathy—Bayoumi—will soon become her abusive pimp. Once again, Firdaus will attempt to find freedom in a male dominated public space: the streets of Cairo, and once again, she will become entrapped by the sympathy of another Cairene. This time, however, the sympathetic Egyptian is a woman. The woman she meets is in a neighborhood that appears to be more upper middle class: “It was a clean, paved thoroughfare, which ran along one bank of the Nile with tall trees on either side. The houses were surrounded by fences and gardens” (El Saadawi 2007 54). The upscale neighborhood Firdaus finds herself in is similar to the “Gated communities...in the desert around Cairo” that de Koning describes as initial safe spaces for upper class Egyptian women. The woman that Firdaus meets (and whose name is Sharifa) will soon become her prisoner inside of one of these palatial houses. Sharifa turns out to be another pimp; albeit one who does not physically abuse Firdaus the way Bayoumi did. Eventually Firdaus realizes how her gilded bedroom is still a bordello and works up the courage to leave it when Sharifa is asleep one night. Initially, the city she flees into at night is devoid of the men who dominate its streets during the day. Despite her imprisonment as a prostitute, Firdaus has become more streetwise—or at least is no longer fearful as a woman walking alone on the streets as she had once been. Her new found freedom, however, is hard for her to grasp. “Had my body changed? Had I been transported into another woman’s body? And where had my own, my real body gone?” (El Saadawi 2007 66). Firdaus’ lack of fear soon puts her in danger when she comes across a policeman. The way she is lightly dressed (and also unaccompanied by a male) encourages the policeman to force her into a sexual act or face an arrest for being a prostitute. He does not pay her, however, after she has sex with him and is cast out into the streets while it is raining. Despite her previous work as a prostitute, she has never personally collected the money exchanged for her sexual services. This will soon change, and when Firdaus finally receives money for her services, it will become an epiphany for her wherein she makes a connection between her village and the city whose streets she now sells her body in.

It is in the next man who comes along—a driver who asks her to take shelter from the rain in his car—that Firdaus connects the vice of the city with the so-called virtue of the desert. (His offer, however, is a veiled invitation to seek out Firdaus’ services as a prostitute.) In the morning after this man pays her, Firdaus grabs the money as if it were a revelation: “The movement of my hand as I clasped the ten pound note solved the enigma in one swift, sweeping movement...” (El Saadawi 2007 68). At that moment, Firdaus has a flashback to when she was a child and first asked her father for a small denomination to buy some candy. The father is slightly incensed that his daughter would ask money from him early in the morning; it is only after she completes some grueling chores around the farm that he will give her a small sum at the end of the day. The freedom she feels from holding that piaster note is no different from the same sensation she feels when the driver gives her a 10-pound note. Firdaus’ piaster “was mine to do with it what I wanted, to buy what I wanted...whether sweets, or carob, or molass sticks” (El Saadawi 2007 70). When Firdaus receives the 10-pound note, it as if she is receiving an epiphany from her childhood that “tore away the shroud that covered up a truth I had in fact experienced when still a child, when for the first time my father gave me...a coin to hold in my hand, and be mine” (El Saadawi 2007 68-69).

Whether as a child or as an adult; whether in the virtuous desert or in the corrupt city, a woman will only be viewed for her services, and payment for her services will give her a temporary sense of freedom—or so Firdaus surmises. It is a summation she will hold until she finally kills another male who later becomes her pimp. Yes, she will briefly leave her life as an independent prostitute for a legal job in a store; for which she will soon realize how a legitimate female employee is worse off than a prostitute.

Understandably, the reader will find it hard to sympathize with the notion of prostitution being a profession that allows a woman to feel a strong sense of independence and even liberation. Many critiques and reviews of *Woman at Point Zero* also view the text from this perspective where Firdaus achieves dubious independence as a prostitute. According to one overview of the book, “Saadawi’s story follows one woman pushing against unwanted roles she is repeatedly forced to play within a patriarchal society” ([www. Wmich.edu/dialogues](http://www.Wmich.edu/dialogues)). Yet the money Firdaus makes from her first act of prostitution without a pimp lets her approach male-dominated public space as a potential challenger and not as the expected submissive victim. The ten-pound note she has received continues to act as a talisman or amulet that can vanquish the predatory nature that Cairo’s streets have previously had for her. As she dines by herself in a restaurant after she has left her first independent sex act as a prostitute, she no longer feels the presence and judgment of a public male gaze. “I realized this was the first time in my life I was eating without being watched by two eyes gazing into my plate to see how much food I took” Firdaus observes, and soon attributing this to the recent money she earned. “Was it possible that a mere piece of paper could make such a change?” (El Saadawi 2007 71). As an independent prostitute, Firdaus does not fear the streets of Cairo. Yes, men will challenge her independence, eventually leading to one male who is so incensed about it that he will try to force himself to be her pimp, which leads to her violent, fatal stabbing of him. As a prostitute without a pimp, Firdaus has managed to breach male public space and establish a presence within it. As she observes in a celebratory tone: “I ceased to bend my head or to look away. I walked through the streets with my head held high, and my eyes looking straight ahead” (El Saadawi 2007 73). Firdaus’ resolve to live in a role that many would find sad and or repugnant may not garner much reader sympathy. Nevertheless, the way she now freely moves about in a space where she was previously preyed upon, does show an individual agency that she was not psychologically in possession of before. Yet does such resolve force a woman into another unwanted role in a patriarchal society? Or, does her independently controlled prostitution allow her to challenge that patriarchy? Despite such feeling of freedom, Firdaus will leave her profession to work for a few years in a company, during which she will fall in love with a political radical who only uses her as a mistress while he is engaged to another woman, unbeknownst to her. “Ibrahim uses the notion of revolution only as a trick to get her into bed” ([www. Wmich.edu/dialogues](http://www.Wmich.edu/dialogues)). The experience makes her bitter, but once again, brings her back to her earlier revelation. “When I was a prostitute I never gave anything for nothing, but always took something in return. But in love I gave my body and my soul...freely” (El Saadawi 2007 93). Arguably, Firdaus comes to this realization after another bitter experience.

Unlike her earlier abusive experiences after which she took flight, Firdaus now feels she has a *right* to have a free, unmolested presence in a male-dominated cityscape, whether as prostitute or not. “I was like a woman walking through an enchanted world to which she does not belong. She is free to do what she wants, and free not to do it” (El Saadawi 2007 95).

Inevitably, another man will soon coerce Firdaus into working for him. Unlike her earlier pimp Bayoumi, this man is connected to the courts and police. Despite such high influence, he will not hesitate to physically abuse Firdaus to ensure she not leave him. Firdaus, however, will soon leave him. By this point, she has learned to navigate the streets of Cairo on a relatively equally footing with men. Her fight to establish a presence in male dominated space becomes framed in a power relationship. “I want to be one of the masters and not the slaves” she says to her pimp when he refuses to let her leave his apartment (El Saadawi 2007 103). If Firdaus defines power as a simple, binary relationship, so does her pimp, who reminds her that a woman can never be the master. When Firdaus tries again to get past him, he raises a knife, which she soon commandeers, controls, and quickly uses to kill him. “I was astonished to find how easily my hand moved as I thrust the knife into flesh” (El Saadawi 2007 104).

Firdaus describes her murder of her pimp as an almost out-of-body type experience. What is interesting about this description is how she views herself as an upper class woman. Yet the way she walks along the Nile River is not the way such a woman as she describes, would walk. “But my firm, confident steps resounding on the pavement proved that I was nobody’s wife” (El Saadawi 2007 105). Ironically, Firdaus fails to observe how her well-dressed, upper class nature is itself a provocative presence in public space. As Anouk de Koning observes, upper-class, Western style for Egyptian women may be a sign of elite standing; nevertheless, “it could also be taken to indicate moral and sexual looseness” (de Koning 2009 540). Thus, despite the way Firdaus has had her hair “done by a stylist who catered for the rich” and had her lips “painted in the natural tone preferred by respectable women” a man from a luxurious car offers to pay her for sexual services. The man—an Arab prince—soon apologizes to Firdaus when she throws away the money he has offered to her. ““At first I thought you were a prostitute,”” he explains (El Saadawi 2007 108). The prince’s initial confusion reflects the conclusion that de Koning will later make about Egyptian women navigating Cairene streets in the 21st century, that being, “women’s public presence was haunted by the specter of prostitution” (de Koning 2009 543). In her traversing of mid-20th century Cairo streets, is Firdaus the unacknowledged doppelganger of the 21st century Cairo woman?

Conclusion

When the Arab Spring spread to Egypt, Egyptian women including an almost 90-year old Nawal El Saadawi were there to help foster democracy that took place in Tahir Square, the heart of Cairo. As one women protestor noted: ““We are here as women, but we are speaking out for everyone”” (Rubin 2011 66). Among those women was Saadawi, whose “energy is still astonishing” and who felt emboldened enough to strike back at the cavalry that Egyptian President Hosni Mubarak assembled to charge and disperse the pro-democracy crowds at Tahir Square (Rubin 2011 67).

Yet in the same article that praises El Saadawi, it also concludes that “she is still a part of yesterday’s Egypt” despite the respect many Egyptian women now give her (Rubin 2011 67). Still, the crowds that assembled at Tahir Square was a controlled space; the same article that praises and then dismisses El Saadawi notes how men formed a protective cordon around the women who were part of the pro-democracy demonstration. Similar to the prostitute El Saadawi wrote about almost 40 years before, Egyptian women still seem to be battling to establish a more independent presence for themselves in what is still a primarily male-documented public space. If women in the West, however, have more freedom to traverse the capital cities and major cultural centers than their Egyptian counterparts, are they able to enter and maintain a presence in the academic, cultural, financial and other centers of power, as Virginia Woolf raises in her almost 100-year old essay, “A Room of One’s Own?” As Woolf observes early in her essay, a woman must have her own space to write for which she will also need remuneration to maintain such a space. In a similar vein, a woman will need to have free access to public space to pursue such creativity. Firdaus never spoke of writing, only how the 10-pound Egyptian note briefly gave her a sense of freedom. Yet like Woolf’s fictional writer in her essay, Firdaus will never have an easy time breaking through the barriers that frequently challenge her pursuit of independence in Cairo. Still, she will challenge them, as a new generation of Egyptian women did not that long ago in Tahir Square.

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***The Microcosm within the Macrocosm: How the Literature of a Small Diaspora
Fits Within the Context of Global Literature***

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Abstract

The twentieth century was a century of global powers: the Soviet Union, the United States. Now China is on the rise. Where do these superpowers and major language groups leave small countries and their identities? Whether we are ready for it or not, humanity is shifting away from tribal identities towards a global identity that is yet to be defined. This process began with massive shifts of refugees during World War II and continues today with refugees internationally displaced by economic deprivation, environmental disasters, and war. As population shifts continue, humanity has no other option but to adapt. These processes are reflected in contemporary global literature. A life straddling two or more cultures and languages becomes second nature to those born into an ethnic diaspora. The children and grandchildren of refugees learn from a young age to hold two or three cultural perspectives and languages in balance. Writers who emerge from these diasporas have a unique perspective. Since the postwar era Lithuanian diasporas have existed in North America, South America, Australia, Europe, and now Asia. In American literature several generations of descendants of Lithuanian war refugees have emerged who write in English about their nation's experience. Most notable is Ruta Sepetys, whose novel, *Between Shades of Gray*, has been published in 41 countries and translated into 23 languages, including Japanese and Chinese. This paper will examine how the literature of one nation's diaspora fits within the context of global literature. How is the microcosm in the macrocosm?

Keywords: Global Literature, Lithuania, Diasporas

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Introduction

Is literature about Lithuania's painful twentieth century history and the experience of Lithuanian émigrés in North America only of interest as the collective memory of one ethnic community? Is this nothing more than one ethnic group's form of navel gazing? Or is the macrocosm to be found in the microcosm? Can the literature of one ethnic diaspora shed some light on the growing pains all of humanity inevitably faces as more people globally are uprooted from their homes as refugees?

How does the immigrant experience engender themes in global literature? How does the literature of one nation's diaspora fit within the context of global literature? What is the value of preserving the cultural and historical memory of a small nation in a global world? What issues of identity are worth holding onto? How is cross-cultural identity expressed in the literature of a diaspora? I will focus on these questions and the literary experience of the Lithuanian diaspora as a means to open up discussion on the relationship between refugee/immigrant literatures and global literature.

A life straddling two or more cultures and languages is second nature to those born into an ethnic diaspora. The children and grandchildren of refugees learn from a young age to hold two or three cultural perspectives and languages in balance. They are also the keepers of their parents' lost nations' historical memory, and traumas as well. They become the older generation's cultural translators, carrying the burden of explaining to majority cultures where their people came from and what they have suffered. Writers who emerge from these diasporas have a unique perspective, at the very least a dual perspective, but more likely a global perspective.

I interviewed eighteen American and Canadian writers and poets of Lithuanian descent. Included are one poet and one writer not of Lithuanian descent, but who have made Lithuania their home. Litvak writers and writers with mixed backgrounds were also included. Criteria included:

- 1) Published one or more books on Lithuanian topics.
- 2) Have earned a MFA in Writing or have had considerable training in Creative Writing through workshops or training seminars.
- 3) Have consciously made the decision to write about their Lithuanian identity and Lithuanian heritage and/or Lithuanian history.

Each writer was given a written survey with 35 questions to complete. Most, but not all, of the interviews were followed up with a Skype interview or live interview. I also interviewed two of the last surviving World II era refugees from Lithuania. Both are in their nineties. I read the group's novels, memoirs, and collections of poetry as a body of work, categorizing them according to theme. Two categories prevailed. The first consists of work written about the refugee or immigrant experience in the Lithuanian diasporas. The second is concerned with preserving historical memory, especially the traumas of the Soviet occupation and the Stalin era deportations to Siberia.

Globalization both embraces diversity and neutralizes diversity

As human societies shift away from tribal identities towards a global one, this process

is reflected through contemporary literature. The shift towards a global human society began with the massive relocation of refugees during World War II, and continues today with millions more refugees displaced by wars, famines, economic disasters, and the ravages of extreme climate events brought about by global warming. As a result, societies, systems of governance, cultures, languages, merge and intertwine, producing a global culture. The twenty-first century's countless conflicts, wars, and displacement, coupled with technologies that create instant global communication, has shaped the themes of global literature. If global literature reflects the experience of today's global culture, then the literature of ethnic diasporas is a part of global literature.

Globalization is messy. Globalization unleashes creative forces born of necessity. Globalization both embraces diversity and neutralizes diversity. Globalization has its roots in the many diasporas worldwide that were created as a result of war, colonialism, economic deprivation, natural disasters and global warming. In one city block in New York or Toronto one can taste the ethnic cooking of Asia, Africa, Eastern Europe, Western Europe, Southern Europe, etc. One can walk the length of a street in any of the major cities of North America and encounter at least a handful of languages and world views. We now live in a world where it may take less than six hours to fly from one continent to another, but two or three hours to drive on the highway during rush hour traffic a distance that could be covered in less than an hour on foot. We live in a world where it is not uncommon that a person may feel more connected with strangers on the other side of the globe via social media than with the person living next door. Thus, globalization is not born from the top down with every new communications gadget multinational corporations put out on the international market; rather, globalization emerges from the bottom up as the world's populations shift, seeking normalcy, safety, and a means to live a productive life.

The leaders of two nuclear superpowers have been given too much credit for the dissolution of the Soviet Union. Ronald Reagan cried out, "Mr. Gorbachev, take down that wall!" But it was the ordinary people who actually dismantled the walls. They tore down the walls that blocked borders and shut out the peoples behind the Iron Curtain, preventing them from joining the rest of humanity. The dissolution of the Soviet Union took humanity on a major step into the global age. When the people of Eastern Europe and Russia joined the people of the West everything changed. Rules needed to be rewritten. Democracies emerged where before there had been totalitarianism. Scholarship was exchanged. Stories swapped. Families were united. Diasporas were able to return home.

In the mid-forties, after the second Soviet occupation of the Baltic States, a third of the populations of the Baltic States fled for safety in the democracies of the West. Lithuanian diasporas have existed in North America, South America, Australia, Europe, and now Asia since the early twentieth century. Since World War II, including the wave of economic migration since Lithuania became independent in 1991, the Lithuanian diaspora has managed for the most part to nurture and pass on the Lithuanian language and culture through an international network of schools, summer camps, churches, and other social organizations. The Lithuanian diaspora has maintained an unbroken literary tradition since World War II, when Stalin's massive deportations and the decimation of the Lithuanian Jewish community left a once vibrant nation in ruins.

Several generations of descendants of the Lithuanian World War II refugees write in English about Lithuania and the experiences of Lithuanian refugees abroad. Most notable is Ruta Sepetys, whose novel *Between Shades of Gray*, has been published in 41 countries and translated into 23 languages, including Japanese and Chinese.

The Lithuanian diasporas of the twentieth and twenty-first centuries may serve as a microcosm for understanding how a flood of refugees escaping Soviet totalitarianism engendered a second and third generation of educated global citizens who embrace a variety of cultures and languages. The experiences of the Lithuanian diaspora not only reflects the experiences of countries once lost behind the Iron Curtain, but also that of Vietnam, Cambodia, Laos, and China. All these countries have suffered massive population displacement and loss of life as a result of war.

Lithuanian refugee poets, playwrights, and writers began publishing their work already in the displaced persons camps in the Allied territories of Germany as early as 1944. They held literary evenings, poetry readings, and performed plays and dance recitals. These publications and cultural events were a source of spiritual sustenance to those displaced by war, refugees who not only lost their country, but everything they owned.

Angelė Raulinaitis (born January 11, 1925), a former war refugee and displaced person, describes the first literary evening that took place in a displaced persons camp in Germany.

I attended the very first literary evening. The poets who read that night were Bernardas Braždžionis, Stasys Santaras, Antanas Guštaitis, Pijus Andriušis, and Petronėlė Orentaitė. All the poems they read that night we already knew very well because they had been published in Lithuania. But it was interesting to hear their comments and to see them in person. After that there were many such literary evenings. The literary evenings were very important events for us. We would create songs out of the poems and we would sing them. We would stage plays.
(Sruoginis, 2017)

In an interview in Sparkill, New York with 92-year-old Nijolė Bražėnaitė-Lukšienė-Paronetto (born July 16, 1925), the widow of Juozas Lukša, one of the leaders of the Lithuanian resistance against the Soviet occupation, Nijolė spoke about the importance to the émigré community of Lukša's memoir *Partizanai už geležinės uždangos* (*Partisans Behind the Iron Curtain*).

When the memoir was first published the print run was only around 500. When excerpts from the memoir were read at readings in the DP camps, it made a huge impression. Most people found out for the first time that there was an organized resistance in Lithuania. There were many readings after that. There were three print runs of the book and all of them sold out. In the fifties and sixties every literary event ended with everyone gathered together singing the songs of resistance that Juozas had brought to the West from Lithuania.
(Sruoginis, 2017)

As the displaced persons camps emptied in the late forties and early fifties, and the refugees set sail on ships bound for Australia, South America, North America—while those whose lungs showed evidence of tuberculosis remained behind in Europe—through their literary work poets and writers became a link to the lost homeland for the émigré community. When asked if the spirit of those DP Camp poetry readings

carried over into their lives in the United States, Canada, Australia, and South America, Angelė Raulinaitis responded:

The spirit became even stronger when we came to America. The poets began to write new work. We would collect their books. I have quite a large library. The poets gave us strength and hope. They were refugees too and they had to work to survive. Bernardas Braždžionis learned the printing trade in Germany and that enabled him to earn a living in America. My husband helped start an organization that made it possible to publish a collected works of Bradžionis's poems. He helped edit and publish the book.
(Sruoginis, 2017)

Whereas in the DP camps the displaced poets were still writing poetry primarily inspired by nature and the agricultural lifestyle they had left behind in Lithuania, in the diaspora they began to compose poetry about the loss of homeland that embodied the collective emotion of all the displaced persons. The poetry of Bernardas Braždžionis (1907 – 2002) in particular became a symbol of longing for the lost homeland.

The poems of Bernardas Braždžionis were integrated into the program of the Lithuanian émigré dance festival that took place in Baltimore in 2016. At key emotional points in the performance, his poems were recited with reverence over loud speakers. Pagan stylized dances were performed to their words and rhythms. In the opening procession of the final act, as hundreds of dancers dressed in the Lithuanian national ethnic costume solemnly streamed into the area for the program's grand finale, the audience listened to a dramatic reader of Braždžionis's iconic poem, “Aš čia gyva” (I am here, alive). For the displaced persons and their descendants this poem carries immense emotional weight. As the actor's voice boomed across the silent arena to a teary-eyed audience, dancers entered the arena in a solemn procession.

I am here, alive

I searched for my homeland in the night, dark as the grave.
Where are you, my home, where are you, Lithuania?
Does your suffering heart beat still,
Are you alive? Or are you not?

I raised my arms towards the black sky:
Where are you, my home, where are you, Lithuania?
And when I stumbled, running through the furrows,
You answered me: I am here, alive!

I am here—alive, the earth beneath my feet spoke.
I am here—alive, my son, don't you see me?
I am here—alive, hunching in the darkness,
Heaven's cloak answered.

The stars glittered tears of pain...
Are you there? Is it you? Lithuania?
And out of the darkness, the night, the shadows
She answered: I am here—alive!

(Braždžionis, 1989)

This poem was iconic for the refugees and their descendants because it expressed their trauma over being separated from their homeland for half a century by the Iron Curtain as well as their fears that they would never return home. Lithuanians in the diaspora feared that the Lithuanian language and culture would die under the Soviet occupation.

A Shift Towards Integration

A multilingual, multicultural life became second nature for the émigré writers as the decades passed. This is expressed in the work of Lithuanian émigré writer, playwright, and political activist, Algirdas Landsbergis (1924 – 2004). Landsbergis fled Lithuania in 1944 at the age of twenty and lived in a German displaced person (DP) camp while in his early twenties. He completed his undergraduate studies in English and Romance languages in Mainz, Germany and at Brooklyn College in New York, and then earned a Masters degree in Comparative Literature at Columbia University in New York. Landsbergis dedicated his life to advocating for peoples left behind the Iron Curtain. He worked with The Voice of America, Radio Free Europe, PEN International, and other human rights organizations. In his personal essay, “Adventures in Storyland,” published in an anthology of contemporary Lithuanian prose, *The Earth Remains* (Sruoginis, 2002), he writes:

As frustrations mounted, I was often tempted to lament my fate, one of the exiles' favorite self-indulgences. Ultimately, I decided that this would be a waste of time. I gradually accepted displacement, bilingualism, and multicultural perspectives, not only as hard inescapable facts, but also as valuable gifts. On my morning walks to the university alongside the Hackensack River, still clinging to its Native American name (as I cling to my pagan first name), I would be greeted by a procession of lissom willows. In the plethora of professors I was the only one to converse with the willows (was this Lithuanian atavism?). Their gracefulness would make me think of royal courtesans in Chinese poetry (cosmopolitanism?). And so I realized that, among other things, I was a cosmopolitan nationalist.
(p. 214)

Algirdas Landsbergis's son, Paul Landsbergis, describes his experience as the child of a refugee growing up in New York in the fifties. He too felt the effects of growing up in a cosmopolitan household with two languages through which to view the world.

I learned English from the beginning because my mom was born in the USA. We were a mixed family, not a family of two émigré parents. My mom learned the basics of Lithuanian to communicate with the extended family, but she spoke English with us kids. My father's story “Words Beautiful Words” was very special to me. It was about a boy, Peter, who was growing up in a Lithuanian house and had two words for everything. It was a story about my experience, and it was wonderfully written. Because my father wasn't here as a voluntary economic refugee (that is, searching for a better job), that loss was ever present. They were taken from their country. They always talked about going back, but it didn't seem likely. That loss was communicated clearly. That was a bonding experience in the family and in the community. It was a reason to stay in school and continue to learn the language.
(Sruoginis, 2017)

Algirdas Landsbergis's younger son, Jon, remembers his father's passion for politics

and how that experience shaped him as a political activist.

We demonstrated in front of the Soviet Mission. My earliest memory of my father is always with papers. He was always battling the Soviet Union. He took me to his workplace, the ACEN (Assembly of Captive European Nations). He took me to meet all these scruffy intellectual European dissident writers. He battled Soviet propaganda. He dissected the Orwellian nature of Soviet propaganda. He was head of PEN Writers in Exile. (Sruoginis, 2017)

Although the émigrés sought to preserve the Lithuanian language by maintaining Lithuanian language schools and other organizations, writers still feared they were losing hold of their native tongue. Algirdas Landsbergis expressed those fears in his personal essay “Vita Longa Breviter” (1973).

You'll keep writing, not only in Lithuanian but also in English. Wouldn't it be wiser to embrace one literary language and nurture it? This thought will cross your mind, but you won't be able to resist playing an additional linguistic instrument, without forgetting your native one. It won't be easy. Your Lithuanian language will begin to unravel at the edges, while literary English keeps seeming unreachable like grapes for the fox. And so the process of writing will become a race with time, words, and memory. You'll keep writing in both languages and thank God for able editors.

Landsbergis's distress at the disintegration of his native language, at his literary tool slipping away, while at the same time finding himself unable to attain the deeper levels of fluency in English, is iconic of his generation of émigrés.

The Next Generation Writes in English

As the decades of Soviet occupation slipped past, and new generations grew up in America, Canada, South America, Australia and elsewhere, those who'd lived their lives steeped in the language of literary Lithuanian passed away. The younger generations, though able to converse, read and write at a basic level, could no longer fully delve into the more sophisticated literary Lithuanian necessary to fully immerse themselves in the work of the Lithuanian émigré writers. At the same time, these writers' and poets' work was banned in Soviet Lithuania.

As constraints loosened and Lithuanians were able to return to Lithuania on tourist visas in the seventies and eighties (though tightly controlled and under constant surveillance) most of the Lithuanian writers and poets in the diaspora continued to be *persona non grata* in their homeland. When they finally were able to return to Lithuania in the early nineties after independence, their homecomings were spectacular public events. Their books were finally published in their homeland. The poet Bernardas Braždžionis returned to Lithuania in 1989 to a hero's welcome. Crowds flooded the Vilnius airport as his plane landed. Algirdas Landsbergis describes his homecoming in his essay “Adventures in Storyland” (Sruoginis, 2002):

Lithuania's resurrection also opened my homeland's doors for my banned stories and plays. I followed them in a gloomy Baltic December for my first visit after forty-seven years. One day, suddenly, the sun dispelled the mists and the spires of Kaunas Old City and outlined their never forgotten contours in the luminous space. Mūša and Dubysa, the Rhein and the Hudson, flowed into the Nemunas and the Neris, embracing my city. On the stage of the Kaunas Drama Theater (my former beloved “Metropolitenas” movie house), the characters of my play joined hands with Laurel

and Hardy, the Marx Brothers, and the other companions of my childhood movie-going days. The pious women of Kaunas, ignoring their death, erupted in tears and laughter. The sky became my mother's eyes, a reflection of her love, joy, and verbal magic—an indescribable beauty, a torment beyond words, the beloved, imperfect words.
(p. 215)

Those émigré writers who lived long enough to see independence, did eventually see their work return home, where it was integrated into the Lithuanian literary canon. However, the children and grandchildren of the émigrés wrote and published in English within an American and Canadian literary context. The Lithuanian émigré literary tradition began with the Lithuanian language as the predominant language, and the Lithuanian émigré writers established publishing houses that published collections of poetry, prose, literary criticism; maintained journals, newspapers, radio programs, literary conferences and seminars. Today, although a few of the original Lithuanian language periodicals are still published, Lithuanian-American magazines, such as “Heritage” or “Bridges” or “Lituanus” take center stage.

American and Canadian writers of Lithuanian descent tend to write about Lithuania's traumatic historical experience. Or they write about growing up in the Lithuanian diasporas in the major cities of the United States and Canada. Canadian writers Irene Guilford and Anatanas Sileika, and American writers Gint Aras, Daiva Markelis and Birutė Putrius, have written both autobiographical fiction and memoirs about the Lithuanian diasporas where thousands of refugee children grew up.

Antanas Sileika was one of the first descendants of Lithuanian refugees to publish a book in English about the experiences of first generation Canadians. His autobiographical novel, *Buying on Time*, tells the story of a Lithuanian family who dreams of living the “good life” in the suburbs of Toronto. However, they don't have any money. So, they buy a subdivision, put up an outhouse, dig a pit, throw a roof over it, and live underground among the lawns and driveways of their neighbors as they build their house themselves.

According to Sileika, “East European writing sometimes shows more absurdity, more irony, more surrealism, as befitting a region where no good deed went unpunished and life sometimes echoed dark fairy tales like those of Hoffman or the Arabian Nights stories, in which vengeful genies might kill you for their sport whereas North American writing is more generally uplifting, or moral, or has a happy ending (less so in Canada).” (Sruoginis, 2017)

These writers write about Lithuanian themes, despite the fact that most of them have only visited Lithuania a few times since independence, and have not had the experience of living or working in Lithuania. Many of them lived most of their lives during the Cold War period, when travel to Lithuania was severely limited. Some, like Ruta Sepetys, do not speak Lithuanian. Nonetheless, Sepetys dedicated her career as a writer to speaking out for Lithuania's Siberian exiles.

The post-émigré writers craft fiction from the stories they've heard from their elders or describe their experiences growing up sandwiched between two languages and cultures. By writing about the émigré community, they risk the displeasure of the community. At the same time, they narrow their opportunities to publish with

commercial publishers by writing about a culture that is seemingly too small and insignificant to be marketable. Ruta Sepetys's young adult novel, *Between Shades of Gray*, about a sixteen-year-old girl exiled by Stalin to the Arctic region of Siberia, became a *New York Times* bestseller, and yet even she admitted that her book had a hard time getting published.

I think every major U.S. publisher passed on Between Shades of Gray. They thought historical fiction was a hard sell and that Lithuania was too obscure a country to market successfully. Even a Lithuanian editor at major publisher rejected the novel. She wrote a letter explaining that she did want/like the book because of the main character. Now she says that she was forced by her boss to reject the book.
(Sruoginis, 2016)

To complicate matters even more, the identities of these North American writers of Lithuanian descent are not just dual, but triple, identities: 1) Lithuanian—raised in the émigré community; 2) Canadian or American; 3) A hybrid identity that is Lithuanian-American or Lithuanian-Canadian.

Why have these writers not taken an easier route by writing about American and Canadian topics? When asked why they write about Lithuanian themes, many of the writers responded that they felt compelled to explore their Lithuanian roots through their writing as a means of searching for identity. In fact, the search for identity was the one unifying theme for all eighteen writers and poets interviewed. James Joseph Brown responded:

They are the themes that keep bubbling forth in the work because they have been obsessing me the longest. From the somewhat spooky church I grew up in, to the cast of characters that made up the Lithuanian community in my small, New England town, to the treasure trove of experience I gained from living in Lithuania right after the dissolution of the Soviet Union, and then more recently, when it has become decidedly Western and European. Being able to truly recognize the differences between then and now and understand that I lived through them is something that will always inspire me to want to write more about Lithuania.
(Sruoginis, 2016)

And this begs the question: How can one feel firmly rooted in one's culture to the point that one is able to devote one's career to writing about it, even at the expense of being able to publish, while at the same time feeling confused about identity? And yet, perhaps this paradox is indicative of our global era? We feel as though we belong to some greater whole, but at the same time we sense that we are alone with our shattered identities. We boast a strong cultural identity while at the same time we are continually searching for identity. Such are the long-term emotional and psychological affects of displacement. Such are the symptoms of our global age.

Some Lithuanian-American writers, like James Joseph Brown, question the traditional understanding of what it means to be Lithuanian—heterosexual, Catholic (with a good dose of paganism), family oriented. Brown advocates for acceptance of *all* Lithuanians into the community. In his essay, “Stebuklas” (Miracle) (Brown, 2016), Brown describes how after being shoved out of a taxi when he requests to be driven to a gay club in Vilnius, he walks across the Cathedral Square, searching for the marble tile called, *Stebuklas* (Miracle). The legend goes that if you stand on this tile, your wishes will come true.

This was not the country my grandfather would want me to come back to. When he

left for America, he had the intention of going back when Lithuania was free. But he wouldn't have wanted to go back to this. And he wouldn't have wanted me to go back to this, for anyone in his family to go back and to be treated like this, like they didn't belong.

Maybe I was only half-Lithuanian. Maybe I didn't speak the language perfectly. Maybe I wasn't the most conventional Lithuanian you'd ever meet. But I was not going to let someone make me feel like I didn't belong in this society because I was gay.

I swore then that I wouldn't be silent. That I would speak up and not deny it if the issue came up, even if it made some squeamish Lithuanians uncomfortable when they asked where my wife and kids were and I told them the truth. I would make sure I stood up for what was right until the day when this nation treated us all equally.

I walked past the bell tower, to the Stebuklas, and made one last wish. This time I broke with tradition and told everyone I could about it afterward. I wished for Lithuania to be a more tolerant society for gays and lesbians and anyone else who felt different and misunderstood. It was too important a wish to keep to myself.

(p. 14 – 18)

Brown's experience, transitioning from the United States, where gender and racial diversity is protected by law, to a more traditional Lithuanian society, inspired him to use the tool of writing to advocate for more tolerance in Lithuania. This type of cross-pollination between cultures is a staple of global literature, and evolves through the balance of cultural perspectives.

Conclusions

The experience of Lithuanian-American and Canadian writers may help us understand the identity crisis that all global citizens face, or will face in the future. These writers balance three cultures and at least two languages in one lifetime. These writers have written about what it means to be a foreigner, an immigrant, a refugee in Canada and America. They have written about the toll it takes psychologically and emotionally to balance dual identities. They have carried the responsibility of telling the untold stories of those left behind. Their work shows us what it means to live as a global citizen, straddling cultures, multilingual, moving back and forth in historical memory. By taking a close look at the evolution of one ethnic literary diaspora, we can begin to see how the myriad diverse voices of the many different diasporas worldwide come together to form a global whole.

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***Communication and Perception of Visual Language in Comic Books, Khai Hua
Roh: Smile of the King and Maha Sanook: When the Prince became King***

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Abstract

HM King Bhumibol Adulyadej passed away on October 13th, 2016. The comic books, Khai Hua Roh and Maha Sanook, published special editions presented in visual language, to mourn the King under the themes “Smile of the King” and “When the Prince became King”. The researcher aims to study the intent of the illustrators’ and the readers’ perceptions using this form of visual language and messaging. The research found that there were three types of cartoon characters: realistic, semi-realistic and symbolic. The meaning derived from this form of visual language comes from the accompanying text. Without text, the researcher interpreted the images from the context and situation presented, including comparing them to actual photos. For visual language recognition, it was found that all of the readers had media exposure bias related to King Rama IX, but differences in perceptions. Age, education, occupation and residence did not influence their perceptions. Personal interests, recognition, emotions toward persons or events, attitude, upbringing, knowledge base and individual experiences, did affect their perception.

Keywords: Communication, Perception, Visual Language, Comic Books

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Introduction

Helen Lloyd (2015) perceives visual language as “the language of images”. Josiah Kahane (2017) defines visual language as “a system of communication using visual elements.” Visual language is a type of nonverbal communication and comic books utilizing this medium, allow their illustrators to communicate their message to the masses, giving comic books an important role in media.

Khai Hua Roh and Maha Sanook are two Thai comic books still in circulation for more than 40 years, published by Banluesarn Publishing. These comic books have a large following with over one million copies sold monthly. After the passing of His Majesty the King Bhumibol Adulyadej on the 13th of October 2016, the publications needed to change their content to reflect this loss. In order for the comic book publishers to express their condolences for the late King, a few covers were changed, content was added, and some comics even added a special edition to their upcoming publications. For example, Khai Hua Roh published a special edition entitled “Roy Yim Khong Bhraraja”, meaning the Smile of the King. At the same time, Maha Sanook published an issue entitled “Muea Chao Chai Glai Pen Bhraraja”, meaning when the Prince became King, again to reflect their condolences for King Rama IX passing. The special issues of these two comics express their message primarily with the use of visual language.



Figure 1: Khai Hua Roh



Figure 2: Maha Sanook

Objectives

The research's objectives are to study:

1. the types of visual language used,
2. the visual language and the impacts of the accompanying text,
3. the readers' perception using this form of visual language and messaging, including what influences those perceptions, and
4. visual language as a communication medium.

Methodology

The study of the intent of the illustrators was conducted using cartoon illustrations from *Khai Hua Roh: Smile of the King* and *Maha Sanook: When the Prince became King*. The samples used were ten illustrations each from “*Khai Hua Roh: Smile of the King*” and “*Maha Sanook: When the Prince became King*”, for a total of twenty illustrations. The illustrations selected were chosen specifically so no text would be included in the illustration or by removing any text which part of the illustration was.

The study of conveying messages through visual language in comic books was performed on a target group of thirty-six people, regardless of age, gender, education or occupation. The group selected included only those who were interested in His Majesty the King Bhumibhol Adulyadej, determined by observing the individuals' social media accounts and personal communications. Data was also gathered by interviewing the executive committees of the Bunluesarn Group and the editors of “*Khai Hua Roh: Smile of the King*” and “*Maha Sanook: When the Prince became King*”.

Conclusions

Types of Visual Language

The research concludes that there are 3 types of visual language presented in the comic books' special issues: realism, semi-realism and symbolism.

1. Realism are illustrations that are anatomically correct, realistic and are clearly related to the royal history and royal virtues. For example, photos when the King was a child, photos of the King playing instruments or showing respect to his mother, are images familiar to the readers and are seen in different media forms including still images and videos.
2. Semi-realism are illustrations that don't emphasize the anatomy or realism but the important features or specific features from people, animals or things. Usually comic books use caricature if they need to draw a non-fictional character, but for the special issues, semi-realism is used instead of caricature. The semi-realism in the special issues include images which are similar to the character's identity to help the readers remember the actual person. For example, the glasses on the King's face, the King working while wearing the coat of arms, the body position of the King, Thong Daeng's lying down position, et cetera.
3. Symbolic illustrations are illustrations that characterize the emotions surrounding a person, an animal, thing or an incident. From the researcher's observation, the illustrators used their imagination colored with societal context and the current situation, including the illustrator's personal viewpoint. For example, the illustration of the world crying, the illustration of Thailand changing into a black ribbon to express condolence, the illustration of the Royal Barge Procession, the illustration of heaven crying or raining, et cetera. This allows the symbolic illustrations to express emotions and stimulate the same in the readers.

Visual Language and accompanying texts

Visual language is a nonverbal communication medium. From the research, if the visual language is pristinely communicable then the text is unnecessary. Readers can interpret some of the images without accompanying text by absorbing what the illustration needs to convey which shows that the viewpoints of the illustrators and the interpretations of the readers are similar.

But if the illustration's content is vague, text is also necessary for comic books to make the reader understand what the illustrator is trying to convey. As it is mentioned in Cohn (2012)'s study of comics, linguistics and visual language, most visual language appears with written language. For example, some images of Villa Vadhana do not have people in its photos and cites real black-and-white photos. The villa was later demolished so whenever it is presented, the result is different from what it actually looks like. Therefore, it is necessary to have a description on the illustration to let the readers who have never seen the image understand what the illustration is trying to convey.

At the same time readers looking at the same illustration can have different feelings and interpretations. Helen Lloyd (2015) stated “Visual language is a distinct form of communication, different from oral and written language, but as powerful, descriptive, and emotive.” The characteristic of visual language is that it profoundly conveys in ways which may not be possible in other languages. Cohn (2012)’s study about emoji shows “visual language used in comics creates “grammatical” sequences of images in a way that makes them much more similar to spoken or sign languages.” That is to say visual language has potency in communication between humans greater than written language. Visual language has the potential to communicate more effectively than texts.

Visual Language Perceptions

Even though the purpose of the publishers and the illustrators of the two special issues wish to impress the readers with their stories, they also desired to create satisfying stories about the King, easily readable and understandable by children. However, all of the symbols expressed may not be appropriate. If the time or the context of sadness has passed, the way of using these symbols may not be proper anymore. In other words, not every part of visual language can be contemporary in every era. According to the semiotic theory, when there are changes in circumstances, the meaning of the original source will change. When the sign has changed, we also might have a different reaction or action to the same sign. For example, as time passes, the reader might not feel the same sorrow once felt from viewing the visual language originally or might not even remember what the visual language relates to.

While visual language might still convey clearly, in time the feeling of new readers or old readers might not have the same emotions or feelings as before. As the publishers of the special issues stated, the readers might still understand the content, but the emotional response might be different from the current generation, given those who were raised under the King’s reign are attached to Rama IX and feel more strongly than those who do not have a firsthand understanding of the King.

Therefore, acknowledgement visual language as a medium is affected by experience, interest and knowledge. The demographic information of the sample, regardless of age, education, occupation and residence, have no correlation to the acknowledgement of visual language by each reader, however experience, interests and knowledge do relate.

This complies with Lloyd’s visual language education resource for New Zealand students (Lloyd, 2015) as it is stated “Whatever any student perceives or feels in response to an artwork is valid. All students bring their own unique perspectives, life experiences, and personal preferences to bear when viewing images, ...”

Visual Language as communication medium

Cartoons are symbolic illustrations to represent a person, an animal, an object or places that are close to reality. Cartoons are not drawn realistically to convey the viewpoint of the illustrators. Therefore, cartoons are a style of visual language that are used for communicating through comic books since readers do not need a lot of detail from both the drawings and the text. No matter the age or the education of the readers,

they are able to understand the format easier than others. But the two special issues are different from the generic comic books.

Therefore, if visual language is needed to convey effectively, in the event Khai Hua Roh and Maha Sanook need to publish another special issue in the future, it is necessary to consider the title and the timing of the special issue. The publishers need to know whether special issues are appropriate for the characters of the comic books, including content appropriate for comic books.

For the illustrators that invented visual language in comic books, despite conveying frankly, sometimes there are signs that need to be acknowledged and interpreted differently by the readers. Therefore, the illustrators must understand and analyze the readers acknowledging different experiences and interests. For example, in the illustration of people wearing black suits or red suits, the illustrator didn't intend to convey a political viewpoint, but the symbol of red can be interpreted as political if the reader has recognition or experience beforehand. In this way, visual language may unwittingly create a conflict. From the perspective of media publishers which do not produce comic books, visual language is used in other types of mass media such as television, cinematography, print, advertising, music videos and videos. If visual language is used without text or non-verbal language so readers have an opportunity to create their own interpretation from the image, publishers should present clearly and not in an obscure manner for their conveyance to match their goals as much as possible, and to protect from a conveyance which may not match the objective or differ from reality.

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Product Types and Consumers' Culture: an Empirical Examination in the Taiwan

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Official Conference Proceedings**Abstract**

Firms must understand consumer culture to design and develop products that meet consumer expectations. When provided with various innovative consumer electronics, consumers make purchase or replacement decisions by referring to their experiences with an existing product, the effects of mental accounting induced by such products, the features of new products, and the marginal benefits from purchasing a new product in the Taiwan market. Survey and statistical analyses of a sample of consumer electronics products (i.e., smartphones and notebooks) produced the following results: First, when faced with multiple new product choices, consumers make different replacement and purchase (RP) decisions. Consumers are more likely to choose products with general enhancements than products with focused enhancements when provided with both options. However, when consumers decide whether to purchase products with alignable enhancements or those with nonalignable enhancements, their choice depends on the product type. Second, regardless of the type of new products that enterprises release, consumers perceive a larger difference in expected future enjoyment (DEFE) between existing and new products, higher mental book value (MBV) and higher RP intentions when enterprises withdraw old-generation products while launching new-generation products.

Keywords: Product design and development, product launch strategy, replacement and purchase strategy

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Introduction

Consumer electronics markets are highly competitive because of rapid upgrades and short product life cycles (Damodaran and Wilhelm, 2005). Many firms adopt price reduction marketing strategies to stimulate consumer demand at the expense of profit and image. Because of consumer preferences for novel products, firms introduce new generations of products to maintain market coverage and strengthen competitiveness (Okada, 2006; Xing and Abhary, 2010). To enhance product advantages, the design attributes of a new product, such as its shape, function, and material, must be innovative to attract the attention of consumers, although such features also increase manufacturing costs. Accordingly, formulating effective product launch strategies (PLSs) and conducting product design and development are not only crucial to firm survival and growth, but also closely related to firm performance; therefore, firms must be cautious when handling these two tasks (Claybaugh *et al.*, 2015; Urban and Hauser, 1993; Wu, 2014).

When developing new products, firms often enhance existing products and then introduce them as new products to the market (Crawford and Benedetto, 2014; Ulrich and Eppinger, 2012). For example, after Apple Inc. released the first-generation iPhone in 2007, it subsequently introduced a series of new products in the same line (e.g., iPhone 3G, iPhone 3GS, iPhone 4, iPhone 4S, iPhone 5, iPhone 5S, iPhone 5C, iPhone 6, and iPhone 6 plus, 7). Before release, every new product of Apple Inc. raises consumer speculation regarding the product function and shape, thereby generating a word-of-mouth marketing effect. Although some consumers may have been disappointed about certain new products after they were released, the iPhone has become one of the world's most marketable mobile phones. Another similar example is the ThinkPad notebook jointly created by IBM and Lenovo. After its release, the companies introduced premium options for this line of notebooks, including the Edge series, T series, X series, and various extended models that were anticipated by the market.

This release of iPhone and ThinkPad product series revealed that new products have different consumer implications. From a marketing perspective, consumers may delay purchasing a product when they anticipate the release of a new-generation product, which influences the sale of existing products in the market. Therefore, when firms release a new series of products, they may opt for a product exit strategy, which involves discontinuing the sale of existing products to prevent competition with new-generation products and to retain their market power and an innovative image. For example, after introducing the Galaxy S6, Samsung Electronics discontinued the Galaxy S5. Similarly, LG Corporation stopped selling the G Pro1 after releasing the G Pro2. Nevertheless, many firms have implemented marketing strategies that promote the coexistence of new and old products in the marketplace, in which they continue to sell old-generation products at a reduced price when a new-generation product is released. For example, Apple Inc. reduced the prices of the iPhone 5 and 5S and continued selling them while introducing the iPhone 6 to the market; after releasing the second generation of the iPad Air, Apple continued selling the first-generation pads at a lower price. Similarly, Sony Mobile continued selling the Xperia Z2 at a reduced price after releasing the Xperia Z3 to continue attracting consumers' attention.

For consumers, the most prominent characteristic of new-generation products resides in how they are differentiated from existing products; when the difference is substantial, consumers may perceive higher risk and learning cost in switching to a new product, or they may perceive greater novelty and benefits from switching, and thus become more willing to purchase a new product (Liu, 2013; Okada, 2006). Furthermore, users and nonusers of existing products may differ in their perceived value toward a new product. In other words, the benefits a product provides depends on numerous confounding factors, and whether consumers already own the product is one such factor. In the highly competitive consumer electronics market, attracting new consumers to purchase a new product is difficult; therefore, the market performance of new products usually relies on the replacement behavior of consumers (Okada, 2006; Ozcan and Sheinin, 2015). Moreover, consumer replacement and purchase (RP) decisions are generally influenced by the marketing strategies adopted when launching a new product; in other words, the selected PLS (e.g., product coexistence vs. product exit) influences the effectiveness of a new product release (Ku *et al.*, 2010).

Ongoing product enhancement and innovative design determine firm performance (Urban and Hauser, 1993). In particular, due to the short life cycle of consumer electronics and the highly competitive consumer electronics market, a firm must consider adding new attributes to new products at the design stage. When a firm decides to maintain the attributes of an existing product instead of adding new ones, it must determine whether it should modify all or part of the existing attributes (Claybaugh *et al.*, 2015). In other words, firms must first recognize the implications that different product innovations and PLSs have on consumers before investigating which product innovations consumers prefer.

Accordingly, this study analyzed how different new product types (NPTs) and PLSs affect consumer RP decisions. This study explore the effects that NPTs as well as product coexistence and product exit strategies have on consumer RP decisions in order to offer practical suggestions on new-product development, design, and marketing strategies.

Literature Review and Research Hypotheses

(1) New Product Types

The term “new product” can mean different things to different people. Crawford and Benedetto (2014) indicated that new products can be categorized according to how new they actually are to the world and to the firm. A commonly used set of categories is as follows: (a) new-to-the-world products (i.e., novel products); (b) new-to-the-firm products (i.e., new product lines); (c) additions to existing product lines; (d) improvements and revisions to existing products; (e) repositioned products; (f) cost-reduced products. New products created through product enhancement (i.e., Categories c to f) account for a large proportion of the market and are the most common type of product innovations (Crawford and Benedetto, 2014; Ulrich and Eppinger, 2012). Accordingly, the present study focused on new products developed through product enhancement. Product enhancement is defined as improving or adding new functionality, attributes, or benefits to existing products in the market to attract new customers by increasing the added value of the product and to generate a

replacement need in customers who currently own the product (Okada, 2006). The distinction between new and existing products depends on their commonalities and differences. New and existing products are more similar when they share more commonalities and fewer differences (Tversky, 1977).

New products can be divided into two types according to whether their enhancements are nonalignable or alignable (i.e., whether new attributes are added; Okada, 2006): (a) Nonalignable product enhancement: New products that undergo this type of enhancement differ completely from the existing ones in functions and benefits, and the structure of their product attributes also differ completely. For example, the Microsoft Xbox 360 game console launched in 2009 differed from the previous generation Xbox in how users can control games. Specifically, the Xbox 360 extended the conventional joystick-based operating mode by incorporating the new Kinect system, a motion-sensing input device that emphasizes the use of body motions and gestures for interactive game control, marking an unprecedented new attribute and a nonalignable product enhancement. (b) Alignable product enhancement: New products are enhanced on the basis of their existing attributes without modifying the structure of these products. For example, Apple Inc. released the first and second generation of the iPad Air in 2013 and 2014, respectively. Both products were enhanced in terms of weight, computing speed, and capacity, although these enhancements were only upgrades to the original attributes. Alignable product enhancement can be divided into two types (Okada, 2006): general enhancement (GE), in which case a new product has all of its major attributes enhanced to the same extent, and focused enhancement (FE), in which case only part of the attributes are substantially enhanced.

Figure 1 illustrates the difference in product enhancement. Assume that a product possesses only two attributes (i.e., Attribute 1 and Attribute 2). When a product receives a GE from the original model (i.e., $O \rightarrow EG$), both attributes are upgraded proportionately. The other two types of upgrade depict one of the product's attributes receiving substantial upgrade; $O \rightarrow EF1$ represents a new product receiving an FE on Attribute 1, whereas $O \rightarrow EF2$ represents a new product receiving an FE on Attribute 2. GEs and FEs are categorized as alignable product enhancements because both enhancements maintain a common structure. When a third attribute Z is added to the original two attributes (i.e., X and Y) of a new product, the diagram in Figure 1 becomes three-dimensional. In this scenario, because the new and old products have different attribute structures, the new product enhancement is nonalignable.

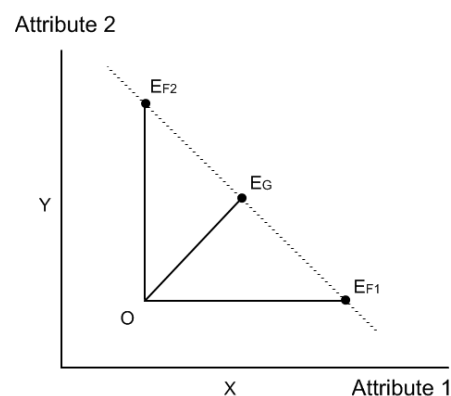


Figure 1: Attributes and types of product enhancement

(2) New Product Replacement and Purchase

Consumer electronics refers to the electronic products that are used in daily life for entertainment, documentation, and communication purposes. Consumers generally possess a certain degree of knowledge and experience with such products, and many choices are involved because of rapid upgrades. Consequently, the decision of whether to purchase such products involves a decision-making scenario centered on product replacement rather than new purchase or repurchase (Ku *et al.*, 2010). Furthermore, how consumers view these products is affected by their experiences. When making replacement decisions, consumers mainly focus on comparing the benefits of new and existing products (Bhat *et al.*, 1998) and the psychological cost incurred by existing products (Okada, 2006). Nevertheless, purchasing a new product can involve a series of complex decision-making steps including identifying needs, collecting information, evaluating choices, and making final decisions. Repurchases involve less complex decision-making steps pertaining to factors such as brand awareness, price, or even packaging preferences (Hoyer, 1984; Hoyer and Brown, 1990).

When purchasing a new product as a replacement, consumers gain fewer marginal benefits compared with when making a new purchase because they already own an older version of the new product. Moreover, consumer preferences may be influenced or altered by their experiences with the existing product; by contrast, consumers making a new purchase have no such experience (Okada, 2006). Consumers purchasing a replacement differ from those making repurchases in that they tend to focus on one brand when searching for information and evaluating purchase options (Bhat *et al.*, 1998; Mosavi and Ghaedi, 2012).

In summary, when purchasing a new product as a replacement, consumers consider continuing to use the existing product if it satisfies their current needs, or they might upgrade to a new product, in which case the existing product may be replaced before the end of its service life. According to mental accounting theory (Thaler, 1999), replacement decisions frequently involve or are impeded by the problem of MBV, whereas new purchase decisions are unaffected (Okada, 2001). Therefore, this study argues that consumers tend to make replacement decisions when they expect a substantial improvement in the enjoyment derived from a new product or when the MBV of the existing product is low.

(3) Product Launch Strategies

Pilot Experiment: This study adopted smartphones and notebooks, which have relatively short life cycles and are sold in highly competitive markets, as the research sample for the following reasons: (a) The two types of consumer electronics products are common in daily life and possess various attributes. (b) Brand owners of the two types of products frequently release a series of new products through product upgrades. (c) The two types of products were selected to minimize gender differences in consumption. To test whether smartphones and notebooks correspond with the aforementioned three descriptions, this study referred to Gammoh *et al.* (2006) and adopted a convenience sampling method targeting consumers at several consumer electronics retailers for a pilot experiment. The customers were approached after making purchases at the retailers, at which point the experiment was explained to

them. The participants were required to answer the following items, which were measured using a 7-point Likert scale with scores ranging from 1 (strongly disagree) to 7 (strongly agree):

- Smartphones and notebooks are familiar to me.
- Smartphones and notebooks are important to me.
- I am capable of using the basic functions of smartphones and computers.

Formal Experiment: The outcome variable of the formal experiment was the participants' RP decisions. The independent variables were the NPTs and PLSs. A three-factor between-subjects design was adopted to manipulate the three variables—NPT structures (i.e., alignable vs. nonalignable), types of new product enhancements (i.e., GE or FE), and PLSs (i.e., product coexistence vs. product exit)—to generate eight experimental scenarios.

Sampling and Data Collection

The experiment was performed at various consumer electronics retailers. Convenience sampling was adopted to recruit customers visiting and purchasing items from the stores. Upon recruitment, the details of the experiment were explained to the participants. The age of the participants ranged from 19 to 40 years. A between-subjects design was adopted for the survey, whereas a within-subjects design was adopted for the two target products.

A total of 400 questionnaires were distributed in the formal experiment (8 experimental scenarios \times 50 participants). During the survey, assistants explained the purpose, process, and rules for answering the questions to the participants. After granting consent, various experimental scenarios were presented to the participants for them to answer the questionnaires. Before the experiment, the participants were required to read the textual and graphic descriptions of the NPTs and then descriptions of the product coexistence and product exit strategies. The assistants answered any questions raised by the participants. Finally, the participants answered the questionnaires about product DEFE, MBV, and RP decisions.

Data Analysis and Results

Table 1 presents the descriptive statistics for the DEFE between the old- and new generation products, MBV of the old-generation product, and RP intentions under the different product enhancement types (PETs; i.e., GE vs. FE) and PLSs (i.e., product coexistence vs. product exit) for the smartphones and notebooks.

For the product type, the overall average DEFE of the smartphones (i.e., 4.72, 5.11, 4.67, 4.89, $M = 4.85$) was higher than that of the notebooks (i.e., 4.76, 4.91, 4.55, 4.89, $M = 4.78$), indicating that the participants were more dissatisfied with the smartphones than with the notebooks. The average perceived MBV of the smartphones (i.e., 3.94, 4.90, 3.87, 4.12, $M = 4.21$) was higher than that of the notebooks (i.e., 3.59, 4.03, 3.31, 4.04, $M = 3.74$), revealing that the old smartphones provided less value and exhibited a lower level of price worthiness than did the existing notebooks.

Furthermore, regarding the innovation type, the average DEFE between the existing and new products was higher in the scenario of GE innovation than in the FE scenario for both the smartphones (4.92 vs. 4.78) and the notebooks (4.84 vs. 4.72), indicating that the participants were more dissatisfied with GE products than with the FE products. Similarly, the average perceived MBV of the GE products was higher than that of the FE products for both the smartphones (4.42 vs. 4.00) and the notebooks (3.81 vs. 3.68), indicating that the GE products provided less value and demonstrated a lower level of price worthiness compared with the FE products.

Finally, regarding the PLSs, the average DEFES between the existing and new products were higher in the product exit scenario than in the product coexistence scenario, for both the smartphones (GE: 5.11 vs. 4.72; FE: 4.89 vs. 4.67) and the notebook (GE: 4.91 vs. 4.76; FE: 4.89 vs. 4.55). The overall average DEFE in the product exit scenario was higher than that in the product coexistence scenario (4.95 vs. 4.68). These results indicate that the participants felt dissatisfied with the exiting products, regarding them as the last generation of that type of product. Similarly, the average MBV of the existing product was higher in the product exit scenario than in the product coexistence scenario, for both the smartphones (GE: 4.90 vs. 3.94; FE: 4.12 vs. 3.87) and the notebooks (GE: 4.03 vs. 3.59; FE 4.04 vs. 3.31). The overall average perceived MBV in the product exit scenario was higher than that in the product coexistence scenario (4.95 vs. 4.68). These results indicate that the existing products provided less value and exhibited a lower level of price worthiness compared with the new products.

Table 1: Descriptive statistics on the variable of PET

Product	PET	PLS	Sample size	DEFE	MBV	RP
Smartphone	GE	coexistence	50	4.72 (1.31)	3.94 (0.95)	4.49 (0.98)
		exit	50	5.11 (1.28)	4.90 (1.11)	4.25 (1.65)
	FE	coexistence	50	4.67 (1.03)	3.87 (1.37)	4.58 (1.49)
		exit	50	4.89 (1.36)	4.12 (1.03)	4.32 (1.37)
Notebook	GE	coexistence	50	4.76 (0.95)	3.59 (0.98)	4.17 (1.54)
		exit	50	4.91 (1.64)	4.03 (1.19)	4.35 (1.26)
	FE	coexistence	50	4.55 (1.10)	3.31 (1.62)	4.42 (1.34)
		exit	50	4.89 (1.36)	4.04 (1.51)	4.19 (1.69)
			400	4.81 (1.42)	3.97 (1.34)	4.35 (1.40)

Notes: PET: product enhancement type; PLS: product launch strategy; DEFE: difference in expected future enjoyment; MBV: mental book value; RP: replacement and purchase; Standard deviations are indicated in parentheses

Table 2 presents the descriptive statistics for the DEFE between the old- and new generation products, MBV of the old-generation product, and RP intentions under the different product structures (i.e., PAD vs. PND) and PLSs (i.e., product coexistence vs. product exit) for the smartphones and notebooks.

In terms of product type, the overall average DEFE of the smartphones (i.e., 4.88, 5.04, 4.62, 5.09, $M = 4.91$) was higher than that of the notebooks (i.e., 4.45, 4.89, 4.75, 4.96, $M = 4.76$), indicating that the participants felt more dissatisfied with the smartphones than with the notebooks. The average perceived MBV of the smartphones (i.e., 4.52, 4.78, 3.86, 4.12, $M = 4.32$) was higher than that of the notebooks (i.e., 3.31, 4.04, 3.59, 4.03, $M = 3.74$), revealing that the old smartphone provided less value and exhibited a lower level of price worthiness compared with the existing notebooks.

In terms of smartphone innovation type, this study observed that the average DEFE between the existing and new products was higher in the PAD scenario (i.e., 4.88, 5.04, $M = 4.96$) than in the PND scenario (i.e., 4.62, 5.09, $M = 4.86$), revealing that the participants felt more dissatisfied with the PADs than they did with the PNDs. Similarly, the average perceived MBV of the PADs (i.e., 4.52, 4.78, $M = 4.65$) was higher than that of the PNDs (i.e., 3.86, 4.12, $M = 3.99$), indicating that the PADs provided less value and demonstrated a lower level of price worthiness in comparison with the PND.

Conversely, according to the notebook innovation type, the average DEFE between the existing and new products was higher in the PAD scenario than in the PND scenario ($4.86 > 4.67$), revealing that the participants felt more dissatisfied with PADs than with PNDs. Similarly, the average perceived MBV of the PADs (3.81) was higher than that of the PNDs (3.68), indicating that PADs provided less value and demonstrated a lower level of price worthiness than PNDs did.

Finally, for the PLSs, the average DEFES between the existing and new products were higher in the product exit scenario than in the product coexistence scenario, for both the smartphones (PAD: 5.04 vs. 4.88; PND: 5.09 vs. 4.62) and the notebooks (PAD: 4.89 vs. 4.45; PND: 4.96 vs. 4.75). The overall average DEFE in the product exit scenario was higher than that in the product coexistence scenario (5.00 vs. 4.24). These results indicate that the participants felt dissatisfied with the existing products and considered them as the last generation of its type. Similarly, the average MBV for the existing products were higher in the product exit scenario than in the product coexistence scenario, for both the smartphones (PAD: 4.78 vs. 4.52; PND: 4.12 vs. 3.86) and the notebooks (PAD: 4.04 vs. 3.31; PND: 4.03 vs. 3.59). The overall average perceived MBV in the product exit scenario (4.24) was higher than that in the product coexistence scenario (3.82). These results indicate that the existing products provided less value and exhibited a lower level of price worthiness compared with the new products.

Table 2: Descriptive statistics on the variable of NPT structure

Product	NPT structure difference	PLS	Sample size	DEFE	MBV	RP
Smartphone	Alignable difference	Coexistence	50	4.88 (1.21)	4.52 (1.64)	4.31 (1.69)

	(PAD)	Exit	50	5.04 (1.34)	4.78 (1.34)	4.26 (1.38)
	Nonalignable difference (PNE)	Coexistence	50	4.62 (1.60)	3.86 (1.41)	4.57 (0.87)
		Exit	50	5.09 (0.94)	4.12 (1.58)	4.16 (0.12)
Notebook	Alignable difference (PAD)	Coexistence	50	4.45 (0.89)	3.31 (1.52)	4.37 (1.12)
		Exit	50	4.89 (1.14)	4.04 (0.83)	4.19 (1.37)
	Nonalignable difference (PNE)	Coexistence	50	4.75 (1.60)	3.59 (0.64)	4.48 (1.41)
		Exit	50	4.96 (1.46)	4.03 (1.18)	4.25 (1.60)
Total			400	4.84 (1.45)	4.03 (1.36)	4.32 (1.34)

Notes: PET: product enhancement type; PLS: product launch strategy; DEFE: difference in expected future enjoyment; MBV: mental book value; RP: replacement and purchase; Standard deviations are indicated in parentheses

Discussion and Conclusion

Firms commonly adopt product upgrades or enhancements as a competitive strategy for new product innovations because of the rapid upgrades and short life cycles of consumer electronics. This study analyzed and explored how certain combinations of NPTs and PLSs for new products affect consumer RP decisions.

Compared with the level of innovation in existing products, new-generation products are more positively correlated with DEFE. Similar to brand extension strategies, product enhancements or upgrades are categorized as product line extension strategies, which are crucial strategies for developing new products. Therefore, with limited research and development resources, employing appropriate product innovation techniques to continuously release new products can affect the perceived DEFE between new- and old-generation products when raising consumer awareness of new products.

Furthermore, the participants in the present study perceived higher MBV and DEFE between existing and new products in the product exit scenario than they did in the product coexistence scenario. Consequently, to facilitate consumer RP decisions, firms should consider adopting a product exit strategy when launching a new product in order to expand consumer-perceived DEFE between new- and old-generation products. Another strategy is to deliberately create the impression of reduced market value and inability to satisfy consumer demand for old products, thereby enhancing the advantages of new products and promoting consumer-perceived DEFE between new- and old-generation products to stimulate RP decisions.

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***Consumer Purchase Behaviors in Relation to Distinct Cultural Factors and
Product Enhancement Type***

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Abstract

In world market competition, modern enterprises must cater for Eastern and Western consumers with distinct cultures. Cultural factors influence customers' purchase decision behaviors. From a consumer perspective, the most significant trait of a new product relative to its older counterpart is the difference between the two. From a business perspective, the innovation of products to meet consumer preferences is a crucial topic. This study surveyed 400 respondents and analyzed the impacts of cultural factor variables such as "self-construal," "regulatory focus," and "product enhancement type" (PET) on consumers' "replacement and purchase" (RP) behaviors. The mediating variables were "difference in enjoyment" and "mental book value". The following findings were obtained: An analysis of the self-construal type of respondents with distinct cultural characteristics under differing PETs revealed that respondents with independent self-construal were prone to RP behavior. PET analysis showed that the RP decisions of respondents with distinct cultural characteristics were inclined toward general enhancement (GE). When the type of PET was GE, regardless of the self-construal type, respondents with the regulatory focus trait were more prone RP behavior. In addition to compensating for the lack of studies on applying self-construal and self-regulatory focus theories to Asian markets, the findings of this study can serve as a reference for businesses in enabling them to properly plan product launching and market strategies in accordance with East Asian consumer preferences and cultural factors, thereby enhancing the quality of product development and design.

Keywords: Self-construal, regulatory focus, product enhancement type

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Introduction

In world market competition, modern enterprises must cater for Eastern and Western consumers with distinct cultures. Understanding consumer characteristics, properly planning product marketing strategies, and completing the tasks of product development and design are not merely crucial for enterprises in the pursuit of survival and growth but are also tasks that are closely related to business performance, hence the prudence of enterprises in their responses to these tasks (Claybaugh *et al.*, 2015; Urban & Hauser, 1993; Wu, 2014).

Cultural factors affect consumers' purchase decision behaviors. According to the self-construal theory, in North American countries where individualism is prevalent such as the United States and Canada, displays of independent self-construal (ISC) tend to be encouraged, whereas in East Asian countries where collectivism prevails such as China, Taiwan, Japan, and South Korea, people are encouraged to exhibit dependent self-construal (DSC), which emphasizes gregariousness (Eagly & Kite, 1987; Durante *et al.*, 2013; Babin & Griffin, 2015). One study focusing on the United States noted that ISC is positively correlated with purchase behavior, whereas DSC shares a negative correlation with purchase behavior (Kacen & Lee, 2002).

In terms of new product acceptance, the self-regulatory focus theory asserts that promotion focus emphasizes profit and ignores risk, whereas prevention focus asserts the opposite (Crowe & Higgins, 1997; Higgins, 1997, 2000, 2005; Zhang & Shrum, 2009). Different self-regulatory focuses have distinct preferences for new products (Chang, 2013), with promotion focus preferring more innovative new products and prevention focus preferring the opposite (Yeo & Park, 2006).

Regarding new product development by enterprises, the cost of continuously launching new products is high, and thus improving existing products and launching them as new products is a common business strategy (Crawford & Benedetto, 2014; Ulrich & Eppinger, 2012). For example, since launching the first-generation iPhone in 2007, Apple has successively introduced a series of new products such as the iPhone 3G, iPhone 3GS, iPhone 4, iPhone 4S, iPhone 5, iPhone 5S, 5C, iPhone 6, 6 plus, and iPhone 7 and has generated expectations toward new product functions and market interest among consumers before launching each new product. Despite some consumers believing that a gap exists between each new product and their prior expectations, the iPhone is now one of the world's top selling smart phones.



Figure 1: iPhone series

From a business perspective, business results are dependent on continual product enhancement and innovative designs (Urban & Hauser, 1993). In particular, for consumer electronics with a short life cycle and intense market competition, whether new features should be added should be considered in the process of innovative design. If the decision to maintain the properties of existing products without adding new features is made, businesses should consider whether to improve all attributes or only some of them (Claybaugh *et al.*, 2015). In other words, to learn customer preferences, the significance of distinct product innovations to consumers should be understood before enterprises explore product innovations.

This study analyzed the impacts of various new products on the purchase decisions of consumers with distinct cultural characteristics, and referred to psychological costs by using consumers' difference in expected future enjoyment (DEFE) and mental book value (MBV) of existing products as intermediate variables to explore the impact of product enhancement type (PET) on the product purchase decisions of consumers with distinct characteristics. The findings of this study could serve as a reference for cultural factor researchers and product design and development practitioners.

Literature Review

(1) Differences in Cultural Factors

This study analyzed consumer types from the perspective of two cultural factors, namely self-construal and regulatory focus. Self-construal: Markus and Kitayama (1991) noted that culture affects an individual's self-construal and believed that an individual consists of two parts, namely him or herself, known as "independent self-construal," and being a member of a group, which refers to how an individual view him or herself within a group and is known as "dependent self-construal." These two parts form the foundation for developing the self-construal theory (Matsumoto & Juang, 2012). ISC and DSC can simultaneously exist in any individual or culture, and the differences in self-construal between individuals are mainly influenced by cultural background (Triandis, 1989). Despite subsequent studies using distinct terms to express the researchers' views on self-construal, their interpretations have echoed the concept (Kelly, 2012) proposed by Markus & Kitayama (1991).

Eagly (1987) investigated self-construal from the perspectives of "region" and "sex" and discovered that displays of ISC and behaviors to reward the self tend to be encouraged in North American countries where individualism prevails. By contrast, the predominant collectivism in East Asia encourages DSC, which emphasizes group sociability. In the long run, both types of self-construal lead to habitual behaviors, and coupled with the social division of labor between the sexes, the distinct roles played by men and women in society result in behavioral differences that affect the dissimilarities in their self-construal and generate distinct values in Eastern and Western countries (Kelly, 2012; Smith *et al.*, 2014).

Regulatory focus: The regulatory focus theory maintains that an individual's regulatory focus can be divided into promotion focus, which focuses on the pursuit of "gain" and has less regard for risk, and prevention focus, which concentrates on avoiding "loss" and is more cautious about "risk" (Higgins, 2000). Promotion focus is characterized by the pursuit of ideal self-regulation that matches people's

expectations and desires as closely as possible. Prevention focus avoids mismatches with individuals' responsibilities and obligations, thereby adhering to ought self-regulation. In addition, in terms of perspectives on risk, promotion focus tends to pursue any potential opportunities for success and avoid the errors of omission that reject opportunities for success and are thus willing to take risks. Prevention focus is inclined to reject any potential chance of failure and avoid the errors of commission that accept the opportunity to fail, hence is particularly risk averse (Crowe & Higgins, 1997; Higgins, 1997).

(2) PET

PET was divided into two types in this study. In terms of new products in relation to their existing counterparts, applying the same level of improvement to all major attributes is known as general enhancement (GE), whereas concentrating on substantial improvement of only some attributes is known as focused enhancement (FE) (Okada, 2006). For example, the first-generation iPad Air launched by Apple in 2013 and its second-generation successor introduced in 2014 were both improvements in terms of weight, computing speed, and capacity, although they were limited to upgrades on the original attributes.

Figure 1 shows the difference in product improvement. Assuming a product possesses only two attributes (Attribute 1 and Attribute 2) when it is upgraded from the original product point O in the direction of point EG, both attributes are enhanced in proportion, thereby constituting "general enhancement." In the other two enhancements, focus was given to the significant enhancement of only one attribute; thus, upgrading the product from point O to points EF1 and EF2 constituted the "focused enhancement" of Attributes 1 and 2, respectively. Because GE and FE share a common structure, they generate the same structurally enhanced products.

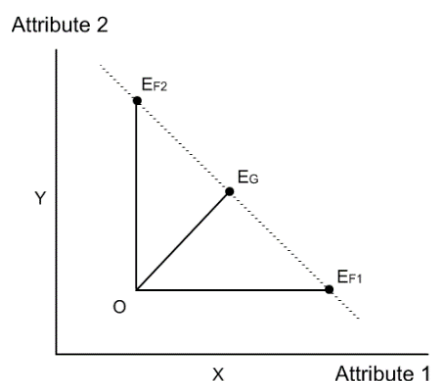


Figure 2: Attributes and types of product enhancement

(3) New Product Purchase

According to mental accounting theory, consumer decisions regarding upgrading and replacing products involve mental costs (Thaler, 1999; Okada, 2001). In other words, when consumers make upgrade and replacement decisions, their main considerations are the comparison of the benefits of new and existing products (Bhat *et al.*, 1998) and overcoming the mental cost generated by owning existing products (Okada, 2006).

The more advanced functional attributes of new generation products enable consumers to gain more pleasure from them than from existing products, thereby leading to an increased replacement intention. An MBV is the difference between the price of a product and the pleasure accumulated from previous use of said product. Limited use frequency or less satisfactory perceived quality reduces the accumulated pleasure, rendering it difficult for the MBV to reach the breakeven point and producing an inhibitory effect on the replacement decision (Ku *et al.*, 2010). In addition, a consumer's replacement intention could be enhanced if he or she feels fully satisfied with an existing product, or in other words, if products have been worth their money.

Consumers should have a higher purchase intention if they feel a smaller difference in enjoyment (DE) between old and new products, or a lower MBV for a product they possess when introduced to a new product (Okada, 2001).

Research Method

Smartphones with short life cycles and intense market competition were used as the sample products for this study based on the following considerations: (a) In consumer electronics, smartphones are frequently and widely used products in daily life that consumers are familiar with. (b) Smartphone manufacturers often introduce series of new products. This study referenced the research method by Gammoh *et al.* (2006) and conducted convenience sampling at several consumer electronics retail stores, where the research experiment was explained before surveys were conducted among consumers purchasing products. The respondents were informed of the question items during the experiment and a 7-point Likert scale was adopted for measurement.

The independent variables of the experiment included self-construal, regulatory focus, and PET and a three-factor between-subject design was adopted. The three variables consisting of two types of self-construal (ISC and DSC), two types of regulatory focuses (promotion focus and prevention focus), and two types of new product enhancement (GE and FE) were manipulated to form a total of eight experimental situations. The mediating variables were consumers' pleasure and MBV and the dependent variable was replacement and purchase (RP).

The experiment in this study was conducted in several consumer electronics retail stores, where the experiment was explained before a survey was conducted among consumers purchasing smart phones at the stores by using convenience sampling. The respondents were aged between 19 and 40 years and a between-subject design was adopted. For the two target products, a within-subject experimental design was employed.

A total of 400 questionnaires (8 experimental situations x 50 respondents) were distributed. During the experiment, the research assistant was explained the experimental purpose and process, and noteworthy matters for completing the questionnaire. After giving their consent for participation, the respondents were randomly assigned to experimental situations for testing.

In the experiment, the respondents were first requested to read the description and illustrations for the experimental stimulus, after which they were requested to read the

situation descriptions of self-construal, regulatory focus, and PET. The research assistant helped if the respondents had any questions.

Analysis and Discussion

Table 1 shows the descriptive statistics for the variables of DE, MBV, and RP as perceived by respondents in the case of varying self-construal (ISC and DSC) and regulatory focus (promotion focus and prevention focus) under the experimental stimulus of smartphones and the influence of varying PET (GE and FE).

Table 1: Descriptive statistics of statistical results for each variable

PET x SC x SR	Sample	DE	MBV	RP
GE x ISC x PmF	50	4.27 (1.13)	3.95 (0.96)	6.18 (0.93)
GE x ISC x PvF	50	4.76 (1.01)	4.01 (1.31)	6.05 (0.95)
GE x DSC x PmF	50	4.27 (0.91)	3.59 (0.98)	5.97 (1.51)
GE x DSC x PvF	50	5.89 (0.95)	6.12 (1.09)	3.91 (1.03)
FE x ISC x PmF	50	6.09 (1.31)*	6.09 (0.93)*	4.11 (1.17)
FE x ISC x PvF	50	5.97 (1.64)	5.93 (0.97)	4.14 (0.92)*
FE x DSC x PmF	50	6.13 (0.87)	5.98 (1.01)	4.08 (1.19)
FE x DSC x PvF	50	6.17 (1.32)	6.05 (0.97)	4.06 (1.02)
Total	400	5.44 (1.14)	5.22 (1.04)	4.81 (1.09)

NOTE: GE: general enhancement, FE: focused enhancement, ISC: Independent self-construal, DSC: Dependent self-construal, PmF: Promotion focus, PvF: Prevention focus; product enhancement type (PET), Self-construal (SC), Self-regulatory (SR), difference in enjoyment (DE), mental book value (MBV), replacement and purchase (RP).

(1) PET Analysis:

Table 2 shows the overall mean scores for DE, MBV, and RP according to distinct PETs.

Table 2: Descriptive statistics according to varying PET

PET	Sample	DE	MBV	RP
GE	200	4.80 (1.00)	4.42 (1.09)	5.53 (1.11)
FE	200	5.75 (1.17)	5.63 (0.99)	4.38 (1.14)
Total	400	5.44 (1.14)	5.22 (1.04)	4.81 (1.09)

NOTE: GE: general enhancement, FE: focused enhancement ; product enhancement type (PET), Self-construal (SC), Self-regulatory (SR), difference in enjoyment (DE), mental book value (MBV), replacement and purchase (RP).

Table 2 shows the stimulus with FE had a greater DE than did those with GE (mean: $5.75 > 4.80$), which indicated that respondents felt greater discontent for FE stimulus. The MBV of FE stimulus was higher than that of its GE counterpart (mean $5.63 > 4.42$), thereby demonstrating that the respondents obtained less value from the FE stimulus, and less satisfaction for the money spent. Therefore, the respondents' RP decisions were more inclined toward GE.

(2) Self-Construal Analysis

Table 3 shows the scores under varying PET (GE or FE) stimuli based on ISC and DSC. DSC respondents perceived a greater DE for the stimuli than did their ISC counterparts (mean: $4.79 > 4.52$, $6.05 > 5.56$), indicating that DSC respondents felt a higher level of discontent toward the stimuli.

The MBV of the DSC respondents was also greater (mean: $4.57 > 3.98$, $6.03 > 5.43$), denoting that the DSC respondents obtained less value from the stimuli, which also showed less satisfaction for the money spent. Therefore, the ISC respondents were more prone to RP behavior under differing PETs.

Table 3: Descriptive statistics according to varying PET and self-construal situations

PET x SC	Sample	DE	MBV	RP
GE x ISC	100	4.52 (1.07)	3.98 (1.14)	6.12 (0.94)
GE x DSC	100	4.79 (0.96)	4.57 (1.13)	5.31 (1.16)
FE x ISC	100	5.56 (1.20)	5.43 (0.99)	4.53 (1.16)
FE x DSC	100	6.05 (1.22)	6.03 (0.99)	4.06 (1.07)
Total	400	5.44 (1.14)	5.25 (1.04)	4.84 (1.09)

(3) Regulatory Focus Analysis

Regulatory focus consists of two traits, namely "promotion focus" and "prevention focus." When the type of PET was GE, regardless of whether self-construal is ISC or DSC, prevention focus had a higher DE mean and MBV than did promotion focus (DE mean: $4.76 > 4.27$, $5.89 > 4.27$; MBV: $4.01 > 3.95$, $6.12 > 3.59$), indicating that respondents with promotion focus perceived a lower value from the stimulus and less satisfaction for the money spent. Therefore, in the case of GE, respondents with promotion focus were more prone to RP behavior.

Under the condition where PET and self-construal were FE and DSC, respectively, prevention focus yielded a higher DE mean and MBV than did promotion focus (DE mean: $6.17 > 6.13$; MBV: $6.05 > 5.98$), indicating that respondents with prevention focus perceived a lower value from the stimulus and less satisfaction for the money spent. Conversely, in the case where self-construal was ISC, promotion focus had a greater DE and MBV mean than did prevention focus ($6.09 > 5.97$, $6.09 > 5.93$), indicating that respondents with prevention focus trait were more inclined toward RP behavior.

Conclusion and Recommendations

From a consumer perspective, the most significant trait of new products in relation to their old counterparts is their difference; a greater difference between new and old products causes consumers to perceive a higher risk and greater learning cost, although a greater difference could also yield a greater sense of novelty and more benefits, thereby generating a higher purchase intention (Liu, 2013; Okada, 2006). Although previous related studies have mostly been conducted in countries with Western cultural backgrounds with mainly food-based samples, the present study concluded that cultural factors affect consumers' purchase decision behaviors, and more research on consumers in East Asian countries with Eastern cultures and more diverse ranges of samples is warranted. This study referenced Kacen and Lee (2002), Zhang and Shrum (2009), and Higgins (1997) in exploring the impacts of various new product types on the purchase decisions of consumers from distinct cultural backgrounds. This study also referred to the theory of mental costs and used the respondents' DEFE and MBV scores as mediating variables to investigate the influence of PET on the product purchase decisions of respondents with distinct characteristics. This study discovered the following findings:

- (1) An analysis of the self-construal type of respondents with distinct cultural characteristics under differing PETs revealed that respondents with ISC were prone to RP behavior.
- (2) PET analysis showed that the RP decisions of respondents with distinct cultural characteristics were inclined toward GE.
- (3) When the type of PET was GE, regardless of the self-construal type, respondents with the regulatory focus trait were more prone to RP behavior.
- (4) When the type of PET was FE, respondents with the regulatory focus trait were more inclined toward RP behavior.

In addition to compensating for the lack of studies on applying self-construal and self-regulatory focus theories to Asian markets, the findings of this study can serve as a reference for businesses in enabling them to properly plan product launching and market strategies in accordance with consumer preferences and cultural factors, thereby enhancing the quality of product development and design. Because these factors can serve as the solution for enterprises pursuing survival and growth and can further enhance business performance in specific markets (Claybaugh *et al.*, 2015; Urban & Hauser, 1993; Wu, 2014), the results of the present study are expected to make a substantial contribution to enhancing the innovation value and knowledge establishment of design among enterprises.

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Space and Narrative in Cinematic Arts

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Abstract

This study aims to examine space as key component in storytelling by drawing on theories of psychoanalysis, narrative, and formalism. In so doing, the study has chosen two films which were produced in the past five years with an interesting use of space: 1) *Train to Busan* (2016), a Korean film; and 2) *Snap* (2015), a Thai film. Results reveal that space is natural and thus vital for presenting the world of cinematic arts, whether filmmakers plan to use it or not. It can impact the audience's perception, including how they make a sense and build understanding of a film. Importantly, space can persuade viewers to sympathize with films as intended by the filmmakers. Moreover, space functions as a body of knowledge that greatly contributes to cinematic arts. It is one of the features of storytelling on film with the ability to create something new, and also a vehicle to explore the boundaries of narrative.

Keywords: Space, Narrative, Psychoanalysis, Formalism, *Snap*, *Train to Pusan*

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Introduction

Film is one of the media which influence people at large. It can impact people in terms of values, ideas, attitudes, and lifestyles. Film can be entertaining, artistic, animated, historical, including a vehicle to deliver some ideologies or concepts from storytellers to viewers. As a result, film can connect with and dominate the minds of individuals at all ages (Wiwatsinudom, 2002).

The ability of film to communicate and influence viewers is certainly a result of the detailed, yet creative process of producers who understand the functions of film to work with people. Film can create sympathy among viewers. In this regard, stories and narratives play key roles for viewers to understand what is happening in film. Narrative is defined as two or more events that are related in three conditions: space, time, and logic (Taeng-aksorn, 2015). Narrative of film is the content or story that people follow and understand from the first minute the movie starts until the last minute before the movie finishes. The study of narrative is thus important for creating a novel way of narrating, which will bring about quality film scripts or plots.

This article focuses on the importance and concepts of using space in film so as to enhance storytelling and support feelings and emotions by choosing two movies: *Train to Busan* (2016), and *Snap* (2015) as case studies. In so doing, four different types of space have been explored:

1) Physical space is the real space such as locations or areas that are related to or function as starting points of events in movies. It is the space that can be physically reached or accessed to.

2) Psychological space is the space of ideas and memories. It can function as personal space of characters or common space of general people. It is abstract which cannot be felt, yet does exist.

3) On-screen space is the space presented by filmmakers to appear on film through selection and art composition. It can be presented in different ways e.g. the use of symbolic meanings.

4) Off-screen space is the space unseen on the screen, but viewers can perceive the existence of this space. Sometimes, it is the intention of filmmakers to remove that space or to hide it from viewers in order to display or create particular emotions or feelings.

Train to Busan (2016)

Even a survival action movie by genre, the theme of this movie is about humanitarian and human beings, rather than the fight against zombies. Drawing on Freud's psychoanalytic theory of personality, it seems that the id (instincts, without conscience or feelings) of human beings is represented by zombies while the human characters with survival attempts from this life-threatening situation are propelled to reveal their true colors and selfishness, also parts of the id inside human minds. Seok-woo, the main character, including other passengers on the train are not stereotyped characters. Unlike ideal human beings, they do not have a good heart, or thinking others before themselves. Instead, they lack kindness and do not sacrifice

themselves. They do not uphold any virtues. Every character on this train is simply a human with conscience to defend themselves or their loved ones. Hence, *Train to Busan* presents the fight between humans and zombies, and between humans and humanitarian (Hurtik & Yarber, 1971)

Train to Busan begins with Seoul, the capital of South Korea, before bringing viewers to the main events, drawing on the field of the fight between the characters and the zombies on a high-speed train called KTX which travels from Seoul to Busan, a big province in the south of the country. The matching of a zombie movie (a sub-genre of survival horror) to the train as fighting field offers an interesting idea. With the physical characteristics of the train designed in straight line, with individual cars connected to each other, including the plot in which characters are stuck in the train with hundred others who are infected and then turn to zombies. This will lead to unavoidable attacks. The area is become trapped and the characters are forced to face with threats. This will result in pressures, excitement, worries, which are basic feelings displayed by this genre.

Conflicts arise when passengers on the train are infected to the point that they become zombies almost the whole train. In such situation, the characters need to find ways to survive until their arrival to Busan, which is the destination. In the movie, survival on the train or the so-called threat consists of two types (Muller and Williams. 1985):

1) *Zombies*: As trapped in the train, the passengers are forced to go forward or backward in the single route only. The journey to the front end of the train to see their lost friends and families must be done through walking solely. Each car of the train is full of zombies, which represent a basic threat that the characters have to face with and overcome. The only way to do this is to get through zombies in each train safely.

2) *Conflicts with other humans*: These conflicts present another threat, apart from the fight against zombies. There are many instances in which clashes are triggered within humans themselves. These clashes are caused by selfishness, frustration, fear, and stressful situations which make everyone unable to decide with conscience. This means that conflicts within humans become a main threat that all characters have to struggle to survive.

“Scene A” in Train to Busan

Fighting scenes between the main characters (*Seok-woo, Sang-hwa, and Yong-guk*) and the zombies which happen after they know that their families and love ones are in the cars far apart. The three characters decide to prepare themselves and find as many weapons as possible from the environment, in order to walk through zombies each train and rescue another group of survivors that are further ahead. Action scenes in *Train to Busan* do not throw the characters to fight against enormous zombies by drawing on strength and surrealism. Instead, the producers have designed scenes, settings, and actions logically by making use of physical space of train. This has turned space (as fighting field) into both power and obstacles that the characters cannot break. Physical features train set a rule that if anyone wants to reach the most fronted car, they have no other way, except for walking through zombies in each and every car. This means that characters have to act and move within the limited surrounding space, rather than by their own intention.



Figure 1: Main characters' struggle to survival in the closed area of KTX

At a quick glance, the movie seems to feature a fight between two kinds: humans and zombies. In crisis, humans actually divide themselves for benefits and survival. This means that space within humans does not exist, but it is simply an illusion that appears at front. Humans choose to frame their own space and allow those who can share benefits to live in the same space. Humans usually do not divide or show selfishness clearly. In crisis and life-threatening situation, however, survival instincts make humans release their unconscious mind. This corresponds to Freud's psychoanalytic theory of personality which says that the id is the dark side of human beings, controlled by super-ego (Kaewkangwan, 2008).

The death scene of Seok-woo, which is like that of Sang-hwa. After Seok-woo is infected with zombie virus, he chooses to sacrifice his life to protect his daughter by throwing himself down from the train. In the last moment before his turning into a zombie, he thinks back to the day Soo-an was born and the feeling to hold her for the first time. Apart from external conflicts between humans and zombies, among humans themselves, there are internal conflicts within the family where the father and the daughter do not understand each other. Throughout the movie, there is an attempt to improve this father-daughter relationship until the end in the death scene of Seok-woo.



Figure 2: Family conflict between father and daughter

Train to Busan spends almost every second to make viewers stressed and excited with fighting and hunting scenes between humans and zombies. The movie does not take viewers to explore deep in the minds of the characters through memory space. There is almost no flashback of events or feelings in the minds of the characters, except the singing show of Seok-woo's daughter, which is quite a recent event. The death scene of Seok-woo is thus the

only chance for viewers to explore and feel the space in his mind. Through this scene, the viewers also know that under the dark and selfish image, he is still a father who always loves and cares his daughter.

Train to Busan is narrated through an omniscient viewpoint, so it presents the story chronologically, from the beginning to the end through several views of different characters (Giannetti, 1976). As a result, there is no need for viewers to concentrate on understanding the plot; thereby allowing them to fully enjoy the hunting and pressure from the characters' struggle to survive. This is derived from the idea that space has an influence over characters and defines events and actions of characters, under the stressful situation in the survival horror genre. As previously mentioned, the train is chosen as the field of Train to Busan. In this regard, the author has analyzed why the train is a perfect field for this genre and makes the film a great success.

Examples of physical characteristics of trains worldwide

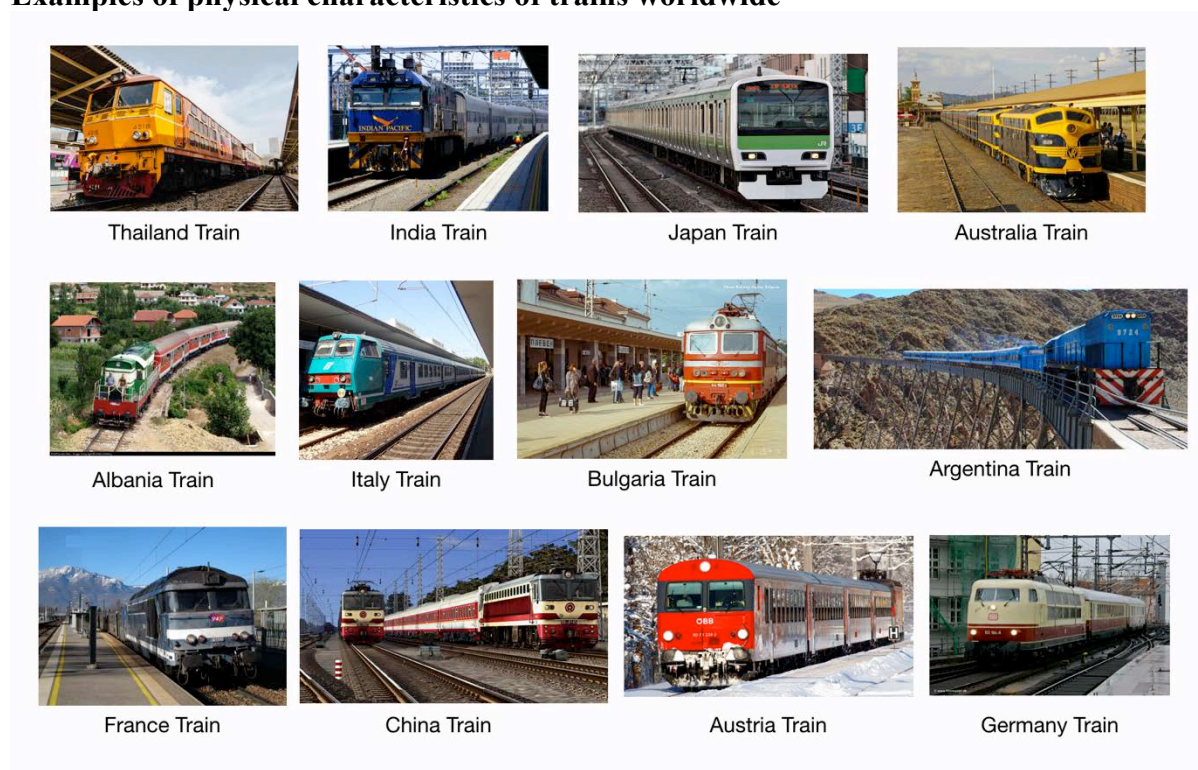


Figure 3: Physical characteristics of trains worldwide

Physical characteristics of the train, regardless of a variety of the train types or differences made by countries building it, provide the common understanding and contain the memory space shared by people worldwide, that is, a long-shaped vehicle with many cars from steering car at the most front until the last car. Other basic features include toilets located between connecting cars, seats arranged turning to the same or opposite directions, and big window screens alongside the wall, including luggage racks above the seats on left and right sides. The abovementioned features are all well understood globally. The choice of train as the field of fighting with zombies creates an advantage edge for Train to Busan as the train space makes the human characters walk this single way; thereby being unable to run away or trick zombies at all. The only way they can make is to attack directly or come out with a plan to survive, which must correspond with the train space. It is likely that most people share the same memory with the train space, so it is not difficult to relate their experience to and

sympathize with the ongoing events. This is quite different from designing new space in some movies such as cities that do not exist or high-rise building complexes which may eliminate the viewers' understanding or sympathy. Taking on the survival horror genre, the main emotion passed on to people are mostly excitement from the events that are fast-flowing, non-stop, and unpredictable. The use of space with which people are familiar is one the methods that work well because it can shorten the distance between realities and fictions, and also between characters and viewers. The smaller the gap between characters and viewers is, the more sympathy viewers will have. Thus, the choice of field as space is so significant. Whether the choice of location is relevant with the content or irrelevant (for such particular purposes as a satire or contradiction to highlight key messages), it will subsequently impact the quality of storytelling.

Train to Busan is a good example of film scripts which pay importance to the use of space in support of storytelling. The consideration of potential and possibility that may happen in film space, or field of events, can be applied to other genres: romance, melodrama, thriller, horror, or even documentary. Different spaces or locations give different meanings and feelings to viewers. If the fight with zombies in Train to Busan is designed for such other different physical locations as 100-story skyscrapers or underground shopping complexes, this will certainly impact events and actions of characters differently. In other words, space in film has the power to define characters.



Figure 4: Train to Busan poster

Snap (2015)

Snap tells a love story of Pueng and Boyd, who have been friends since their high school in a Thai province. Back in their high school days, their relationship appeared unclear and

ambiguous. While they seemed to like each other, neither of them confessed their feelings. Plus, their relationship ended when Pueng moved to study in Bangkok as a result of the 2006 Coup d'état. Pueng's father, a military officer, had to move to work in Bangkok and brought his family along. After eight years, each started a new life and love, but their paths cross again at a friend's wedding under the theme of high school homecoming. This is the turning point of revisiting their unfinished relationship. The story features a chronological or classic narrative, coupled with a series of flashbacks of the main characters. Each piece of story captures the two main characters on a field based on the history and the actual context of Thailand from 2006 to 2015. Snap is thus a fiction with the background of the Thai context during the past eight years until the year of the film screening.

Memories Space: Psychological Space

Snap uses memories as the core to connect with the relationship of both main characters. Memories are personal, and even the shared ones can be kept differently, which depends on how people want to memorize those events. Pueng and Boyd each has memories of their own and keeps them differently. What Snap does is to bring people to explore stories in the memory space of each character, with the field of events drawing from the actual context of Thai society. Changes in society impact the lives of these two characters who are driven to different paths, like many other Thais. Pueng and Boyd represent common people in society and demonstrate what kind of societal impacts has caused to them; thereby leading their lives in different directions. Most viewers in Thailand can well understand the meaning and the social condition of that time. This is especially true for those in Bangkok, who were directly affected and have lived in the same areas with Snap's characters. Therefore, this movie presents the themes of memories, society, and lives from micro level, that is, the surrounding areas of the characters as individuals to the macro level or the big picture, which is Thai society as a whole in which millions of people lead their lives similarly.

Symbols of memory space

Photos: Boyd makes a living as a photographer and thus spend most of his time with photos while Pueng never lets her smartphone away from her. Pueng always takes photos of things around her and uploads them on social network sites right away so that everyone knows where she is and what she is doing. Photos symbolize the representation of all memories that are stopped and stored in physical things. Photos help people remember moments in a concrete way. Each of us have a particular way to remember and save our memories as photos which vary in personal habits. The photos in Snap are a special symbol which means the space used in the movie: physical, and psychological space. Moreover, photos help connect these two types of space with each other.

Old school: One event of the movie takes viewers to explore the memory space in a concrete and conceivable way by bringing the main characters back to their old school, that is, to walk down the memory lane of such familiar things as school buildings, desks, and benches. Hence, their old school symbolizes the memory space shared by several characters. This offers space that everyone can talk about and share the same understanding.

Snap is narrated through the views of the two main characters who see each other through different filters. The filters here refer to the characters' perceptions, which are shaped in accordance with their experience and present time. This is certainly different; thereby reflecting how they see and understand other people and resulting in different, yet equally

important narrating views, delivered by the two characters to viewers. Such different views enable viewers to understand how both characters think about himself/herself and the other side. Together, this process makes the encoding of complex languages to deliver symbolic meanings, which are interconnected (Monaco. 1981/140).

Unequal memory space

To begin with, Pueng and Boyd run into each other at a café, while Pueng is dating with her boyfriend and Boyd at work on photography. Pueng notices Boyd first and immediately recognizes him that the person outside the window is her childhood friend with special feeling. As that feeling happened long time ago, she doesn't care about it and thus pretends not to see him or say hello. On the other hand, when Boyd notices Pueng, he decides to say hello right away and that makes it unavoidable for her to reply. He decides not to let go the chance to see someone important. Both then chat and revive their relationship as childhood friends.



Figure 5: Reunion between Pueng and Boyd, two main characters

Another clear example of unequal memory space is the first meeting between Pueng and her boyfriend, Mann. They talk about how they met. In Pueng's memory, Mann is a handsome gentleman who came to her like a prince on the white horse and made a first good impression like a dream man. In the meanwhile, Mann says that he cannot recall that moment and is not even sure if the first time they met was like that or not. This is very much similar to another event in which their high school friends argue over a trip to another province. While one says that he/she did not join the trip, another says that everyone in the group did by showing some photos to confirm the incomplete memory of that friend. Once again, this means that people give importance to or weigh memory space differently or unequally. One story in the past may be precious to someone, but may mean nothing to another. In other words, although the shared memory space is important, but each person gives different values to the same memory, making us unable to judge others through our lens.

Different memory space

Snap makes use of two main theories in film: physical, and psychological space to relate to and support each other under the narrated story. Snap, an English word used in photography, means a quick act of photo taking without paying much attention to composition, but with a focus on the candid nature of photos. In this movie, photo taking plays an important part

because it is presented almost the whole time. The author is of an opinion that we can turn physical space such as places, people, and things into psychological space, or memories, by using photos as a tool. This is because any memories will fade over time, but photos can remind us of the moments and make us remember the details. Boyd, the main character, admires snapshot photography with a focus on feelings. The photos he takes are realistic and naturally beautiful. He thinks that photos can reflect reality, and there is no need to over-decorate anything for fear that the decoration may destroy the representation of photos. Meanwhile, Pueng, similar to most people these days, likes taking photos of things around her. She often tries to take the best shots, before sharing them on social network sites to show off her identity. When she does so, she usually decorates them with filters and uses Instagram as a brain to keep memories. As time goes by, she will look at her photos again, but what she will recall is what she wants them to be, not what it really was at that time.

If we consider photos as memories which is a kind of psychological space, we can see that both main characters use different ways to keep, manage, and view memories; thereby making them see memory space differently. Boyd sees the past and experiences just the way they were – happiness in high school days, good times with Pueng and other friends, or even painful memory in which he caused his father's injuries and that still hurts and worsens their father-son relationship. Every moment is back on his mind when he sees the photos he took. In the meanwhile, Pueng sees the same photos as the past that has all gone and thus does not give any value to them. When she finds Boyd by accident at a café, she does not want to say hello because she regards him as an old forgotten friend. However, if she sees the photos she takes each day again, she may notice these photos are just filtered memories without any appearance of reality. Thus, she cannot recall these moments or her views or feelings about them.

It is clear that the power of space, or the context of Thai society, greatly influences the characters, especially Pueng. Being born in a military family is like being forced to take the same side with the military from the beginning. The 2006 coup directly affected her, making her move to Bangkok unexpectedly and begin a new life there. Nonetheless, she can adjust herself in quite a short time, including her acceptance without resistance to the pre-designated role since the day she was born – a good listener or follower.

Given the above view, in Thai society at the changing times like a coup, some Thais may feel awkward at first, but later they can accept it, adjust themselves, and live a normal life. Sometimes, they may perceive it as something far away, and then they cannot do anything about it. They also fail to realize that, in the current context of Thai society, space power comes between their lives and influences their daily activities. They are just similar to Pueng, who eventually chooses Mann, her boyfriend who is a military officer. Mann is a safe choice for her. When she is already familiar with this safe comfort zone, it is too late for her to go back or revise anything.

Another interesting use of space in Snap is off-screen or untold space, yet perceived by viewers. Many scenes are untold through screening, but by allowing events to occur, cutting some space off, and supposing that viewers can automatically understand. For example, the scene in which Pueng and Boyd plan to meet at an aquarium. The movie does not tell about their meeting through pictures or conversation, but let the viewers get through to see both

characters arriving the front gate. By using on-the-spot conversation to make viewers understand that this meeting is earlier planned without telling them in advance. The removal of these pictures out of the viewers' eyes is another technique to make viewers imagine what actually happens on the off-screen space. Each viewer may have a different view and answer. This off-screen technique can be applied variously. At the present, there is a number of movies using this technique for such several purposes as tricking viewers into twisted points, hiding some scenes with the answer from viewers and putting those scenes into the viewers' minds unknowingly. It is also used to avoid some violent scenes for marketing purposes, but allowing viewers to imagine those pictures by themselves.

According to the formalism of film criticism, Snap appears to have a form far better than its content. Storytelling based on space and time theory in film, including the actual context of Thai society, mixed with the fiction makes the film distinguished in terms of storytelling of the characters and the ongoing events in society. This clearly and beautifully reflects the views of the film director on daily life, memories, historical events, law and politics. These dimensions in Snap make a perfect combination, and thus creates a single unified movie.



Figure 6: Snap poster

Conclusion: Space and Storytelling

To conclude, it is obvious that the connection between space and storytelling in film can influence the viewers' perception as illustrated in the diagram below.

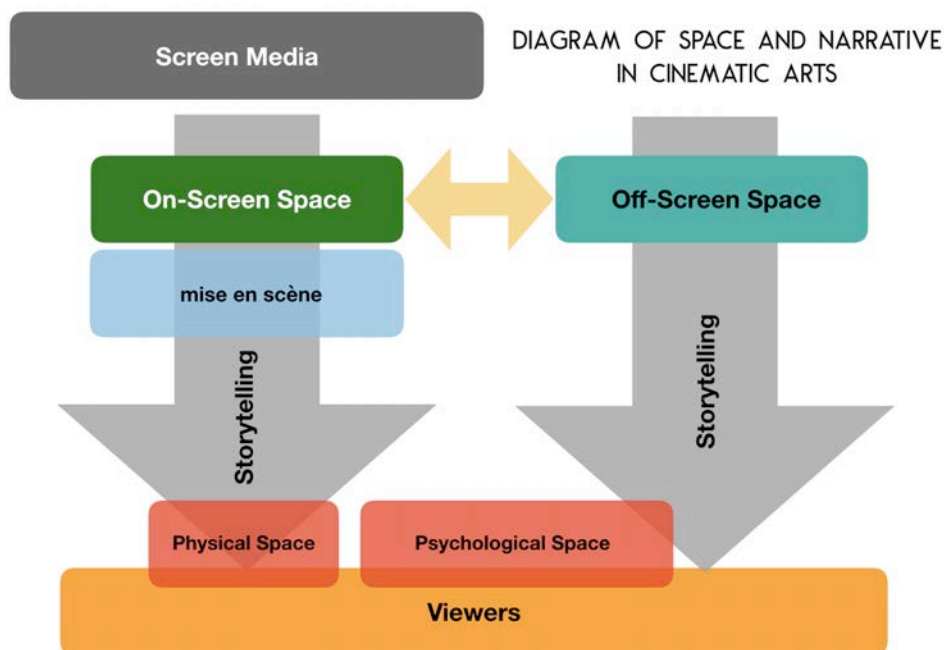


Figure 7: Interconnection of different types of space with viewers' perception

As illustrated in Figure 7, viewers perceive the existence of both physical and psychological space. This is part of the on-screen space through the characters and settings chosen by the film producers. As for off-screen space, even invisible, it does exist and viewers can perceive it for the whole screening. It is noteworthy that the narrative theory of space in film puts space on top priority because it indicates that space is a key component in driving the realism of movies and creating sympathy with viewers. The use of four types of space: on-screen, off-screen, physical, and psychological in combination is another crucial function of film. This can put storytelling in new space; thereby creating novelty to film and viewers perpetually. Although film is produced in different countries, the viewers' perception and understanding are international and thus they can share a certain level of the same understanding.

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3, 2, 1, Infinity! A Decentered Poiesis of Haiku, Code, and Photography

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Abstract

“3, 2, 1, Infinity!” is an art piece that brings together three genres of media and arts: (1) a “Japanese” poetry form of haiku that was written for a momentary experience of an earthly and unique presence, (2) a digital photograph that was shot at the moment of the experience, and (3) a piece of computer code poetry that was written for the same experience. It was a revelation of the earth during a sea journey, a Zen moment when the horizon line vanished from sight, and the sea and the sky became indistinguishable and one. The artwork attempts to narrate the *poiesis* of this triad of the sea, the horizon and the sky, in the form of another triad in which each piece is flawed, or incomplete, or “not themselves”, or, out-of-center. The haiku is written in Turkish, the photograph is “cropped” to frame the spatial experience as it is, and the code is written in a “made-up” computer language. This paper, with the intent to re-center the experience and drawing on academic and artistic literature, attempts to explore the issues of “time and space”, “use of language”, “objective vs. subjective reality” and “nature/technology dichotomy”, from the point of a Zen ontology. All the dichotomies that are present at the momentary experience, or the artwork, or the paper, are intended to be resolved through a form of triad for the sake of one, or zero, or infinity.

Keywords: haiku, computer art, photography, Zen, ontology, dichotomies

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Introduction

“3, 2, 1, Infinity!”¹ is a mixed-media artwork by the author-artist which represents a unique momentary experience of the artist through a triptych of different media and art genres. The momentary experience that is the subject of the artwork has been realized just at the beginning of a sea journey, when the artist looked at the horizon only to find that it did not exist, but saw instead an almost monotone blue oneness of the sea and the sky intertwined. With an artistic drive to reflect on and recreate the moment, a digital photograph of the scenery was captured as a personal record. Immediately, a haiku was written as a poetic process of contemplation on the moment of experience. The exact date and place of the experience was December 22nd, 2013, and Yalova, Turkey. Three years later, with the addition of a piece of computer code poetry, the experience was presented at the National Fine Arts Gallery of Bursa on February 2017 as a triptych artwork as seen in Figure 1.



Figure 1: The installation of 3, 2, 1, Infinity!

Through ‘the absence’ (or emptiness) of the horizon and the dissolution of the ‘duality’ of the sea and the sky, simultaneously becoming ‘one’ and ‘infinite’, the artistic process and later on the corresponding writing of this essay were based upon three separate trinities of elements and phenomena as given in Figure 2. Despite the linear depiction, it should be noted that all three elements of each trinity are in direct relation with all the elements of other trinities. That is to say, the elements and concepts constitute a distributed network structure consisting of 27 (3x3x3) correlations.

¹ “3, 2, 1, Infinity!”, Umut Burcu Yurtsever, art installation with haiku, photograph and code poetry, 2017.

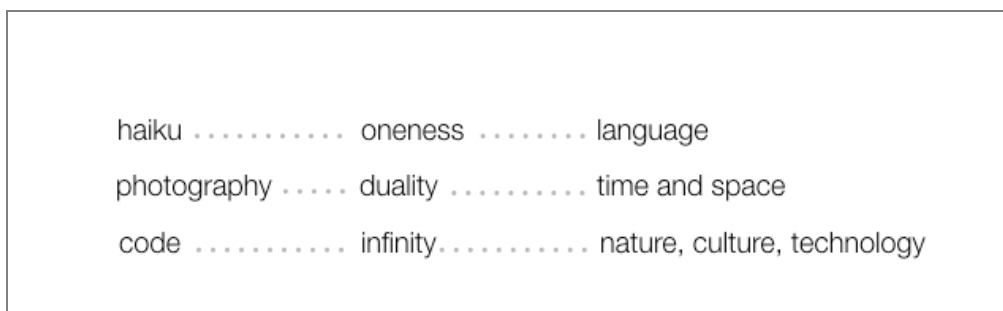


Figure 2: Three Trinities of Elements and Phenomena

The root concept of the creative process has been ‘absence’ (or ‘emptiness’) such that, each piece of the artwork happens to be lacking a core element, they are incomplete or “out-of-center” both formally and conceptually. So the whole work, artistically and academically, has been a journey to complete or re-center the experience once and for all.

In the following sections of this extended abstract, the artwork is briefly presented and interpreted according to the concepts given in Figure 2. The ontological approach of Eastern philosophy particularly specific to Zen Buddhism is drawn upon to discuss these phenomena around the artistic process, all of which are then “re-centered” through the lens of academic research.

The paper is an original contribution both to the artistic and to the academic literature in the sense that, both the artwork and the discussion around it present a unique philosophical approach with completely authentic arguments. It should be noted that the questions that arise in this extended abstract, and the proposed arguments are going to be discussed thoroughly in the final paper. The journey starts from the point of the absence and turns back to it.

One: Haiku / Language

The haiku part of “3, 2, 1, Infinity!”, the original piece that was written in Turkish and its English translation are as shown in Figure 3:

ufka baktım da	staring at the horizon
gökte denizi gördüm	I see the sea in the sky
denizde göğü.	the sky in the sea.

Figure 3: The haiku piece

Haiku is originally a Japanese literary form bound up with a tradition of Zen thought which is inherent in Japanese culture (Suzuki, 2007). It is ideally an ‘image’ that captures a ‘haiku moment’ in its minimalist and objective poetic language just like a photograph captures a moment (Suzuki, 2007; Marshall & Simpson, 2006). Structurally it is a very short poem which is composed of three lines in 5-7-5 syllable format. Besides the syllable structure, traditionally it should incorporate a *kigo*, a

season word to mark the season and a *kireji*, a cutting-word to indicate syntactic breaks.

Turkish language is closer to Japanese than English language, such that it is easier to stay loyal to the 5-7-5-syllable format and to the use of *kireji*. Japanese and Turkish have even a common *kireji* word: “ya”. In the haiku above, “da” is such a Turkish conjunction word which, singularly carrying a meaning similar to “as so”, generates a syntactic break. This conjunction attempts to connect the first line to the next by creating a contradiction in a very subtle manner; such that, the object of the staring activity is the horizon, yet what is seen is completely another phenomenon. The feeling that is hidden in this conjunction is an emulation to the lightness or *non-chalant* (*karumi*) element of haiku. This intended “feeling”, which the artist herself experienced at that time, is somehow missing in the English version, which additionally breaks the 5-7-5 syllable format as its first line carries seven syllables.

Although the ‘absence’ of the horizon is depicted somehow indirectly through the ‘presence’ of the sea and the sky that inhabit each other along the horizon line, this indirection is not a result of subjective self-dramatization. Haiku contrarily requires objectivity as an artistic distance between the poet and their materials (Basho, 1967). This objectivity, however, contrary to a Western scientific notion, does not come from the ‘separation’ of the artist and its materials but instead ‘oneness’ of them. Here the distance is rather to the subjective mind. The objective perception means not to impose your subjectivity on the object, but rather to see its own reality, in its thusness, or *tathata* – the suchness of things in Zen.

Thus ideally, the mind of the *haijin*, the haiku poet, should be a mind of no-mind (*mushin*).

“Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo. And in doing so, you must leave your subjective preoccupation with yourself. Otherwise you impose yourself on the object and do not learn. Your poetry issues of its own accord when you and the object have become one – when you have plunged deep enough into the object to see something like a hidden glimmering there. However well-phrased your poetry may be, if your feeling is not natural – if the object and yourself are separate – then your poetry is not true poetry but merely your subjective counterfeit.” (Basho, 1967, pg 33)

If haiku is a way to see and transfer a reality of a phenomenon in their suchness, in a state of no-mind, then it should get beyond language. The language of haiku should be that of no-language, almost, as if it is a transparent medium through which we see the reality. This is the reason why haiku language is so minimalist, bare, and concrete. It avoids any overt statement or claims that can be pinned down, so as not to interpose itself between us and the world (Marshall & Simpson, 2006).

However, the mind of the artist cannot be removed from the haiku, completely. Haiku always incorporates at least one secondary meaning of how the objective observation of an external phenomenon reflects internally in the author’s mind (Basho, 1967). *Wabi-Sabi*, the element of loneliness, is one such subjectivity deeply buried in the objective element of haiku poem. Yet the loneliness of *sabi* is different from a

Western depiction of loneliness as it also carries appreciation and *karumi*. There is something both lonely and light about vanishing of something that is already an illusion. Horizon, which is an optic phenomenon, is already absent in physical reality even when it is present; it is empty.

Kigo, season word, is another element that expands the meaning of haiku. It doubles the language by connecting the particular observation of a specific moment to the general cycles and systems (Marshall & Simpson, 2006). Each season has a specific feeling to it and has its known marker words. While traditionally it is ‘the’ season of the haiku moment that is referred in haiku, in modern approaches to haiku, it not unusual to find the season word as conflictory or even completely absent. As for the haiku of the artist, while we come across with natural words such as ‘sea’, ‘sky’ and ‘horizon’, none of them specifically refers to an explicit season by themselves. Although the artist usually prefers to follow traditional haiku writing, in this very specific moment, as the ‘seasonal feeling’ is already inherent in the depicted moment as it is.

This “doubling” of the meaning of the haiku via the *kigo* or the *wabi-sabi* elements, points to haiku’s quality technique of “being composed of two parts to allow for internal comparison” (Zheng, 2011). There are many other ways of incorporating this technique. One is juxtaposing two unrelated yet simultaneous observations, which might open up a meaning that implies a connection between otherwise two independent phenomena (Marshall & Simpson, 2006). Another example is when the two lines of haiku constitute a particular meaning on their own, and when this is reversed with the addition of a subtle surprise by the third line. While haiku has those dualities of juxtaposition and contrast, revelation and insight, they are in a form of balanced oppositions. All the dualities, layered meanings, and any symbolism, if they ever exist, are to be achieved without pretending in the least to be symbolic or double-coded (Basho, 1967).

Best haiku are aware of the difficulty or impossibility of using words to achieve *mushin*, no-mind, (Marshall & Simpson, 2006). Yet, although use of words (which come from mind) means stepping out of no-mind, the no-mind comes before, and it is that which uses the words, not vice versa. That is to say, the *haijin* does not use words to achieve no-mind; but in an a priori state-of-no-mind, ideally, uses haiku words to reach and depict a reality.

Traditionally haiku is an experience in and of the nature, when the separation of the self and the external world is to be dissolved through the sensory perception of ‘here and now’, in the special haiku moment of intense awareness (Marshall & Simpson, 2006). Thus all dualities, oppositions in haiku, exist in the unity of this dissolution.

Eihei Dogen’s late Chinese teacher-painter Nyojo Tendo said:

“Spring in plum blossoms enters into a painting.
When you paint spring, do not paint willows, plums, peaches, or apricots
— just paint spring.”

Dogen describes his Tendo as “ himself a sharp-pointed brush that painted spring” (Wirth, 2017). Such an artistic process, be it painterly or poetic, does not reproduce

the forms of nature as ‘representations’ any more. By becoming a sharp-pointed brush himself, the artist forgets the self and the spring, as either a subject or an object, and experiences himself no longer separate from spring’s ‘self-presentation’. With either word or ink, he does not paint the spring, he just lets the spring to enter into the painting or the poem (Wirth, 2017).

In this view of the artistic process, not as a representation but a ‘channeling’ for the self-presentation of the nature, ‘realization’ occurs in its double meaning. First is the realization in the sense that, the reality of the natural phenomena come into ‘actualization’ in our art making. Second is ‘our’ realization, that is to say, our ‘understanding’ of this actualization (Wirth, 2017). Expressing this actualization, the realization of spring through art, is artist’s way of understanding that reality of spring, a way seeing spring in its suchness.

Mushin, no-mind, is the realm of ‘no oppositions’, the emptying of consciousness and of self that Zen practice idealizes and haiku strives to enact (Marshall & Simpson, 2006). Oppositions that are born out of a mind of no-oppositions, are naturally in balance. This is true even for the presence of an internal subjective mind, as long as it is in accord with the ‘big mind’ that is everything (Suzuki, 2006).

As for the haiku piece of the artwork, the dissolution of the sea and the sky as separate entities, through vanishing of the cutting line in-between, which in the first place ‘creates’ the division yet is also already an illusion, might exemplify this oneness of dualities in haiku and the concept of duality being already an illusion in Zen. It is true that there is no rational process of constructing the haiku neither with its 5-7-5 syllable structure and nor the elements of *kireji*, *kigo* or *karumi*. The haiku was born out of that momentary experience immediately in an intense state of consciousness. All the commentaries above are constructed afterwards. Haiku, in this sense, is more of an experience rather than a construct. That is why a phenomenological approach to haiku, rather than a deconstructive one, might be a better way to understand it. Because haiku’s intend is not to provoke but to suspend the language, Western ways of interpretation, which intend to pierce meaning by getting into the poem, fails the haiku (Barthes, 1983).

Yet, it is also difficult for the artist-author to claim that the haiku above is “a good haiku” that is product of such an ideal *mushin* experience. On the contrary, the haiku is “flawed” and out-of-center from so many aspects that the experience could not be re-presented as a standalone literary work.

First of all, the haiku is in Turkish. DT Suzuki (2007) argues that haiku is a poetic form “only possible within the Japanese mind and language”. All the concepts, elements and ways of haiku are integral to how Japanese language and mind relates to and experiences the world. Language is the basic constructor of consciousness. What differentiates the Eastern/Japanese mind dominantly is that, the pure image that haiku relies on is not subject to the patterns of binary thinking that is central to Western thought and epistemology (Marshall & Simpson, 2006). How then could haiku become one of the most popular poetic forms around the world? It is not unexpected that the haiku that most Western poets write are not authentic haiku but rather short Western poems (Zheng, 2011). So it is a relevant question to ask if haiku is still Eastern when practiced and translated by Westerners. Yet, there are many good haiku

(poets) that have come out of Western mind and have also been acknowledged by Japanese. Besides, Turkish language and mind, despite the modernization project that has taken place since the beginning of 20th century, is an Eastern language. From Asian roots to Islamic period, the evolution of language has not deprived it of the collective consciousness of the East.

Aru argues:

“Haiku is a child of the mind and language is nothing more than a house, an *oikos* that the mind moves in. This house of the mind, the language in its essence, is free of boundaries just like the Earth that is a house to our bodies. It is up to ourselves to remove the boundaries of the mind so that haiku could speak itself up in any language.”²

Despite this realization that haiku *can* be written in any language, provided that the mind that moves around it is free, *this* haiku moment could not be ‘realized’ in both senses, until the haiku was united with a photograph and a piece of computer code poetry.

Two: Photography / Time and Space

The experience that is re-presented in “3, 2, 1, Infinity!” has actually began with a visual perception, an image. Chronologically, the photograph as seen in Figure 4 is the first piece of the artwork.

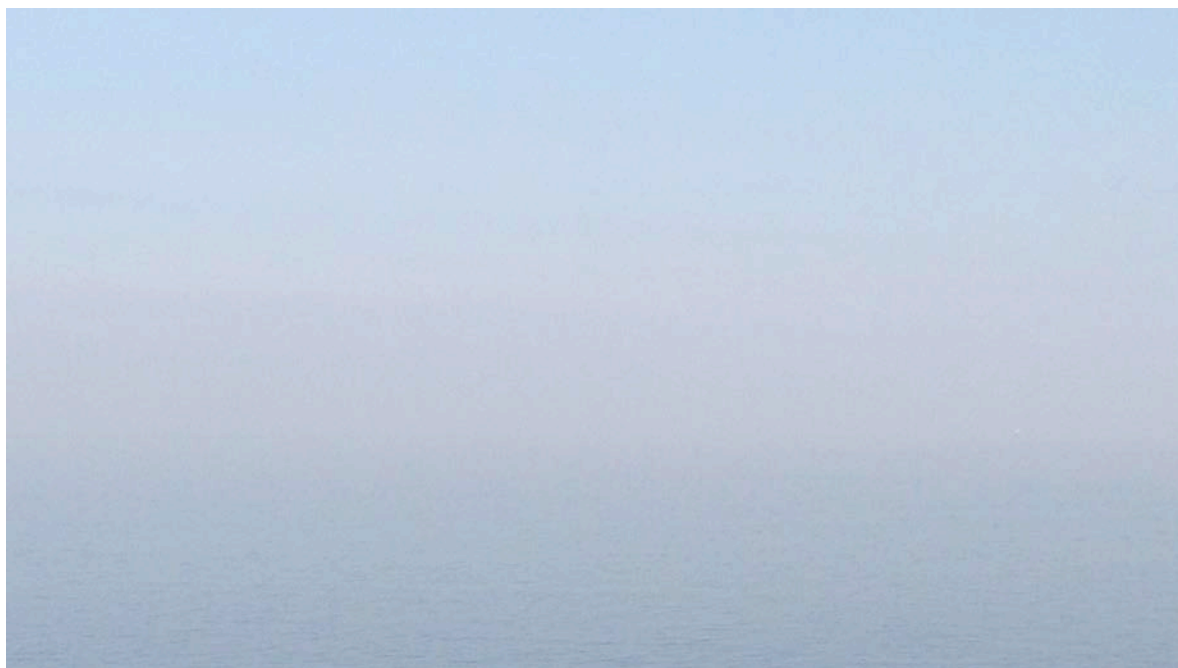


Figure 4: The photograph piece

Similar to how haiku captures the ‘image’ of a moment via use of language, a photograph is a ‘linguistic’ structure that *tells* the same moment in visual grammar.

² İnan Mayıs Aru, 2017. Excerpt from personal and unpublished discussions with the scholar.

Moreover, the objectivity/subjectivity dichotomy takes place very contrarily in two traditions. Haiku, in opposition to other poetry and textual narration forms where the subjectivity of the poet/author is central, seeks to re-present the momentary 'objective' reality of phenomena. Whereas photography, a medium which was initially conceived as hard evidence of objective reality and yet in later stages was found to be infused with the subjective stance of the photographer, has turned out to be the focus of a hot debate on capturing reality versus constructing it (Sontag, 2005). Consequently, while haiku seeks to reveal what is real by surprising its reader, photography seeks to construct the reality by assuming a false pretense of subjectivity (Sontag, 2005).

Although the argument that "haiku captures a moment just like photography" might point to an oxymoron when two media come together to 'tell' the same moment of experience, this interchangeable structure between the text and the image on how they approach the issue of objectivity/subjectivity, complements each other.

In Buddhist teaching, all beings in the universe appear and disappear in a moment (Katagiri, 2008). In Diamond Sutra, Buddha speaks of all conditioned existence as a dream, a phantom, a drop of dew, or a lightning flash. According the *uji*, the being-time concept of Dogen Zenji, the source of being is time and the source of time is being, and both depend on space (Dogen, 1975). Katagiri (2008, 74) summarizes the being-time understanding as follows:

"If everything exists together simultaneously in a moment, then everything can't occupy a portion of space, everything must occupy the whole of space. When we say "being", it means all sentient beings exist in space and occupy the whole of space. Being occupying the whole of space is called timelessness. [...] No-being means being disappears into the arising moment and becomes one with time. When being is time, being manifests as the particular forms of phenomenal world, and time occupies the whole of space as the present moment. When time is being, present moment returns to timelessness and becomes one with being. [...] When time is being, time is nothingness [emptiness]."

Understanding the objective reality, *tathata* or the thusness of things is to understand beings as being-time; in their oneness with their time and space. Both the haiku and the philosophy behind it, suggest the inseparability and oneness of here and now, of time and space. In this sense, the photograph might be more loyal to the 'temporality' of the experience. The photograph lends time a space to inhabit. And in that space, be it analog or digital, time takes place with "its own place". Moreover, the immediate visual perception of the photograph, i.e., the 'time' (duration) of reception, is closer to that time of experience, provided that it is a "haiku moment".

The photographic piece of the artwork was shot in a mindset that is very close to that of the haiku. It was shot immediately, just from where the artist stands, without any technical adjustments whatsoever, and as a bare and momentary 'reaction' before any rational and intellectual process could take place. Furthermore, the result was not digitally filtered, but just cropped to lead the focus to the vanishing horizon, which might be considered as the *kireji* of the image: the subjectivity in the re-presented objective reality.

Three: Code Poetry / Nature, Culture & Technology

The code left in Figure 5 is the third piece of the artwork, a computer code poetry that is written in a generic programming language³. On the right is an English ‘interpretation’ of the code.

<pre>#include <> void main { int sky = earth = 1; do { while (sky && earth) { sail(); } } } void sail () { }</pre>	<pre>include nothing. main body is void. sky and earth are the same and one. sail in this void, as long as sky and earth are one.</pre>
--	--

Figure 5: The code poetry piece

What the code ‘pretends’ to do in programming language syntax, is as follows: The first line, *#include <>* is where a necessary library of specific functions, by being declared within ‘<’ and ‘>’, are included in the program. In the first line of the code above, however, no library is included. While then one would expect this line to be completely absent, instead, ‘an empty library’ is included, which is actually impossible in code syntax.

Main is the main body of the algorithm that is executed. *Void* in the beginning declares that after the execution of the main body, no value is returned. Within the *main* body, two integer variables, *sky* and *earth* are defined and both are set to 1. What happens next is this; the program checks the variables of *earth* and *sky*; and as long as both are not NULL, call the function *sail*. The function *sail* is defined after the main body; and it is empty. In code syntax, this function does not get any parameter; it does not do anything; it does not return back any value. And as the variables *earth* and *sky* are never changed in any place, they are always 1 and so the *sail* function is called to execute nothing but stays in an infinite loop, i.e., in a *deadlock* as defined in programming jargon.

This is an algorithm of an endless emptiness, and with its addition in the form of a code poem, the artwork is completed.

³ The syntax is based on a basic C programming language.

Conclusion

“Ten thousand images reclaiming past, staking out future,
Totally exert every incompleteness.
All one in the splendor of Being;
This Magic Moment.”

~Taigen Dan Leighton

This paper discusses the artistic creation process behind the artwork “3, 2, 1, Infinity!” with the ontological approach of Zen Buddhism to the issues of being and reality.

The completion of the artwork takes place first at the layers that haiku and photograph had opened up: language, the dichotomies of time and place, and objective vs. subjective reality. Code poem, bringing new questions to these arguments and opening up the layer of nature, culture and technology, challenges to ‘nullify’ what the predecessors realized so far.

Like haiku and photography, code poetry is also a linguistic structure, a product of language. Yet a computer language is the sole product of rational thinking and is deprived of many linguistic facts like ‘metaphors’, which are thought to be elemental to the human consciousness. What about the code poetry, which utilizes neither an authentic programming language, nor English; which is neither a product of binary-mind, nor no-mind; then which language, and which mind, is it a product of?

A haiku that captures the moment like a photograph, and a photograph that captures the moment like a haiku, both incorporates an existential understanding of being, time and space. In this understanding, phenomena cannot be comprehended separate from their temporality and spatiality, and time and place do not exist as abstract entities out of existence of things (Dogen, 1975). An executing computer code, on the other hand, inhabits the abstract cyberspace and moves in its discrete digital computer time. What about the code poem then, which can never truly be compiled and implemented in anywhere other than the mind, where and when does it dwell?

The determinant role of the analytical mind, as in the case of computer language and its time/space entities, is also manifest in the process of writing the code poem. Contrary to the other two pieces of the artwork, i.e., the haiku and the photograph, the code piece is not created immediately, but constructed through a longer intellectual process of rational thinking. Although the rational mind might be failing the reality by attempting to construct it, it is elemental and cannot be ignored in how we, as human beings, relate to and experience the world and reality. This piece does not attempt to praise, but to acknowledge it and give ‘its place’ to it.

Finally, the computer code opens up another trinity: “nature, culture and technology”. “Language is a web of relationships and interactions, an ecosystem of words” (Marshall & Simpson, 2006) and the elemental constructor of “culture”. Haiku, through the momentary observations of natural entities and phenomena, and language use, inhabits the *ecotone*, i.e., the transition region between two ecosystems of nature and culture (Marshall & Simpson, 2006). Photography as a medium, which inhabits

the same *ecotone*, is already a product of technology, yet the technology “behind” it may still remain hidden. Code poetry brings it forth, and makes technology visible. How three ecosystems of nature, culture and technology relate to each other and the network structure in between them is the defining foundation of how we “be”. So that we could manipulate, transform and make culture out of nature via technology, the system dictates how we define, how we relate, how we represent and distinguish between them. Who is the subject, what is the object, and where is reality?

Does the code poetry inhabit in an *ecotone* where these three distinct ecosystems of nature, culture and technology meet? “*Ecotones* are the most perilous and yet the most productive places” (Marshall & Simpson, 2006). Flourishing from ‘this’ place, the code piece might be a call to remind us that, technology is not only ‘the tools’ to objectify nature and break from the oneness of reality, but also to remember back the *poiesis* in technology (Heidegger, 1977). A watermill rolling that reveals the hidden energy of the river, gives away the same revelation of a poem being written, or a seed sprouting, all of which reveal a hidden truth. As long as the rivers flow as rivers and seeds sprout, technology might sustain us with other tools to dissolve the object/subject dichotomy in order to reach the reality of oneness in emptiness. The code poetry can never truly be implemented and compiled in anywhere other than the mind, it resides in neither physical space nor true cyberspace, neither analog nor digital time, and calling from these in-between spaces, belonging to no-where and thus everywhere, the code intends to bring this inner conflict to balance.

With the addition of code poetry to haiku and photography, the two has become three. In ancient geometry, three is when two becomes one again, and when the plurality begins its journey to grow till infinity. One/Monad is depicted as a circle, in its perfection, and is oneness of being. Two/Diad is a line, which breaks the oneness, creating oppositions, dualities, and the tension in between. This is the horizon line that breaks the earth/sea from the sky. Triad/Three is depicted as a triangle, which closes the form once again, and turns dualities into unity. The horizon, the illusion of duality vanishes, and all three becomes one again, in emptiness and in infinity (Schimmel, 1998). In Buddhist scriptures vast analogies like numbers beyond counting are used in an attempt to describe *emptiness of the mind*. So the journey from plurality to infinity leads to emptiness. Thus “from true emptiness, the wondrous being appears” (Suzuki, 2006).

The circle, which represents oneness in ancient geometry, in Zen context brings to mind *Ensō*. While the *Ensō* is argued to represent a variety of concepts such the moon, the rice cake, the enlightenment, emptiness, infinity, the all, the visible and the invisible, *tathata*, or the totality of great void, the essence of it is not what it represents. It is the experience, the drawing of it. A circle painted with one brushstroke, in a single breath, which can only be painted truly, by a person who is complete himself. Drawing the *Ensō* is the essence of all artistic process, and of Zen. The ontological understanding of Zen is very clear on how Zen Buddhism takes art. “The painting is already there before you paint it. When you dip your brush into the ink you already know the result of your drawing, or else you cannot paint” (Suzuki, 2006). As all existence flashes like a lightning on the summer sky in one brushstroke, in one breath, the artist and external world, the subject and the object, the visible and the invisible, emptiness and fullness, all dichotomies becomes one in the totality of the great void. And this is what the artist seeks to realize.

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Marguerite Yourcenar: Japan and the Cult of the Aging Body

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Official Conference Proceedings**Abstract**

Marguerite Yourcenar's reputation was built on philologically inspired novels featuring heroes of the Western tradition, such as the emperor Hadrian in *Mémoires d'Hadrien* and the partly invented figure of Zénon Ligre in *L'Oeuvre au noir*. Less known is Yourcenar's interest in Japanese culture, which, far from being limited to her late travels, she cultivated from an early age by reading all genres of Japanese literature. Not only are Yourcenar's Japonist writings understudied, but they are normally slighted by scholars as just another example of her universalism. In the existing scholarship on Yourcenar, short stories such as "Le dernier amour du prince Genghi," in *Nouvelles Orientales*, as well as "Basho sur la route," in *Le tour de la prison*, are often read as validation of her literary inclination to the philosophical aloofness of the old age. Contrary to this interpretation, I will argue that Yourcenar's passion for Japanese culture was propelled by her desire to expand her epistemological schemes beyond European boundaries. In other words, Yourcenar was not only describing cultural differences but she was internalizing Eastern ideas on memory, loss, and the decaying body. These ideas, as well as Yourcenar's Japanese-inspired understanding of temporality and afterlife, manifest in her literary work in frequent images of rivers, sea waves, and tides.

Keywords: Yourcenar; Japan; Waves; Time; Afterlife; Memory; Body; Loss; Motherhood

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Introduction

Lauded with international acclaim for her best-selling novel *Mémoires d'Hadrien*,¹ Marguerite Yourcenar remains a tutelary deity in the pantheon of French literature. To literary critics she is known as a formidable connoisseur of Western Classics and Antiquity, yet Yourcenar was also a fervent Orientalist and a quibbling scholar of Japanese culture, literature and philosophy. Home-schooled by an extremely liberal father, she began reading Japanese novels in her teens; from a very young age, then, she understood and appreciated Western values as juxtaposed with their Eastern counterparts. As she wrote herself, “I have thought more than once that my sensitivity would have been different if happenstance had not seen to it that I became acquainted with *Atsumori* and *Sumidagawa* at the same time as *Antigone*” (Yourcenar 1981a p. 346; as cited in Savigneau 1993 p. 648). In advance of many of her contemporaries, Yourcenar understood that Japanese culture had approached the great existential themes of love, death and beauty from a psychological angle alternative to the European one. While critics have often maintained that Yourcenar was interested in “la pâte humaine” (the human fabric)² regardless of geographic boundaries, I will argue that the author’s positions on human nature were inspired by these early Oriental readings, as well as by an original appropriation of Japanese literature and philosophy. By nuancing the critical tenet of Yourcenar’s universalism, in this essay I will not only maintain that Yourcenar’s attention to the Japanese literary tradition was directed to the representation of a specific type of human fabric, but I will also demonstrate that Yourcenar’s frequent recourse to images of rivers, sea waves and tides sheds light on the resonance that Asian philosophies had on her sense of time, loss, and the aging body.

Japonism in Yourcenar

Yourcenar originally read Japanese texts of all genres in French and English translations, as her interests as a young writer were not selective. She approached a variety of works spanning from Noh theatre to Haiku poetry, and yet it was the *Tale of Genji* by Murasaki Shikibu that captivated her imagination more than anything else.³ In a fundamental passage of her long interview with Matthieu Galey that would be published as *Les yeux ouverts* (Yourcenar 1984), Yourcenar confessed:

Whenever I am asked what woman novelist I admire the most the name Murasaki Shikibu comes immediately to my mind. I have extraordinary respect, indeed reverence, for her work [...] she was the Marcel Proust of medieval Japan: a woman of genius with a feeling for social gradations, love, the human drama, and the way in which people will hurl themselves against the wall of impossibility. Nothing better has ever been written in any language. (p. 87)⁴

¹ While in my analysis I will adopt the original titles of Yourcenar’s writings as well as the original

² The expression is used by Yourcenar herself (1980a p. 217). It is then reappropriated by various scholars with different connotations. See Sperti (1988): Sperti connects the expression to what she defines as an autobiographical impossibility. See Viala (2008): Viala puts the emphasis on Yourcenar’s desire to situate her characters against a large historical background (p. 108). See also Bonali-Fiquet (1999 p. 81); Aleo, Campagne, & Puleio (1992 p. 468).

³ Savigneau (1993) highlights Yourcenar’s passion for the Japanese literary tradition, as well as her alignment of Noh Theatre and Greek tragedy (p. 346).

⁴ For this passage, I have used Goldhammer’s translation.

Reflecting on her fascination with Murasaki, Yourcenar wrote that she particularly admired the way in which accidents, heartbreaks and deaths were, in the stories of this eleventh-century female writer, at once “tragic, delicious and ephemeral” (Yourcenar 1984 p. 116; my translation).⁵ It thus comes as no surprise that these same emotional qualities would often coalesce in her own novels. In fact, Murasaki’s ability to express the ineffable constituted a constant point of departure for Yourcenar, who endeavored to emulate the older author from her early writings to her late novels and essays.

Though it is possible to discern traces of Japonism in Yourcenar’s early writings, it is in the *Nouvelles Orientales* that her first incontrovertible tribute to Chinese and Japanese culture emerges. Even more significantly, the two short stories in this volume that are set in the Far East – namely “Comment Wang-Fô fut sauvé” (set in China) and “Le dernier amour du prince Genghi” (set in Japan) – address the themes of death, beauty and the decaying body in ways that anticipate what would become Yourcenar’s trademark approach to life and literature. It is important to clarify that, while the stories comprising the *Nouvelles* were collected and published in a single volume in the early 1960s, the two aforementioned stories had already appeared in *La Revue de Paris*, in 1936 and 1937 respectively. As well, there are striking similarities between the inner reflections of Yourcenar’s main Western heroes, Hadrien (*Mémoires d’Hadrien*) and Zénon (*L’Oeuvre au noir*), and those of Wang-Fo and Genji in the *Nouvelles*, so that even Yourcenar’s presumed devotion to the Mediterranean must be reconsidered in part.⁶ Finally, in her monograph, *Mishima, et la vision du vide*, Yourcenar (1980b), drew several analogies between her fictional characters and the twentieth-century Japanese writer Yukio Mishima, in order to illuminate the philosophical reasons underlying Mishima’s suicide. As Yourcenar herself wrote in the afterword to *Anna Soror* (Yourcenar 1982), a sensibility is not necessarily changed by time and, in her writings at least, themes and emotions returned after several years like waves of an ever-present consciousness.

Temporality

Japanese Buddhism influenced the development of Yourcenar’s most complex characters both from within and outside of her texts.⁷ Taking my cue from Yourcenar’s belief in immutable sensibilities, I aim to address Yourcenar’s perception of temporality and her ambivalent relationship to motherhood, two topics often

⁵ The original wording of Yourcenar, “à la fois tragiques, délicieux, et fugitifs” has been translated by Arthur Goldhammer “as combining tragedy, delight and a certain fugitive quality.” I propose a translation closer to the text in order to show how the three emotions are meant to overlap.

⁶ See Catinchi (1995). Catinchi relays Yourcenar’s theory by which the Eastern world (L’Orient) creates a vivifying and erotic myth of life that the Western world (L’Occident) turns into tragedy. According to Catinchi, “Yourcenar found at a Mediterranean crossroad [...] the trace of a line of descent by which the West attempted to reconnect with the founding East” (p. 227; my translation). See also Real (1995). Referring to Yourcenar’s essay “L’Andalousie et les Hespérides” Real observed, “The Mediterranean is, in Yourcenar’s view, a space oriented, magnetized by a positive polarity, the East – Greece [...]. On the East, there is an opening towards the Eastern world, that is towards a transcendental and magic way of thinking” (p. 195; my translation).

⁷ Commenting on the lack of the substantial changes in the second edition of *Anna Soror* (Yourcenar 1982), Yourcenar wrote, “If I insist on the essentially unaltered content of those pages, it is because I see them as the ultimate proof of that relativity of time whose obviousness has slowly dawned on me” (p. 242; my translation).

observed by critics yet seldom put into conversation. I would like to suggest that Yourcenar's internal sense of time was determined by the impossible trauma of losing her mother at birth, thus informing a visual imagery made of sea waves and tides cyclically bringing wreckages to the shore. Furthermore, I will show how this archetypal imagery substantiates her descriptions of old age, as well as death as disappearance. The modulations of this pattern and the function played by Japanese culture in its determination are therefore central to my reading of Yourcenar's texts.

The main element of cultural dissonance that Yourcenar noticed in Japanese literature was a different perception of time.⁸ This Oriental temporality first struck Yourcenar in the saga of Murasaki. She then corroborated her intuition through in-depth studies of Oriental philosophies and Japanese theatre, and ultimately through the examination of Yukio Mishima's tetralogy *La mer de la fertilité* (Yourcenar 1980b). When she finally appropriated this aspect of Japanese culture and made it her own, time in her fiction became circular – as opposed to progressing along a straight line – and also oscillated between density and rarefaction. Indeed, there is a marked difference in narrative structure between *Mémoires d'Hadrien* (Yourcenar 1951), a novel unfolding primarily in chronological order, and the spatiotemporal circles run by Zénon in *L'Oeuvre au noir* (Yourcenar 1968). *Le tour de la prison* (Yourcenar 1991b), meanwhile, a collection of travel diaries and other impressions that Yourcenar penned in the last years of her life, is meant to mimic and evoke the circularity of Zénon's journey away from and back to Bruges (which also echoes Yourcenar's relation vis-à-vis Belgium, as her native land).⁹ On the verge of suicide, Zénon reflects, “that the spiral of his travels had brought him back to Bruges, that Bruges for him had been reduced to the area of a prison, and that his destiny was ending on this narrow rectangle” (p. 351).

Afterlife

An obligation of current scholarship is to re-evaluate the role played by Yourcenar's Buddhist studies in refining her ideas on the afterlife, so as to curb the critical tendency to associate her Japonism with a specific phase of her career. Jan Walsh Hokenson (2002) has argued that Yourcenar's early knowledge of Noh Theatre informed the imagery of her early writings, such as *Dialogue in the Marecage*. In particular, according to Hokenson, Yourcenar welded together Western and Eastern medieval traditions by unconsciously infusing this play with the wisdom of both Dante's *Divine Comedy* and Noh Theatre. More specifically, in Hokenson's view, the two lives of Yourcenar's Pia, her life of imprisonment and her after-life of revenge, and more importantly the way in which these two lives are tied to a specific location – that is, the tower where her jealous husband Sir Laurent imprisons her – recall the narrative structure of Noh. Though I agree with Hokenson on the impact exerted by Noh Theater on 1930s France and on Yourcenar's quite unique treatment of death, I also believe that the “fantasmatic” was for Yourcenar more than a juvenile

⁸ In-depth studies of time throughout Yourcenar's oeuvre can be found in Gaudin (1994). A concise yet effective analysis of the topic is in Blot (1984). Yourcenar herself addressed the topic in a number of essays that appeared separately and were then collected posthumously in a single volume (Yourcenar 1993).

⁹ As the author makes clear herself, the title is a quotation from *L'Oeuvre au noir* (Yourcenar 1976) where Zénon exclaims, “Who would be so foolish to die without having at least done the tour of his prison” (p. 16).

infatuation. Indeed, throughout her *oeuvre* the “fantasmatic” is either refined or made organic through images of waves or the rivers: natural symbols of that eternal return which Yourcenar learned from Japanese Buddhism.

In Yourcenar’s early story “Le dernier amour du Prince Genghi,” the writer elaborates on the death of Prince Genji, which was left unaccounted for in Murasaki’s eleventh-century saga *The Tale of Genji*. Notably, she not only designed a conclusion whose content could have stemmed from eleventh-century culture, but she also recreated the rhythm and sensibility of Murasaki’s writing, all while reflecting on Buddhist reincarnation. In the story, we read of Genji’s last days when, having been forced to leave the court and adopt the life of a hermit, the old man is blessed with the love of a younger woman whom he eventually decides to reject. However, as the narrative continues, we learn that this woman is not the peasant she pretends to be; in fact, she had previously served as the fifth lady-in-waiting of the prince and, importantly, as one of his many mistresses. Incapable of renouncing the prince’s love and attention, she returns to him under various disguises, and finally convinces him to accept her in his company. But the story concludes with a gust of tragic irony. In the hours preceding his passing, Genji invokes all his past loves (including the two different women his old mistress has pretended to be) but he forgets the name of the fifth lady-in-waiting.

While readers remember “Le dernier amour du prince Genghi” for its salacious nature and the cynical irony of its ending, the story also offers evidence of Yourcenar’s robust attempt to incorporate Buddhist ideas on the afterlife within a Japanese setting. On his deathbed, Genji exclaims (Yourcenar 1985):

I cannot complain of a destiny I share with the flowers, the insects, and the stars [...]. I am not sorry to know that objects, beings, hearts are perishable, because part of their beauty lies in this misfortune. What pains me is that they are unique [...]. Other women will blossom, as striking as those I once loved, but their smile shall be different, and the beauty spot that was my passion shall have moved along their amber cheek barely an atom’s width. (p. 67)

As early as 1937, Yourcenar had already developed a perspective on reincarnation as the return of the ever-changing. That said, in her attempt to show the manifestation of successive living forms of the “same,” she was, at that point, still relying on physical clues such as the “beauty mark,” which she had apprehended from Japanese folklore and literature. When readdressing the topic of Buddhist reincarnation fifty years later, within the context of her critique of Mishima’s tetralogy *La mer de la fertilité*, she would rebuke the Japanese author for using the very same *topos* of the “beauty mark.” This is because Yourcenar has learnt to see this choice as a vulgarization of the Buddhist philosophy that she had thoroughly studied by this time. She affirmed (Yourcenar 1986), “The insistence throughout the four volumes of the *Sea of Fertility* on the three beauty spots which appear at the same place on the pale skin of Kiyooki, the swarthy skin of Isao, and the golden skin of the Thai princess irritates rather than convinces” (p. 65). Far from being a question of resurfacing physical appearances, for the older Yourcenar the “fantasmatic” had to represent the resurgence of an attitude or behavior which serendipitously threw the observer back to a significant moment of his or her past life. This was, according to Yourcenar, what Buddhist theory

predicated, and this was the effect she had tried to conjure up in her works from the mid-1960s on. A now more erudite Yourcenar could in fact specify that the Buddhist denial of “being” and its emphasis on the notion of “passage” had to be considered in terms of conservation or dispersal of energy (p. 60). It was this more ethereal representation of Buddhism that Yourcenar would integrate in her late work.

Memory

As she continued to contemplate the return of the ever-changing, Yourcenar’s great themes of memory and loss progressively acquired not only depth but levity. More specifically, that loss of memory which had led to tragic consequences in her early work generated lighthearted existential interrogations in her late productions. For instance, whereas the fifth lady-in-waiting of Genji’s story reacted to her obliteration from the list of mistresses with a theatrical exploit of emotional and physical pain, in writing on Mishima’s *Le temple de l’aube* Yourcenar celebrated the Japanese characters’ subdued acceptance of oblivion. By focusing on the conclusion of Mishima’s novel (Yourcenar 1986), Yourcenar not only depicted a Satoko incapable of recalling Kioyaki and Honda or the relationship that once united them, but ended with Satoko’s quote, “memory is like a phantom mirror. It sometimes shows things too far distant to be seen, and sometimes it shows them as if they were here” (p. 92). In fact, as these lines suggest, for Yourcenar, time had acquired the quality of dreams, so that what we remember is nothing but fragments of life cyclically and somewhat creatively brought to the surface. Based on these philosophical ideas, then, in *L’Oeuvre au noir* Yourcenar (1968) wrote of the aging Zénon – probably the most “Japanese” of her Western characters – that “Life itself [...] as regarded by a man who was about to leave it, was also acquiring the strange instability of dreams, with their peculiar sequence of events” (p. 307). Finally, having been deprived of all teleological hopes, including the hope of being remembered, Honda, Genji, Zénon and the majority of Yourcenar’s characters end up with nothing left but a decaying body – that is, a body for which pain represents the only gateway to knowledge.

The suffering body

In “Basho sur la route,” an essay dedicated to the famous seventeenth-century poet and included in *Le tour de la prison* (Yourcenar 1991b), Yourcenar defends a type of knowledge derived from the passive experience of life, as opposed to the active experience of learning. She explains, “To suffer is a Japanese faculty, pushed sometimes to masochism; yet the emotion and the knowledge in Basho are born from this submission to the event or the accident” (p. 15; my translation). Similarly, in treating Yukio Mishima as a modern Basho and by focusing in particular on the rigor of his daily training, Yourcenar suggests that for the Japanese writer the body was intellectualized to a high degree – that is, it was seen as an instrument of knowledge. Besides, as Yourcenar underlined, this principle was already valued in Greek and Latin cultures as “ou mathein, alla pathein” or “non cogitate, qui non experitur,” two expressions she translated as “not to learn, but to suffer” (Yourcenar 1980b p.87; my translation). Interestingly, when meditating on the concept of passivity in relation to her own life, Yourcenar (1984) described it once again with an aquatic metaphor: “One must toil and struggle to the bitter end, one must swim in the river that both lifts us up and carries us away, knowing in advance that the only way out is to drown” (p.

260).¹⁰ For Yourcenar, “subir” (to suffer) means accepting death rather than pursuing it. Hence, in examining Mishima’s final resolution, she adopts the perspective of the Buddhist priest who, at a distance of centuries, walks among the ashes of the forty-seven Ronins who killed themselves according to the ritual Seppuku and reflects upon the absurdity of dying over a question of etiquette – though she also admits “everything is absurd” (p. 75; my translation). For the same reason, the severed heads which outlive Mishima and his companion after their suicide appear to Yourcenar more heroic than them since, through their stolid existence, those heads give themselves naturally to their inevitable fate of consumption, disappearance and oblivion. The image of the wave (*vague*) that has so distinctly marked the visual art of Japan – hence Yourcenar’s imagery¹¹ – returns here once again as the agent of ultimate annihilation. In the conclusion of her monograph on Mishima, Yourcenar (1986) writes, “Two heads placed one next to the other as skittles, almost touching each other [...]. Two stones,¹² rolled along by River of Action, which the immense wave has for a moment left upon the sand, and which it then carries away” (p. 151-52; my emphasis).

Conclusion

In an apparently unrelated episode of her travel diary, *Le tour de la prison*, Yourcenar (1991b) once again utilized the image of the wave to reiterate, *mutatis mutandis*, her theory of death as disappearance. In the passage, Yourcenar is distractedly leafing through an old number of the weekly magazine *Life* found in an American motel, when she notices “A snapshot of a woman seen from the back” (p. 40) – a picture, she added, presented by the magazine without any caption or explanation, and uniquely chosen for its beautiful, exceptional, captivating nature. And yet the writer knows the choice was not casual. She explained:

This picture, undoubtedly taken during a trip to California by a husband or a son further back on the beach, had gained the honors of the week because, following the click, a huge tidal wave had taken away the woman, together with the hat she had bought at a department store, the jacket, the bag, the identity papers with the portraits of her children and grand-children. What had been a recognizable shape, cherished or maybe despised [...] had merged into the sea in one fell swoop [...]. I have returned to this woman in my mind several times. I think of her still. At the present time, I am possibly the only person on earth who still remembers who she once was (p. 42; my translation and emphasis)

Yourcenar herself first saw her mother’s image at the age of thirty-four through a randomly found picture, and it is therefore possible that this apparently insignificant

¹⁰ Peyroux (2003) underlies that Yourcenar learned this code of conduct from Buddhist monks and Japanese gardens.

¹¹ The visual component of Japanese and Chinese culture plays a very significant role in Yourcenar’s writings. As reported by Béragère, Yourcenar showed her a book of Japanese paintings which occupied a central place in her study, by confessing (Deprez 2009), “Hokusai has as much to show us as Piranesi does [...]. I would have been a painter [...] had I not got into my head in the 1920 to write all these books” (p. 157). It is of particular significance that the famous painting *The great wave of Kanagawa* by Hokusai was on the first page of the book in Yourcenar’s study.

¹² In my view “wreckages” would be a better translation of the French word “épaves.”

tale of memory and oblivion represented an unconscious tribute to the author's own experience of loss and retrieval. On the other hand, just as in the case of the unknown woman made famous by *Life* magazine, Yourcenar – herself in the process of dying, herself disappearing – was probably the only person who still held the memory of who “she” (her mother) once was. Eventually, as this memory had been brought to the surface by a fortuitous encounter, a tenuous and somehow paradoxical hope for reminiscence arose.

In *Yourcenar, ou le féminin insoutenable*, Doré (1999) argued that following the classic pattern of denial, Yourcenar repeatedly insisted on the insignificance of her mother's death both in her childhood and later in life. Doré also suggested that wrecked objects silently convey a sense of loss. He wrote, “The absence of objects of affection belonging to the mother is affirmed, confirmed and acknowledged by means of a lexicon that brings together erosion, depreciation, and dispersion” (p. 21; my translation). According to Doré, then, writing itself came to substitute for maternal relics for Yourcenar. In my opinion, instead, Yourcenar's imagery of “wrecked” objects, waves, and sea tides situated mourning at the very origin of her sense of temporality and memory. In her *Essais et mémoires*, when referring to the plethora of objects left behind by the mother at the moment of her death, Yourcenar (1991a) wrote:

We know that these knick-knacks have been dear to someone, useful even, precious especially in that they helped to define or elevate the image that this person made for herself. Yet the death of their owner made them as vain as those accessories or toys that one finds in tombs. Nothing can better prove the insignificance of the human individuality we hold so dear than the expediency with which the few objects supporting and maybe symbolizing that individuality have either perished, deteriorated, or gotten lost. (p. 748; my translation)

However, by a twist of fate – and also by a paradoxical twist of her system of thought – Yourcenar proved that such a loss is never definite. As for the woman swept away by the wave, oblivion can always be undone. It suffices for that same wave to come again, leaving on the seashore of consciousness wreckages or traces of what once was,¹³ whether those traces are objects of affection, a mother lost, or a writer on the verge of extinction.

¹³ In rehashing the circumstances of her meeting with Jeanne de Reval – her mother's best friend and a paradigmatic example of motherhood – Yourcenar wrote (1991a), “Some big splashes are scattered through the land at a low tide, as the fragments of an infinite broken mirror” (p. 1273; my translation). Once again the tidal wave is used to symbolize the action of time.

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Community Murals Serve as a Meeting Zone of Art Tourism in Hong Kong

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Abstract

As a teaching muralist for almost two decades, Prof. Kong Ho explores his community mural experience in Hong Kong in the perspective of art tourism and cultural reinvention. Ho intends to apply his recent conducted mural tour experience for the Whittier College in Hong Kong as a case study to offer a first-hand understanding of the impact of community murals in art tourism and cultural development in Hong Kong. The concept of community murals was a relatively new art form in Hong Kong during the late 90's while Ho just founded the Hong Kong Mural Society in June 1997. Only a few community murals created in Hong Kong during that time. The public estate and school mural projects launched by HKMS from 1997 to 2001 exemplify community-based art practices in Hong Kong. The 1.5-day mural tour for Whittier College set an example of the value of art and culture, which serves as a meeting zone of art tourism in Hong Kong. The mural tour has visited 7 estate and school murals, completed from 1998 to 2007, in Hong Kong. This paper explores how these almost 20 year-old community murals reinvent their art and cultural values in term of current innovative art tourism in Hong Kong. Ho's insights into community art and the meaning of cultural and creative industry are unique because he presents them as academic research through his practical experience. The aim of this research is meant to highlight the value of community murals in the Asian society.

Keywords: Public art, community murals, art tourism, creative industry

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Introduction

Watching nine Whittier College students and faculty imitate the postures of animals on the first school mural, Belilios Public School Mural, as shown in Figure 1, organized by Hong Kong Mural Society (HKMS) under the Muralists-in-Schools Project in 1999 feels a little like traveling back in time.



Figure 1: 8 Whittier College students and faculty and 2 Hong Kong Mural Society artists posed in front of the Belilios Public School Mural on June 7, 2017 in North Point, Hong Kong.

Heat and humidity are the worst things about mural painting. They wear on you. I still remember painting this mural with Joel Ferraris, one of the HKMS muralists, and 30 Grade 7-9 students in a hot early summer of 1999 in Hong Kong. Most of HKMS muralists are primarily studio painters or teaching artists, so painting outdoors under the hot and humid summer is not an easy task. We worked with the art teacher and scheduled 12 mural painting workshops as twice after-school-project workshops a week for 6 weeks. Usually, we started painting at the hot afternoon in the school courtyard. The students were very talented art club members, but it was the first time for them to paint on real stone wall with acrylic paints. I was surprised by their enthusiasm in finding a relevant theme for their mural and research for images for the composition. Even it took more patient to teach this cohort of students to paint mural, I enjoyed the time to work with them and to share the young people's perspective of environment protection and technology.

Belilios Public School Mural

Martie Geiger-Ho (1999), HKMS co-founder, explained the significance of this first Muralists-in-Schools Project in the joint school mural exchange exhibition brochure:

Because the visiting muralists worked side by side with the students, the

students were able to ask direct questions about their ideas, as well as technical matters, such as how to mix color or which brush to use on what area. The art teachers and other staff members also found that each visiting artist also brought a little of his or herself into the classroom, so that the students could learn about what it means to be a professional artist living and working in Hong Kong. Moreover, the direct contact with Hong Kong artists allowed the students to feel that their creative ideas and mural project was being recognized not only as an important cultural contribution within their school, but within the Hong Kong community as well. (p. 3)

Each mural site has its unique challenge to muralist and participants. The Belilios Public School Mural is located in the open courtyard of the school. Therefore, we cannot paint if it is raining and the summer is the raining season in Hong Kong. Additionally, the wall surface is rough granite stone, different from regular primed flat cement wall surface. It is already hard for students to paint a big mural for the first time, but it is harder for them to paint on uneven wall surface. Both Joel and I have to have more patient in teaching students how to paint on stone surface. Also, there is a metal water pipe across the lower part of the wall, which causes another technical problem for this mural. The mural paint is professional water-based acrylic paint, which is good for almost any surface. However, the water pipe is painted with oil-based enamel, which is not compatible to water-based acrylic. We pick a light green enamel for the water pipe to blend in the mural color scheme.

The first impression from students and faculty of Whittier College towards this 18 years old school mural was amazingly well-painted. They thought that the students might have very good painting experience and they admired the student talents in figuring out the environment protection theme for their first school mural. They were shocked when I told them that all students were the first time to paint with acrylic because they couldn't afford to purchase artist's grade acrylic paints for their regular art classes. Also, the students were the first time to participate in this collaborative mural project. They learnt how to share their ideas in mural composition discussion, to work with their peers in painting the mural, to create meaning in their after-school-project, and to make friends with other participating students.

Angela Ngan (1999), art club chairperson and one of the participating students, mentioned the theme of this school mural during the mural ribbon-cutting ceremony:

You can see from our painting that one side is space and the other is a pile of cans and they are linked by a river which merges into a galaxy as it moves towards the Earth. The space represents advanced technology and the cans just show the possible fate of our environment in the future. All of us knows that pollution has become a serious problem this century. We are developing our technology. At the same time, we are also destroying our environment. In the future, animals and plants may have to be put into metal cans to be preserved. But we don't want this to happen, this is the aim of our mural. We hope technology can save our environment and set the animals in the cans free. (p. 11)

The *Belilios Public School Mural* represents one story of Hong Kong community mural movement and its artist-in-residence education. HKMS organized two more Muralists-in-Schools Projects after 1999. There were 36 high schools in Hong Kong

participated in these 3 years school mural projects, which was sponsored by two newly founded government funded organizations: Hong Kong Arts Development Council (HKADC), founded in 1995, and Quality Education Fund (QEF), established in 1998. Before 1997, there was not any artist-in-residence program at any schools in Hong Kong. Most of schools hired their own art teachers, who usually graduated from one of four education institutes or a local university with fine arts program in Hong Kong. Muralists-in-Schools Projects benefited not only the students and art teachers of participating schools to have the opportunity to study and work with the local artists, but also the participating artists to connect with their local community and contribute their talents in enhancing the art education in Hong Kong.

Holy Trinity College Mural

The imaginative content and cartoon-like expression of the Holy Trinity College 2nd Mural, painted in 2007, gave the Whittier College visitors a lighten feeling in comparison with the first school mural. The school principle had specially arranged three former participating students to share their mural painting experience with the visitors on that morning. Three students explained the symbolic meanings of the mural composition to the visitors. The sailing ship in the center of the mural represents the school sailor uniform, while the giant white dove on the left top side stands for the Holy Spirit in Christian school. The big panda on the center right symbolizes the animal protection and the snack bar on the right side illustrates their desires for having a snack bar in the school. The joyful mural design and humorous expression of Holy Trinity College Mural exemplifies how students identify themselves with their school and community. This school mural project offered students a unique opportunity to express their imaginations and feelings towards their studying environment through art. The outcome of this school mural project is more than a cheerful mural but a sense of belonging which participating students felt towards their school. Seeing the eagerness of three Holy Trinity College former students in explaining the mural content to the visitors, reminds me the excitement when I launched the first community mural project in Hong Kong 20 years ago. Before we left for another estate mural, all Whittier College visitors took a group picture in front of the mural, as shown in the Figure 2, with the principle, Jane Or, three Holy Trinity College former students and four HKMS artists.



Figure 2: 8 Whittier College students and faculty, 3 Holy Trinity College students and the principle, and 4 Hong Kong Mural Society artists posed in front of the Holy Trinity College Mural on June 8, 2017 in Shek Kip Mei, Hong Kong.

The concept of community mural project was novel at the time when HKMS was founded because most of public murals were mainly commissioned public art projects and executed by selected artists, not general community members. There is a fundamental change from commissioned public art projects to community art projects because the interests of sponsors switch from focusing on actual art objects to the meaning of collaborative process. Community mural projects allow participants to get involved in actual mural design and production processes to include their voices and stories of their community. Drescher (2002) has described the difference between public art and community art:

In the 1960s and 1970s, mural artists developed a model, community-based process for creating community murals. Prior to that innovation, murals were public art but not community art. Projects were painted for viewing audiences and placed inside public or government buildings. The community mural movement brought both the art and the process outside, onto the streets, and developed a new kind of public art. (p. 7)

Pilot Housing Estate Mural Project - The Art for the Masses Scheme

In the mid-1990s, murals were a relatively new art form in Hong Kong because the majority of imagery displayed in the public domain carried a commercial message or advertised a product. I founded the HKMS, a nonprofit art organization, with Geiger-Ho on June 1, 1997—one month before the Handover—in Hong Kong. My idea to establish the HKMS as a kind of art entrepreneurship helped to create an alternative means of supporting artists in building cultural and creative industry in Hong Kong. Instead of criticizing about Hong Kong's hedonism and lack of culturally engaging public art, I decided to take advantage of the grant sponsored by the Hong Kong

Housing Authority (HKHA) to launch the pilot community mural project “The Art for the Masses Scheme—Care for Your Estate” in 12 public rental estates throughout Hong Kong in 1998.

One of the challenges in launching this pilot estate mural project was not the negotiation with the sponsors about the freedom in mural design but the consent from all participating HKMS artists about the essentials in community mural design. Some of the participating HKMS muralists considered that they would design the mural and execute the mural all by themselves like commissioned mural projects. However, the aim of this pilot community mural project was about collaboration between artists and participating community members and offering community ownerships to participants. I explained the importance of participants’ involvement in participating community murals:

I persisted in recognizing the active involvement of community members during all stages of each mural’s design and production. I believe now as I did then, that when engaging with a mural that falls under the heading of “community public mural,” it is essential that the mural design should include some significant references of the mural’s site. These references were: the cultural importance of the site; its geographic history; memorable events or figures that once were, or are important in the community; and the aspiration and stories of the community. (pp. 10-11)

The light blue-green underwater aquarium scene of Lek Yuen Estate Mural, as shown in Figure 3, in Shatin, Hong Kong, definitely helped to cool down the hot and humid May weather for the Whittier College visitors. This was one of the twelve public estate murals under the pilot community mural project and was a unique exemplar at that time. Joel Ferraris, a Hong Kong-based Filipino artist, led this community mural project and worked with estate school students and community members for almost three months in 1998. After discussing the mural design with the participating high school students and community members, Joel came up with this aquarium idea because of the geographic significance and demographic of Shatin. Shatin is located in a valley on both sides of the Shing Mun River and is one of the Hong Kong’s most successful examples of new town developments in Hong Kong with a 2011 population census of more than half million. Most of Lek Yuen Estate residents are new comers or low-income workers. Therefore, they expect that their new community will bring them relaxing feeling like having a river, an aquarium, or a fish tank in their living environment. Moreover, the mural site is located next to the high traffic estate bus terminus, so daily estate commuters are very proud of themselves because they have a luxurious mural in their community. In addition, this community mural design, as shown in Figure 4, represents the victory of HKMS in convincing the HKHA to accept the creative idea that the estate mural does not need to showcase the actual grand outlook of the estate but the intangible dreams of community. Community mural project brings people together to foster the community ownership. Ciara Clark, one of the Whittier College students with majoring in global and cultural studies, told us during the visit that this housing mural brought the aquarium beauty of Hong Kong Ocean Park, where she had visited before, to the ordinary estate community.



Figure 3: 8 Whittier College students and faculty and 3 Hong Kong Mural Society artists posed in front of the Lek Yuen Estate Mural on June 8, 2017 in Shatin, Hong Kong.



Figure 4: Section view of Lek Yuen Estate Mural. Joel Ferraris led this community mural project and painted with estate school students and community members in 1989.

I still believe that the role of HKMS muralists should be those of teaching artists who help the communities to connect back to their beliefs and values that driven them, along with their cultural identity, so that the resulting murals are more meaningful to the community and the future visitors.

Muralists-in-Schools Project

Building on the success and reputation that HKMS had built after the completion of the estate mural project undertaken with support from the HKHA and HKADC, HKMS received a second major grant from the QEF and HKADC in 1999 for support its second community mural project “1999 Muralists-in-Schools Project (MISP).” Similar in scope to the “artists-in-schools program” and “teaching artist program” in the U.S., the MISP enabled twelve HKMS muralists to work in 12 high schools located in various districts throughout Hong Kong. The goal of this project is to pair one or two artists up with each school, where they can work collaboratively with the school teacher and participating students to produce a mural which would represent its school culture and identity in accordance to the values and ambitions of its students.

The Sai Kung Sung Tsun Catholic School Mural, as shown in Figure 5, was the last visited school mural in this two-day community murals tour. The Whittier College students were curious to know the meanings behind all years painted on this 4-story high school mural. Joel Ferraris and I were the muralists for leading this school mural in 1999 and Joel and Irene Leung took care of the mural restoration in 2009 by adding a new memorable year of 2009 on the mural and restoring the colors of the mural.



Figure 5: 9 Whittier College students and faculty, the school art teacher and 4 Hong Kong Mural Society artists posed in front of the Sai Kung Sung Tsun Catholic School Mural on June 8, 2017 in Sai Kung, Hong Kong.

John Bak, film studies professor of Whittier College, asked an insightful question about the all visited community murals during the tour. He was the one who found HKMS website online and make a request for this special community murals tour. He would like to know the reasons why most of the visited community murals were 18-20 years old. After 1992, most of sponsorships from HKADC, QEF and HKHA for community mural projects were running low because the government policy to support community art development had changed from sponsoring worthwhile community art initiatives, as shown in Figure 6, to supporting emerging individual young artists' art projects. Also, allocation most of government funds to cover HKADC administration expenses caused insufficient financial support to local artists or art organizations. This policy change reveals the shortsightedness of art policy decision makers, who do not value the significant outcomes of community art projects but have their own political agenda in assessing the project grant applications. It is sad to see the unbalance development of visual arts in Hong Kong for the past 20 years. On the other hand, this school mural represents the genuine support from the school education sector who believes the value of preserving the history and culture of Hong Kong art education. It is hard to believe that this school mural is the first restored school mural of HKMS for the past 20 years. Undervaluing the importance of mural restoration and lack of funding are two major obstacles in revitalizing the community murals in Hong Kong. Devaluation of community mural projects and insufficient sponsorship from government are the crucial setback of community mural development in Hong Kong.



Figure 6: Hong Kong Arts Development Council. (1997). Art for The Masses [Featured Ho's community mural project]. *Newsletter*, 12(3), 7-9. Hong Kong: Hong Kong Arts Development Council.

Cultural and Economic Impacts of Community Murals

Spending two days with Whittier College students and faculty for visiting seven community murals, as shown in Figure 7, in Hong Kong can be hard to fathom that Hong Kong, also known as a cultural desert, also has some community murals with cultural significances. Revisiting these 18-20 years old community murals bring back a lot of bitter-sweet memories, plenty of hardship, abundant dialogues, numerous laughing moments, countless unforgotten faces, and thousands of creative souls. It is true to say that the community mural painting process has up-close and personal influence on participating individuals. However, the cultural and economic impacts of surviving community murals on the society and the future audience is also undeniable. Community murals unite people through collaborative art making and inclusive community engagement. Community murals generate meeting zones for diverse communities and/or individuals. It is difficult to overstate the significance of cultural value of these past surviving community murals to some Hong Kong people and foreign visitors or tourists because these murals have witnessed the tremendous political and social changes in the past 18-20 years in Hong Kong.



Figure 7: 6 Whittier College students and faculty and Kong Ho posed in front of the Chinese University of Hong Kong Shaw College Mural on June 8, 2017 in Taipo, Hong Kong.

Community murals have become a part of Hong Kong cultural and creative industries in the past twenty years. Hong Kong is grappling with a daunting notorious reputation – cultural desert in the past. How to change people perception of art and cultural development in Hong Kong becomes a consequential task for local artists and art policy makers. For most Hong Kong people these HKMS surviving community murals are the truly cultural heritage of Hong Kong at best. It is hard to imagine the role change of HKMS from community mural advocator to cultural industry supporter, from mural productions to mural tourism. Jaffe (2016), chief editor of *Teaching Artist Journal*, described the cultural significance of murals:

Murals of one kind or another seem to be present across all cultures and

historical epochs, often sharing defining characteristics. Murals have always been about playing with internal and external spaces—bringing “the outside” in and turning “the inside” outward. While in certain places and times murals were a decorative or politically significant luxury of ruling elites, even these cloistered and concealed works eventually became part of public life as palaces fell to ruin and became playgrounds for children or tourist attractions, or as tombs were revealed centuries or millennia after they were sealed. (p. i)

Conclusion

A lot has happened since the first school and estate mural projects launched in 1997. Surviving HKMS community murals are now reaching more people than ever, and they are transforming lives in the context of school and community in the past 20 years. Even though some HKMS community murals have already varnished from the communities because of the demolishing or remodeling of some public estates, the remain influence of those varnished murals is still buried deep in the hearts of former individual participants. Golden (2006), executive director of the Philadelphia Mural Arts Program (MAP), described the importance of community murals:

In so many ways, MAP has become more about changing lives than about art. Don't get me wrong: the art we're producing is still beautiful and inspiring and important to us. But the changes I see in the people we work with are also beautiful and inspiring and important. I've seen art provide comfort to troubled lives. I've seen art inspire people to change and do better. I've seen art become a way to rebuild community. And I've seen art serve as a tool of redemption. (p. 10)

Art is a subdivision of culture. The value of art and culture in society is indisputable. This may be what Hong Kong's tourism future looks like: a transnational cultural corporation. In this 2-day community murals tour, the Whittier College faculty and students had witnessed the cultural value of some community murals in Hong Kong. At the same time, our HKMS artists had understood the value of cultural interpreter in the field of creative and cultural industry. Goldbard (2006) described the significance of cultural development, “Although projects may yield products of great skill and power (such as murals, videos, plays and dances), the process of awakening to cultural meanings and mastering cultural tools to express and communicate them is always primary” (p. 148).

I believe that the successful community murals with cultural significance should be open-ended, leaving content and focus to be determined by participants and leading muralists. As noted earlier in the Belilios Public School Mural, whereby the direction of the school mural project is focused through discussion and experimentation of participating students and muralists, which is a key element of authentic community cultural creativity development. Also, authenticity becomes the keystone of inspiring community murals and insightful art tourism and the true meaning of cultural and creative industry.

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Design of Guiding Lines on the Tactile Map for Campus in Taiwan

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Abstract

This pilot study aimed at the evaluation of three different designs of guiding line, ruler-line, dot-line, and tangent-line, for tactile floor map that might fit in the campus of Tatung University. There were 14 visually impaired persons (VIPs), 11 males and 3 females, with mean age of 39.6 years touched those three tactile floor maps with different guiding line on it. The experiment task was to reach a specific room from a start point on a tactile map by his dominate index finger. An *ANOVA* reveals that the completion time among those three designs show no significant difference. It hints that three designs are all strike enough for those participants. Our researcher team is designing other possible designs now in order to get the faster and more favorite design for VIPs.

Keywords: tactile map, guiding line, floor map, campus guidance system, visually impaired person

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Introduction

According to WHO (updated on October 2017), an estimated 253 million people live with vision impairment: 36 million are blind and 217 million have moderate to severe vision impairment. Globally, chronic eye diseases are the main cause of vision loss. Uncorrected refractive errors and then un-operated cataract are the top two causes of vision impairment. Un-operated cataract remains the leading cause of blindness in low- and middle-income countries (Who, 2017). It shows that there are lots more visually impaired people than before around all countries, and the rate is increasing year by year. For instance, in China, there are 75.5 millions of people suffered the visual impairment. In the population of China, 1344.9 million, the blindness are 8.24 million (11%) and the number of 67.26 million (89%) is for low vision. The ratio between totally blind and impaired is about 9 to 1. In a clearer way of saying, there is one blind person and five low vision persons in every one hundred people in China, even saying in all over the countries (Pascolini, & Mariotti, 2010). This condition is also happened for Taiwanese.

It can be realized that designing suitable tools for those visual impaired persons is much more important than ever. The impaired person usually need to have a person who near him to assist him to travel from home to any place he want to go. There is some what a time that visually impaired person (VIP) need some other resources to lead him to new and unfamiliar place. The tactile map is designed for this moment. And VIP might need to have a tactile map in hand while he travels indoor of the target place. So, it is an emerging issue for designers to create more efficient tactile map for VIPs.

A well accepted tactile map need to have many kinds of information. Lin, Gee, & Young investigated eighty-seven participants who profession in the information application, in 2010. Their research showed that a well-designed map for public art, need to consider: the current location of user, important landmarks in the way, location reference, emphasis of the destination, and the recommended travel rout. Though this study was a pilot study at the sighted users, those findings still had some hint for the tactile map designer. For instance, the design of icon or graphic in a tactile map is very vital to VIPs. Some reports demand that the graphic should be clarified as the implication of it's actually means. For example, a trail must locate on the actual location and must simulate the real situation. But some other studies suggested that the icons on the map should be as simple as possible because the sensation of the finger of human is not so precise. Not to mention, user always want to have their information as fast as they desire (Challis & Edwards, 2001; Perkins, 2001). So the time for our finger to follow the tactile map is usually a short one and it is normal to drop some less important cue of the map in order to have a simple condition for finger to touch.

In 2017, Bardot, Serrano, Oriola, & Jouffrais tested five types of raised-line diagrams, including Common drawings, Perspective drawings, Mathematical graphs, Neighborhood maps, and Geographical maps. Their participants were 6 blindfolded sights (BFs) and 6 VIPs. The exploration time, among them, showed that VIP subjects are faster than BF subjects in all five types of diagrams. The accuracy of those five types were (BF% : VIP%): Common drawings (58.6% : 41.3%), Perspective drawings (93.7% : 5%), Mathematical graphs (62.5% : 75%), Neighborhood maps (11% :

31%), and Geographical maps (27.7% : 70.5%). The result hints in the accuracy rate, those VIP subjects had better performance than BF group at Neighborhood maps, and Geographical maps. This evidence reports that VIP subjects have the expertise on the exploring of maps than drawings. In addition, drawings rely on visual conventions that are less significant to VIPs.

By our design team, we had focused on those issues and achieved some results. On 2007, Tu and his design team found that at a situation of groove (8mm width) with Braille dots. At the condition of the height gap between higher surface and lower plat is 2.5 mm, the index finger of participants might not able to distinct the symbol represented by those Braille dots. In that paper, experimenter provided three different grooves edges (bulge curve, hollow curve, and slant line), three different groove shapes (straight-line, multi-wave, fold-line) for those subjects. Evidence showed that straight-line had the best mean recognition rate and lowest response time among all conditions. It is an evidence that to make a simple design is a good design policy (Tu, Wu, Leung, Wang & Lin, 2007).

The visually impaired person usually has to ask a person guiding him to unfamiliar place. Or, he might choose to generate tactile map for him to establish the mental map about the space. Some researchers suggested that though by the leading of a sighted person, a VIP can reach the target place in a normal time as a sighted person do. Many VIPs thought this is a regular but not a normal way for them because they all feel this kind of trouble some other person is not a suitable way of daily life not only for them but also those helpful assistants.

Traditionally, tactile map was graphics printed on a thermos paper and those graphics was raised by heat. Users has to prepare graphics from map database, such as Google map, or by hand made drawing, and copy the map or drawing into thermo-paper by a special printing machine (Perkins, 2001).

The research aim for this study is to know which type of raised line has the better performance of path leading on tactile map. Our design team had designed three types of guiding lines that had some advantage for each. First type, Solid line, is a traditional design that everyone's index finger can smoothly follow it. The benefit for this Solid type is the familiarity to VIP users, so it is assumed that this type might have the best performance. Second type, Dash line, the gain of this type is that user can feel the direction of the line more exactly and clearly than continuous line for its serial awareness of line edge on the finger. The third, Dot line, is a line filled of serial dots on the direction of it. As researchers said, those dots might cause a stronger mechanoreceptor response and they provide repeated presentation of edges as the finger traces the line (Jehoel, et al., 2009).

To make comprehensive and easy tactile map, the graphic on the map should have some following features, suitable elements and thickness; clarified graphic forms; distinguishable elements; resistance of material; and bright color, strong contrast for low vision user to facilitate the clue (Ecchiarelli, 2009). The tactile map can be categorized into two types for its function: 'place map' and 'path map'.

On leading persons to a specific location, the 'path map' is a main type for users. It is a local map that has a guiding line on it and the user can follow the guiding to the

repeatedly visited point, such as famous building, information center, toilet and other frequently asked locations. The map might be established on a fixed desk, easily touched wall, or at the end of paving, and it could be located inside a house or outside of a building. The path map is especially important for a public place such as park, famous scene and campus (as our topic). The 'path' on the guiding map is the most crucial cue for the user to explore the whole area and finding the direction. So in this study, we designed three path (guiding lines) and design an experiment for VIPs to give their preference to our design team.

Some researchers recommended that there should be Braille text on the tactile map in order to support more clue during user's exploration procedure. While some other studies argued that information on the tactile map should be simplified as easy as possible (Challis & Edwards, 2001). In this pilot study, the 'room number' and 'toilet' were signed on our materials.

In this paper, we are looking forwards for searching a good design of guiding line on tactile map for VIP, in campus as a pilot study. The result might affects the performance of exploration on tactile map. With the better guiding line, VIPs could touch their destination faster on tactile map, and, in the same time, they will have a good experience of wayfinding which encouraging them go outside of their house to have more social action with the public.

Method

Fourteen subjects were recruited from two rehabilitation centers, including 5 blinds including 3 later blinded and 9 low visions, mean age of 39.6 years. The material was three sheet of tactile floor maps that had same floor rooms and floor shape but differed at the type of guiding line for the VIP user to follow. Each of the type of guiding line, see *Fig. 1*, had its own benefit.

Firstly, the Slant-joint (A) type, the design was as similar as a ruler which one straight line with tangent lines evenly located on the joint. In this design, user might find the same joint quickly by ones fingertip. Secondly, the Circle-joint (B) type, the joints were a solid circle and a larger circle was located on the fifth joint as a hint for user to count the number of circles. In this Circle-joint, user might count the amount of circles faster than other types, for the circle could be sensed in all direction when a finger following the direction of guiding line. Finally, the Cross-joint (C) type, there were cross lines evenly setup on the line. By the Cross type of joint, user can touch the guiding line from all direction. It is especially useful when user have to touch the map from unfamiliar direction.

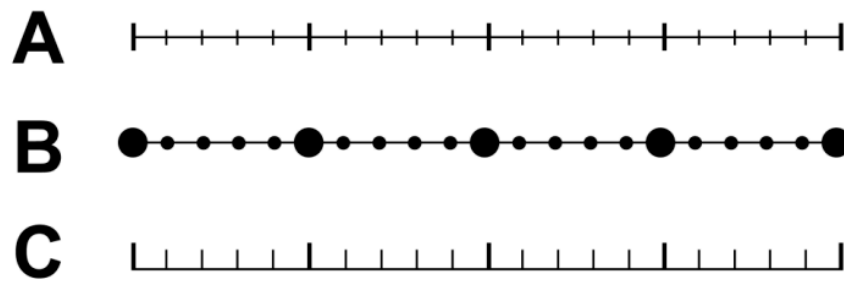


Figure 1: Three types of guiding line for this study

One practice tactile map was established upon a desk first. The experimenter asked the subject to practice the tactile information that were examples for this test with the oral explanation from the experimenter. When the subject said that he had already known those information. Three type of floor maps were brought to the subject from a randomly assigned order. On the floor map, there was a start point (a solid circle) on the right-down side. The experimenter led subject’s index finger to the start point, and told the subject to move his finger and follow the guiding line to the left side until it reached the endpoint (room 308A), see *Fig. 2*.

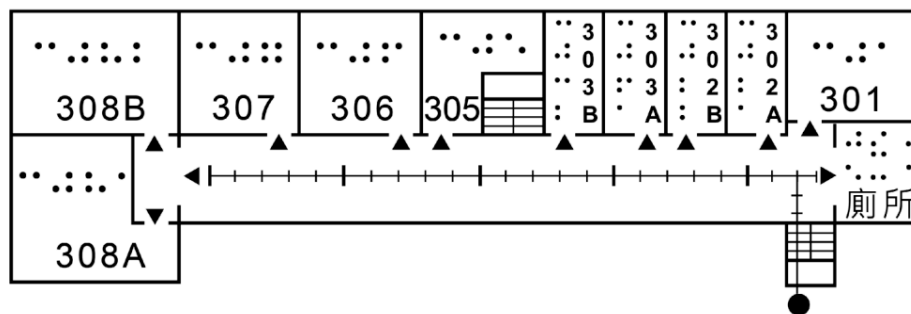


Figure 2: An example of tactile map with guiding line for this study

When the subject finished a task, the experimenter recorded the time period of the task on a recording sheet. During the experiment, subject might take a rest between each task as he wish to. After the subject finished all tasks, the experimenter asked him to evaluate the preference of each guiding line, in a 5-level of Likert Scale that ‘1’ meant ‘very unpleasant’, ‘2’ meant ‘unpleasant’, ‘3’ meant ‘even’, ‘4’ meant ‘pleasant’, and ‘5’ meant ‘very pleasant’. All of the data were input into SPSS for knowing the difference of preference scores among those three guiding lines.

The result told that among those mean response times, there was no significant difference found by an *ANOVA* test. Among those mean preference scores, another *ANOVA* said also that no difference can be found. And by the one mean *t-test*, all of those three types of line have significantly larger mean scores than 3 point. The results tell that those three types of line have the evidence to be the well design element for VIPs at the tactile map.

Conclusion

We designed three types of guiding line for people with visual impairment to follow at the tactile map. Evidence shows those guiding lines are acceptable to the subjects in our first experiment. Though there were no difference shown among task time of them, the subjective opinion rating were all significantly above middle score. The result encourages our design team to design further and also better graphic elements for leading the VIPs to a more suitable environment of using the tactile tool.

In 2009, Johoel, Sowden, Ungar & Sterr revealed that symbol elevation positively inferred the speed and accuracy of symbol identification. They suggested the lower symbol elevation for identification tactile symbol should be 0.040 to 0.080 mm. and the higher the elevation the better the identification rate. In our experiment, the elevation of those tactile lines were 0.5 mm, the 'feeling' of tactile line must be more significant than Johoel's experiment. Those three type of guiding line should be good enough for practical tactile map, we believe. Maybe the next step of research for us could be the design concept of using the suitable type of guiding line at different usage of guiding function, such as one type of line represents the road for car path, another one suggests trail for people. Such test might prime a well design map for VIPs.

Another possible issue is the shape of unit point on the guiding line. From some subject of this test, the graphic on the unit point is important for them to realize how far away to the end point form start. How to get a clear sensation of the unit at the fingertip of user is the question. Of our design team, the answer is not far away because the work at 2016 from us told that a shape with outline circle has the better identification rate than three other outline shapes. Though the pick-up shapes were not many at that investigation, the best shape for the unit point will be identified in the future by our study (Tu and Wu, 2016).

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Transcendentalism Aspects in the Poem *The Rhodora* by Ralph Waldo Emerson (Genetic Structuralism Analysis)

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Abstract

The aim of this research is to analyze the collective world view in Ralph Waldo Emerson's poem *The Rhodora*. The theory of genetic structuralism by Lucien Goldmann is used to find out the relation between the structure of literary work and the structure of society as its background. The relation is identified through the world view or ideology expressed through the work since the author is the member of particular society. The whole meaning of the poem could be achieved by studying the structure of the poem and its genetic or social- historical context. The method of this research is dialectic method between the text of *The Rhodora*, the world view of Emerson and the whole social structure to gain the coherence. This research found that the poem *The Rhodora* represents a transcendentalism world view. Transcendentalism is the essential elements of Romantic Movement in America around 19th century which emphasizes the unity of God, man, and universe. This poem offers spirituality obtained through the bond of man and nature. Transcendentalism offers the idea that intuition is the guide to spiritual truth.

Keywords: Transcendentalism, Romanticism, Ralph Waldo Emerson, The Rhodora

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Introduction

Literature is a creative work of a certain culture. As an imaginative work, it comprises of written and oral form. Literary study does not only intend to understand a particular literary work, but also to achieve broader comprehension about a period and culture. In other words, language as a medium of literary art is a living human creation and contains the cultural and linguistic content of a particular group (Wellek & Warren, 1995: 14). As a cultural product, the analysis of literary works does not only aim to know distinctive characteristic of the work and the author but also to learn the system of values and meaning in them. Thus, literary studies have a significant role in cultural studies.

Literature is not only the representation of a particular social context, but also a medium of social critics. It reflects the view or ideology of an author. In connection to this research, an author whose works both as a means of expression and social struggle is Ralph Waldo Emerson. He is a prominent writer in 19th century America. He has produced numerous essays and poems as a response to social condition in his era. As a member of society, the view of Emerson is dependent upon or certainly influenced by the collective world view.

Emerson was known as an influential figure of romantic movement. The movement was a reaction toward rationalism in the 18th century. It drove a few breakthroughs in all aspects of human life including cultural products such as art and literature in America. The movement centered upon art as an inspiration, spiritual dimension, and aesthetics of nature. Besides, the movement seemed perfectly suitable to the American democracy which emphasized individualism, aesthetic and ethical values. The beauty of American nature also represented the ideas of this movement. Self-realization, self-expression, and self-reliance were the central idea of romanticism. Emerson became the symbol of the birth of American individualism inspired by nature. His ideas focused on new national views, personal experiences, the universe over the individual soul, as well as spiritual views and practices. Her spiritual insights were influenced by her reading about eastern religions such as Hindu, and Sufi Islam (VanSpanckeren, 1994: 26 & 28). The reading of Asian religious texts highly inspired the thought of Emerson on his transcendental philosophy.

One aspect of romanticism is transcendentalism. Emerson was well known as a transcendentalist and the founder of Transcendental Club. This movement was based on a fundamental belief on the unity of world and God. The idea of self-reliance and individualism evolved through the belief in the process of identifying the individual soul and God. If traced back from its history, Transcendentalism was associated with an area called Concord, New England, near to Boston. Concord was the first colony of Massachusetts Bay surrounded by woods. The area was a peaceful and quiet territory. Concord became the first place for artists and thinkers to offer the spiritual values and alternative culture to American materialism at the time. A number of transcendentalists also served as anti-slavery activists. The idea of transcendentalism stressed the differences and unique views of every individual. American authors often considered themselves as lonesome explorers who escaped from society and conventional norms or rules. In the era of transcendentalism, there was a great pressure to discover the authentic literary forms and contents independent of the influence of English literature (VanSpanckeren 1994: 26-27). Thus, romanticism

drove significant changes in all aspects of American society. American democratic values and their natural beauty were considered as the representation of romantic ideas. This movement emphasized individualism, self-reliance, and transcendentalism. Transcendentalism believed on the unity of the universe and God. In other words, man and nature had the similar spirit of divinity.

One of Emerson literary works is the poem *The Rhodora* created in 1834. The poem contains transcendentalism aspects and the glorification of nature which represents romantic thought around 19th century in America. Rhodora itself is the name of flower which grows only in the northeastern part of America. This poem definitely does not just describe the type of flower called Rhodora but it contains philosophical meanings about the relationship of the universe, humans, and God summarized in the concept of transcendentalism. In connection with the background explained previously, the research questions are; (1) How is the structure of the poem *The Rhodora*? (2) What worldview does the author express? (3) What social structure does affect the worldview?

Theoretical Framework

The theory used to analyze the research problem is Lucien Goldmann's genetic structuralism theory. Faruk (2012: 159-163) posits that genetic structuralism is not only the way to understand the structure of literary works but also the meaning of the structure. The analysis is conducted to find out the factors which drive such structures. Genetic structuralism understands literary works as a fact of humanity not a natural one since natural fact only studies the work at the level of the structure, while the fact of humanity reaches the level of meaning. A work does not simply exist, but there is a particular need which drives the creation of the work. The intended need is to create a balance with the surrounding environment, both natural and human environment. Furthermore, literary works are the product of collective subjects. Man acts in establishing a balance. Individual action is different from collective action. Individual action is committed in order to meet individual needs while collective action within the framework of the fulfillment of social needs. Literary work is an expression of world view, or in the other words, the needs of a particular social class constructed from the connection between the social class and the surrounding environment. Thus, the writer as a member of a particular social class in society implicitly expresses his world view or collective mental tendencies through his works. This is further explained as follows;

The major difference between research of a genetic structuralist inspiration and traditional literary criticism lies in the fact that the former relates the work to a collective subject while the latter relates it to an individual one. More particularly, however, for genetic structuralism the collective subject constitutes a significant structure which is not entirely conscious. This significant structure always assumes the structuring of a collective subject which acts rationally or meaningfully within a given situation, in the midst of internally and externally inspired changes. Now, these changes can only be understood if one goes beyond the domain of this or that particular science, especially the one to which the object under study pertains (Goldmann, 1980: 87).

It is clearly stated that the understanding of social structure is essential to gain the comprehension of the structure of literary work. The change of one structure influences another. Hence, the interpretation of a work is achieved through its genesis or production. On the other words, the literary works are created to fulfill the functional need in broader structure.

Simply, genetic structuralism sees literary works consisting of intrinsic elements which could not be separated from its extrinsic. The literary work is a reflection of the socio-historical context as its background. Broadly speaking, Goldman states that genetic structuralism sees the relationship between the meanings of an element with other elements in a literary work. Goldmann argues that literary work is a representation of the author's world view as the member of a particular society. The focus of the study of genetic structuralism is the relationship between the structure of literary works and the structure of society through the worldview or ideology expressed through the work. So the understanding of a work becomes intact regarding to the social background in which the literary text is born. In other words, the ideology or worldview of the author relates to particular social group. Therefore, the term genetic in genetic structuralism implies that the meaning of the work is achieved by examining the origin or the genetic element. A literary work is seen as the representation of reality for it reveals various aspects such as social, political, cultural, or economic aspect. Thus the intrinsic elements of the work are related to its external elements which are a number of important events occurring at a particular time (Endraswara, 2011: 56-57).

To sum up, genetic structuralism theory is used to understand a literary work as a whole. The total meaning could be achieved by focusing on both the structure of the text that are intrinsic elements which construct a work and its external aspects. Genetic structuralism focuses on the collective world view expressed by the author through his works.

Research Method

The research method consists of data collection and data analysis.

Data Collection

The primary data in this research is the text *The Rhodora* by Ralph Waldo Emerson which consists of 16 lines. The secondary data are books, articles, or other written sources which comprehensively explain about Emerson and the social structure of America in the early of 19th century.

Data Analysis

The analysis of the poem *The Rhodora* with genetic structuralism is conducted through comprehensive reading of the text to understand the whole elements, then describing and connecting the text, the author's world view, and humanity facts or social structure related to the creation of the poem. After analyzing the relations between the internal and the external elements of the poem, then the collective world view could be identified.

Finding and Discussion

The Structure of the Poem *The Rhodora*

The poem *The Rhodora* consists of 16 lines, Emerson describes the elements of nature as a symbol of spirituality. This poem begins with the opening sentence in the form of question as follows:

On Being Asked, Whence Is the Flower?

The flower as a representation of nature becomes the theme in this poem. The sentence marks the beginning of the poet's encounter with flower. The line above shows the high intensity he feels when seeing it. The capital letter which begins the word *Flower* emphasizes its glory. It indicates that the poet is in the process of contemplation, so that the question arises in his mind about the origin of the flower he finds.

In May, when sea-winds pierced our solitudes,

The setting in this poem is May. This month refers to the spring when the flowers bloom beautifully. Spring could also be interpreted as rebirth, renewal, a spirit to start the day. The wind breeze breaks the silence of the soul which encourages a person to move. The word wind as part of nature is presented to complete the central theme of this poem.

I found the fresh Rhodora in the woods,

The point of view in this poem is the first person singular I which can refer to the poet. In this line, the poet underlines the type of flower he finds, Rhodora which only grows in the northeastern part of America with a purple color. The wood is the location in which the flower is found. Wood could also be interpreted as a place for seclusion, gaining serenity, peace, and freedom from all the crowd of the city with all its conventions or rules. Emerson mentions wood to highlight the intense connection between himself and nature. Rhodora gives a special experience to a wanderer in the wood related to his soul.

*Spreading its leafless blooms in a damp nook,
To please the desert and the sluggish brook.*

Even though Rhodora is blooming without leaves, these flowers color the dark, humid, and dirty corner of the wood. The flower brings happiness to desert and mossy puddles. It indicates that the existence of the flower gives advantage to its surroundings. Desert refers to a wild and uninhabited place. Only those who dare to take a risk visit this place.

*The purple petals, fallen in the pool,
Made the black water with their beauty gay;*

Black puddle becomes the background of the violet shades of Rhodora. The fallen flower petals which beautify the black water contain self-sacrifice connotation. A sacrifice to bring goodness to others and environment.

*Here might the red-bird come his plumes to cool,
And court the flower that cheapens his array.*

In addition to the flower of Rhodora, the poet also explores the natural beauty of America by mentioning the red bird known having the beautiful feathers and strong voice. The poet does not mention explicitly the name of the red bird to emphasize its shades. The bird is known as Cardinal bird which could be found in America. The above poem shows that the light red color of the feathers still could not compete the color and beauty of Rhodora.

*Rhodora! if the sages ask thee why
This charm is wasted on the earth and sky,*

Emerson seems talking to Rhodora. In this line, he mentions sages or wise man who is curious to know why the beauty of Rhodora is wasted in the world. The poet stresses the ignorance of people about the importance of intuition and feeling when confronted with nature.

*Tell them, dear, that if eyes were made for seeing,
Then Beauty is its own excuse for being:*

The word dear further exhibits the intense relation between the poet and Rhodora. Eyes are created to see the universe, but most people do not use them to enjoy and discover the beauty of nature.

Why thou wert there, O rival of the rose!

The poet compares the beauty of Rhodora and rose. But Rhodora is freer by growing in the wild nature while the rose is identical to the clean and well-maintained environment.

*I never thought to ask, I never knew:
But, in my simple ignorance, suppose
The self-same Power that brought me there brought you.*

The poet insists that his ignorance leads him to contemplate about a power over the universe which drives the flower and the poet to be in the same place. Capital letter which begins the word Power refers to God. The end of this poem confirms the element of transcendentalism embraced by the romantic poet. Rhodora and the poet originate from the same power that is God. The poet connects man and nature to affirm that every living object has the same divine essence. The last line is the answer to the question which starts this poem *On Being Asked, Whence Is the Flower?*

The Worldview of Ralph Waldo Emerson

The structure of the poem above expresses Ralph Waldo Emerson's transcendental worldview. As one of the most influential figures among transcendentalists, Emerson was greatly influenced by the people around him. Emerson's family played the significant role in the development of his spirituality. His father educated him with a ritualistic religious education, on the other hand, his mother and aunt emphasized the practical aspects of religion as well as the importance of being an open-minded person (Wilson, 2000: 51). Emerson's decision to be a clergyman was driven by his anxiety over the religious institution at the time. He realized that the doctrine of the church had restricted himself and society in general to think and act freely as individuals. He even dared to criticize the church's policy which did not give significant contribution to society. Besides, through his teaching activities, he was finally able to redefine the essence of religion and the interrelation between God, man, and nature.

Emerson chose to live in Concord, where his ancestors lived, the place which offered peace, natural beauty, and other fascinating things in Boston (Wilson, 2000: 55). The natural beauty of Concord greatly inspired Emerson in his writings. The elements of nature are clearly seen in his poem *The Rhodora*. Emerson constantly emphasized the connection between man and the universe and its divine attributes. In addition, through his works, he tried to break dogma and norms and to formulate new ideas and philosophies.

For Frederic Henry Hedge's encouragement, a group of people then initiated to get together to discuss theological and moral subjects. The group became known as the Transcendental Club, an informal organization of prominent transcendentalists in Boston (Holman, 1980: 449). Emerson's transcendental belief developed since the establishment of the Transcendental Club. The group offered a new idea as a reaction to a number of social, political, and cultural problems at that time.

Furthermore, Emerson engaged himself as an abolitionist when the problem of slavery arose in Concord around 1830. The Concord Society played an important role as an anti-slavery community in the Middlesex region. Emerson's life was dedicated to support the lower-class people who are unfairly treated. He came from a middle-class family and had a great hope of bringing about change in society (Wilson, 2000: 63). Emerson's philosophy of transcendentalism emphasizes morality and humanism. Line 4-7 of *The Rhodora* represents the goal of transcendentalist to spread goodness and to struggle for equality in society. Furthermore, through the notion of transcendentalism, He asserts individuality and self-confidence to fight for truth. Emerson highlights Rhodora, wood, and wild nature through his poems to show the importance of individual to be bold and to stand on his own even if he must alienate himself from the crowd and dominant ideas. This is related to self-reliance in transcendentalism. For Emerson, man has infinite freedom and ability. He believes that spirituality is not obtained through religious rituals and dogmas since man and nature have the spirit of divinity. Transcendentalism is the unity of the world and God.

More importantly, Emerson's thought of transcendentalism was strongly influenced by his reading on Asian text. The translation religious text of Hinduism, Buddhism, Confucianism, Daoism, and Islam contributed to his spiritual belief. He understood

that Asian spiritual knowledge could change the human's life and civilization which transcended American and European thought. The thinkers then believed that everyone had the essence of divinity without intermediary such as dogmatic religious institution. People experienced spirituality through nature (Lewis and Bicknell, 2011: 12-16).

Moreover, other research found that Emerson specifically studied Indian and Buddhism text. Buddhism preached spiritual enlightenment through intuition. Emerson and other thinkers tried to discover another spiritual alternative from eastern thought as their disappointment on the advance of technology which has destroyed humanity. Transcendentalism occurs as a belief that everyone is inherently good and emotion should be a basis of social relationship. Individualism and self-reliance were the values of transcendentalism which derived from Zen Buddhism teaching (Jue, 2013: 1-24). It was inevitable that industrial and science revolution which began in 18th century drove sudden transformation in American life, people relied more on technology than direct social contact. People were selfishly pursuing materialism and behave inhumanely. Social thinkers and figures at the time offered transcendentalism philosophy as the best guidance of the problematic life.

Emerson's approach to oriental text brought him to spiritual truth. He reproduced religious text in the form of literary works. He emphasizes on self-transcendence and spiritual dimension apart from any religious rituals. Tradition and religious institution are corrupt in the perspective of Emerson. On the other side, he found morality and supreme beauty in the oriental culture (Versluis, 1993: 51&78). To sum up, Emerson's transcendentalism belief was originated from Eastern text he read which later formulated the ideas of self-reliance, individualism and non-conformist.

Social Structure of the Poem *The Rhodora*

At the time around the creation of *The Rhodora*, the chaos over religious beliefs drove Transcendentalism in America. The role of individuals was questioned. Transcendentalism occurred as a reaction to Boston Unitarianism. Transcendentalists refused to believe in God through Bible. Unitarianism was influenced by Enlightenment in the 18th century which asserted that bible could be studied rationally like any other text. Transcendentalism went beyond Unitarianism and expressed its philosophical value that a person only needed to look within himself subjectively to discover the truth and to gain spiritual and moral beliefs (Wayne, 2006: vii).

Emerson stressed the importance to rely upon one's own self as he explained in the Divinity School Address: to go alone . . . to be a divine man. Transcendentalism believed in intuition as a guide to spiritual truth and posed the Over-Soul idea as a force which guided humans in the universe. Transcendentalists viewed the world as an entities consisting of God, man, and nature as a unity that work together toward truth and perfection. The essence of transcendentalism were spiritualism and humanism. A process of identifying oneself and behaving based on the belief of individual subjective truths or intuition (Wayne, 2006: viii). Transcendentalism criticized Enlightenment's rationalism and institutional authority and even bible teaching as the source and guidance of truth. Transcendentalism affirmed that individual was the center of morality and spirituality in the universe.

Transcendentalism suggested the idea of non-conformity, self-reliance and self-expression. Transcendentalists believed that humans' spirituality could arise through nature not dogmatic religious rituals. Therefore, one must believe in his own thoughts, feelings and emotions as reflection of universal truth. Thus, transcendentalism was a philosophy of subjectivity that highlighted the individual's intuition beyond rational thought or formal religious teaching. In other words, transcendentalists believed that there was a universal truth which drove the universe, the truth not contained in any particular text or tradition, yet every individual found universal truth in different ways through his own thoughts and experiences. Transcendentalism in America offered innovations in philosophical, spiritual, and social aspects and solutions to the problems caused by major changes in society such as industrialization, urbanization, immigration, and westward expansion. Most transcendentalists considered themselves as social reformers. They believed that society could change (Wayne, 2006: viii-ix). Spiritualism in the view of transcendentalism was a belief of the unity of world and God. Spirituality could be obtained through human and nature relations not dogmatic religious activities. For transcendentalism, man simply needed to follow his intuition to gain the truth.

Many Transcendentalists did lend their voices and their time to the most significant reform causes of their time, such as education, labor rights, women's rights, and the abolition of slavery. In fact, Transcendentalist philosophical concerns, such as the commitments to individual freedom, self-development, and social progress, helped shape the issues and focus of those reform efforts (Wayne, 2006: ix).

Emerson said that everyone had a moral responsibility to spread goodness and to give benefits and contributions to the people around him. Transcendentalism was the belief that man could intuitively transcend the boundaries of the senses and logic to obtain truth (Holman, 1980: 450). Derived from the belief that every individual had goodness and morality in him, transcendentalists were actively involved in solving a number of social problems. Man should always follow his inner voice and stand on his principles to fight for the truth

Conclusion

The Rhodora is an expression of Transcendentalism worldview. This poem presents the intense relation of man and nature. Spirituality is obtained through the bonds of man and the universe. God, man, and nature are one unity. Transcendentalism emphasizes the role of the individual in the world and offers the idea that intuition is the only guide to spiritual truth. As part of American society, especially as a transcendentalist, Emerson offers the idea of transcendentalism in *The Rhodora* to highlight individuality, spirituality, and humanity. Rhodora represents the spirit of the transcendentalists who uphold the individual's infinite freedom and ability and the importance of intuition and understanding about the universe, as well as courage and kindness to give change and benefit to the environment. Above all, speaking about recentering Asian cultures, and ideas in the 21st Century is definitely possible since history shows that Asian texts, cultures, and tradition have a great influence over western philosophy specially in 18th and 19th century America.

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Creative Advertising - Narrative in Marketing Communications

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Abstract

In the 21st century, amidst China's rapid economic development in a new era of digital information; "advertising" should not be a neglected term. Imitations of foreign advertising with a large number of references, celebrity endorsements, copied images and the aesthetic slogan have become the major problems in the domestic advertising market in China. Advertisements which blindly focus on the moment at which design is purposed for consumers to purchase the product ignore the broader possibilities inherent to shaping a unique form of advertising through narration techniques. Chinese advertising designers need to become aware of this shortfall and try to improve on it. At present, in the creative advertising market outside China, the use of creative design methods is not uncommon. Many advertisements utilize creative narrative techniques. This type of advertising, highlighting creative fun in sharing brand personality, is more effective in attracting target audiences than just simply displaying the product. The research proposal is based on 'Creative Advertising – Narrative in Marketing Communications' to investigate the use of 'the story' in creative advertising in the West and analyze its possible application in China. Accordingly, the background of the subject and discusses the importance of creative advertising and its necessity in marketing communication by analyzing the current situation in both China and the West.

Keywords: China, West, economic development, imitation, celebrity, copies images, creative, story

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Introduction and Research Background

Advertising is powerful. It develops with changes in lifestyles and marketing. In the past, much research has lacked theoretical rigor due to an inadequate understanding of the theory of advertising thinking, leading to some disappointing results. Roland Barthes argues that “The advertising of detergents essentially flatters a notion of depth: dirt is no longer stripped from the surface, it is expelled from its most secret cells. All advertising of beauty products is similarly based on a kind of epic representation of the intimate. Those little scientific prefaces, meant to introduce (and to promote) the product, ordain that it clean *in depth*, feed *in depth*, relieve *in depth*, at all costs *infiltrate*” (Barthes, 2012a, p. 89). Barthes' viewpoint is that an explanation and illustration of the scientific depth below the surface has a more convincing power on consumers than superficially demonstrating the benefits of a product. “Hence the notion of depth is a general one, present in every advertisement” (Barthes, 2012a, p. 89). Moreover, advertising thinking should not only pursue superficial effects, to explore its deep theory and essence. In addition, Rodgers and Thorson (2012) state that although there are many approaches to introducing brands, ideas, issues, or politics, advertising is still the most influential method of communication. In conclusion, there is no doubt that advertising in-depth research theory is an essential foundation for the advertisers, especially in China. Without a strong theoretical basis, these advertisements can only transfer interesting visual images. To understand some of the theoretical background is therefore crucial.

Key concepts in advertisement

There are four aspects that combine to form an essential foundation of narrative advertising: message, conflict, character and plot. These elements make up the narrative of advertising. Escalas (1998) states that narrative advertisements are able to convey effectively through catching consumers' attention to promote the appeal of advertised products, and encourage consumers to believe in them. Generally speaking, advertising narrative relates to romance, humour, hope, seriousness, relationships, education, affection and self-esteem and so on. Ideas should be organised in a narrative structure and these are used by advertisements to trigger or elicit thoughts. Research (Chang, 2008; Escalas, 2004; Mattila, 2000; Polyorat, Alden, & Kim, 2007) points out that narrative advertising is more effective than non-narrative advertising.

Narrative storytelling has long been a key aspect of daily life and is widespread in the West. Altstiel and Grow (2015) and Escalas (1998) point out that in the United States almost 62% of advertisements utilise narrative structure. Since every brand has a back story, advertisers need to understand the hidden procedures and effects behind narrative advertising in order to create effective advertising in China. Marchand (1986) points out that it is necessary for advertisers to create their ‘Unique Narrative Storytelling’ methods on the brand marketing strategy. As one strategy of ‘Advertising Thinking’, storytelling has gained a decisive footing in the determination on how brands will be shaped in the future. “Bedtime stories are all about attracting someone's imagination and bringing them someplace else so that you can relax and calm yourself and fall asleep. That's what any advertising or communication should be about. And while there will always be customers to buy the product for functionality alone, layering the functionality with a human story adds meaning, novelty, and imagination to the purchase” (Creamer & Wins, 2009). Narrative is the

approach which allows us to understand the world. Simmons (2016) points out when narrative is utilised, it can help the audience better understand the world and the individual part both the product and they play in it.

A clear message is an indispensable part of the narrative of advertising thinking. Buster (2013) states that narrative concerns characters: associate, transfer and even to heal. Perhaps this is the key reason why stories are very popular and widespread in the world, especially in the West. In the West, narrative has been used to evoke emotion and tie the public to brands for at least twenty years. For instance, Motorola's Virtual Nightclub, utilises the phone as a symbol of status and successful interaction with the audience.

Case study in narrative advertising

In order to be effective narrative advertising must also introduce the notion of conflict. "Conflict is the driving force of a good story. No conflict, no story" (Fog, 2010, p. 35). Chinese people inherently seek harmony and balance in daily life. Most Chinese people are not fond of being out of tune with their surrounding environment. In order to avoid feels anxiety, Chinese people always pursue a situation of harmony. Because of this, sometimes it is difficult to break through in advertising thinking. However, there are a multitude of advertisements that take advantage of conflict plots are seen in the West, for example, Domino's pizza, when the chefs discovered the Pizza dough had run out of, they worried about disappointing customers, hence action was going needed. Through the unique story resonates strongly throughout the company, giving consumers and employees a very definite belief what is their brand values. If the stories desire to captive the eyes and heart, it is necessary to force the conflict to be taken. "The very lifeblood of a story lies in the field of tension between the two outer poles: unpredictable chaos and predictable harmony" (Fog, 2010, p. 36). The more effective the conflict the more impact the advertising will have.

The next key case reserch is the use of character in narrative advertising. This means a story should begin with a main character, whether hero or anti-hero. "A classical structure can be found in storytelling traditions throughout the Western world—from old fashioned folk tales to Hollywood's action-packed blockbusters"(Fog, 2010, p. 39). For example, Robin Hood was a famous hero in England, fighting for freedom and justice. Generally speaking, an outstanding conflict requires a hero and a villain with obstructing situations. In order to allow the audience to identify with either the hero or the villain, it is important to keep the main target audience in mind.

Once messages include conflict and dramatic characters, generally speaking it is then necessary to consider how the story in advertising thinking should progress and how the endings can surprise the public. The fluency of the advertisement is vital to the audience's experience. If advertisement only provides one simple and direct message, it will be lack of attraction. In contrast, an advertisement which have plots the consequences will attract more attentions from its target audience. Deighton, Romer, and McQueen (1989) point out that use the plots in narrative advertisements can evoke audiences' emotion response. Generally speaking, a conventional story can be divided into three components: beginning, middle and end. At first, the context is set. Second, the progression of the development of the story generates conflict. The conflict is more and more intensified but is finally resolved. In addition, Escalas

(1998) states that a narrative is constructed of two critical factors: the first one is causality, the other one is chronology. Causality means combine the story with causal deduction. Chronology signifies that audiences can perceive the contents' beginning, process, and ending in accordance with time. Consequently, narrative advertising transfers the main message according to narrative framework by causality and chronology. Adaval and Wyer (1998) point out that utilizing narrative advertisements can ensure key messages are accepted more easily. A successful advertising will grasp the audience attention and deliver a taste of what is to come by establishing the topic of the story and ensuring its resonance.

There is an advertisement in Australia named "Set Yourself Free" which causes a considerable reaction worldwide. The tactic of this advertisement implies that the children are in danger if they play truant rather than go to school. This advertising was uploaded on the Youtube channel and had more than 500 thousand views in two days and by 2015 had accumulated audiences more than 20 million.

Creative strategies in the West and in China

The start of this advertisement is very harmonious and pleasant; however, the plots changes sharply as well as quite horrible at the end of the advertisement. Unfortunately, the young teenagers are hurt by beach bombs, and at last most of them become disabled, even dead. At the end of this advertising, subtitles are strikingly displayed as: "This is what happens when you slack off, stay in school." Using the explosive and bloody topics to carry out a wide range of dissemination, so that makes the concept of "anti-truancy" more clearly and powerful, it is easier to remember and attract attention for the audience (see table 1). Barthes (1993) points out that the connotation possibly distinct according to the means in which message is presented. This creative strategy of the strong violent element will enhance more attention and memory. "In addition to "perceptive" connotation, hypothetical but possible, one then encounters other, more particular, modes of connotation, and firstly a "cognitive" connotation whose signifiers are picked out, localized, in certain parts of the analogon" (Barthes, 1993, p. 208). It is an important ability for an advertiser to observe things profoundly and clearly; it is imperative to explore the third hidden meaning in advertising; a deeper idea is created to make the audience clearer. "The film begins only where language and metalanguage end" (Barthes, 1978, p. 64). According to Barthes theory, it is crucial to recognise the third meaning in advertising. Barthes (1978) points out that it is necessary to distinguish three stages of meaning: an informational level, a symbolic stage and the sign phase. The advertising has a clear purpose, and this creative method is a kind of 'fear' appeals, in particular, the 'fear' factor can cause a substantial psychological association so that will affect on the public. Meanwhile, the security theme of staying in school has been strengthened since. "And this is duplicity peculiar to bourgeois art: between the intellectual sign and the visceral sign, this art hypocritically arranges an illegitimate sign, at once elliptical and pretentious, which it baptizes with the pompous name *natural*" (Barthes, 2012a, p. 21). The shocking advertisement is created primarily to break through the "clutter" to appeal attention and finally attract viewers into a specific situation.

Additionally, there are three creative approaches can improve attention in an advertisement: sex, violence and bloody. Shocking advertising, on the one hand, it may be negative for some person, on the other hand, it also a positive attraction for

others. “The photographic paradox can then be seen as the co-existence of two messages, the one without a code (the photographic analogue), the other with a code (the “art,” or the treatment, or the “writing,” or the rhetoric, of the photograph)” (Barthes, 1993, p. 198). From Barthes’ theory, the two factors need to be paid close attention to an advertiser and the public; sometimes it is necessary to link them together to explain a primary message. Catching the audience with resonance is a responsible for each advertiser and strives to move the key creative strategy across the world. However, this type of advertising is usually controversial, crass and disturbing, especially in developing countries. To some extent, this creative strategy needs challenge conventional society recognition. David Abbott, celebrated writer and founder of Abbott Mead Vickers believe that the fabulous creative ideas are these that include a deeper insight and perception into human behaviour.

Moreover, Altstiel and Grow (2015) point out that there are “four emotive pathways” can be used if tend to convey effective information in advertisements. The four approaches are: vivid story, magical music, embrace humanity and humour. Storytelling makes the audience share its core theme and understand it quickly, and music can have a deeper effect on human beings, the last one is that embed in humour factor in an advertisement. This case advertising uses storytelling; meanwhile, it reveals the characteristics of human nature. However, most of the Chinese advertising is always self-indulging or always meaningless, and far away from the theme or product. In China, few humourous advertisements can be generated. In order to make advertising more effective, perhaps not so much directly to the audience, rather broadcast an unexpected plot can be an effective strategy. “Shocking content in an advertisement significantly increases attention, benefits memory, and positively influences behavior” (Dahl, Frankenberger, & Manchanda, 2003, p. 265). This kind of shocking advertising strategy is not only aggrieving but also can be frightening. Application of appalling strategy and fear factors to deliver a public message will have very high efficiency. However, perhaps sometimes if a viewer discovers that some kinds of advertising messages are menacing or disturbing, these contents could be filtered out. Mattila (2000) point out that new audiences express their favourable opinions through reading narratives rather than rigid contents. Because most life experience can be transferred by narrative methods, so that is the same to trigger narrative and people’s knowledge and eventually this kind of advertising should be accepted and more accessible to process. It is necessary to notice that the contemporary advertising is confronting a ‘genrequake’ as a consequence of a numerous of advertising forms and styles will be shaped in the future. As an advertiser, especially for Chinese advertiser, it is imperative to create novelty advertising that can be competitive in the world in the advertising field.

Conclusion

In order to make an effective ‘conversation’ with the audience, each advertiser requires keeping awareness of what is happening in the world. For viewers, if they have a ‘feeling’, whatever a positive feeling or a negative, it will lead to their action. Whatever a theme or product, it is imperative to consider its long-term effects in target marketing. Using shocking advertising perhaps can affect the audiences’ perception on the topic or a product. Because of the traditional ethics are always predominant to most of the regions in the world that might not be the best approach to broadcast. Although each story has its unique content and characteristics, however, it

is the best way that story perhaps abide four basic constructions: history, contemporary, vision and culture. Each style of storytelling provides a unique visual and plays a different role. All themes or brands can and should strive to follow above factors to plan their strategies in target marketing.

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Products Using the Design Model of Synchronic Contrast Emotion

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Abstract

The moment when consumers are using the product, it usually generates multiple and complicated emotions. If it is contract emotion that is generated, consumers usually feel novel and original, give a deep impression and further like to use it. The research tries to explore the possibility to apply the contract emotion generated during the process of using “synchronic” to design to products. At first, we investigate the cases involving with synchronic contract emotions. Then we sum up the conceptual structure of synchronic contract emotion through cluster analysis. In the end, we use the design for lightening as an example to unfold design transition focusing on the sub-concepts for 4 kinds of contract emotions “still not satisfied”, “accidents happen”, “being betrayed” and “beyond the expectation”. There are 12 items that are with contract emotions designed.

Keywords: Synchronic, Contrast emotion

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Introduction

Today's consumer products market has gradually paid attention to whether the product design can meet users' emotions. In particular, the design of emotions that can trigger contrast often makes people feel creative and enjoyable. The contrast emotion can be divided into "synchronicity" and "diachronicity" according to temporal priming. This study aims to address the synchronic contrast emotions that arise from the stimulation of contrasting things. Taking lighting design for example, here we discuss how products that could lead to users' contrasting emotions will be designed.

Method

First of all, with printed open questionnaires, we collect the reasons why various incidents caused contrast emotions and gathered and screened out examples of synchronic contrast emotions. Then we conducted the cluster analysis, and summed up the types of composition of the synchronic contrast emotions. We also analyze the relationship between events and time, and find out how to transform the synchronic contrast emotions design. Finally, we utilized the lighting design as a theme, to create a sample design for synchronic contrast emotions.

Collect samples of events of synchronic contrast emotions

Let the test-takers write down the cases of producing contrast emotions and the causes of events leading to contrast emotions, based on their usual knowledge of daily happenings provided by the printed questionnaires. Among more than 50 events collected, we screened out 25 examples of synchronic contrast emotions.

Screening points are as follows

(1) Situations described in a case can compel people unable to make a clear decision on the very moment. (2) After the event examples are described, the reasons for emergence of synchronic contrast emotions can be understood. (3) Event samples themselves can resonate with people, and the temporal state of the non- event samples is a synchronic event sample.

Table 1. Cases of Contrasting Emotions of Synchronicity after Filtration

編號	共時性之對立情緒事例	產生對立情緒之理由
01	參加軍人的喪禮，讓人除了傷心外，也產生了肅然起敬之感	喪禮固然悲傷，但身為軍人，榮耀共存
02	告白失敗了，但對對方的愛意仍沒消退	沉浸在單戀的幻想裡固然愉悅，但回到現實，自己的告白卻已經被對方拒絕了
03	花1000元買的刮刮樂，刮中了1000元，沒賺但也沒虧	一虧有可能1000元就沒了，幸好一毛錢都沒虧到，讓人不禁鬆了一口氣
04	被通知得獎，上台才發現原來是搞錯人了	陷入一種哭笑不得的窘境
05	自己上台發表終於告一段落了，但老師的質問卻接踵而來	報告剛結束，心頭輕鬆愉悅，但看到老師一直有疑問，情況不禁又悲觀了起來
06	生日已被通知了有人會送自己禮物，但等真正收到時仍感到很吃驚	生日當天被通知有人會送自己禮物，但卻不知道確切時間，所以收到時還是被嚇了一跳
07	看著自己展出的作品很得意，卻聽到旁人正在嘲笑	看著自己的成果十分滿意，但卻被旁人說三道四的，不由得又產生憤怒之感
08	被信任好兄弟(姊妹)出賣了，一時之間不敢相信	被信任的人出賣，但一時之間不願相信這是現實
09	花大錢終於買到新手機了，卻用不到一天就刮傷了	買了新手機固然開心，但才用不到二天就傷到了，那以後還得了，想到就煩悶
10	男友彎腰綁個鞋帶，沒想到一抬頭就亮出鑽戒求婚	原以為如平常一般的行為，沒想到是突如其來的求婚，讓人又驚又喜
11	有喜歡電視劇(電影)中的主角，但他在劇中卻死掉了	影劇中喜歡的角色，卻在劇情安排下走掉了，不由得感嘆一番
12	壞人想搶你錢，讓你生氣，而他手上有凶器，所以你也敢反抗	別人莫名其妙搶你東西讓你生氣，但遇到壞人太害怕了，也不敢跟他動手
13	聽到自己支持的知名球隊打假球	一時不敢相信那些自己支持的球隊竟然會做出這種背叛球迷的事
14	購物結帳時老闆突然加送了贈品	老闆突如其來之下出手送贈品，不管送的東西好不好，都讓客人覺得多賺了
15	感覺被人跟蹤，結果轉頭一看竟然是熟人	一個人走回家，感覺後面一直有視線盯著自己，回頭看才發現竟是熟人
16	邊喝牛奶邊看盒上製造日期，猛然發現過期了	以為牛奶沒過期就開來喝，瞄到盒子上的製造日期才驚覺過期了
17	發現知名廠商竟然在做黑心食品	一時不敢相信國內知名的廠商竟然會做出這種毒害人的事
18	電視上看到自己支持的政府官員竟然收賄	一時不敢相信支持的政府官員竟然會做出這種背叛民心的事
19	隨手買的大樂透竟然中到了大獎	自己竟然中獎一夕致富，完全不敢相信
20	有些人很害怕看恐怖電影，但又看得一臉很開心的樣子	他們天生就是對恐怖電影又愛又怕，想一直沉浸在那種感覺裡
21	黃色笑話乍聽之下讓人反感，但有時又真的蠻好笑的	聽別人講黃色笑話，想保持尊嚴不想讓其他人覺得自己粗俗，但又得忍住不笑
22	路邊撿到的發票，一兌獎之下，竟然中到大錢	別人不要的垃圾，竟然是件寶
23	知心好友開你玩笑，看在面子上不敢動怒	生氣是沒錯，但對象是自己長年的好朋友，也不會真的跟他較真
24	新聞看到執法的警察被搶匪槍殺，出現一股遺憾之感	因為對象是人民保母，看到因公殉職，難免產生遺憾之感
25	當下老師對你嚴格讓你不滿，但有時真的是因為惜才才不得已嚴厲	只看事情表面會認為別人想讓你難堪，但有時對方的用意只是為了幫你

Structure & Type of Synchronic Contrast Emotion

Then, at this stage, we will carry out a cluster analysis on the synchronic contrast emotions obtained by screening. According to the resulting structure obtained by this cluster analysis, we set the four types of "Still feeling unsatisfactory", "Accidentally", "When being betrayed" and "Beyond expectation".

Fill the 25 contrasting emotions of synchronicity after filtration in the previous stage in the similarity matrix. Testees will conduct similarity comparison. The rating criteria: 1 point means not similar, and 10 points mean most similar.

Table 2. Filling Example of Similarity Matrix

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
1	10	8	3	7	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
2	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
3	3	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
4	7	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
5	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
6	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
7	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
9	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
10	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
11	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
12	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	8	
13	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	8	8	
14	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	8	
15	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	8	
16	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	8	
17	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	8	8	
18	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	8	8	
19	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	8	
20	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	
21	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	
22	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
23	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
24	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
25	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
26	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
27	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
28	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
29	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10
30	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10

將兩兩造成矛盾感受之事例
依照其之間相似程度 填上1-10分 填完半部分就好(右上)
1:不相似 10:最相似

不必填

After turning the filled similarity matrix into distance, conduct cluster analysis according to the discrete similarities between cases of contrasting emotions of synchronicity. The cluster analysis is conducted with the software of quantification method in Japan. The scale of analysis is chosen by Ward's method. Aiming at the result of analysis, four groups has been selected and divided.

Table 3. The Result of the Cluster

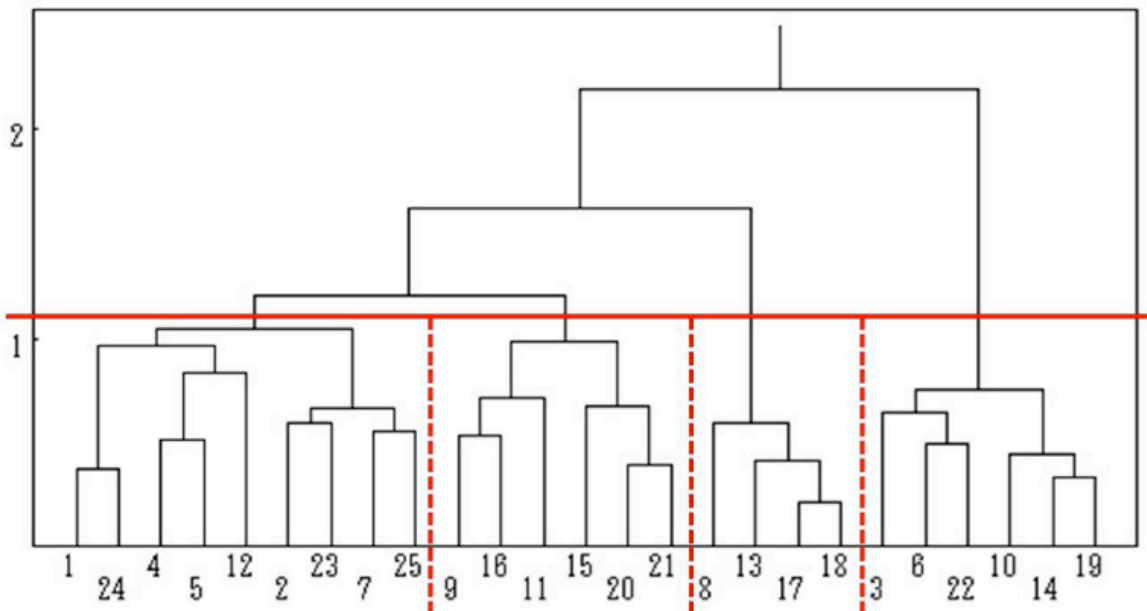


Table 4. Types of Cases of Contrasting Emotions of Synchronicity after

Types	Number	
Still unsatisfied	01	Participating in a funeral of a soldier not only makes people sad, but also be filled with deep esteem.
	02	Confession ended up failed, but the love still burns.
	04	Being informed that a prize is won, but then found out that it's merely a misunderstanding.
	05	The presentation finally ends, but questions from teachers come after another.
	07	Feel proud for self's work being exhibited, yet hear others laugh at it.
	12	Bad guy tries to rob your money and makes you angry. He has a weapon, so you dare not fight against him.
	23	Best friend makes fun on you, but you don't show anger in order to save the face.
	24	Feel sorry when seeing police got killed by robbers on the news.
	25	The teacher strictly treated you at the time, but sometimes it has no alternative to be strict in talents.
Accidentally occurs	09	Bought new phone with great amount of money, but it got scratched during the first day.
	11	In favor of the protagonist on the TV show (film), but he dies in the story.
	15	Feeling someone is stalking you. Then you turned around and found out that it was an acquaintance.
	16	Drinking milk and simultaneously looking at the manufacturing date printed on the box, and suddenly found out that it's expired.
	20	Some people feel feared when watching horror films, yet they somehow enjoy them.
	21	Porn jokes often sounds disgusting, but sometimes they are pretty funny.
Betrayed	08	Hardly believe that you're sold by trusted brothers (sisters).
	13	Have heard that your favorite team had a match fixing.
	17	Have found out that a famous company is producing tainted food.
	18	Have been seeing the supported politician is involved in bribery on TV.
Beyond expectation	03	Bought a scratch-off with 1,000 dollars, and won 1,000 dollars. No gain and no loss.
	06	Have been informed that presents will be given, but still feel surprised when receiving them.
	10	The boy friend tied a shoelace, and unexpectedly showed a diamond ring and proposed.
	14	Receive gifts from the shopkeeper when having the bill.
	19	Casually bought lottery won you a big prize.
	22	Picked up a receipt on the road, and won a big prize with it.

Design Conversion of the Synchronic Contrast Emotions

Taking the design of lighting as an example, make the four major types of the synchronic contrast emotions samples correspond with two phases of product use, in order to convert the design concept. The conversion method is shown in Figure 1.

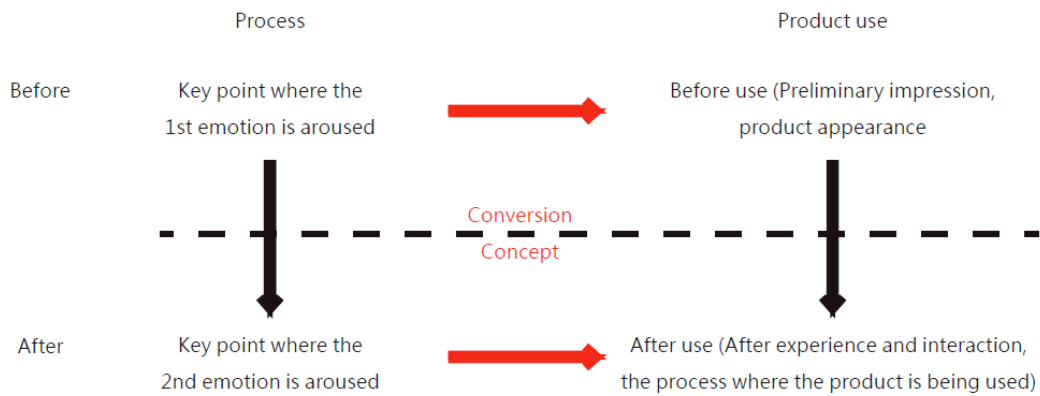


Figure 1: Design and conversion of synchronic contrast

Synchronicity of contrast emotions examples

In this study, we find three examples of each design that are applicable to each of the above four types. We also give examples of the contrast emotions in the "Plutchik contrast emotion model." In Table 1, we see the relation example, in light of time, of the 1st group of "Still feeling unsatisfactory."

Table 1: Relation example, in light of time, of the 1st group

No.	example	The possible Plutchik contrast emotion model	Relation between resulting contrast emotions and time
02	Farewell to failure, while the love has yet faded	Sad and joyful and trustful	<p>1st group: While still feel unsatisfactory</p> <p>Contrast emotion ■ pleasure ■ sad/angry</p>

Sample design for synchronic contrast emotions

This study designs 12 samples based on four groups of contrast emotions. Table 2 shows the designed conversion process and explanation examples. Table 3 shows the examples design for 12 contrast emotions.

Table 2 : Conversion and description of samples

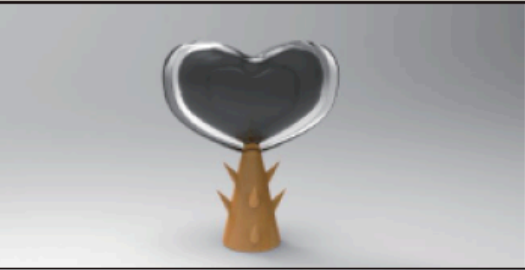
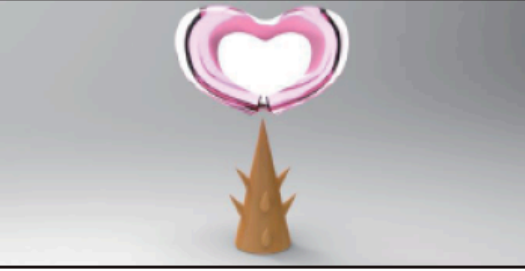
Sample		
Place where conversion takes	Example 02: Fail to confess the love, while the love has yet faded	
The key to causing contrast emotions	Key 1: Fail to confess the love (causing sadness) Key 2: Love still exists (causing pleasure)	
Design conversion process		
Before design, appearance and concept of designed product	After design, usage process of designed product	
Fail to confess the love	Love still exists	
↓	↓	
Failure to confess the love reminds one of broken heart , and the impulse of sadness arises for the time being	"Love still exists" makes one feel that the love is still growing , and feels selfless pleasure .	
↓	↓	
Sample setting: use the love attacked by brambles as the appearance.	After Sample setting: Pink light beams appear that expand gradually	
process	Photo of product	description
before use		At the sight of the beautiful love, which was inserted in the thorns, people feel more painful.
after use		At the sight of the love that seems painful, you cannot help but give a hand. After pulling it up, the love begins to shine, as if it were saved.
Purpose: portable light		

Table 3.1 . 12 types samples













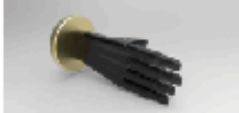

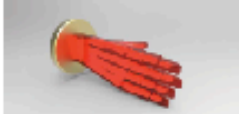









sample		
	Group 1 : Still feeling unsatisfactory	Group 2: Accidentally
process	Ex. 02 : Fail to confess the love, while the love has yet faded	Ex. 09 : Spend much money on a cellphone but have it scrapped within just one day of purchase
before use		
after use		
process	Ex. 04 : Notified of winning an award, you go onto the stage only to find you're the wrong person	Ex. 11 : Your beloved protagonist dies in the movie
before use		
after use		
process	Ex. 07 : Feel complacent while watching displayed works, while scolding voice is heard nearby.	Ex. 15 : Feel yourself being tracked before it turns out to be one of your acquaintances.
before use		
after use		

Table 3.2 . 12 types samples

sample		
	Group 3 : When being betrayed	Group 4 : Beyond expectation
process	Ex. 08: Betrayed by a reliable friend, and cannot believe it for the time being	Ex. 06: Informed of a surprise birthday gift, but still feel surprised upon opening the gift box
before use		
after use		
process	Ex. 17: You find that there's food scandal where a well known manufacturer is involved	Ex. 10: Your boyfriend stoops to tie his shoelaces, and he look up to show you a diamond ring
before use		
after use		
process	Ex. 18 : Surprisingly see one of your supporting government officials take bribes.	Ex. 22 : Pick up an invoice while walking on the roadside invoice, and find it to be a lucky jackpot later.
before use		
after use		

Conclusion and Suggestion

This study summarizes the conceptual structure of synchronic contrast emotions. And in the final stage, we took the lighting design for example. With the four sub-concepts of contrast emotions, "Still feeling unsatisfactory", "Accidentally", "When being betrayed" and "Beyond expectation," we began design conversions. We have designed 12 types of contrasting emotions. In the follow-up stage of this study, we will again utilize the above 12 types of emotions as samples, and measure the test-takers' brain

waves and emotions, to testify that each designed sample can produce these contrast emotions before and after use, and explore the comprehensive evaluation impact of each contrast emotion on "Like to use" and "innovation."

Acknowledgements

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Binary Opposition, Binary Pair, and the Aftermath

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Official Conference Proceedings**Abstract**

This paper uncovers the study about the presence of gender system being at work in one of the Indonesian folk dances, namely *Reog Ponorogo*. According to historical notes, this traditional dance-drama art has been performed since the 13th century. Together with the changing era, however, this folk-dance experiences upturns and downturns, even dying. Only did it get reinvigorated after Indonesian independence. Subsequently, *Reog* is widely known as the icon of *Ponorogo*, its originating town in East Java province. For *Reog* dance is created based on the plot of the story whose characters are all men, it is perceived as a masculine artwork. As a result, over decades the binary opposition concept manifested in this folk dance nullified the presence of women. The women's journey from absence to presence, which was studied based on the dimensions of form, space, and time; depicts a cyclic cultural phenomenon. Male-female dichotomy which was firstly viewed as polar opposites has shifted to be equal binary pair attributing woman dancers as man's partners. The values of harmony and beauty, then, take predominant part in coloring the dynamic creativity process. Self-actualization consciousness which is ever-raising amongst the dancers signifies that today those of women and men can substitute each other; not only because of the embodiment of self-determination concept but also because of the orientation of art for art.

Keywords: gender system; folk dance; *Reog Ponorogo*; harmony and beauty; self-determination.

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1. Introduction

Since its first appearance and the gradual gain of popularity within public, the drama-dance of *Reog* has experienced its ebb and flow. Soemarto (2014:17) recorded three main periods of the torpor of this art. First, during the 1920s-1930s: the era of domestic problem. In this decade, the unhealthy competition happened amongst the groups of cultural agents of *Reog* drama-dance, particularly caused by unequal opportunity to perform. Second, within the transitions between colonizing agents on 1942-1945, from Dutch to Japanese. It was a chaotic time, so any artistic activity is impossible to be done. Later, the folk-art starts to be revived and thrive after Indonesia gained its independence. However, *Reog* drama-dance again experienced decline on the third period, between 1965-1969 which was notoriously known as the effort of communist' *coup d'etat*. It is natural that the five years' time of the political turmoil represents highly inconducive era for the artists or cultural agents, because all forms of people's art were always associated with communist propaganda.

Early 1980s has become a milestone of the truthful rebirth of the *Reog Ponorogo* drama-dance as the art heritage of the local culture. The people's art groups of *Reog* were re-empowered, and nowadays even reached the total of more than 320 groups. They involve the traditional musical ensemble, choreographers, traditional costume designers, together with the experienced dancers who often serves as expert informants. Regeneration has also been nurtured from the schooling age, started from the elementary schools through to the senior high schools by the application of local content curriculum.

As the icon of Ponorogo, a small town, or regency, which is situated in East Java Province, Indonesia, the *Reog* drama-dance is not only well-recognized by the Javanese people, but also the Indonesians throughout the archipelagos, due to the massive attempt to preserve the sustainability of this folk art. Even in countries outside Indonesia, if there are people of Ponorogo -- either voluntarily because of pursuit of a better life or involuntarily because they were forced to labor, as a by-product system of the colonial era -- as migrants, they will always put an effort to preserve *Reog Ponorogo*. Whenever and wherever, the people of Ponorogo are known for the perpetual possession of goodwill to keep *Reog* drama-dance as their identity root from being extinct.

Today, the person-by-person efforts in reviving *Reog* have been heavily supported by both the local and national government bodies. Annually, there are two times of *Reog* drama-dance festivals. The first is in each *Suro*1 month, which is determined based on the Javanese calendar's date. The festival is opened for national scale. This event is of course not only designed as an attempt to preserve the art, but also encompass the tourism program which has been planned by the government. Secondly, to celebrate the Independence Day of the Republic of Indonesia on the 17th of August, whereby the specific target are children and students. Consequently, the packaging of this folk art also experiences some changes in accordance to the transitions of the era.

¹ The word *Suro* is originally derived from Arabic language *asyura* which means ten, the tenth of *Muharram*. According to Javanese traditional astrology, this date is believed as sacred day, which is different from the first of *Muharram* as the starting day of Moslem's new year (see on Herminingrum, 2017: 28).

As also experienced by the other forms of folk art, *Reog* drama-dance was created based on the famous local folk tale. The origin of *Reog* drama-dance which is estimated to be publicly performed in Ponorogo on the 13th century. This folk-art performance is adapted from the story of a heroic struggle of the young King *Klono Sewandono* from the Kingdom of Bantar Angin -- an area within the modern time is the Regency of Ponorogo -- who failed to marry a beautiful princess from the Kingdom of Kediri. This story began as just an oral tradition within the palace of Bantar Angin, however, when it permeates the palace walls, it became a folk-tale which then reinterpreted in the form of *Reog* drama-dance. It is a colossal performance which embraces tenfold of dancers and various components of folk-art: musical instruments, the accompanying songs and singers, the costumes, and other supporting properties such as masks and ornaments.

The dancers enacting the characters played in the *Reog* drama-dance, as commonly found in any folk-dance, are bound to the traditional set of rules, specifically regarding the gender concept of its dancers. Therefore, the study done attempts to trace the journey of the gender system taking place in the *Reog* drama-dance. The dancers of *Reog* from the beginning already have assigned gender roles according to the character that they represent. From the dimensions of form, place, and time, the drama-dance of *Reog* experiences transformations which are caused either by the factor of creative art or the factor of environment and the demand of the changing era. This study focused on the dynamic of the shift of the four main dances in the performance of *Reog* where the gender system regulates the roles of the male and female dancers based on the story.

2. Literature Review

Artworks will develop and/ or change in accordance with the demand of the art agents, resulting from their consciousness, or the system in their society. Therefore, Haryono (2009) stated that there are three interconnected aspects in the human life and its culture, including all expressions: the dimension of form, time and space. Form can be either presence or absence because of time and space. As cultural manifestation, from oral tradition to be drama-dance, *Reog Ponorogo* oftentimes also experiences some dynamic changes. Those changes encompass not only performance, character in plot, but also the dancer who play the role.

When the folktale about the tragic hero of the Kingdom of Bantar Angin flourished in larger public, different versions then appeared. This includes its visual expression; the *Reog* folk-dance. Soemarto (2014) noted that there were three significant changes happened during the New Order era. First is the disappearance of *Klono Sewandono* character as the key role of the legend, without any clear reason. The second one is the representation of common people. During the early days of *Reog* drama-dance show, the participation of common people was shown by the appearance of two servants named *Penthul* and *Tembem*². These two characters represent the subordinators acted by dancers who are expert in making jokes.

² *Penthul* and *Tembem* are names which are commonly used in Javanese folk tale and its embodiment of the servants from the noble family. They are funny characters and most likely they perform as entertainers.

To support their (actual) main role as comedian, the dancers are chosen based on the concept of binary opposition – skinny and tall man for *Penthul* and very fat and small man for *Tembem*. Additionally, properties like awesome make-ups, foolish outfits, and clown masks are a must to wear. However, by the passage of time, these two characters do not always get involved, or even removed altogether in recent performances. The disappearance of these two characters are easily detected. That is political stability ruled by Indonesian Government; because when *Penthul* and *Tembem* are on stage, they oftentimes satirize government policies through ridiculous gestures. The third is the shift of the role of the cavalry dancers, from man to woman dancers by the reasons of religious, social, cultural norms.

The legend of the King of Bantar Angin which is told as a heroic folk-tale and rearranged to be a drama-dance basically represents a brave leader and his nobleness. Not only does he embody a young king but also has reputable dignity. When he went to Kediri, with anger, he did not ever repudiate the noble characters at all. His wise manner is pictured through the way he defeated his rivals, selected his troops, and kept his promise by bringing all unreasonable but amazing things asked by King Kediri. The attribution of having fighting spirit, honesty, self-reliance, self-determination, traits of leadership, and having courage to take a fair competition are “descriptive beliefs for masculinity” (Handayani & Novianto, 2004: 162). Of course, if this generalization is applied in gender system, those attributes are only suitable to be presented by men. That also employs when these characteristics are assumed just to belong to the dancers of *Reog* drama-dance.

Because the transformation from a legend to the *Reog* folk dance only focuses on the men characters as the main roles, the binary system is maintained perfectly. Borrowing Derrida’s terms, there is “a violent hierarchy” (http://everything.explained.today/Binary_opposition) in *Reog* drama-dance, because superiority only belongs to man.

In addition to the power of Government control, it cannot be denied that the shifts happened in the performance of *Reog* drama-dance is in parallel with the concept of pseudo-traditional art postulated by J. Maquet (1971, in Kuswarsantyo, 2014: 123) whereby in certain periods, performed art must adapt with the influence of society – the orientation from “art for art” to “art to mart”. The characters appear during the drama-dance performance are now classified in four main categories of dance, namely: *Klono Sewandono* dance, *Dadak Merak* dance, *Bujang Ganong* dance, and cavalry dance which is well-known as *Jathilan*³ who accompanies the king’s envoy together with their *warok* – the commander.

3. Discussion

It was not an easy thing for the young King *Klono Sewandono* to propose the princess of Kediri Kingdom, *Dewi Songgolangit*, whom he met on his dreams. Even, the King’s handsome brother had to sacrificed his physical appearance for the sake of his ambition to marry the princess. This dramatic event, then, was manifested in *Bujang Ganong* dance.

³ *Jathilan* or *kuda lumping*, also *kuda kepong*, is folk dance which can be found in almost all parts of villages in Java island, thus being called as folk art, because of the aesthetic level is very simple.

As a king, *Klono Sewandono* felt challenged to show his prowess, dignity, and nobleness to face King Kediri's tricky refusal of his proposal. Driven by his anger, he went to Kediri Kingdom as if battling to meet the enemy. He brought all the strong cavalry and the selected brave soldiers together with all the commanders. The sequence of these two episodes were translated into *Klono Sewandono* dance and *Jathilan* dance. During the journey, he defeated one of his rivals, *Singo Lodra* who could transfigure himself to be a wild tiger, in a fight to win *Dewi Songgolangit*. The surrender of *Singa Lodra* was illustrated as a powerless tiger whose head was clutched by the claws of a beautiful peacock which was brought from Bantar Angin. The combination between peacock's claws hooking over the feeble fierce tiger head and the spreading of the peacock's glowing and colorful tail brings about a very fantastic look. It becomes the central theme of the *Reog Ponorogo* which is popularly known as *Dadak Merak* dance.

3.1. *Kelono Swandono* Dance

Macho and all of the attributes of masculinity can be found in *Klono Sewandono* dance. The performance of the dancer is also supported by 'manly' properties. Grand crown, firm mask, and other glorious ornaments which show that *Klono Sewandono* (Figure 1-left) is a really great King, befitting the title of a hero given by his people.



Figure 1- left: *Kelono Sewandono* Dance;
Figure 1- right: *Dadak Merak* dance property.

Apart from physical appearances, characters that have tendency toward manliness stereotyping such as strong self-confidence, high consideration in taking-risk, selfish, active and aggressive are transformed not only through the dance movement but reflected in the properties worn as well. Red mask, for example, which in Javanese belief symbolizes anger, bravery, and spirit basically defines man traits. *Kelono Sewandono* is not a mere king in the legend of Bantar Angin, but he also a main actor who controls the plot of the story in *Reog* drama-dance. Even though his nobleness as a hero is unquestionable, he is tragic hero. He won the rivalry, he fulfilled all the unreasonable requirements as a kind of bride wealth of his proposal, which means he conquered King Kediri successfully. But, he failed to possess the princess of his dreams because she chose to commit suicide rather than to marry him. The center of the plot is about masculinity and the story underscores the binary pair: male and female. Therefore, up to now there is no any single woman dancer can replace the character of *Klono Sewandono* when it is performed.

3.2. *Dadak Merak* Dance

There is always a misconception on *Dadak Merak* dance because it is comprehended as the only part of *Reog* drama-dance. This is not surprising because the appearance is extremely attractive and unusual. *Dadak Merak* itself is a dance property, a combination ‘bad and good’ – a tiger’s head and a peacock (Jv. *Merak*) as a symbol of the conquer done by *Klono Sewandono* over *Singo Lodra*. Considering all the existing incredible ornaments, *Dadak Merak* could weigh up to 35 – 40 kg. Therefore, *Dadak Merak* dance mainly relies on physical strength of the dancers; and for so many years, they are always presented by men. However, in the last three or four years, female dancers start to participate in performing the *Dadak Merak* dance. As a matter of fact, the dancer’s physical strength is not the same as the masculinization concept within western feminism. In this context the term ‘macho hero’ is not known by the Javanese, because it is believed that self-esteem has to be strived equally by both woman and man. Women have the rights to reach self-actualization by actively making choices without being burdened of their gender status. This embodies the realization about self-determination which propagates even wider in Indonesia lately.

Binary opposition concept which is different from the polar opposites is also shown from the appearance of the *Dadak Merak* itself. The blending idea of opposition: goodness and badness, beauty-ness and ugly-ness, and other positive-negative traits highlighted as an ideal pair becomes unique property (Figure 1- right) for *Dadak Merak* dance. It renders the important of harmony which is traditionally believed by Javanese to reach the state of qualified human being. Of course, this can be traced from the Javanese art products, like *Reog Ponorogo*, which essentially always emphasize the harmony of the aesthetic values and the rights of the cultural agents.

3.3. *Bujang Ganong* Dance

As the tradition governs the ways to propose a member of royal family, the bridegroom first must delegate an envoy. The envoy sent by *Klono Sewandono* is *Klono Wijoyo*, also called as *Pujonggo Anom*⁵, his own brother besides serving as the prime minister of the Bantar Angin Kingdom. The whole proposing intention has become the prelude of tragedy.

Realizing that his brother is extremely handsome the King worried that the princess would fall in love with young his brother, instead of him. Thus, the young brother was ordered to wear a very ugly mask to conceal his dashing face. Unfortunately, after the proposing ceremony had ended and *Pujonggo Anom* returned to Bantar Angin, he could not take off his mask. The curse of the King of Kediri had turned the handsome face to be an ugly one, which made he earn the nickname of *Bujang Ganong*⁶. That is why, to make it suitable with the plot of the story from time to time the dancer of *Bujang Ganong* does ever detach the odd face-mask (Figure 2-left and 2-right).

⁵ *Dadak Merak* is a part of binary opposition, and Javanese believe that it is life: ugly and beautiful, bad and good, should be together, so there is a balance of harmonious life.

⁶ *Pujonggo Anom* from the word *Pujonggo* which means a wise man or a great poet and the word *Anom* which was used a long time ago as a noble title for young man of royal family.

In Javanese *Bujang* is bachelor and *Ganong* is weird-shape forehead.



Figure 2 - left: The old version mask;
Figure 2 - right: The new version mask of *Bujang Ganong*.

Apart from the complicated movements when it is danced, *Bujang Ganong* character is very akin to the masculine attributes. He is optimistic, aware of risks, responsible towards his deeds and unemotional. This description is represented in all accurate and fast movements, including the stance of martial art, during the performance. Thus, until now, *Bujang Ganong* has never been done by female dancers.

Actually, the dance of *Bujang Ganong* teaches on how man should face reality. If the character of *Bujang Ganong* is regarded as a tragic victim, in the drama-dance, the dancer shows the opposite. Through his funny energetic movement, the fragment on the journey of *Pujonggo Anom* in accompanying his brother, *Klono Sewandono* always triggers laughter of the audiences; a tragic-comedy dance.

3.4. *Jathilan* Dance

Jathilan dance (Figure 3-left) illustrates the cavalry which escorted *Klono Sewandono*'s journey to the 'battle'. The rhythm of horses galloping together with the steps of the courageous commanders brings about the harmony of the beautiful musical rhyme and the dance which is extremely exquisite. The character of the commanders is called *warok* and the dance' name is *warok-an* (Figure 3-right).



Figure 3-left: *Jathilan* dance performed by young ladies;
Figure 3-right: *Warok* and the *Warok-an*, the macho dance.

Originally, the dancers of *Jathilan* are young boys of 12-15 years old whose performance must be as beautiful as women. Their movements are graceful, and their face must be naturally handsome, to the point of resembling female complexion. The

Javanese called this kind of dancers as *gemblak*⁷, feminine and coquettish. Different from the *Jathilan*, *Warok* or *Warok-an* dance which pictures the commanders guarding the cavalry are played by skillful man dancers showing brave, firm, and dashing movements. The binary pair in this dance, therefore, arises a conclusion about homosexual relationship. Even some studies also assumed about the existence of this homosexual bond between *gemblak* and *warok*.

Then, in the name of religion and morality, by the year of 1978s, Indonesian Government banned the dance of *Jathilan* done by *gemblak*-s and replaced them by female dancers. Within the last years, however, the reconstruction of *Reog* art performance has been carried out by the educated and professional dancers of which men can dance *Jathilan* whenever they want as long as the orientation is for art. They attempt to erase the homosexual image which is still regarded as taboo – a movement of re-centering point for the sake of art for art.

Folk-art is frequently viewed as an art work with very simple artistic values. But, *Reog Ponorogo* as a folk-art has experienced changes in the same way as the high culture products. The study on gender system which takes place *Reog* dance shows that the dynamic changes of the form, in this case is the dancers, happens along with the change of time and space. To a large extent, the change of gender system involves many aspects, starting from centralization towards male dancers because of the story plot-based standard, decentralization upon considering the art values, as well as the recentralization when the cultural agents must be able to decide on their own, as the embodiment of self-actualization.

This can be seen from the evolving process of the dancers *Jathilan* dan *Dadak Merak* in accordance with gender system. At the early phase of the performance until before the 1980s, women were completely excluded from the *Reog Ponorogo* dance. This also goes with man dancers who tend to display womanly behaviors because of the constructed negative image about homosexuality. Their activities were overruled either due to the power of government or the control of society. However, together with the rise of appreciation towards artwork, the realization of the equality of rights, and the basic cultural aspects of woman position in Javanese society, the deconstruction and reconstruction of gender system in *Reog* drama-dance is still occurring today.

Of course, Javanese culture which upholds conformity is also playing its significant role towards the continuity of traditional art. It is thus not uncommon that it doing their artwork, the expressions of Javanese folk-art as in *Reog* drama-dance most likely always bring moral-ethical messages. Synthesizing the polar opposites, as the basis of binary opposition, is not wrong.

⁷ *Gemblak* in Javanese world view is always associated with negative meaning because it refers to homosexual bond which is prohibited (?) by religion and socio-cultural norms.

4. Conclusion

When scrutinizing binary opposition, the consequence is the paradigm of a difference. That also applies in a discussion about gender system working in *Reog Ponorogo* dance, which results in the principles of differences between the dancers representing the characters of the Bantar Angin legend. Transformation from a legend to folk-tale and to a colossal drama-dance continuously experiences shifts and changes. The sequence of the fragments of story presented by the dancers who are predominantly men does not appear for the hierarchy in cultural context. Because, in Javanese culture, traditionally equality between women and men is highly appreciated; especially in culture expressions. This constructed self-actualization concept of course supports the today's re-centering movement in art creativity process.

Based on its historical journey, the dynamic gender system in *Reog* drama-dance is not only standardized by the characters represented in a dance but also the influencing external factors. The gender role of the dancers depends on the policy of Indonesian Government of each era, society control: religious, social, and cultural norms, as well as the orientation of the art itself.

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A Study of Historical Overview and Current Situation of Thailand Film Tourism

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Abstract

This research aims to investigate the historical overview and current situation of Thai film tourism, based on texts and documents research. Research offers the categorization by original stakeholder's producing, in which, consists of Western film production, Bollywood production, China film production and Thai local film production. Tourism discipline primarily focused on the numbers of people visiting the places featured in movies and Hollywood has played an important role. The nail-shaped island popularized by *The Man with The Golden Gun*, classic films such as *The Deer Hunter*, *The Killing Fields*, box office hit *The Hangover Part II* and *The beach*, the country has proven itself as a favorite location for international filmmakers. In recent years, Indian filmmakers have introduced Thailand's destinations on their films, Bangkok, Phuket and Pattaya emerges as hubs for filming Bollywood movies. And the last evidence is *Lost in Thailand* which causes Chinese want to experience Thailand more, especially Chiang Mai. Meanwhile, Thai local cinemas could meet success in international market, for example, *Ong Bark*, *Shutter*, *Pee Mak* and the latest hit in China *Bad Genius*, all could not do their best in promoting the filming location, but these films act in the form of cultural tourism and become the source of information on certain aspects of the country such as nature, culture and people which result in the construction of the attitudes towards the country, contributing factor to making a decision to actually visit the country rather than to follow filming locations.

Keywords: film tourism, cultural tourism, Thai cinema

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Introduction

The phenomenon of people visiting locations appearing in popular films or TV series become the situation which a lot of countries focus on, because of the major economic benefits of film can induce tourism and bring higher revenues of the city or local community. The rapid growth of film-induced tourism was mainly due to increasing international travel and entertainment industry development. Films can have a strong influence not only on decision making for short-term holiday, but also on effect of tourism revenues and long-term prosperity of destinations (Claudia-Elena & Puiu, 2011).

The World Tourism Organization identifies eight specific tourism categories: ethnic, cultural, heritage, environmental, recreational, sport, business, and special interest. Many researchers have placed film tourism under the umbrella of cultural tourism because of the perceived cultural view, range of meanings, and value the tourist places on the film location (Gjorgievski & Trpkova, 2012).

Busby and Klug (2001) referred to this phenomenon as cinematographic tourism, or when somebody visits a destination because they have seen it on a film, video or television. Connel (2012) identified the variation of terms used to define the concept of film tourism. It has been referred to in literatures as 'Film Induced Tourism', 'Media Induced Tourism', 'Movie Induced Tourism', 'Screen Tourism' and 'Cinematographic Tourism'.

For example, Tourism in New Zealand boomed following *Lord of the Rings trilogy*. The country launched a huge marketing campaign which aimed at making the country synonymous with 'middle-earth' with Hobbit-themed images. Hobbiton then became one of the country's most visited attractions (Buchmann, 2010). Another example is the Louvre Museum in Paris, which received a record number of visitors in 2006 following *The Da Vinci Code* (2005), which contributed to thousands of tourists making their way to the Louvre in order to see and confirm with their own eyes the location the fictional murder in the bestselling novel had taken place (Kim & Reijnders, 2017).

Within Asia, South Korea is at the forefront, the government policy fully supports entertainment tourism as an approach to attract tourists. The growth of Korean Wave '*Hallyu*' (popular culture including films, TV, music and food) has been well documented. Many tourists travelled to South Korea because they wanted to track their favorite movies series at the filming location (Phomsiri, 2015). The movie based on the popular video game series *Lara Croft: Tomb Rider* (2001), has shown many sacred sites of the ancient Khmer empire (goasean.com). As the film gained international fame, Tomb Raider-themed tours also became popular in Cambodia where tourists were taken to see the various locations where the film was shot (blogpandabed.com). *Lost in Translation* (2003), prominently featured Tokyo. And since the film was shown internationally, many *Lost in Translation*-themed tours sprang up in the city, tracing the various locations the film featured like Park Hyatt and Shibuya Crossing. In addition, the film *Slumdog Millionaire* (2008) came with the 'reality tours' of the slums of Mumbai (Diekmann & Hannam, 2012).

In Thailand, from classic films such as *The Deer Hunter* (1978) and *The Killing Fields* (1984) to action hits like *Rambo film series*, *martial arts film of Bruce Lee* (*The Big Boss*, 1971) and *Jackie Chan's action* (*The Medallion*, 2003 & *Around the world in 80 days*, 2004), Thailand has proven itself as a favorite location for international film-makers (thailandfilmdestination.com). Directors including *Ridley Scott* (*American Gangster*, 2007), *Oliver Stone* (*Alexander*, 2004), *Danny Boyle* (*The Beach*, 2000), and *George Lucas* (*Star Wars: Episode III Revenge of the Sith*, 2005) have created some of their finest works in Thailand.

In terms of Thai governmental policy, what they call film tourism is the way Thai locations are screened in foreign productions, where Thailand Film Office is the body mainly appointed by the Thai government Department of Tourism to oversee international film production in Thailand. They provide foreign filmmakers with guidance about the steps they have to take in order to realize their projects in Thailand and to promote the country as an attractive location for foreign talent and film production service companies. An increasing number of Thai screen talents and crews got to play key roles in foreign film productions through various marketing tools and activities as follow:

1. **Online publishing:** e-magazine since 2009s: to update information about filming in Thailand
2. **Creating awareness:** via Website, Facebook page, Twitter page
3. **Organizing the events**
 - The Bangkok International Film Festival (BKKIFF) founded since 2003
 - Thailand International Film Destination Festival debuted in 2013 (prnewwire.co.uk), which is set to promote the provinces that the Tourism Authority of Thailand (TAT) recommended to tourists and to promote Thailand as an international film destination. With regular road shows and booths at international film festivals; such as, the Cannes International Film Festival in France (tatnews.org), the plan was that films and tourism industries would support and strengthen each other (Huttasin, 2016).
4. **Commercial Part:** In 2014, Department of Tourism initiate the first planned and artificially generated 'film-induced' attraction in Thailand in the form of *James Bond 007* and *Alexander the Great projects*, using locations in Phang Nga and Ubon Ratchathani provinces, which were reproduced into various scenes to attract film tourists.

Klemm (2016) stated that, when foreign filmmakers wanted to realize their film projects in Thailand, they needed to spend capital on Thai crews, screen talents and coordinators, and on shooting permits, accommodation, transportation, catering, export fees for the film materials, etc. And the foreign film production companies usually collaborated with domestic ones that were specialized in providing services needed by their international counterparts. Therefore, Thai film production service companies were vital to the success of foreign film-related productions in Thailand. In 2013, Thailand Film Office listed 390 coordinators, 254 companies and 136 individuals, as well as another 23 companies for

related services. Living Films, De Warrenne Pictures, and Benetone Films are among Thailand's leading film production service companies. They have been involved in the majority of some most expensive foreign films shot in Thailand (Klemm, 2016).

Statistically speaking, the Ministry of Tourism and Sports found that there were 730 overseas film crews filming in Thailand, with a total budget of US\$ 77.01 million (2,541.45 million baht). In term of Advertising shooting, the country which has the most total number of productions shot in Thailand included Japan and Bollywood-another key player of film tourism in Thailand especially in feature film shooting. India ranks the second country after Japan that has filmed the highest number of films (all types), generating a huge revenue to the Thai tourism industry (thaiindia.net). Tables 1 and 2 below show the number of foreign film-related productions realized in Thailand between the years 2010 and 2017.

Year	Advertising	Documentary	Music Video	TV Program	Sensitive Content TV Program	Game Show/ Reality	TV Drama	TV Series	Feature Film	Others	Total	Revenue (Million Baht)	Percentage
2010	255	178	50	34	4	0	6	2	49	0	578	1,869.15	+108.19%
2011	296	155	34	67	8	0	4	7	35	0	606	1,226.45	-34.38%
2012	314	122	41	80	8	3	6	9	53	0	636	1,781.93	+45.29%
2013	346	150	47	86	6	0	7	8	67	0	717	2,173.35	+21.97%
2014	294	159	44	74	6	1	1	7	41	4	631	1,934.18	-11.00%
2015	329	176	57	62	8	9	1	16	63	3	724	3,164.30	+63.60%
2016	376	155	47	80	14	3	3	16	50	35	779	2,371.10	-25.07%
2017	328	146	49	81	30	0	2	14	80	0	730	2,541.45	-25.72%

Source : Thailand Film Office (28 Dec 2017)

Figure 1: Number of Foreign Productions and Revenue in Thailand 2010-2017.

Year	Asia Production						Western Production				Others	Total	Percentage
	Japan	India	China	Korea	Hongkong	Taiwan	USA	UK	Europe	Australia			
2010	123	128	22	41	24	16	22	12	79	8	103	578	+16.53%
2011	113	107	33	47	24	9	35	22	97	15	104	606	+4.84%
2012	149	125	24	33	37	1	27	32	73	6	129	636	+4.95%
2013	140	150	29	29	38	7	34	41	71	22	156	717	+12.74%
2014	133	107	37	22	28	2	26	37	85	18	136	631	-11.99%
2015	119	125	48	33	29	7	42	45	108	19	148	724	+14.74%
2016	117	124	65	42	21	35	47	40	96	36	186	799	+7.60%
2017	130	100	65	36	22	7	47	52	101	16	154	730	-6.29%

Source : Thailand Film Office (28 Dec 2017)

Figure 2: Countries and Number of Foreign Productions Filmed in Thailand 2010-2017.

Methodology

This study will set the framework on feature film based on document research. It offers the categorization by original stakeholders' production, in which, consists of Western film production, Bollywood production, China film production and Thai local film production.

Western Film Production

Hollywood has played an important role in the development of Thailand's film industry (tourism.go.th). One of the first feature films made in Thailand, 1923's *NangSao Suwan* (*Miss Suwanna of Siam*) was made by *Henry A. MacRae*, a Hollywood film maker under the permission of *King Vajiravudh (Rama VI)* (Wongchalard, 2015). The production was co-produced by the State Railway Topical Film Service of the Royal Siamese Railway Department, which gave the production free use of their 52 automobiles, 600 horses, use of the Royal Thai Navy, the Grand Palace, the railways, the rice mills, rice fields, coconut groves, canals and elephants. It was a film with an unmistakably Thai theme (Barmé, 2002) using all Thai cast and was aimed at showcasing beautiful locations of Siam to the outside world. Then, the 1927 first foreign documentary, *Chang*, was made in Thailand. (The Thai Film Office).

The first film that put Thailand in the light of film-induced tourism is the Hollywood classic *The Bridge on the River Kwai* (1957), a British-American epic war film directed by *David Lean*. The Burma-Thailand Railway, known as the Death Railway, was built by the Japanese army during World War II to secure transportation facilities between two existing lines - one from Singapore to Bangkok and the other along the Andaman coast to Rangoon – in order to provide a more direct route to Rangoon (Rungchawannont, 2015). The film borrowed the construction of the Burma Railway in 1942-1943 for its historical setting, filmed in Ceylon (now Sri Lanka) with the same name, repeat the same message (Emerson, 2008). Fortunately, the film sweeps out of Hollywood's seven golden awards in 1958 and makes the Death Railway not only a symbol of the wartime tragedy in Thailand, but also a legendary focus for more than a million tourists annually from all over the world (Braithwaite & Leiper, 2010). It has thus become part of Thailand Tourism strategies to lure visitors to the old Burma-Thailand Railways sites (Gerster&Pierce, 2004). It is now used as an important instrument in Kanchanaburi's 'city branding', because it brings a huge economic benefit to the region. (Freire, 2009).

The first movie, itself, which has influenced Thai film tourism was *James Bond: The man with the golden gun* (1974). The production came to Thailand in 1973 with famous actors, *Christopher Lee and Roger Moore*. In the past, *Phuket* and *Phang Nga* were not recognized widely, but the film has made these fabulous places become world-class tourist attractions, especially *Kao Phingun* and *Ko Ta Pu*, which were the filming locations. Later, it was nicknamed as James Bond Island. (Kanasawat, 2006). This movie is still a major draw for tourism operators.

Santa International Film Production founded by Mr. Santa Pestonji, who has initiated and

pioneered production services for foreign filmmakers for over 50 years. His father is Rattana Pestonji, who is regarded as the father of contemporary Thai cinema helped bring in many Hollywood film projects to be filmed in Thailand, such as *The Killing Fields* (1993), *Good Morning Vietnam* (1987), *Air America* (1989), *James Bond 007's Tomorrow Never Dies* (1997), *Alexander, The Great* (2004) and many more. As a result of these feature films having been shot in Thailand, the production service industry has grown and prospered. With these films and others screening Thailand's resources, tourism was promoted along (Film in Thailand-e magazine, 2011).

Making movies that are filmed in one place created to look like another country, often in Thailand for financial reason, is known as 'Runaway productions' (Beeton, 2005). The example could be setting to be a Vietnamese landscape as in *Good Morning Vietnam* (1987), *Heaven & Earth* (1993) and *Cutthroat Island* (1995). In contrary, some films needed the storytelling that especially occurred in Thailand, to strengthen the stories such as *The Beach* (2000) which was shot in Koh Phi Phi, and *Bangkok Dangerous* (2008) shot in Bangkok.

The Beach (2000) comes with successfully follow *James bond Island* phenomenon, the impact of visitor number heading to Thailand, is shown at 22% increase in youth market in 2000's, it thus captures some tensions of 'alternative' tourism in Thailand, especially for those wanting to move beyond spaces staged for tourists and outside the predictable trails created by guide books. (Law, Bunnell, Ong., 2007). Thailand's most beautiful islands, specifically *Koh Phi Phi* and *Maya Bay* are the film locations, in which can create a bigger boom of the traveling backpacker lifestyle.

Next is *The Hangover Part II* (2011), which became one of the biggest movies of 2011 – its set in Bangkok sparked a renewed interest in the city, especially the locations where the movie was filmed. The travelling in the story, enhances tourists who called themselves as a 'Wolfpack' (followed the movie's dialogue) to visit the filming location. All the films have been shot in Thailand, for example, the 'Wolfpack' looks back their funny night life at *US. Soi Cowboy*, meets the hectic city on *Chinatown*, sit on *Tuktuk*—an icon vehicle of Thailand, and negotiated scene with Mafia shot at *Sirocco* restaurant, *Sky Bar at Lebua, State Tower*.

As mention above, Department of Tourism generated the Commercial Part attraction in the form of *Alexander The Great* projects. Huttasin (2016) investigated this place and found that, there is nothing at Alexander the Great Park, it is only inanimate props and displays, it's such a lifeless park and there are no activities here, nothing could draw film tourists back to visit the park. Besides, the tour guides seem to be poorly trained and unknowledgeable. No narrative script had been prepared for them to follow *Alexander the Great's* story to engage tourist interest and communicate knowledge of ancient Greek culture. Whist, Phuketandaman news reporter went to *James Bond 007 Projects'* area to check out after there was an official opening ceremony along with *Alexander the Great* project on 2013. It appears that it has never been open to visit again (manager.co.th).

While the Thailand film office specializes in the presenting the location to foreign production, but the development of attractions in the form of Commercial Part meet an unsuccessful return. It seems that they were still limited on movie tourism package.

Bollywood Production

India has become the largest film producing nation in the world and has brought many Bollywood film sets to Thailand in the last decade. Benetone Films is recognized as a service brand of Bollywood. Two brothers Kulthep and Rachvin Narula, co-founders, started their career in films as almost an accident. In the 90's, when they met a film producer from Bombay, he was merely planning to shoot film in Australia but wanted to stop off in Thailand on the way to shoot one scene. Whilst they had no experience in the film, they offered production teams to use Thailand locations and Thai crews. Amazingly, the shoot was so successful that the Australia shoot was canceled. The director, as it turned out, shot the entire film in Thailand for forty days. Nowadays, Benetone Films provide production services to over 80 commercials each year and at least five feature films and clients coming from all over the world (Film in Thailand, 2013).

In November 2009, Thailand was presented with the top locations award at the Locations World Exhibition and Conference held in Mumbai (filmjournal.com), and was named the 'Best Destination International' at CINEMASCAPE 2012 (thaiindia.net.com). According to the interview with D'Suza-Bollywood movie director, with Film journal international (2010), 'overall, infrastructure for shooting in Thailand is better here'. While India has the same or better landscapes, communication, transportation and professional crews are all superior in Thailand. The answer to the question of what brings the Indian film industry to Thailand's shores is an easy one: Indian productions in Thailand save time (and thus save money) because of Thailand's proficient production service crews.

Bangkok BRT Skyway, *Sathorn* was appearing on *Bloody Ishq* (2013) and *Rascals* (2011). Dream World Amusement Park in *Pathum Thani* province was on *Entertainment* (2014) and *Rascals* (2011). The Ancient City, Bangkok was on *Awarapan* (2007) (en.mthai.com). Bollywood hit, *Kaho Naa Pyar Hai* (2000), captured the eyes of the audience with the location of *Phra Nang Beach* in *Krabi* province, which showed the ethereal white sand, calm water and picturesque desolation of some islands in Thailand (makemytrip.com). Other Bollywood movies like, *Student of The Year* (2012), *Housefull 2* (2012), *Ready* (2011), and many others show the grand hotels with the classy galleries and luxurious villas, the gorgeous islands and beaches, the rocky waterfalls, majestic pavilions, massive structures, solemn monuments and impressive idols which included the beautiful idol of Buddha. Thailand is a country to witness the spectacular backgrounds used in various Bollywood movies and to experience the feel of the mesmerizing locations (itraveller.com).

These films have been the most successful at the box office. When it was released. It can therefore be said that the visibility of Thailand in Indian cinema has hardly diminished

(Advani,2014). But the audiences cannot remember these films as film tourism, because they could not contribute an impact on visiting filming location by viewers.

China Production

Film tourism discipline is primarily focused on the numbers of people visiting the places featured in movies. Significantly, the evidence of the most remarkable phenomena on Thai film tourism have been provided by the Chinese production that has been met with a continuous growth in the number of Chinese's tourists in Thailand (150,000 - 160,000) since October 2012, generating the revenue of US\$181.8million to the country (Phomsiri, 2015). Chinese people know more about Thailand, particularly *Pattaya*, after the Chinese Film titled *Go LALA Go! (Du Lala sheng zhi ji, 2010)* was shot in Thailand. After the movie was aired, lots of Chinese were fascinated by the scenery of the floating market there with almost all of the structures at the market, such as bridges, walkways, high-feet houses and unique traditional balconies in Thai style, being made of wood (Chinadaily.com.cn). The taste and the lifestyle of the Chinese middle-class identity are manifested and contributed through international leisure travel as well as fashion in the films (Marsh & Li, 2016). Thus, it (the floating market) became a destination for Chinese's tourists to visit when coming to Thailand.

The last impact of film tourism has been boosted again with the Chinese movie titled *Lost in Thailand* (2012), which is a low-budget comedy road movie using *Chiang Mai* as a main filming location. The film grossed more than US\$200 million at the Chinese box-office, becoming the highest grossing movie of all time in China when it was released (npr.org) and made a recent 15-20% increase in Chinese tourist number to about 80% of 2016s levels (in.reuters.com). Ordinary Chinese were attracted to the film for its fantasy of mobility and the humorous outlook of a stressed-out Chinese society of which they were all a part (Yang, 2015). The foreign trip in the films was not merely a thrilling adventure of exoticism but more importantly was a formative experience where a new personalized dream emerged from the ruins of the Chinese Dream (Li & Luo,2017).

Thai Local Film

On the contrary, Thai government sets priority on revenue through 'film tourism' from overseas production by selling places in Thailand as products. Promoting such location and production service to foreign countries could not directly strengthen Thai film industry. (Piyakhun, interviewed 2008, cited in Somboonkerd, 2009). This phenomenon does not lift up sustainable development of Thailand film tourism by itself because they do not take into account Thai local film as one of their main marketing promotion tool.

Film tourism can take a number of different forms and activities (Busby and Klug 2001; Beeton, 2005). Using Thai film as an image making tool of tourism promotion evolved in similar fashion, even they could not offer an account of visitors visiting to a location marketed as a filmic location. They however can induce touristic value in recognition of Thai national identity and culture.

Cultural tourism is seen as an educational form of tourism through what people can learn more about others' ways of life, through the ways that a country presents itself to the visitors in terms of food, music, hospitality, architecture, handicrafts and entertainment (Goeldner & Ritchie, 2006). Thai movies in world markets could distribute tourism in the form of cultural tourism, recommending 'Being Thai' to foreigners and showed cultural artifacts in movies such as Muay Thai, Thai food, impressive Thai festival and even elephant or Tuk Tuk, rather than aiming for the tourists to follow filming locations. This is indirect marketing.

Many of the films portray Thai cultural values. The great example is *Ong-bark (Muay Thai Warrior)* (2003), which presented stories about the uniqueness of Muaythai. It acted in the field of Thai cultural product, promoting Muay Thai internationally. The film did not only enjoy financial success at home and abroad, it was also able to establish a new territory challenging the dominance of Hong Kong action cinema (Hunt 2005). *Tony Jaa*, the main character, himself was also seen as comparable to *Jackie Chan* and *Jet Li*, the martial arts living legends (Wongchalard, 2015). After the success of *Ong Bak*, the second *Prachya* (film director)-*Tony Jaa* collaboration, *Tom Yum Goong* (The Protector) (2005) seemed to follow the success formula of *Ong Bak* in terms of both the filmic narrative and aesthetics or if one may prefer, elements of pleasure. The phrase *Tom Yum Goong*, is one of the most favored Thai food presented to the world. It integrated Thai culture and traditions into the movie. The commercial success of the film, earning US\$43,044,087 worldwide (Wongchalard, 2015), has caused a great passion for this martial art, a significant number of tourists from all over the world love to visit Thailand at least once just to learn Muay Thai (301gym.com) or see the real fight on the stage.

Consequently, from the international success of *Ong Bak*, SHOW DC Corp, which are the joint investment between Thai and Malaysia private investors launched an original concept perfectly suited to the needs of international visitors as '*Ong Bak Live*' which is directed by *Prachya Pinkaew*, the original director and the stunt performers are from *Panna Stunt*, team as well (showdc.co.th/ongbak).

After setting a landmark in the unique Thai ghost film by *Nang Nak* (1999) (Ingawanij, 2007), folklore and superstitions about Thai witch doctors, child ghost and black magic have spread across South East Asia (Boey, 2012). The mobility of film production crews has allowed Asian horror films from other countries produce in Thailand, allowing elements of Thai national culture to contribute to other Asian horror cinemas. For example, *The Eye* (2002), was a co-production of *MediaCorp Raintree Pictures* in Singapore and *Applause Pictures* of Hong Kong, and *Three* (2002), the collaboration between directors from three Asian countries (South Korea, Hong Kong and Thailand).

Shutter (2004) was a huge box office success, making it one of the best horror movies of Thailand that was recognized worldwide (Boxofficemojo). After that, it became a staple item of horror movie on GTH Studio's repertoire, which was shown on Sentosa Spooktacular by Universal Studios Singapore's Halloween Horror Nights. The features were based on GTH's international horror hits such as *Laddaland* (2011), *Alone* (2007), *Countdown* (2012) and *The Swimmers* (2014) (tiffanyyong.com).

Meanwhile, Comedy films could represent the nation as ‘The Land of Smile’. *Pee Mak* (2013), all-time no. 1 Thai box office hit, followed a formula not of the horror film but of the contemporary rising and overlapping popular Thai genres of romantic and teen comedy. What the audiences will get is laughter. The film broke storytelling rules with new tale interpretation of ‘*Pee Mak*’ through the film media like watching a group of clown playing in the role in the Ta-lung shadow play. Using the Thai/Belgian model, Davika Hoorne and Thai/Chinese/German well-known actor, Mario Maurer, as main characters opened the new era of the storytelling. Plus the teen cool dialogue presented by 4 comedians have made *Pee Mak* a miracle comedy feature film (Vekin, 2013).

Another unexpected achievement of Thai cinema is contributed to the popularity of Thai pop culture all over Asia, especially in Chinese-speaking and Southeast Asian territories. (This include cinema and television drama) Thai stars have also become popular around the region, Mario Maurer debuted from *Love of Siam* (2007) a gay romantic movies, and Aom Sushar, with the leading role in her lesbian romance *Yes on No* (2010). Locals called this phenomenon as ‘T-Wind’ (Thailand-Wind’). Besides, these films show the transgender community in Thailand was thriving and strong, the country significantly welcomed trans people to be their guests.

The Tourism Authority of Thailand (TAT) is to target young travelers in China and three ASEAN countries with an expanded marketing campaign featuring a popular entertainment celebrity Mario Maurer. Launched on 2016 in Bangkok, the ‘*T-Pop*’ campaign will see Maurer participating in a number of high-profile activities and events in China, Indonesia, the Philippines and Vietnam where he has in each country a fan following of nearly one million and more than 5 million in China.

The latest success of Thai local film was represented by *Bad Genius*’ (2016) Poonpiriya director calls out Asia’s rote-learning and grades-obsessed academic culture. The film rocked domestic box office and was sold all across Asia and could well get noticed in the west after premiering stateside at the New York Asian Film Festival. It has also got good ratings on major film review websites, such as 100 percent on Rotten Tomatoes, 8.3 points on IMDb and 8.5 points on China's douban. The film's theme and conception together with social and educational issues were presented in a totally new way. Some audiences even said that the film was better than any Hollywood film they had ever seen (chinadaily.com).

Lastly, Thai Art cinemas groups proclaimed Thai victory in many world-class festival, as well as bringing the Thai flag to the top of the pole. The dominant leader, *Aphichatpong*, made a legend by bringing the first Thai film *Tropical Malady-Sud Pralad* to the official competition in Cannes and won Special Jury Prize. Partly a gay romance, partly a trippy jungle ghost story, it was for some a pioneering experiment in Thai storytelling. His *Syndromes and a Century* (*Sang Sattawat*, 2006) was Thailand’s first film to be entered into the competition at the Venice Film Festival. And his *Uncle Boonmee –who can Recall his Past Lives*, a dreamy, quasi-realist exploration of Thai belief in phi-spirits, won the Palme d’Or at Cannes in 2010. Also *Pen-Ek Ratanaruang* always opened new records

of Thai cinema oversea (Chaiworaporn, 2013). He is coming back with his late film *Samui Song* (2018). These films were inspired by historical, social and political background and presented their ideology of 'Being Thai' through their works (Sukhsvasti, 2015).

Conclusion

Thai government agencies are focused on using films as a tool to promote tourism to foreign production and expect to get revenue foreign film shooting in Thailand. Thai film office do their duty considerably well to promote 'Being Thai', '*Please Film Thailand but also please include Thailand in your scripts*' (Thailand Film Office-e magazine, 2009). In 2017, there is a step forward for official efforts to draw more production crews to the country by the new incentive program, which offered a 15% rebate on international productions that spend at least \$1.5m in the country. On top of this, productions can qualify for further rebates of 3% for hiring local cast or crews, which assists in skills transference and local talent, and another 2% if the completed film shows Thai culture and locations in a positive light, thus promoting tourism. (bdo.co.th).

Thai local films can even smoothly land on an international runway. These films can act in the form of cultural tourism and become the source of information on certain aspects of the country which results in the construction of certain attitudes towards the country. Such attitude would serve as factors of the decision to actually visit the country in a long term. This however seems intangible. To achieve profitable destination marketing and product development through a film, the involved tourism stakeholders and the film production companies must establish a good working relationship from the beginning of the film production (Roesch, 2009). Collaboration must come from all sectors and represent some long-term planning. There are also some positive attitudes towards the potential of Thai films generating revenue back to the country in the form of creative industries which can be ever-beneficial to the tourism and film businesses.

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***Suicide, Alienation, and Sexuality as Radical Actions in
Haruki Murakami's Norwegian Wood: A Study of Slavoj Žižek's Subjectivity***

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Abstract

As one of the most outstanding Japanese authors, Haruki Murakami always comes up with unique ideas of surrealistic stories. Yet, his only realistic novel, *Norwegian Wood* (2000), is also a masterpiece. Translated from the original version entitled *Noruwei no Mori* (1987), this novel tells about a complicated story rooted from the death of the beloved one. This research aims to investigate the subjectivity of the main characters: Kizuki, Naoko, and Toru as they do certain radical actions to be free from their symbolic mechanism. Set in Tokyo during the late 1960s, the background shows the student movement which grew wider after the World War II to protest the government. Nevertheless, their ambition to be free from the structures that chained them do not always come true. Some of them left their symbolic mechanism to enter another one. In the end, the characters cannot be *the Other*; as long as they are still structured by a particular symbolic mechanism they would only be able to be *the other*.

Keywords: Alienation, Radical Action, Sexuality, Suicide, Subjectivity

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Introduction

Haruki Murakami, one of the most outstanding Japanese authors in the world today, always comes up with remarkable ideas about the darkest side of human being. At the beginning of his authorship, compared to the other writers, his writing style could not be completely accepted by Bundan, the literary association system in Japan (Strecher, 2014). At that time, the credibility of Murakami as an author was not counted by the literary world in Japan. They even claimed that his writings could ruin their common literary tradition. Yet, the uniqueness he offered in his literary works was a sort of breakthrough in the contemporary Japan literature. After the sensational success of *Noruei no Mori* (*Norwegian Wood*, 1987) in Japan, the “Haruki Murakami Phenomenon” (*Haruki Murakami genshō*) reached a global scale (Wakatsuki in Strecher & Thomas, 2016, p. 3).

Murakami’s writing is easily accepted by the global society due to the universality of the contents. His strength to break the boundaries allowing the readers from different nationalities, religions, and cultural backgrounds to enjoy the works. The everyday cosmopolitanism he offers in his writings is a new Japaneseness that can be shared not only by the Japanese, but also the people in the global sphere (Wakatsuki in Strecher & Thomas, 2016). Though some critics mainly categorized Murakami’s works as “non-Japanese Japanese literature”, in fact, it presents the new perspective to seeing the culture (Kiryama in Strecher & Thomas, 2016, p. 106). Murakami might even be called as a storyteller who has a quite different way of transferring his idea other than Yasunari Kawabata or Kenzaburō Ōe.

One of the most welcome works of fictions by Murakami which is widely accepted is *Norwegian Wood*. The novel tells about the loss of the beloved one which is strongly related to the burgeoning sexuality and alienation of the main characters. The concept of dependence and independence are the main themes of the novel. To see this novel deeply, even each character in this novel apparently needs the others, either too much or too little (Dil in Strecher & Thomas, 2016). Moreover, this novel is also the true representation of Murakami’s ‘normal’ characters: the loners who isolate themselves from the society.

The plot narrates an intense relationship between Kizuki and Naoko, who were friends since childhood. Toru, Kizuki’s best friend, was often described as the one who connected this couple to the world outside of their relationship. With the background of the student struggle in the 1960s, the conflict arose when Kizuki committed an unexpected suicide, leaving an unanswered mystery to Toru and Naoko. This later gave an impact to Naoko who suffered mental illness and finally chose to be alienated herself from the society. Toru himself experienced a complex sexuality issue as an impact of Naoko’s attitude towards him.

Based on the explanation above, it can be seen that a problem exists dealing with dependence and independence in this novel in a certain range. The three main characters do particular radical actions in order to be free from the structures that chained them. Some of them left their symbolic mechanism and entered the others, while some others were successful to be absolute subjects. Thus, this research aims to investigate how the process of subjectivity in those main characters after they take a step to do the radical actions.

The problems of this research are (1) what are the radical actions done by the main characters of *Norwegian Wood* by Haruki Murakami to be free from their symbolic mechanism? (2) how is the process of subjectivity in the main characters of *Norwegian Wood* by Haruki Murakami?

The objectives of this research are (1) to explore difficult situations experienced by the characters in a fictional work as the representation of reality, (2) to redefine the subject from a structured one to be an absolute one, (3) to investigate the process of subject's establishment in reaching the goal to be free from a certain structure in the society.

The theoretical framework used in this research is Psychoanalytic Historic offered by Slavoj Žižek. This Slovenian philosopher redefines the subject by underlining that a subject might be able to be an absolute subject by doing a radical action, especially to solve the global capitalism issue (Robet, 2010). In reconstructing an absolute subject, Žižek adopted Lacanian concept of subject's establishment. In mirror phase, there are three dimensions which play an important role in subject's establishment, namely the Imaginary, the Symbolic, and the Real. The shackles of symbolic mechanism lead the characters to have an intention to do radical actions. Later, there will be a revolt in the self of the subject which brings him or her to a condition of *ex-nihilo*. This condition can also be defined as a space of emptiness which is free from any ideology.

The radical action generally is seen negative as it tends to be destructive to the existing structures. In doing the radical action, there will be certain changes in the self of the subject. This process of subjectivity describes the changes from the structured subject to be an absolute subject (Žižek, 1993). Yet, not all subject can reach this goal after doing the radical action. Some of them just enter another symbolic mechanism so that they will never be free. These subjects will be *the others* who are structured by certain structures again (Žižek, 1989).

Analysis

Norwegian Wood (1987) represents the concept of dependence and independence between a character and the others. Doi Takeo, a Japanese psychologist, defines this sort of dependence as *amae* (Dil in Strecher & Thomas, 2016). This *amae* is strongly related to the three main problems which lead the plot development: suicide, alienation, and sexuality. In this case, suicide is a form of reaching the real, alienation is a form of escape from the reality, while sexuality is a form of exploitation, growing up, and healing.

The core issue of this novel is the suicide incident by Kizuki which has done unexpectedly "without no indication, no suicide note, and no motive" (Murakami, 2000, p. 31). Kizuki's decision to end his life left a mystery for the people in his circle. In fact, Kizuki does not have any problems with his family nor his school; he is even in a good relationship with Naoko and Toru. With such background, the death of the 17 years old Kizuki becomes a question mark which remains unanswered until the end of the story.

Kizuki's spontaneous move which was done without any special purpose can be categorized as a radical action opposite to the symbolic mechanism in the society. Even though Japan is well known with the tradition of *hara-kiri*, yet this ritual is only done by *samurai* for their dignity (Varley, 2000). In the history of Japan, that tradition has been undertaken since the 12th century. With the setting of the novel in the 1960s, the tradition seems not relevant anymore in the contemporary environment. Thus, suicide seems to contradict the norm in the society.

Before committing the suicide, Kizuki asked Toru to do something other than their routine. One day in May, they did not attend a class and instead they went to a pool. Different from the common Kizuki who was not really serious, at that time Kizuki was so obsessed to win the game. When Kizuki said '*I don't want to lose today*', he already had the feeling that death would be his victory. It can be seen in this quote below:

I had no special interest in my afternoon classes, so together we left school, ambled down the hill to a pool hall on the harbour, and played four games. When I won the first, easy-going game, he became serious and won the next three. This meant I paid, according to our custom. Kizuki didn't make a single joke as we played, which was most unusual. We smoked afterwards.

"Why so serious?" I asked.

"I didn't want to lose today," said Kizuki with a satisfied smile. (Murakami, 2000, p. 29)

The death of Kizuki was a mystery for all of the people in his surrounding. To Toru, the death had robbed him from a part of his adolescence. When Toru was interviewed by a police, Toru also explained that no one knows the motif underlining Kizuki's suicide. This quote below shows that Kizuki had no indication of what he would do.

Kizuki had left no suicide note, and had no motive that anyone could think of. Because I had been the last one to see him, I was called in for questioning by the police. I told the investigating officer that Kizuki had given no indication of what he was about to do, that he had been exactly the same as always. The policeman had obviously formed a poor impression of both Kizuki and me, as if it was perfectly natural for the kind of person who would skip classes and play pool to commit suicide. (Murakami, 2000, p. 30)

The unexpected death of Kizuki left a significant impact on Naoko that led her to suffer a mental illness. In a dialog with Toru below, Naoko explained that the alienated world is haunted her. She underlines that it is quite hard for her to exist in the reality. The death of her loved one made her completely withdraw herself from the outside world which made her created her own world.

"I'm scared I'll never get better again. I'll always stay twisted like this and grow old and waste away here. I get so chilled it's like I'm all frozen inside. It's horrible ... so cold..."

I put my arm around her and drew her close.

“I feel like Kizuki is reaching out for me from the darkness, calling to me, ‘Hey, Naoko, we can't stay apart’. When I hear him saying that, I don't know what to do.” (Murakami, 2000, p. 170)

When Naoko decided to stay in Ami Hostel, the sanatorium, she entered a real place in Kyoto. Yet, she also created the other world, the world “over there”. In Murakami’s writings, this sort of world frequently appears as the escape of the protagonist from the reality. Different from the real world (*kochiragawa*) which is a physical world, the land of the living, and the place for consciousness, the other world “over there” (*achiragawa*) is a metaphysical world, the land of the dead, and the place for unconsciousness (Strecher, 2014, p. 71-74). It can be seen in this quote below how the song *Norwegian Wood* could be the door to her alienated world.

“That song can make me feel so sad,” said Naoko. “I don't know, I guess I imagine myself wandering in a deep wood. I'm all alone and it's cold and dark, and nobody comes to save me. That's why Reiko never plays it unless I request it.” (Murakami, 2000, p. 146)

Naoko’s inability to accept the death of Kizuki led her to end up her life by hanging herself on a tree. In fact, Naoko had already lost her life instinct on the day Kizuki died. It was just a matter of time until she finally chose the death. Moreover, Naoko’s hallucination of Kizuki who was calling her from the dark made her think that suicide was the only solution. This decision is the second radical action she did after the death of Kizuki which eventually let her free from the symbolic mechanism.

What happened to Naoko had a significant impact on the personal life of Toru. After the death of Kizuki, Toru and Naoko often spent their time together, sharing the reminiscences of Kizuki. Soon, Toru was sexually attracted to Naoko. Yet, the sexual intercourse they did on Naoko’s 20th birthday turned into a complicated situation as Naoko revealed that she never did any sexual intercourse with Kizuki before. They both had actually tried, but Naoko failed to achieve genital stimulation. In this quote below, Toru asked Naoko why they had never done that. It was a mistake because Naoko started to get down mentally soon after that.

“When everything had ended, I asked Naoko why she had never slept with Kizuki. This was a mistake. No sooner had I asked the question than she took her arms from me and started crying soundlessly again.” (Murakami, 2000, p. 54)

For many times, Toru emphasized in his narration that he was not really sure how was his feeling to Naoko actually. Aside from that, his attitude to Naoko always showed an intensive care. He was even dependent on the touch of Naoko. Yet, because Naoko’s response could not always satisfy his need, he looked for an escape by sleeping with any other girls. Even worse, sometimes he switched with Nagasawa in the middle of the night when they do a one-night stand. This quote below showed Toru’s opinion on this:

*“Sleeping with girls that way is not all that much fun.”
“So why do you do it?”*

...
“Because sometimes I have this tremendous desire to sleep with a girl.”

“If you're in love with someone, can't you manage one way or another with her?” Hatsumi asked after a few moments' thought.

“It's complicated.” (Murakami, 2000, p. 274)

Later, Toru realized that doing a one-night stand with random girls was just a temporary escape. In fact, his only desire was the touch of Naoko. Even when he tried to do something sexually with Midori, a friend from the university who was in love with him, he thought about Naoko. This quote below shows the comparison between Naoko and the other anonymous girls in Toru's point of view:

“I could make myself feel far happier just thinking about Naoko than sleeping with some stupid, anonymous girl. The sensation of Naoko's fingers bringing me to climax in a grassy field remained vivid inside me.” (Murakami, 2000, p. 313)

Those radical actions explained above lead the characters to two different ends. If they are able to be completely free from their symbolic mechanism, they can be called as an absolute subject. Yet, if they are able to be free from their symbolic mechanism and at the same time enter the other structures, they are still not free. These people are still structured by the norms of the society.

Kizuki is one of the characters in *Norwegian Wood* who represents the figure of an absolute subject. At the time he committed suicide, he was completely free from any structures chained a living subject. Even in this quote below, Toru was envy to Kizuki who was brave enough to take an extensive move. In Toru's mind, Kizuki was not missing one thing leaving the world because this place is a sort of intersection of complication rooted from capitalism.

“Hey, Kizuki, I thought, you're not missing a damn thing. This world is a piece of shit. The arseholes are getting good marks and helping to create a society in their own disgusting image.” (Murakami, 2000, p. 65)

The second character who represents an absolute subject is Naoko. Different from Kizuki who wins the fight in the first place, Naoko has to enter another symbolic mechanism first before she completely be free. This quote below is a part of Toru's dialog with Naoko's friend, Reiko. He explained that from the very start, opposite to him, Naoko has actually chosen death over life. When the time has come, she just needs to hang herself on a rope in the dark wood to leave all the structures that chained her in the real world.

“...Naoko was choosing death all along. But that's beside the point. I can't forgive myself. You tell me there's nothing I can do about a natural change in feelings, but my relationship

with Naoko was not that simple. If you stop and think about it, she and I were bound together at the border between life and death. It was like that for us from the start.” (Murakami, 2000, p. 328)

Toru himself cannot be an absolute subject as long as he is still structured by the symbolic mechanism in the society. When he did some one-night stands as an escape from his sexual life with Naoko, he realized that it could not solve his problem. Later, he planned to build a normal relationship with Naoko. He even asked Naoko to leave the sanatorium for a permanent stay with him in Tokyo. It shows that the image of normal life was rooted in Toru’s mind.

“I’m thinking of getting out of the dorm when term ends and looking for a flat,” I said. “I’ve had it with dorm life. If I keep working part-time I can pretty much cover my expenses. How about coming to Tokyo to live with me, the way I suggested before?” (Murakami, 2000, p. 315)

Apart from his plan to live a normal life with Naoko, Toru also has a responsibility for his whole life. This quote below shows what Toru’s thought about Kizuki’s decision to commit suicide. Instead of giving up on life like Kizuki, Toru chose to live his life the best way. When he said that he took the responsibility in life, he involuntarily followed the norms of the society. This shows that Toru cannot be an absolute subject.

“Hey, there, Kizuki, I thought. Unlike you, I’ve chosen to live—and to live the best I know how. Sure, it was hard for you. What the hell, it’s hard for me. Really hard. ... I’m not a teenager any more. I’ve got a sense of responsibility now. I’m not the same person I was when we used to hang out together. I’m 20 now. And I have to pay the price to go on living.” (Murakami, 2000, p. 328)

Conclusions

To conclude, *Norwegian Wood* by Haruki Murakami portrays some particular radical actions done by the three main characters. These radical actions are in sequence and each has a cause-effect relation. Kizuki committed suicide as a way to be free from the symbolic mechanism that structured him, which led him to be an absolute subject. Yet, the death of Kizuki gave an impact to Naoko’s life, which followed by her alienation from the outside world. In the sanatorium, Naoko is still structured by another symbolic mechanism. When she finally decided to hang herself, she could be an absolute subject who was free from any structures. As the result of the abnormal life lived by Naoko, Toru seek for an escape by doing some sexual pleasures with some random girls. Later, he realized that he could not attain the essence of what he did. In the end, he determined that he would follow the structures in the normal life. That way, Toru could be constantly structured by the symbolic mechanism.

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***Un-Abject the Local Genius: A Philosophical Research on Local Art Sustainability
in Indonesian Contemporary Era***

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Abstract

This study is focused on how local genius sustain their particularity in the dynamic wave of contemporary art. I will compare two local art spaces in Yogyakarta and Bandung while analyzing their differences in defining a sustain local genius. The understanding of Indonesia's contemporary art creation mostly dominated by capital minded. Therefore, most of the artist will put more effort to be acknowledge as a capital artist. Sometimes, either the capital artist or the local artist will treat some local elements as fashion for the sake of popularity, without gaining any value from the art. By the end, local artist which not succeed to follow the pattern of urban culture will be abjected with her/ his creation. The chance of extinction rises if trends are not followed by the meaning of local culture. Moreover, the local artist will lose their authenticity, only to survive by being order based artist. Most of my theory will used the abject theory from Julia Kristeva along with an interpretation of Bagong Kussudiardja's philosophy of creation as the aesthetic of (im)possible. I spotlight the needs of acknowledge of appreciation on local genius. Therefore, I would like to initiate philosophical recognition to un-abject local geniuses in the polemic of gaining meaning in contemporary art in Indonesia.

Keywords: Abject; Art; Indonesia; Local Genius; Contemporary

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Introduction

Art creativity is an inseparable theme in the discussion of art and aesthetic philosophy. Allusion to the world of creation, imagination and creation inside the artist's mind will represent the ideal world with some reality limitation. Plato (427—347 B.C.E) illustrated in his cave man allegory about the difficultness to express one's understanding of ideal world. Ideas couldn't be shared easily for there will be limitation to communicate, as a form of our limited knowledge possessed. Likewise, with the realization of art creativity, they move unrestrained in the space of creation but determined as the artist deliver their work of art. This will be a challenge for the artist to be dependent in their authenticity. As Plato puts in *Timaeus* (2000), it will all depend on how the interval forms of creativity formed. (48e).

Based on the definition of the space creation, I try to explore more on the creation process by Indonesian local artists who own their philosophy of creation. This study will be an analysis that emerged from the main research that had been held in mid 2017. I've been part of a research conducted by Dr. Embun Kenyowati from Universitas Indonesia, entitled "Rethinking Genius in Contemporary Art Creation, A Philosophical Study on Its Relation to Contingency and Temporary Art Object"¹. The following research aims to find answers to the concept of genius in contemporary art. Then, I took my liberty to analyze the problems of local genius and their art creation process. This idea comes when I met a young painter in Jelekong Cultural Village in Bandung, West Java, Indonesia. In the observation section, I will specifically discuss about Jelekong Cultural Village. I will draw a new understanding that highlights especially on the process recognition the local artists and their art creation.

At the beginning of my research, I found differences between establish artists and new or unknown artists. They are distinguished by their art work recognition and how they influenced the development of Indonesian art. The establish artists won't have any social determination to define their artistic style. They will independently focus on the problem of ideal creation to develop their skills, style, and characteristic for their art work. They've establish a great name as selling points and allows them to live fully on their art creation. Even some of them create their personal galleries that can support their lives and also their families. Furthermore, they also influence other artist and the development of Indonesian art. Some of these personal galleries enrich the documentation of Indonesian art history, such as Museum Affandi (Figure 1) in Yogyakarta, Jeihan's Gallery in Bandung (Figure 2), and Nuart Sculpture Park in Bandung (Figure 3).

¹ This research was presented at the 2nd Asia-Pacific Research in Social Sciences and Humanities (APRISH 2017), Depok, Indonesia, 27—29 September 2017.



Figure 1: Inside the main building of Museum Affandi, Yogyakarta
Source: personal documentation

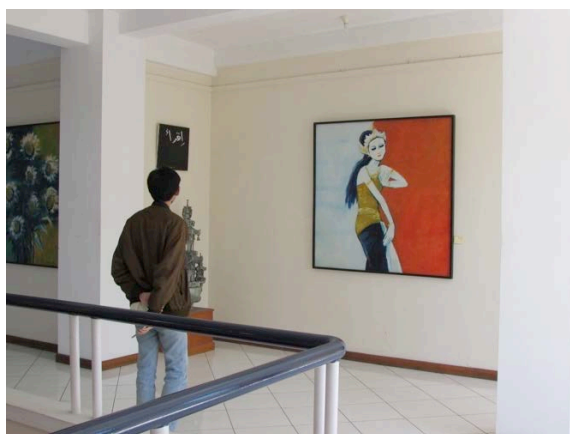


Figure 2: Inside the Jeihan's Gallery in Bandung
Source: personal documentation



Figure 3: Putiaso by Nyoman Nuarta (2015) in Nuart Sculpture Park, Bandung.
Source: personal documentation

On the other side, new artist or infamous artists—who doesn't yet recognize by public—will tend to gain difficulties to process their creation independently. Their interpretation on establish their art work characteristic will limited by the need to survive in life. They also often choose to accept orders or doing other job beside doing art. It will be very difficult for them to sell their art work with a high price due to their infamous position. They couldn't survive the competition compared with the establish artist in the arena of national art. I will analyze moreover on the subject related to the artisan in Jelekong Cultural Village.

The outline of this study will base on the questions about the impossible situation for the artists to be fully independent proceed their idea due to the limitation that surround them. It is a philosophical question on abjection as an approach to acknowledge one's process of art creation. To answer the question, first I will try to describe how the artists be abject by their own creation. How can we recognize the process of creation? Those questions will lead us to the ground question of this study about un-abject the local genius and the need of aesthetic of (im)possible.

Theoretic Approach

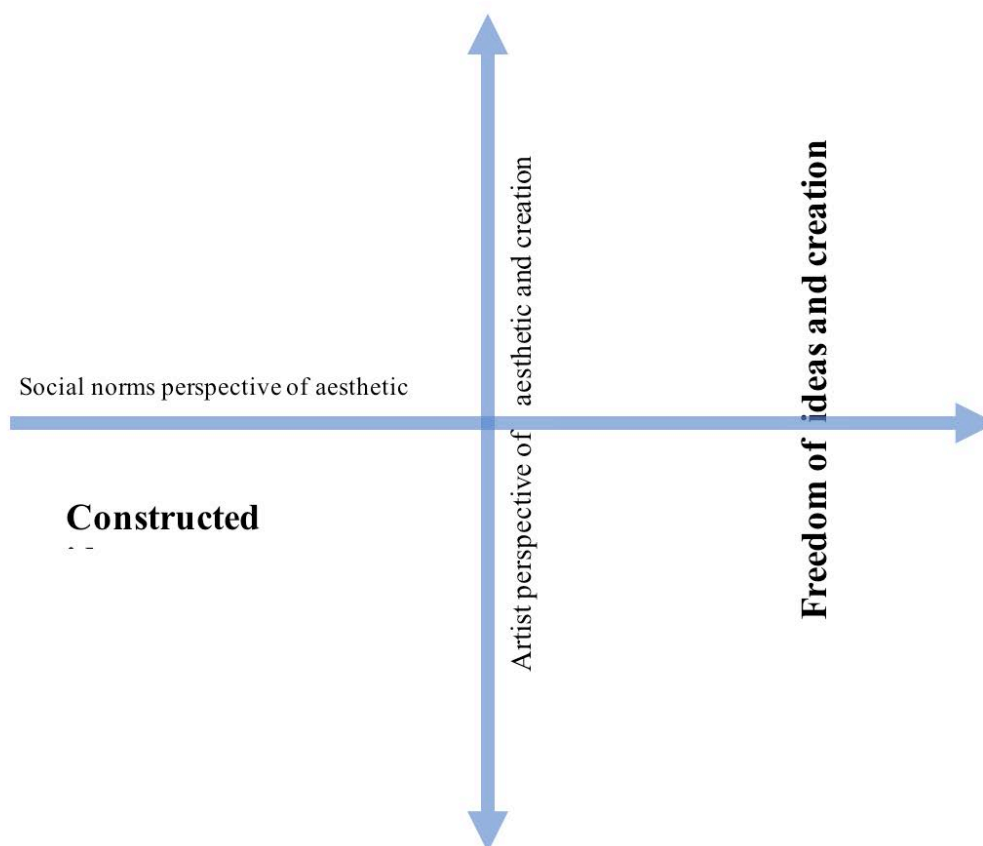


Figure 4: Synchronic and Diachronic chart of art creation

In this study, I interpreted a chart (Figure 4) which depart from the perspective that influences the development from the artist's artistic creation. Influenced by the theory of synchronic and diachronic from Ferdinand de Saussure (1857—1913), I draw an understanding of identity persistence from the artist's creation process. The vertical and horizontal position described in Figure 4 describe a meeting between synchronic and diachronic understanding. Both of them can't stand independently for a mutual relation-influence reason. They are generated simultaneously—often confusing in placing the origin of knowledge. (Saussure, 1959, 213).

The art creation process which illustrated as the horizontal path in Figure 4 is a representation of synchronic understanding that is formed within the aesthetic norms of society. This formation will construct the artist's idea inside her consciousness that has been establish inside artist's way of knowledge. While the illustrated vertical path

represents the process from one's knowledge understanding which is not bound in a system—in Saussure's understanding we called it a diachronic relation (Saussure, 1959, 212). In the process of art creation, artist should have the authenticity and independent of practice.

Either the synchronic or diachronic approaches can't be separated as they work simultaneously inside the artist's space and time. Each will affect other's process of understanding. The artist's diachronic space can't be separated from the structure she learned in society. The diachronic approach involves knowledge origin and development which acquired by the individual (Saussure, 1959, 181). Nevertheless, unlike Saussure, I don't emphasize the approach on the synchronic path because the form of system construction will inhibit the freedom of expression. We need both of the approaches by underlining the creation process from the diachronic approach. By the end, we have to give more attention to the artist's artistic process, not only on the value of their final art work.

Imbalance approach on the synchronic relation will bring up issues which will be inherently problematic in the artist's idea. She will experience an estrangement that comes from herself. There is a thin line between the desire of creating and order in society. This thin line creates a simultaneous situation of sublimation and abjection in the process of creation (Arya, 2014, 4). Moreover in this study, I will use the abject theory from Julia Kristeva (1941—) derived from *Power of Horror* (1982) to define the abject indicator. The abjection theory will reinforce the diachronic approach in the Figure 4 to enable an unknown aesthetic process in the society aesthetic system.

Observation: Padepokan Bagong and Jelekong Cultural Vilage

In this study, I will use the method of literature analysis using the theory of abjection and aesthetic of creation. I will combine it with phenomenology method which started by observation on two art space: Padepokan Seni Bagong Kussudiardja in Yogyakarta and Jelekong Cultural Village in Bandung—both are located in Indonesia. Standpoint on philosophical and ontological-aesthetic will enrich the methodology in this study. This philosophical standpoint will bring us to the understanding of artistic creation and artist subjectivity as part of their identity.

In my observation, I notice that Padepokan Seni Bagong Kussudiardja and Jelekong Cultural Village are suit for explaining the diachronic relation. Both of this art space has uniqueness in developing their process creation. Padepokan Seni Bagong Kussudiardja located in Bantul, about 10 km from the center of Yogyakarta. Padepokan Seni Bagong Kussudiardja was founded by Bagong Kussudiardja (1928—2004), a painter and choreographer, on October 2, 1978 as a non-formal art education institution which includes dance performing, *karawitan*, theatre, *ketoprak*, music, and many other art activities. Padepokan Seni Bagong Kussudiardja currently managed by the Bagong Kussudiardja Foundation. Many art community work together with Padepokan Bagong such as Sanggar Kuaetnika, Sinten Remen Orkes, Banter Banget Orchestra and Teater Gandrik. Since 2009, Padepokan Seni Bagong Kussudiardja held event called *Jagongan Wagen*, as an art performance which is held every month and open to public without admission. The purpose of Padepokan Seni Bagong Kussudiardja is to bring artist and community to learn art for contributing a humanity aspect in society. Bagong Kussudiardja believes that art should has a contribution on

developing ideas, ideals and values of human life. There are many programs held for artists and art community to encourage artistic life that can contribute to develop many ideas and values for the society.



Figure 5. Inside the Padepokan Seni Bagong Kussudiardja
Source: personal documentation

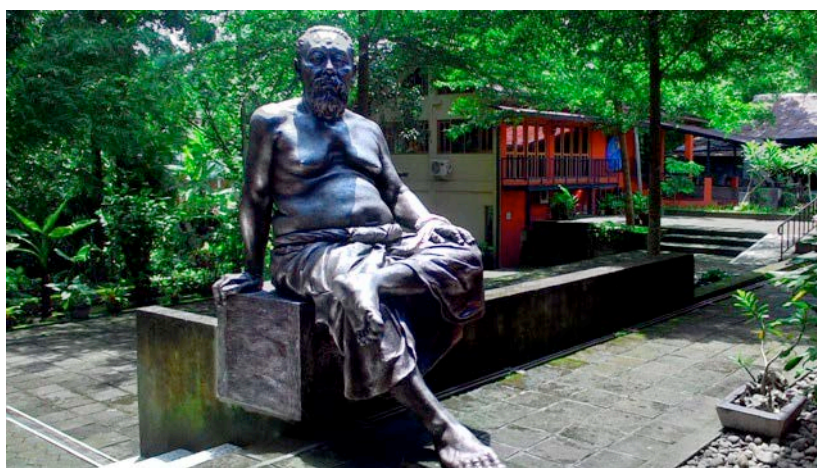


Figure 6. Sculpture of Bagong Kussudiardja
Source: personal documentation

There is a different perspective on the next observation. Jelekong Cultural Village, located in Bandung is famous for handcrafts such as *wayang golek* and painting. The difference with Padepokan Seni Bagong Kussudiardja, in Jelekong Cultural Village is not centralized in one art space building. There are many art galleries and art spaces scattered around this village. Unfortunately, as they were named by the government, there is no adequate facilities support the artisan in Jelekong Cultural Village.

Jelekong Cultural Village began their artistic activities since the 1960s. Painting became a hereditary tradition. But unfortunately, they couldn't define as pure artistic activities, thus the industrialization of the paintings. The paintings which generally produced in Jelekong Cultural Village are mass paintings. The purpose is to meet the economic needs. The paintings industry was started by Odin Rohidin who learned painting by autodidact and sell it to the gallery. Following the success of Odin Rohidin, the people of Jelekong began to learn painting from Odin and started the painting market in Jelekong Cultural Village.



Figure 7. Jelekong Cultural Village
Source: personal documentation

Most of the painting subject in Jelekong Cultural Village are nature landscape, animals, and everyday life activities. Although they learn autodidact, they managed to develop their techniques in diversity. One of the technique is using flip-flop as a brush substitute.



Figure 8. Painting in Jelekong Cultural Village
Source: personal documentation



Figure 9. Jelekong Cultural Village artisan
Source: personal documentation

Jelekong Cultural Village's artists generally regard their artistic activities as economic work. Many of the artists paint by order. Beside taking order from other region from Bandung, they also took bulk orders from other countries, outside Indonesia. The price of painting in Jelekong Cultural Village is very variative, but generally it can be categorized as cheap. As a comparison, the same painting from Jelekong Cultural Village will be three time more expensive when we buy it in Braga (a place near central of Bandung). This is why the artists in Jelekong Cultural Village find it difficult to put themselves as artists because they have lost aesthetic meaning in their creation process.

Abject Theory In Art Creation

Abject comes from the word *abicerere* which means 'to throw away' (Arya, 2014, 3). Abjection is a complex theory with a pervasive cultural code. Julia Kristeva in *Power of Horror: An Essay on Abjection* (1982) notes that abjection is a vital and determinative process in the formation of subject. We need to understand the experience of the subject in terms to understand how abject become both endangers and also protect the individual. There will be boundaries of the subject that reminds us about the social norms. Kristeva notice that abjection will affects all aspects of social and cultural life.

Related to art creation in contemporary art, Rosalind Krauss argue that we have to see abject as a process that situated and have been echoed by others (Krauss, 1996, 91). It can be extended beyond art practice. Abject itself is the process, meanwhile abjection is the condition that has been experienced by subject. Abjection then refers to an impulse to reject that which disturbs or threatens the stability of subject.

Kristeva argue that the operation to abject is fundamental to maintenance of subjectivity and society, while the condition to be abject is subversive of both formation. The inability to separate entirely the abject from the self, contributes a complex relationship. It is indicated by the emotions that invokes in us. We are both repelled by the abject as fear and yet has a desire (attracted) (Kristeva, 1982, 1). The thin line between abject and sublime have dramatic consequences for the stability of identity and order. While the sublime will inspire subject, the abject will put fear and suffer for the subject. But it will still concern as an aesthetic value despite the artistic suffering that surrounds the process.

Fear of the other is central to abjection. The fear of other may not be understood by the society where the subject live. But as the subject experience abject, the other will represent a threat, in an unconscious way. The problem of abjection and art creation lies in the social abject. When subject start to experience the social abject, she will follow the rules that legitimized by the society. This situation come along in the synchronic approach that constructed ideas inside the mind of subject. Related to art creation, fear that arise from the social abject will put unconscious boundaries and repressed the desire of creation.

Understanding the Aesthetic of (Im)possible

Based on the understanding of social abject, we will find that there is void desire. They are not allowed to exist in one's consciousness. The synchronic approach will legitimize a system that will made the desire become the non-existent (void). In the context of this study, the artists in Jelekong Cultural Village allure with the artistic desire that become impossible to be define.

Kristeva influenced by Georges Bataille (1897—1962) from his writing, *L'impossible* in 1947. There is an interesting idea that related to the abjectv theory. Bataille argues that every writing could deploy the extreme tension between sense and nonsense (Bataille, 2001). Subjectivity becomes a problematic part to confront their fear of things that hasn't exist yet. This void understanding helps us to acknowledge the aesthetic of (im)possible. As the void became real, the artist could gain possibility beside the conscious choices that have been constructed by society. As the interpretation of creation can come in various ways, the aesthetic of (im)possible will be limitless to the artist's artistic creation process.

Un-Abject the Local Artist: Acknowledge and Empowerment

Aesthetic of (im)possible is not a way to escape from the abject condition. For abject is a "void" situation that has many interpretation and possibility. First, we should remember that abject and abjection are things that will always be along with subject. It's the only possible thing that can happen to subject. The normative aesthetic will put aside the subject personal experience.

Bagong Kussudiardja developed an artistic creation process that became his philosophy. He puts the importance of creativity and productivity (Admadipurwa, 2007, 25). Bagong's philosophy of creation lies in the "*rasa*" (sense). Although Bagong also prioritizes the artwork to be real, he never measures the process in the right-wrong category. Bagong stretch the communication in the artistic creation

process as a diachronic understanding, based on the subjectivity of the artist. Three important points that he then pointed out are: to sense yourself, to sense the presence of others, and to sense the condition of society (Admadipurwa, 2007, 30).

The artist's subjectivity emphasized by Bagong not selfish way. He presupposes a sacrifice of the artist to have a will gaining a deep understanding, including the pain and suffering present in the relationship with others. The purpose of this approach is to develop the artist's awareness around her. Every experience becomes a valuable thing and we should always share with others and the society.

From the awareness of the relationship with self and others, Bagong creates a padepokan as one of the art spaces that have much influence on many artists. This space is created based on the philosophy that he holds that the body must always practice to have experiences, because even in improvising, one's must be familiar with the process of creation. The art process requires space to free the body and mind of the artist from social abject.

Some works of Bagong Kussudiardja dance that depart from the philosophy of his art creations are Yamong Dance (Figure 10) and Merak Dance. Yamong dance is a choreography created in 1975 to celebrate the anniversary of Jakarta. Bagong is not a from Jakarta, but he is capable of creating dances that are often misunderstood as Betawi traditional dance. The process of creating Yamong Dance comes from an inspiration combining traditional Javanese dance with modern dance. Bagong also sense the Betawi culture which later became the soul in the choreography. In Merak dance, Bagong made a deep observation of the peacock movement. The dancers must be able to sense their own gestures before imitating the peacock movement. This is the abject process passed by Bagong and his dancers. They succeeded in making the condition of the abjection as an empowerment of their subjectivity.



Figure 10: Tari Yamong
Source: Galeri Indonesia Kaya

I took the concept from Bagong Kussudiardja's philosophy to analyze the situation of the young artists of Jelekong Cultural Village. One of the young artist I met was Santi. Basically, Santi has a talent in painting. She still has a desire in creating art. However, due to the economic needs and social neglect of the importance of

subjectivity in the art creation process make Santi and many young Jelekong Cultural Village's artists trapped in the social abject. Jelekong Cultural Village's artist must create an art space that is not limited in the synchronic system—in the context of Jelekong Cultural Village was related to hereditary knowledge of becoming industrial painter. The Jelekong Cultural Village's artists are still trapped between social abject and self-abject. To be able to ignore the social abject, it is necessary to gain acknowledge from the society that supports the art creation process of the Jelekong Cultural Village's artists. In addition to the acknowledgement approach, we need to create an empowerment program for the artist so they could start to sense their own desire in art creation process. This is the sense from the philosophy of Bagong Kussudiardja that we can use as a basis for understanding the aesthetic of (im)possible. Both the artists at Padepokan Seni Bagong Kussudiardja and the Jelekong Cultural Village's artists have the same opportunity to be acknowledged and independently proceed to understand their ideas and artwork. Therefore, we will highlight the importance of using the diachronic approach that frees the subjectivity of local artists as part of the developing the meaning in Indonesian contemporary art.



Figure 11. Santi from Jelekong Cultural Village and her painting
Source: personal documentation

Conclusion

Discussing artwork will culminate into two approaches between the artist and the audience. In the artist's position, artwork will be part of the implementation of her creation idea, even allowing to gain her subjectivity. Apart from the artist, the work becomes an object enjoyed by the body outside the artist. Audience will alternately put subjectivity as an effort to interpret the artwork. There is a tendency to place the work as a mere object. This situation even further can make the value problem as the

determinant factor of art creations developed in the society. We need is to recognize the existence of the artist and her art creation.

As an effort to recognize the existence of local genius in the development of Indonesia contemporary art, this study is especially standing on the side of the artist's artistic creation process. Society has a tendency to exclude the artist's personal experiences of artists and it will start the social abject problem. Abjection is basically needed to balance the process of art creations. The meeting between society aesthetic value and the artist's aesthetic (im)possible puts a thin boundary between abjection and sublimation. We should redefine suffering which usually attached to abject estrangement. This will help the artist to experience the creative process. This is necessary to achieve freedom of creation and ideas in art.

This paper shows that we should no longer separate binaries from the identity of an artist. This abject situation is basically experienced by every individual in the process of creation. Whether as an establish artist or infamous one. It is necessary to pay more attention to the authentic from individual historical experience. Aesthetics that were originally voided would become a diachronic approach in our aesthetic understanding. It is a logical consequence of the artist's journey between abjection and sublimation.

Artists in Jelekong Cultural Village need recognition and empowerment to be able to interpret their art process independently. We also need to understand the philosophy of creation by Bagong Kussudiardja. In line with his philosophy, Padepokan Seni Bagong Kussudiardja has demonstrated a diachronic approach that frees their artists to be creative. By giving space and acknowledgment to every artists, the value of art will not limit only to the final work, but on the process of creation—as a recognition to the aesthetic of (im)possible. Therefore, they can contribute to the development of Indonesian contemporary art.

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Resources

Tari Yamong at Galeri Indonesia Kaya: <https://www.indonesiakaya.com/kanal/foto-detail/tari-yamong-tari-kontemporer-dari-jakarta>

Contact email: ikhaputri.w@gmail.com

Aesthetic Problem of Jakarta: Relation Between Yogyakarta's Theatre Performers and Jakarta's Audience

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Abstract

This paper discusses the differences in aesthetic perspectives that arise due to the differences in language in art performance. The number of local languages that exist to be a unique identity of Indonesia as one nation. Unfortunately, this variety of local languages is merely a local element that is not brought into the global understanding as a greater identity. The language mindset will affect the cultural pattern of each region. When brought into the national language, it will also change the logic of locality thinking. Differences in space use and understanding of local languages become problem when interpreted in a show performance. The typical local script to be introduced to the national space will be compressed to the selection of words and meanings. As a result, often a typical scene in each region fail to be translated in staging. Departing from this issue, many art practitioners make language compromises as effort to translate to national understanding. I use observation methods on some performances performed by local artists of Yogyakarta in Jakarta. The observations then analyzed using a staging comparison in Yogyakarta with Jakarta. In many stages, misinterpretation of language can not be elaborated on the text message in its entirety. Using a pragmatic theory approach, I would like to point out that the use of local language understanding is reduced in national space. Therefore, an aesthetic approach is needed that not only focuses on word translation, it is necessary to care about local understanding in the national space.

Keywords: theatre, aesthetics, language

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Introduction

Indonesia as the largest archipelago country in the world has a variety of cultures numbering in the thousands. Cultural diversity is felt from thousands of local languages are still actively used as daily conversation language. The number of regional languages is visible when traveling every 100 km, people already speak in different local language. Bahasa Indonesia which is also the official language of the country appears as a lingua franca for the owners of local languages. Indonesian language is taught from the most basic level education to the university. Almost all Indonesian people can understand and use Indonesian language fluently. However, the influence of the local language can not simply be replaced by the Indonesian language. Indonesian language which is counted as a very young language was not yet strongly rooted like local language. One reason is that Indonesian language was born politically instead culturally. Indonesian language was born politically as a lingua franca to unite very diverse societies to fight against the Dutch East Indies colonial government. The use of the Indonesian language has been very tempestuous as the impact of independence euphoria and the establishment of the Republic of Indonesia.

Indonesian language continues to be nurtured and made as golden child, especially in the New Order regime. The New Order dictator regime strongly emphasized the aspect of national unity and stability with Indonesian language as its tool. Local cultures are selected and taken to be Indonesian cultures or more precisely local cultures are taken to be Indonesianized. Selected cultures are cultural products that fit the agenda of the New Order government better known as the "peaks of local culture" and then combined to become "Indonesian culture" as a national identity. This policy creates confusion because these "peaks of local culture" leave behind their cultural roots. It is not surprising then that there is a gap between national identity and cultural roots. This relationship is like understanding but not having, seeing but not touching. After the change of the New Order regime, coercion to use this national identity attribute instantly disappeared. Political conditions change, governance reform. If previously the government was centralized, now the regions have their own autonomy. As a result, the regions build according to their own interests.

Theatre in Indonesia is much affected on the political condition. In the New Order regime, the theatre was one of the items overseen by the government. Theatre performance can not be arbitrary and must get permission from the police and military. In order to obtain organizing permission, the theatre group should present what will be staged in before the police and military apparatus. If there is little to offend the ugliness of the government or raise the theme that the government dislikes, the permit will not be granted. Because of this rigorous censorship, it has become a common way to use satire methods in criticizing the government. The collapse of the New Order regime instantly deprives the censors of the theatre. New Order regime that had become a common enemy then disappeared. Theatre groups which are facing this situation are beginning to look for new identities.

Theatre groups, especially those not from Jakarta, seek new identities according to their respective cultural roots. New identity features emerge according to the context of their respective regions. The topics raised have different approaches: cultural identity, religion, space and city, etc (Hatley, 2014: 27). Meanwhile, the spectators in the center of the country that is Jakarta is not growing dynamically. Jakarta, as the center of government, has been too long attached with the "national identity" echoed by the New Order regime. This "national identity" is unfortunately not given with its cultural roots, making it difficult to keep up with the dynamics. When the performers from outside Jakarta have undergone new dynamics, the audience in Jakarta is still stagnant. This is what widened the distance between the presenters from the area and the audience in Jakarta.

Performance

Since modern theatre era, the spectators are no longer considered passive in stage performance. The spectators have been considered "exist" and become inseparable participant. The existence and presence of the spectators contains its ability to energized performers thus the relationship between performers and spectators is formed by the energy circulation from performers to spectators and back again due the live presence of both participant (McAuley, 2002: 246). The process of energy circulation between performers and spectators can not be separated from the nature of performance. Not every event can be considered as performance although it draws attention to watch. Event such as car accident in the street, fire, or even just crowds can draw attention or curiosity to watch because it contains nature of extraordinariness. Nevertheless, events abovementioned are extraordinary still can not be considered as performance even though performance has the same nature but it also has another important nature: intent. Thus, performance deliberates intention to show or perform. Pertunjukan dibentuk dari pertemuan antara kesengajaan untuk mempertontonkan sesuatu dengan hasrat penonton untuk mengalami sesuatu yang tidak biasa.

A theatrical performance shows something extra ordinary can be seen from all its aspects. The performers, costumes, sound, light, movement, dialogue, etc. have been set with a specific purpose. All aspects are arranged to focus attention on an event (theatre performance). This focus is not an ordinary experience. Everyday experiences are partial and alternate. This focusing gives a heightened experience (Simatupang, 2013: 66). However, the relationship between "ordinary" and "extra ordinary" runs paradoxically. "Extra ordinary" comes into existence because of an understanding of something "ordinary". This situation does not take place stagnantly but dynamically. "Extra ordinary" will be "ordinary" if often showed or performed. As well as the "extra ordinary", theatre performance has its time to end and the audience is drawn back to an "ordinary" situation. This situation shows that a theatre performance is a real event but not identical with everyday reality (Simatupang, 2013: 66).

Spectators

In relation to theatrical performances, the spectators in fact consciously try to fulfill their desire to accept something "extra ordinary". By watching a theatre performance, the

process the spectators go through is not just where the performance is. Spectators have prepared themselves ahead of time, buying tickets, arranging the way to go to the venue, etc. At the venues, the spectators do not just get what the viewer displays. The audience also felt another sensation of the events that also happened there: dark atmosphere, other spectators busy taking pictures with mobile phones and uploading to social media, cold room due to air conditioning, etc. This means that the audience is not only watching the performance but also experiencing the event. The process of experiencing an event is captured through the body so an experience is captured by embodied cognition. However, the process of understanding experiences always uses mental processes of remembering, thinking, and imagining. Therefore, the process of experiencing also through the process of interpreting that is influenced by individual factors and culture (Bruner, 1986: 6).

The relationship between performer and spectators occurs at the same place and time. Because the audience is actually doing the activity, it is no longer relevant if the audience is marginalized in a theatre performance. Performers and spectators are simultaneously actively engaged in the same space and time so it can be said that theatre performance is an interaction and through of which that the process of energy circulation revives theatrical performances.

Local and Identity

By the end of the new Order regime, the performing arts of the theatre in Yogyakarta shifted to a more contemporary and focused on the aspect of localization (Hatley, 2014: 27). One of the theatre groups from Yogyakarta that has been working since the New Order regime and still exist until now is Teater Gandrik. Teater Gandrik was born from Yogyakarta art circle and since its emergence it has shown its identity as a theatre group rooted in traditional Javanese theatre. Exist since the era of the New Order regime, Teater Gandrik developed as a cathartic social condition where it came from and very often criticize the government. Just like a theatre group living in the New Order era, the government criticism is packaged in satire or comedy and tends to avoid vulgar criticism. In October 2017, Teater Gandrik again the play they performed the first time, *Pensiunan* (Pensionary), at Galeri Indonesia Kaya in Jakarta. The play tells the story of the life of retired government employees who must be willing to stand in line because of the tortuous bureaucracy and every time they receive a pension, the amount is never in accordance with the receipt because of corrupt practices that lavish. Instead of complaining about this condition, the characters understand it as common condition. This tendency continues on the plays staged by Teater Gandrik after the New Order regime such as *Tangis* and *Pandol*. Plays which are staged by Teater Gandrik is a representation of the Teater Gandrik experience by looking at the situation around them in Yogyakarta. They do not specifically offend the government but highlight the most affected social groups of government policy.

As a theatre group originating from Yogyakarta, Teater Gandrik is influenced by Javanese language which is the daily conversation language in Yogyakarta. In fact, Teater Gandrik makes the Javanese language as its identity. The style of dialogue, diction, theme, terminology, idiom mostly depart from Javanese. This group has its own

comedic style that is absorbed and developed from Javanese language and culture and they call it *guyon pari kena*, comedy style with satirical but give direct punch. This very satire style remains faithful to be used and the identity of Teater Gandrik. The staging style of Teater Gandrik is also much influenced by the Javanese folk theatre that puts the audience as an active participant in the theatre performances. The audience can give a direct reaction in the show and even, not infrequently the audience can interrupt the actor's dialogue and brief improvisation dialogue occurs in response. This event shows the aesthetic nature of theatrical performances when events are built together between the actor and the audience.

Local to National

If the Teater Gandrik of Yogyakarta could be justified as a local representation, Jakarta is a national representation. As a national representation, Jakarta will certainly be a lot of "guest" who perform theatrical performances. Theatre groups such as the Teater Gandrik that are already contractually bound by sponsors have an obligation to perform on a national scale. Unlike Yogyakarta, as a community, Jakarta has no strong cultural roots. Jakarta does not have a local language that becomes the language of everyday communication. Communities in Jakarta are facing phenomena that cut between local events and national events. Because the image of the national representation is so inherent in Jakarta, it is easy to confuse local events as national events. Although only local events but because it happened in Jakarta then considered as a national event. This is already happening in the governor election of Jakarta in 2017. This local event in fact has a national impact and become a national conversation as well. With the dynamics happening in Jakarta, the community in Jakarta has a daily experience that is much different than other regions. The dynamics of city with traffic jams, limited space, conditions close to the central government helped shape the embodied cognition of the Jakarta community. Embodied cognition affects perspective and becomes a reference to judge something as "ordinary" and "extra ordinary".

With its representation as a national, people in Jakarta actually keep a shortage in receiving references to events that occur outside of Jakarta. Teater Gandrik from Yogyakarta, for example, can easily know the events that occurred in Jakarta because generally events that occur in Jakarta will be disseminated nationally. However, very few events that occur in Yogyakarta are disseminated nationally. This is still augmented by the knowledge of the Indonesian language used as the daily conversation language in Jakarta but the Javanese language used as the daily conversation language in Yogyakarta is not widely known in Jakarta. As spectator, the people of Jakarta experience the lack of reference and experience. Of course this condition is not beneficial considering Jakarta always receives many "guests" who perform in Jakarta.

In the play *Pensiunan* (Pensionary) by Teater Gandrik in October 2017 at Galeri Indonesia Kaya in Jakarta, Teater Gandrik tried to accommodate its spectators by using Indonesian language and more common comedy punch line. Still, this effort did not completely work because Teater Gandrik translated from local elements to lingua franca. As a result, some dictions do not feel right because they are not often used by spectators

from Jakarta in daily conversation. Although speaking Indonesian language, but Theatre Gandrik caught distant with the Indonesian language. Nuances presented can not be exactly as if presented in the Javanese language. This situation is also often expressed by the actors from Yogyakarta. Whani Dharmawan, who has appeared as actor in Teater Gandrik, said that he should make a special effort to make the spectator in Jakarta understand what he wants to perform and feel more freely in Yogyakarta because the actor feels confident that what performed can be directly captured by the spectators. From the spectators' side, this distance is widened due to limited reference and embodied cognition.

Conclusion

To be able to experience the aesthetic experience as spectators in theatrical performances, embodied cognition is an important aspect. Embodied cognition is accompanied by mental processes of remembering, thinking, imagining. Experience as aesthetic also through the process of interpretation. The context of Jakarta as space presents the events that become the reference of embodied cognition. Jakarta who received "national identity" was not rich enough to produce embodied cognition and "ordinary" and "extra ordinary" experiences. Therefore, there is always a distance between spectators and theatre performances. The existence of this distance of course inhibits the audience of Jakarta to interpret when theatre performances are witnessed. One consequence is that performers and spectators can not build interaction relationships and make cessation of energy circulation between the performers and the spectators. Therefore, audiences in Jakarta find it difficult to process an event into an experience and feel aesthetically something "extra ordinary". The number of "guests" who perform in Jakarta should be an "exercise" event to add experience. However, for now, the distance between Jakarta audiences and theatrical performances is still too wide to be removed.

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The Body of Women as Property in “Uang Panai” Movie

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Abstract

Every place, especially in Indonesia, have their own ritual in order to propose the marriage to the woman. As one of the most famous phenomenon in Indonesia, Uang Panai as Bugis-Makassar tradition is referring to the money which provided by the man who will marry the woman in South Sulawesi. Further, this phenomenon is always being talked not only by the society of South Sulawesi but also out of South Sulawesi. On the other hand, the phenomenon of Uang Panai is always related to the the position of men, then it is stereotyped as a burdensome thing for men to propose Bugis women. Therefore, this research aims to analyze the role and position of woman through the script movie of “Uang Panai” (2016) by using the Patriarchy theory of Sylvia Walby. Movie is a visualization and representation of society, as showed in “Uang Panai” movie which tells that Bugis women can be married based on the nominal of Uang Panai that provided by men. Thus women no longer have rights over themselves, and ultimately their bodies are considered to be property by men because of the ownership of men to women. Then it breaks the essence of Uang Panai as a form of an appreciation.

Keywords: Uang Panai, Bride Pricing, Woman, Patriarchy

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Introduction

Marriage is dreamed of being once-in-a-lifetime moment because it unites a man and woman, then both families. As explained by Royal Anthropological Institute cited in Terian (230) that marriage is a union between a man and a woman such that children born to the woman are recognized legitimate offspring of both parents. Subsequently, Terian says that marriage could be seen as a set of rights that gives access to the spouse's sexuality, labor, and property, although not all of these aspects are necessarily present in all marriages. As a very sacred ritual, marriage becomes one of life event that still involves the traditional ritual in this development of an increasingly advanced era. Different places will have the different ritual toward marriage. One of the most famous marriage ritual phenomenon in Indonesia is from South Sulawesi regency because it is very thick and complex with the custom of Bugis-Makassar; it has a series of very long processions and requirements which is very tight as known as *Uang Panai*.

Uang Panai or bride pricing is referring to amount of money that should be provided by the man who will marry the woman in South Sulawesi. Syarifuddin and Damayanti in their paper (2015: 82) say that *uang panai* is not the dowry; dowry or known as *sompa* in Sulawesi is a gift in the form of money or property as the legal requirement of marriage according to the teaching of Islam. While *uang panai* or bride pricing is money submitted to the parties family of bride, in order to finance the wedding party procession. Both dowry and bride price are including as an obligation, dowry is an internal obligation based on the Islamic teaching, while bride price is based on the local custom of community. However, *Uang Panai* is often been an obstacle to marry *Bugis* (as one of ethnic group in south Sulawesi) woman because the amount of money determined by the family of the bride is usually more than the required number of dowries. It can reach hundreds of millions rupiah based on the several factors influenced; offspring, educational degree and etcetera (Syarifuddin and Damayanti, 2015: 83). Therefore, the phenomenon of *uang panai* had been social reality which also had drawn the attention of society from other regency in Indonesia. *Uang panai* or bride price is always related to the position of man because it stereotypes men as the parties whom burdened or even harmed.

This stereotype then makes the position and the role of women be questioned. It also arises an assumption whether the phenomenon of bride price has undermined the system of patriarchy that still exist in Indonesian society, as expressed by Yuniyanti as representative of the chief of The National Commission on Violence Against Women, in Erdianto (2017) the most cases of violence occur because a patriarchal culture that places the position of men higher than women is still thick in society. Subsequently, Yuniyanti pointed out the position of women is clearly placed unequally in Law no. 1 year 1974 about Marriage. Article 4 of the Marriage Law states that a husband is permitted to have more than one wife if the wife cannot perform her duties and cannot produce offspring, then get a body disability or an incurable disease. However, no article regulates if the situation is actually experienced by the husband. Bride price is not only referring to the position of men or illustrating the difficulties that faced by the prospective bridegroom, but also how the female body is perceived as a property capable of being controlled and exploited.

Regarding to the position of women that is perceived as a property capable of being controlled and exploited is placed by the society. Women and men have different roles in society; women are placed inferiorly inferior to men, both in domestic and public spaces. A special role as superior to the male party as if to make women as "goods" owned by men who are entitled to be treated arbitrarily (Sugihastuti dan Saptiawan, 2010: 176). The arbitrariness that men commit to women is rooted in a patriarchal culture. Patriarchy is a system of structures and social practices that place men as groups that dominate and exploit women (Walby, 1998: 20). Furthermore, Bhasin in Sugihastuti and Saptiawan (2010: 177) states that in patriarchy is inherent ideology which states that men are superior to women, that women should be controlled by men, and women are part of men's property. Thus, by having the power held by men, women only have the obligation to submit and obey the men who control it. Women therefore do not have a good bargaining position in determining what should be done and earned. Even in decision-making, women also cannot be separated from the control of the power of men who are considered authorized. This is because men are able to think about themselves without women, while women cannot think of themselves without men (Michelet in Beauvoir, 2016: xi-xii).

Finally, the researcher assumes that this theory is appropriate to analyze position of men and women which has the case that men dominance and make the positions of women are subordinate. The concept of patriarchy is indispensable for an analysis of gender inequality as it captures the depth, pervasiveness and interconnectedness of different aspects of women's subordination within the household, family and society (Walby, 1990:1).

Based on the background, the researcher formulated the research questions as follows:

1. What is the structure of patriarchal system in Uang Panai movie?
2. How does the patriarchal system in Uang Panai movie illustrate the position and role of woman?

In regards to the research questions, the researcher decided some objectives of the research are:

1. To find out the structure of patriarchy system in Uang Panai movie.
2. To describe the position and role of woman in Uang Panai movie as the property.

Sylvia Walby in her book "Theorizing Patriarchy" (1990) defines that patriarchy is a system of social structures and practices in which men dominate, oppress, and exploit women (1990: 20). In patriarchal system, men dominate women in many aspects. Thus, it directly places women as subordinate. The subordination of woman varies over time among different social groups depends on the culture in society. Generally, women become the object of patriarchy; they are dominated, oppressed, and exploited by men in so many ways. This patriarchal system refers to domination of men in domestic and public sphere, as introduced by Walby (1990: 24) that the patriarchal system has two types; patriarchy of private sphere which based upon household production as the main site of women's oppression and patriarchy of public sphere that based principally in public sites such as employment and the state. Thus, this ideology keeps women away from the system which is fought for through construction of private and public sphere. This system make a benefit for men and make women are more subordinated. Furthermore, Walby (1990:1) provides six

structures of patriarchy system; paid employment, housework, culture, sexuality, violence, and the state.

Paid employment focuses on women in works area. This structure is about discrimination of earning money from the job, unfair treats, and getting a little contribution rather than men. Secondly structure is *housework*. This structure is about women should be work in the house under control of her husband. Thirdly, *Culture* structure is about the representation of society such as media, religion, education, etcetera and the result of this structure is the representation of women position as subordinate. The forth structure is *sexuality*. This structure is about the application of gender in society which connects with sexuality. The fifth structure is *violence*. This structure is about a violence which is done by men to women. The last structure is *the state* that is as a law from the state who control the role of men and women in the nation.

Conclusion

Patriarchy is definitively established: it is males who write the codes. It is natural for them to give woman a subordinate situation (Beauvoir, 1949: 114). This dominance of men that make the women as property becomes the core of patriarchy. The dominance can be seen from the six structures which introduced by Walby (1990).

Paid Employment; this structure is about the differences of salary and the contribution of woman which cannot as big as man. There are three parts of this structure. First, woman has a lower wages than man. Second, woman only get a job with low salary. Third, woman gets a different job from man. Walby states that:

“...a complex of form of patriarchal closure within waged labour exclude women from the better forms of work and segregate them into the worse jobs which are deemed to be less skilled.” (Walby,1990: 21)

This structure is not shown in *Uang Panai* movie. Both man and woman are paid based on their skill, they all have the same opportunity to have a job and there is no more discrimination based on the gender in work world. For more, it becomes the reflection of the society in Indonesia today where man and woman are not divided in a work based on their gender. They could contribute based on their skill. Further, as proved that Indonesia had woman as a president.

Household Production; the patriarchal system also applies within the divisions of tasks in household. These divisions of tasks are based on the gender. The women have to do household things such as cleaning the house and parenting. As shown in *Uang Panai* movie, both mother of Risna and Ancha do the household things even they are from different class status in society. These tasks have to be done even though they had their own jobs outside, it is represented by Ancha’s mother who has a job in online shop but she still should do her job as a wife and mother. Moreover, this movie also shows how the wives are placed in private sphere. They stay and do their activity at home, especially in the kitchen, while their husbands are able to go outside to do many things. The men as husbands will make decision for everything. They control women as his wife for doing their job. Everything in household is under men’s control. As Walby states:

“it is through these that women’s household labour is expropriated by their husbands or cohabitantes. ...Housewives are the producing class, while husbands are the expropriating class” (Walby, 1990:21).

Furthermore, this structure can also be seen by parenting system where parenting is not only for women but also men as fathers. Ancha and Risna’s father have the role for making the decision for their children. However, there is always a discussion between Ancha and his father before make a decision. While Risna is never asked about her opinion, her father decides a thing without asking the agreement of Risna, including about her marriage.

Culture; there are three factors which relate to this structure. First, there is a dominant ideology which constructs about the equality of gender. Second, there is an essential difference between man and woman. Third, there is a difference between individual thought and society ideology. This structure is related to the difference of gender in society. There are differences between femininity and masculinity which are constructed by society then later become culture. Walby states that:

“Ideas about masculinity and femininity are to be found in all areas of social relations; they are part of the actions which go to make up the patriarchal structures” (Walby, 1990:90).

Culture makes the differences between how should female and male act. In *Uang Panai* movie, there are also the differences based on this structure and it relates with the phenomenon of *uang panai* or bride pricing. Man should propose and give *uang panai* to marry the woman whom he loves. While, woman waits for a man who wants to marry through giving her *uang panai*. Moreover, man should get the effort for providing *uang panai*, however woman is not justified to help a man in order to give *uang panai*. Further, woman should follow the agreement on the amount of *uang panai* which her family has agreed upon. Woman also could be mated by another man who undertakes the amount of *uang panai*. Based on it, it could be seen although the society assumes that *uang panai* make a man as the oppressed and exploited party, the domination of man as a father makes a woman be oppressed and placed as not superior. Woman is oppressed and exploited by her family.

Sexuality discussed about the issues of sexuality as a part of individual happiness, sexuality as man’s control over woman, and sexuality as basic of social inequality. The relationship between heterosexual couple is patriarchal (Walby, 1990). It is because of the hierarchy of the position in that relationship which is man’s position is above woman. Woman first discovers herself in patriarchy as wife since the supreme creator is male. Before being the mother of humankind, Eve is Adam’s companion; she was given to man for him to possess and fertilize as he possesses and fertilizes the soil; and through her, he makes his kingdom out of all nature (Beauvoir, 1949: 206).

The sexuality has become the core of segregation of gender. Sexuality becomes an instinct or drive which is biologically inherent in all human beings. This structure tells about the reasons for sexual orientation as heterosexual, lesbian or homosexual. The old feminism focuses to heterosexual. They focus to woman’s position in heterosexual relationship. While in *Uang Panai* movie, the relation between Risna and Ancha as heterosexual relationship does not show the domination of Ancha. Ancha’s position is

not above Risna. Moreover, the decision in their relationship does not always come from Ancha, but also Risna has a role for deciding something. On the other hand Risna is portrayed herself as a figure who hangs her happiness on Ancha as a man, thus she does not want Ancha to leave her again. Moreover she showed her inferior side at scene 00.24.14 when confronted with her problem with Ancha.

Violence by man to woman shows about the patriarchal system. This structure discusses about kinds of violence such as raping, sexual assault, and household and work violence. It is from the motive of an individual and make a traumatize effect to woman. Walby states that:

“male violence exists in a myriad of form, which may be placed on a continuum, with rape and wife beating and child sexual abuse at one end and sexual harassment and wolf whistles at the other” (Walby, 1990: 129)

In *Uang Panai* movie, there is a scene about violence which is done by Risna's Father. In the scene at 01.33.40 Risna does not accept the decision of her father who wants to marry off his daughter with the son of his friend. Therefore, Risna's father is mad of her, then chasing, dragging and slamming her to the mattress. He also prohibits Risna to meet Ancha. This scene shows that the domination of man can drive him crazy when there is something which can make his power down. As said by Risna's father at 01.40.47 that “You embarrassed me, you are lowering my pride”. Thus, it is the motive of man doing the violence.

State can defined as social institution, which there is a law that control society in the specific territory. State can be patriarchal such as the law which restricts woman access in certain jobs. The law also control about woman reproduction with the law of abortion and contraception. *Uang Panai* movie is told about the marriage and marriage is never separated from the state. Marriage is arranged of state as Law no. 1 year 1974 about Marriage that described in introduction. However, this structure does not exist in *Uang Panai* movie.

The sense of ownership of man to woman make the woman as property and it becomes the core of patriarchy, as known that patriarchy in practice controls and makes women as the property rights. Therefore men are able to dominate and exploit women. It also make women be only obedient and submissive the man. Moreover, women do not have a right over their bodies because they have been controlled as the property of men. From the structure of patriarchal system explained above, it could conclude that women are still dominated by men, including man as a father still has the full control to his daughter. Father makes a decision everything for his daughter without asking for her agreement. Then culture constructs an ideology that supports the positions of domination and women are subordinate. Thus, as said by Walby that the structures of patriarchal system have a relation one and another.

Moreover, the ritual of *uang panai* in movie shows the existence of an economic process. As explained by Syarifuddin dan Damayanti (2015: 80) that regarding to talk about bride pricing, we are actually talking about the aspect of price accounting. It is seen at 00.43.43, when the family of Risna asked for a two hundred million of *uang panai*. There is a process of negotiation over the conversation as follows:

Abu : They request two hundred millions
 Acha : It's very expensive.
 Abu : Wait a minute, it is still negotiated! Now, it's a hundred and fifty million.
 Ancha : It's still expensive.
 Abu : Be calm. It is negotiated again!
 Ancha : Then, how much now?
 Abu : A hundred and twenty.
 Ancha : It's still very expensive, so how's this?
 Abu : It has been final!

(Uang Panai, 2016: 00.43.43)

The quotation above shows how the body of woman is considered as property or goods that can be priced. Moreover, there is a negotiation process to determine the amount of bride price or *uang panai*. The pricing also based on the background of woman, as estimated by Tumming at 00.38.22: "Risna is a bachelor degree, right? She has also gone to pilgrimage? Then she is a descendant of nobility! It must be expensive!" Those words provide stereotypes that the quality of women; level of education, social class, are directly proportional to the amount of bride price. Then, it is similar with the words; the better quality of an item, the more expensive it will be cost.

The agreement of the nominal of *uang panai* is referring to the labeling or pricing Risna. It is also realized by Risna, as she said in the following quotation:

"What do you say? Pride? That is my price! I am used price tag! A hundred and twenty million ". (Uang Panai, 2016: 01.19.16)

Another thing that shows the body of woman is considered as a property when the parties of the bride and groom have agreed to the amount of *uang panai*. However, the bridegroom declares that the agreement does not mean that the application has been officially accepted because if someone proposes Risna with higher harvest money, their deal will be void. The statement explains that Risna as a woman has no right to make a choice about her mate or with whom she will be married because her marriage is based on the nominal of money. As seen in quotation below

"I do sorry, I apologize you again. We agreed the nominal is one hundred and twenty million, but it does not mean it has been official. It's not binding and legit. Because we don't know, maybe there is still someone who interested in proposing our daughter with more that this nominal!" (Uang Panai, 2016: 00.44.23)

Furthermore, the large number of *uang panai* seemed to be as a proof of social class. Risna is also become as a tool by her father who is in debt, "Crisis! Since the barn is on fire, I have a lot of debt! Lately, debt collectors often come "(Uang Panai, 00:49:00). Therefore, Risna's father cannot longer give Ancha time to collect money, so he matches her daughter to a son of his business friend. As seen at 01.43.19 Risna's father said to Ancha "But, if I am waiting for you, when is your money enough?"

Shortly, phenomenon of *uang panai* that stereotyped men as the parties whom burdened or even harmed is still perpetuate patriarchal culture. Women are dominated by men as a father. Father has a full control to his daughter and he could decide everything without asking the agreement or even the opinion of his daughter. Further, *uang panai* shown in movie is related to the aspect of price accounting. It is strongly illustrate that the domination of men make him be capable to make women are being controlled and exploited. Therefore, the essence of *uang panai* as a form of appreciation and proof of the prospective groom to prospective brides shifted into standardization of social class proof.

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Philosophy and Several Kinds of Tumpeng

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Abstract

Tumpeng is a cone-shaped rice dish with meat and vegetables side dishes surrounding it. It is a kind of traditional celebratory dish that is usually served during special events or celebrations in Indonesia. Nowadays, the philosophy of tumpeng has been forgotten by the millennial generation in the 21st century. Thus, the researcher wants to find out and describe the symbolic meaning behind the tumpeng and classifies the kinds of tumpeng. This study used the theory of semiotic from Charles Sanders Peirce (2007) focusing on three-dimensional or triadic and trichotomy system. This research used qualitative approach with the methods of observation, interview, and document analysis. The result of the study showed that tumpeng has abbreviation as *tumindak lempeng* that means we should be through this life on the straight path, the path of those upon whom God has bestowed favor. The peak of cone-shaped rice represents the only one God, while the side dishes surrounding the base of the cone represents the creations of God like human being, animals, plants, etc. Therefore, we should worship to the Almighty so that we can be protected from all sorts of calamity and misfortune that can happen on this earth by serving tumpeng as form of supplication to God. Then, the researcher reveals 56 names of tumpeng that spread on Java Island in Indonesia country and the function of tumpeng can be different depend on shape, color, and side-dishes surround it.

Keywords: Tumpeng, Indonesian Traditional Dish, Ceremonial Meal

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Introduction

Nowadays the development of science and technology have been shifting cultural values that firmly rooted since the era of the ancestors. Most of people particularly in Indonesia have forgotten the great value of the existing customs in their area and begin to lose the meaning of the symbolic of the culture. Whereas, from the symbolic meanings behind it, we will be able to learn moral values, religion, and culture. The loss of a culture will continue to occur if there is no full awareness of the elements of the society and the government to preserve one of the assets of the country's wealth in the inheritance land. The culture will still exist if the way of life develops in the society, owned by a group of people, and inherited from generation to generation (Sarinah, 2016:11).

One of cultures that has been forgotten by the millennial generation of 21th century in Indonesia is tumpeng. Commonly, tumpeng is known by the society in Indonesia with the shape of a cone and made from rice and given with yellow color derived from turmeric. In fact there are many kinds of shapes of tumpeng in the different colors. However the majority is the cone-shaped because it is as a symbol of the divinity of the only one God. According to KBBI, tumpeng /n/ is rice served in a cone-shaped (to celebrate and so on). The traditional foods are usually served during gratitude ceremony, ritual, or as an offering to the sacred days.

Tumpeng has symbolic meanings about wisdom messages that will be useful for the rest of mankind. In accordance with the opinion of the Pierce explained that each symbol that is in this world has meaning so that it can be interpreted (Istiyani, 2013:9). Pierce said that a sign there is a triadic relationship that is encompassed of the Representamen (R), Objects (O) and interpretation (I). Due to the object of this research is tumpeng, which is as a sign or representamen (R) then it refers to other things (O) and last it can be interpreted (I). Thus, according to the researchers, the theory of semiotics of Pierce is suitable to be used as the theory of this research.

According to Pierce, a sign involves a cognitive process in the human mind and the process that can occur if there are representamen, reference, and interpretant. So that a sign has three interrelated dimensions: Representamen (R), objects (O) and interpretation (I). That relationship may be based on connectedness (index), likeness (icon), or the convention (the symbol), or a combination of all of them. For example, the relation R-O (smoke-fire), sign recipient will be doing the interpretation (I): by seeing the smoke (R), it will be associated with fire (O) and it can be interpreted that the burning was the shops building (I). This process is called semiosis. Therefore, there is always a triadic relationship that consists of representamen, objects and interpretan. Triadic relationships can be described in three dimensions of sign as follows:

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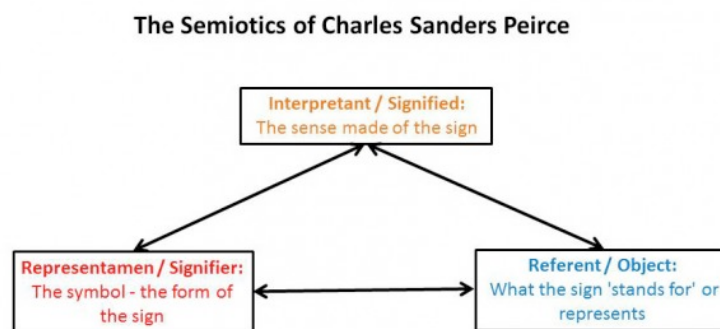


Figure 1
(Source: Lanir, 2012)

The problems of this research are (1) what is the philosophy of tumpeng? (2) What is the symbolic meaning of the shape of tumpeng in Java? (3) what is the symbolic meaning of the components or ingredients of tumpeng? (3) what are the types of tumpeng in Java? This research is expected to give benefit both theoretical as well as practical. Theoretically this research can enrich studies in linguistics, anthropology or ethnology, ethnolinguistic, give contribution to the cultural observers and linguists in understanding the meaning of the symbolic from the tumpeng using the theories of Charles Sanders Peirce (2007). Then practically this is expected to be able to provide new knowledge regarding the characteristics of each type of tumpeng and the function of the tumpeng, preserve the culture of Indonesia to maintain this tradition so that the next generation can inherit the philosophy and the meaning of the tumpeng, and become reference material for the traditional ceremony, wishful event or gratitude ceremony which is usually there are offerings and one of them is tumpeng.

Conclusion

This research is qualitative research and the data sources are taken from some informants in Karaton Ngayogyakarta, literature from journals, books, e-books, and articles in the internet. Then the method of data collection is using observation and interviews methods with recording and taking note techniques. The data that have been collected then it is analyzed to find out the semiotic meaning behind tumpeng along with side dishes by using theory of Charles Sanders Peirce (2007). Here is the result of the research that consist of three sub-themes, as follows: the philosophy of tumpeng, the symbolic meaning of the shape of tumpeng in Java, the symbolic meaning of the components or ingredients of tumpeng and types of tumpeng in Java.

A. The Philosophy of Tumpeng

Tumpeng has abbreviation which is derived from the Javanese *'tumapaking panguripan (tumindak lempeng) tumuju Pangeran'* which means that human must live to and in the way of God. The origins of the form of tumpeng exists in Hindu mythology, in the epic of Mahabharata. Although the majority of Javanese people are Muslim right now, but there are many traditions of the society starting from the roots of Hinduism. Javanese people have the belief that there is a supernatural power

beyond human self that can affect their lives. Therefore, they feel the need to maintain contact with the force to balance with their lives, i.e. by holding gratitude ceremonial.

The tradition of tumpeng accompanied by ritual to pray for salvation and this tradition can also be seen from the cone-shaped of tumpeng that symbolizes the miniature mountain. The Hindu people called the mountain with "Méru", a representation of the cosmos system. The mountain, in the Hindu belief is the beginning of life and it is very respected. In the Mahabharata retold about Mount Mandara, which flows beneath *amerta* or water of life. If someone drinks the water, so he/she will have earned salvation. This was the basis of the use of tumpeng in the gratitude events. It's no wonder if the influence of Hindu is still preserved.

In the authorities of Hindu-Buddhist Kingdom in Indonesia, the concept of 'Méru' it can be seen from the placement of the Palace (the residence of the King) located around the mountain range. For example, the Royal Palace of the Kingdom of Sunda Suradipati in Pakuan Pajajaran (ended its existence in 1579 AD due to invasion of the Islamic Kingdom of Banten) is located around the three mountain ranges, namely mount Salak, Pangrango, and Gedé (in region Bogor right now). If it is associated with a part of the peak of tumpeng, so it symbolizes God as ruler of the cosmos. Various vegetables and side dishes which are laid out in the bottom of tumpeng symbolize about life in this world (plants, animals, and humans). In the Hindu-Javanese belief, nature is composed of natural vegetation, animal nature, and human nature. Here, the natural vegetation is manifested through the materials, such as long beans, *urap*, and water spinach; the animal nature is realized through meat's animals such as chickens, goats, cows, etc. Then, for the human nature is manifested in the form of tumpeng itself.

Then the shape of tumpeng has the meaning about hope for people who is holding a ceremony, their life can be better, climb upward and high as well as the shape of the peak of the tumpeng itself. For example, a newborn child is expected to be smart and successful person in the future; or someone who died can have a better life in the hereafter. There is a java philosophy: "*ora mangan mangan waton kumpul*" (Whether you eat or not eat, it doesn't matter as long as you gather with us). Thus, it is important to gather with the relatives. The explanation of the philosophy is about prioritizing the spirit of togetherness in the household, protecting parents against children, and affection in the family. Wherever the people wander, we have to keep remembering and having good relationship with the family. From the above description, it can be concluded that tumpeng is as "spiritual communication media" of Javanese people to God along with the ancestor spirits.

B. Symbolic Meaning of the Shape of Tumpeng

Tumpeng has various shape, which is cone-shaped, cone with concave at the peak of tumpeng, cone with cut backs to each other and placed vertically, and the last form is sphere. There are four form of tumpeng and each tumpeng have its own meaning and symbolic. For this analysis, I will be more concern and focus on the shape of the tumpeng. Here, I analyze it with theory semiotics from Pierce (1839-1914) about a three-part triadic model consisting of a representamen, an object, and an interpretant.

1. Cone-Shaped



Figure 2: Tumpeng Alus
(Source: Serba-Serbi Tumpeng, 2011)

The shape of the tumpeng which is cone-shaped and the peak of the tumpeng is pointed. The picture above is the representamen [R] with the reference of iconic sign. Then the tumpeng is made from rice which is the daily food in Indonesia and becomes the staple food in the country. The tumpeng is served for thanksgiving, offerings in traditional ceremony, or celebration of birthdays. According to Hindu-Buddhist beliefs, this object [O] resembles to mountain which is mount Mahameru. The people regard the mount as sanctuaries and sacred. Another assumption explains that the cone-shaped is the relation between God and human. Then, it also can symbolize human levels of difficulty in achieving perfection, the higher the level of perfection, the few people who can afford and meets the requirements. In Islamic teachings, it has the meaning of monotheism, the Oneness God. From the peak of tumpeng it points up towards the God. Thus, the relationship between the representamen and object is by serving cone-shaped tumpeng, we expect the blessing of God to achieve what we wish for [I].

2. Cone with Cut Backs to Each Other and Placed Vertically



Figure 3: Tumpeng Pungkur
(Source: Serba-Serbi Tumpeng, 2011)

This tumpeng actually shapes conical, but it is cut on the middle of tumpeng vertically so that it is separated to be two parts. Then it is placed each other backs. It is called *pungkur* because the back half of the tumpeng is adjacent and in javanese called it as *ungkur-ungkuran* [R]. This tumpeng is also made rice and it is served as one element of the offerings in the funeral corpse (as cited in Marsono, 1999, p. 2). Those two slices symbolize a woman or a man who is still single [O]. Then the interpretant from the representamen and object is the tumpeng which shapes cone with cut backs to each other and placed vertically is served for a funeral corpse of unmarried person [I].

3. Cone with Concave at the Peak of Tumpeng



Figure 4: Tumpeng Duplak
(Source: Serba-Serbi Tumpeng, 2011)

The shape of the tumpeng is cone but not taper on the peak of it. There is concave at the peak of tumpeng [R]. This tumpeng is made from white rice and shaped cone. When it has been shaped cone, a boiled egg with the shell is put on the peak of tumpeng to make a concave. The concave is to receive favors of our wishes to God and this kind of tumpeng is one element of the offerings at purifying the inheritance in Kraton Yogyakarta [O] (as cited in Marsono, 1999, p. 2). Thus, the interpretant is cone tumpeng concave at the peak of tumpeng is served for purifying the inheritance in Kraton Yogyakarta so that all requests be granted by Oneness God of the Almighty [I].

4. Sphere



Figure 5: Tumpeng Golong
(Source: Pratiwi, 2012)

This tumpeng shapes sphere and it consist of two spheres. It is placed adjacent in a banana leaf [R]. It is usually made from white rice, shaped like a pair of two mountain. The pair of two mountain is actually the prophet of Adam and Hawa which were the first humans created by God, and the forerunner of the humans on this earth. In addition, this tumpeng is served as one of the elements of the offerings in the *ngruwat* ceremony (in order to be avoided from misfortune) [O] (as cited in Marsono, 1999, p. 2). Then the relationship between representament [R] and object [O] is tumpeng which shapes sphere and consist of two spheres is served in *ruwatan/ngruwat* ceremony to be free from any threats or misfortune that enclosing us. Then it is as a hope for us in order to our life will be great or completed again like the prophet of Adam Hawa and may the misfortune get away from us.

C. Symbolic Meaning of Components or Ingredients of Tumpeng

Not only rice as the components the tumpeng, but also there are several side dishes and vegetables. The vegetables sometimes are seasoned with *megana* or *gudhangan* that the composition consist of garlic, onion, coriander, shrimp paste, kaempferia galanga, salt and granulated sugar. The side dishes of tumpeng, it can be tempe, scramble egg, boiled egg, catfish, chicken, meat, or anchovies. While the vegetables, it can be long beans, bean sprouts, water spinach, string beans, cabbage, spinach, or carrot [R]. According to Kanjeng Gusti Jatiningrat (2017) the components or ingredients of tumpeng like side dishes and vegetables symbolize the creature of God, there are human beings, animals, and plants [O]. It creates harmonization to be united in the one form that is called the world and the God has controlled it well. It means, we live in this world must keep remembering the Oneness of God that is represented in tumpeng and we must live peacefully together with the other creature of God like animals and plants since we live along with them [I].

D. Symbolic Meaning of The Color of Tumpeng

There are several colors of tumpeng that spreads in Java Island, Indonesia. They are white, yellow, blue, green, red and black. Each color contains symbolic meaning of life and it represents in several tumpeng. Here is the explanation about the color of tumpeng based on the theory Pierce about semiotic.

1. White

Commonly tumpeng is made from white rice, sometimes it is flavored with coconut milk and a bit of salt and the other just cooking it with no flavor. Whether it is flavored with coconut milk or not, the color of rice is white and it is formed with a solid shaped [R]. The color of white represents purify and glorify [O]. The tumpeng is intended to people who celebrate the sacral event or gratitude ceremony can get apology from God so that their hearts are clean from sin [I].

2. Yellow

The rice of tumpeng is yellow and it is colored with turmeric [R]. The color of the tumpeng describes about the richness and sublime of moral [O]. It is served for thanksgiving of joyful events, such as birthday party, wedding day, fiance day, and so on. In addition, tumpeng kuning is as one element of the offerings at purifying the inheritance in Kraton Yogyakarta (as cited in Marsono, 1999, p. 2). By serving this kind of tumpeng, the people hopes God bestow his blessing to the mankind [I].

3. Blue

The color of tumpeng is blue which is taken from the leaf of butterfly pea flower [R]. The blue tumpeng is a symbol for asking apology [O]. If anyone is sending this kind of tumpeng, the people have already known that his or her goal is to apologize for the mistake he or she have ever made (Erwin, Lilly T., Gardjito, Murdijati, 2010) [I]. In addition, this tumpeng is also served as one element of the offerings in purifying the inheritance on the second day in Kraton Yogyakarta (as cited in Marsono, 1999, p. 2).

4. *Mancawarna* (Five colors)

There is tumpeng that is made up of 5 small colorful tumpeng and it is called as tumpeng mancawarna. All of the tumpeng is served on a plate. The tumpeng consisting of 5 colors i.e white, red, yellow, black, and green [R]. It represents the concept of five days in Java namely *legi*, *pahing*, *pon*, *wage*, and *kliwon*. It also can symbolize five pillars of Islam or five principles (pancasila) of Indonesia (O). The tumpeng is part of the offerings of the exile that are placed in various places such as kitchens, honeymoon suite, the intersection and so on. Besides this representative also serves as one of the elements of the offerings in the manufacture and installation of ting/lights/lanterns/bamboo lanterns, putting it in homes, and in environment of Kraton Yogyakarta (as cited in Marsono, 1999, p. 2). Thus, by serving this kind of tumpeng, the people hope that all of misfortune will get away from us [I].

E. Types of Tumpeng in Java

According to Harjono, 1999 (in Marsono, 1999:1), tumpeng in Java is classified into 32 types, namely: tumpeng alus, among-among, asrep-asrepan, gurih, inthuk inthuk,

janangan, jene, kencana, kendhit, kuning, langgeng, mancawarna, megana, pitu, pungkur, rajeg dom, rapa, rasulan, robyong, ropoh, suci, tulak, wajar/lawaran, and urubing damar. However, I have found fifty-three the name of tumpeng that has been spreaded around Java island and the others name of tumpeng are alus, among-among, asrep-asrepan, blawong, biru, damar, damar murub, duplak, golong, gudangan, gundul, gurih, inthuk-inthuk, kencana, kendhit, kuning, langggeng, mancawarna, megono, pitu, pungkur, rajeg dom, rasulan, robyong, ropoh, tulak, urubing damar, punar, pustoko, manik, grontol, agung, cagak, batur, candi murup, ketan oran, janganan, jene, rapa, suci, wajar / lawaran, jure, pasar, sangga buwana, cagak gunung, utup-utup, woran, sewu, sega lega, besengek, candi sewu, klambi mas, sangga langit, arga dumilah, yuswa, and saka guru.

Each names of tumpeng have their own meanings, functions and characteristics. Tumpeng is classified become two groups based on the functions of the tumpeng. The first group is tumpeng that can be eaten and the other one is tumpeng that is as *uba rampe/sesajen* (as offering or as the requirement of ritual event, so it cannot be eaten). The tumpeng that is served for birthday party, wedding day, fiance day, gratitude event usually can be eaten. Meanwhile, the tumpeng that is put in certain places such as in kitchens, honeymoon suite, the intersection, and so on. The shape, color, and side-dishes are determined based on the event that is held. Since it has symbolic meaning behind each ingredient, thus in making tumpeng we should pay attention shape, color, and side-dishes of tumpeng.

Therefore, tumpeng has deep meaning of life if we understand the philosophy and the symbols behinds it. The tumpeng itself has abbreviation as *tumindak lempeng* that means we should be through this life on the straight path, the path of those upon whom God has bestowed favor. The peak of cone-shaped rice represents the only one God, while the side dishes surrounding the base of the cone represents the creations of God like human being, animals, plants, etc. Therefore, we should worship to the Almighty so that we can be protected from all sorts of calamity and misfortune that can happen on this earth by serving tumpeng as form of supplication to God. Then, the researcher reveals 56 names of tumpeng that spread on Java island in Indonesia country and the function of tumpeng can be different depend on shape, color, and side-dishes surround it.

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Locating and Relocating Cultural Engagements in a Transnational Age

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Abstract

How do the visual phenomena of Japan live in transnational communities today? How can they embrace international tropes, while retaining the distinctly local sensibilities of *Yamato-e* 'Japanese picture', cursive *kana* calligraphies, or *ukiyo-e* 'floating world pictures'? This paper examines the apparent paradox of these questions through the divergent projects of Katsushika Hokusai, Kusama Yayoi, and Masami Teraoka. It examines the ways each has developed their own synthesis of conventions of local and international cultural currencies. It finds, within the transnational sources and relocations of visual arts of Japan, the retention of distinct (and distinctly independent) sensibilities of Yamato pasts. It also argues that the significance of their projects reaches far beyond any Japanese location, finding purchase with viewers across the globe.

Keywords: *Yamato-e*, intercultural learning, creative practice, nationalist art, transnational art worlds

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Introduction: Art historical context and questions

Since the 1868 Meiji Restoration, Anglophone accounts of the arts of Japan have repeatedly considered Yamato visual culture as an innately formed ‘national art’ (Wölfflin, 1931), framed in constructs of ‘Japanese art history’ or ‘Japanese art’ still current in survey titles today (Stanley-Baker, 2000). In retrospect, this proposition provokes difficult questions: is there a singular and homogeneous entity we can recognize as ‘Japanese art’? What is it about any object of aesthetic or cultural significance that that might allow us to classify it as an ‘artwork of Japan’ and how does one define what a ‘Japanese artist’ might be?

More recent perspectives have situated these arts more discretely. Accounts of *ukiyo-e*, for example, situate the phenomenon securely within Edo period¹ *chōnin* ‘townsman’ communities. Also, since the nineteenth century fashion for ‘Japonisme’, these arts have become relocated from Japan into international settings, especially in Western Europe and North America. The transnational presence and intercultural significance of arts of Japan have become increasingly evident in recent years, as art collections and exhibitions have manifested in more public international settings. The outcomes have been richer intercultural appreciations of Japanese sensibilities, and reciprocally, opportunities for artists from Japan to explore border-crossing and culturally hybrid art projects.

Craig Clunas argued that there can be no monolithic phenomenon of ‘Chinese art’ – one might more reasonably refer to fields of ‘art in China’ (Clunas, 1997). The same might be said for the diverse fields of the arts of Japan. This article challenges the validity of Wölfflin’s paradigm, either for identifying psycho-geographic fields of aesthetic character, or for explaining the projects of artists as different as Katsushika Hokusai (1760-1869), Kusama Yayoi (b. 1929), or Teraoka Masami (b. 1936). It argues that however artists and their objects might be associated with Japanese cultural contexts, each individual’s creative pathway operates within fields too complex to define in singular, mono-dimensional terms. It examines three specific questions: in what ways are their art projects located within Japanese contexts? In what ways do they draw on conventions and sensibilities of more diverse origin? And in what ways have their projects become relocated into international settings today? These three case studies suggest that challenges to notions of national homogeneity are embedded in the nature of the creative practice itself.

Art object as transnational phenomenon: Katsushika Hokusai’s Fuji pictures

Images located in place and time: The ‘Great Wave’ as local emblem

Katsushika Hokusai’s mature work was located within familiar geographic settings and sustained both *ukiyo* ‘floating world’ and precedent *Yamato-e* sensibilities. Simultaneously, however, it drew on traditions beyond Japanese shores and found broad international approval within 40 years of his death. Today, Hokusai’s *Kanagawa-oki nami ura* – Under a wave off Kanagawa – is arguably the world’s

¹ The Japanese historical periods referred to include: Heian period (794-1185CE); Kamakura 1185-1333); Momoyama (1568-1600); Edo (1603-1867); Meiji (1868-1912); Shōwa (1926-1989); and the current Heisei period (1989-present).

best-known example of ‘Japanese art’. For Hokusai’s Edo public, his popular *Fugaku sanjūrokkei* – Thirty-six views of Fuji (c. 1830-1832), to which the Kanagawa composition belongs – were primarily representations of place. Viewers were captivated by the convincing ‘here and nowness’ of each representation of two locations: the striking profile of Mt Fuji, and the geographic locality from which it is viewed. The ‘Great Wave’s’ title tells us we are viewing the mountain from above the waters of the Sagami-nada Sea, looking north toward Kanagawa Prefecture. The Sagami-nada Sea was a busy route and fishing ground, and for Hokusai’s public, a constant reminder of the precarious world of the coast. Hokusai’s public could situate the vista between the well-known towns of Kamakura to the east and Hakone to the south-west. Both places evoked spiritual allusions and nostalgic social or historical associations in the popular Edo imaginary.

These Fuji compositions were *meisho-e* – pictures of famous places. Each composition was geographically fixed, albeit shaped with artistic license. Hokusai’s viewers’ attentions were engaged by the *asobi* ‘play’ of his inventive skills: the curving face of the wave and the stressed hulls of the sea-craft echo the smooth curve of the distant slopes of Fuji, and the snow-capped peak of the mountain is repeated in the smaller wave at foreground left. Hokusai sustained that visual play between mountain and foreground forms in all but two of the forty-six views of the series. His public would have delighted at this lightness of wit and celebrated them as significant emblems for an early nineteenth century Yamato world.

The Fuji compositions as intercultural phenomena: Hokusai’s artistic sources

In the past, psycho-geographic arguments for regionalist causality might have suggested that geographic locations could impact on artists in ways that informed geographically conditioned outcomes. Hokusai’s project is more complex than these determinist explanations suggest. First, he was the most relentlessly independent, versatile, and inventive of artists, and it was his innovative powers that appealed to his public, not his capitulation to geomorphic forces. Second, everything in the ‘Great Wave’ composition, even the actions of the waves, is a construct, from its hovering viewpoint over the sea to the diminution of overlapping forms. Hokusai’s many other representations of water, including ‘great wave’ motifs in his earliest coastal landscapes, confirm that he was acting on a rich knowledge of coastal phenomena.

Hokusai also embraced sources from earlier Japanese traditions. His closely observed genre scenes of ordinary people at work or play drew on late-Heian era *Yamato-e* precedents. His bucolic representations of the Edo hinterlands maintain an air of nostalgia resonating the Imperial collections of verse that were to inspire his final series, the *Hyakunin isshu* – literally, ‘one hundred people, one poem each’ (Bell, 2017a). In doing this, Hokusai was sustaining poetic allusions to sensibilities of *mono no aware* pathos still valued by his educated Edo patrons. These allusions sustained memories of rural life and values that, for many Edokko, were now established in their imaginary, rather than in daily urban experience. They juxtaposed poignant motifs of the fragile transience of life against the imposing fixedness, permanence, and unavoidably locating status of Fuji.

While maintaining timeless themes from Japanese locations, each of Hokusai’s Fuji views also embraced conventions of Chinese or European origin. From respected

Chinese precedents Hokusai adopted transparent tonal veils, corner-directed asymmetries, and stacked spatial tiers interspersed by layers of mist. The atmospheric suggestion of his monochrome compositions was enhanced by his adoption of Western technology in their *Berorin* (Berlin) Prussian Blue pigment. From his study of European landscape prints he also embraced a taste for empirical perspective devices of diminution of scale and linear and aerial perspectives for constructing deep space pictorial projections. Hokusai's viewers enjoyed the playful integrations of conventional devices, atmospheric allusions and representational potentials afforded by his assimilation of devices from other worlds.

From local to global icon – the ‘Great Wave’ today

Today, Hokusai's ubiquitous wave has become an international phenomenon, its status transformed from ‘local to global icon’ (Clark, 2011, p. 50). It is recognized by viewers in Paris, France, New York, or the Antipodes. It appears in cartoons and high art images alike, and in contexts as disparate as Fiji currency or Dutch porcelain designs. It is the only fine art work to have attained *emoji* status. The ‘Great Wave’ was selected by the BBC and the British Museum as one of the 100 most significant objects in two million years of human history (MacGregor, 2010). Its composition has become something of a ‘readymade’ motif (Guth, 2015, p. 180), the adopted subject of street art murals in Camberwell in London, Newtown in Australia, or Georgetown, Washington DC. The wave's flying foam lacework transforms into a flock of 230 gulls in the TWA Flight 800 tragedy memorial at Stony Point Beach, New York (Guth, 2015 p. 195). It has secured appearances in popular media, towering over Herge's Tintin in a scene from *Les Cigares de Pharaon* for example (1934, Clark, 2011, p. 56), or re-appropriated back into a Japanese art context in Nara Yoshimoto's 1999 *Slash with a Knife* (Clark, 2011, p. 61).

Each of these constructions resituates Hokusai's wave into a new pictorial and socio-cultural location. Each manifests sensibilities or culturally conditioned values that lie at the heart of Hokusai's own world, sustaining enduring reminders of the fragility of human achievement in the face of the overwhelming presence of natural forces. In Herge's composition, for example, Tintin's cry of “Nous sommes perdu, Milou!” (‘We are Lost, Snowy!’) echoes Hokusai's theme, “that man is dwarfed by the elemental power of the sea” (Clark, 2011, p. 50). The sentiment is endorsed in the words of Dominic Sword, resident and painter of the “apocalyptic mural” in Camberwell: the ‘Great Wave’ is “something very primordial, something very powerful, something that just rises up from nature and wipes everything else away. And yet is just made of water...its here and then its gone” (Clark, 2011, p. 56). Hokusai would have appreciated the subtle irony of Sword's observation.

Today, the wave image is as likely to be seen on gallery walls in New Zealand, Australia, Boston or London as in Tokyo. The 2017 Hokusai blockbuster exhibition at National Gallery of Victoria in Melbourne drew daily queues of viewers and enjoyed an extended season. The transnational presence of Hokusai and the wave is sustained in a near constant flow of publications on his work. The ‘Great Wave’ has found its way to almost every corner of the world; it has become an object of cross-cultural, global, significance.

Kusama Yayoi: Artist as transnational identity

Locating Kusama in Japan

Contemporary artist Kusama Yayoi is generally located as a Japanese artist by birth, by art education, and by early aesthetic inclination. Her initial visual arts engagements emerged during her childhood in Matsumoto, Nagano Prefecture. She studied *Nihonga* ('Japanese-style painting') at the Kyoto Municipal School of Arts and Crafts in 1948, then immersed herself into explorations of its affordances. Today, she is best known for colourful polka dot and architectural installations that find precedent in Japanese *kazari-e* decoration and Kamakura and Momoyama period ornamented interiors. These 'Japanese-style' qualities are transformed through an auto-ethnographic process of constant artistic reinvention (Bell, 2017b, p. 11).

Kusama's Matsumoto works found early appeal with local collectors (Bell, 2017b, p. 10). They capitalized on the potentials of *asobi* 'play' and disinterested exploration "within the affordances and constraints of the media of painting, sculpture and performance" (Bell, 2017b, p. 13). Her repetitive, self-immersive, working process finds precedent in the meditation practices of Zen Buddhism. Kusama also sustains distinctly local sensibilities of Heian period taste. A repeated theme in her mirror room works is the firefly. The motif finds rich precedent in Yamato pictorial arts and literature – notably in Murasaki Shikibu's (c. 978 – c. 1016) court novel *Genji monogatari* 'The Tale of Genji'. Its brief but glowing existence provided a metaphor for the ephemerality of beauty, pleasure, and life echoing poignant Buddhist sensibilities consistent with Kusama's own detachment (Bell, 2017b, p. 14).

Re-locating Kusama in the world

Kusama has been widely appreciated in international circles. Her departure from Japan in 1957 was marked by her rejection of her Japanese world as "too small, too servile, too feudalistic, too scornful of women" (Frank, 2017). From 1958 she immersed herself in the diverse creative fabric of New York modernism, in Greenberg's preoccupations with the painter's medium, and Rosenbergian theatricality alike. She worked closely with the critic and minimalist artist Donald Judd and the surrealist Joseph Cornell. Modernist tropes accommodated her *Nihonga* practices and obsessive work habits into the self-referential potentials of reductionism, minimalism, increasingly overt feminist themes, and excursions into the surreal, theatrical, and self-promotional. Her works rapidly found a place in the New York, and subsequently European, art markets. Kusama had self-consciously relocated onto the world stage.

An artist in the interstices: Kusama, Tokyo and the world

From 1973, Kusama's locational presence became more ambiguous. Her health and career became increasingly fragile. From 1977 she has resided at Seiwa Hospital for the Mentally Ill in Shinjuku, Tokyo. After an apparent hiatus, Kusama recommitted to her art practice from the 1980s, regaining her transnational 'phenomenon' status. Though her workplace was situated in her Tokyo studio, her work has become most publicly located in the theatre of the international art-world. She maintains management representation in London (Victoria Miro Gallery) and New York (David

Zwirner Gallery) as well as with Ota Fine Arts in Tokyo. She maintains a close supervision of the Kusama identity in the public media and in her exhibitions and publications. The last three decades have seen a procession of international exhibitions from the Institute of Contemporary Art Boston, Gagosian, Robert Miller, and David Zwirner Galleries in New York, Austria's Kunsthalle Wien, Tate Modern in London and the Centre Pompidou in Paris.

Kusama's international exhibitions are complemented by public commissions beyond Japan. Permanent *Infinity Room* installations can be visited at the Mattress Factory, Pennsylvania, Phoenix Art Museum, Arizona, HUMLEBÆK in Denmark, The Broad in Los Angeles, and the Museum Boijmans Van Beuningen, in Rotterdam. Her works feature in permanent collections all over the world, in The Museum of Modern Art (New York), Los Angeles County Museum of Art, the Walker Art Centre Minneapolis, Tate Modern, Stedelijk Museum, Centre Pompidou, and the Utah Museum of Fine Arts. Kusama's transnational presence has been enhanced even more profoundly by representations of her work in print; at the time of writing, her New York publisher David Zwirner listed 29 separate publications about Kusama and her work (Zwirner, 2018). Like Hokusai's wave, her networks, polka dots, and infinity rooms are recognizable all over the globe.

Kusama's artistic presence is also maintained in Japan itself. She has enjoyed a homecoming in the 2016 exhibition *Yayoi Kusama: The Place for My Soul* at Matsumoto City Museum of Art. In an even more substantial 'repatriation', Kusama's life work, more poetically, her "eternal soul" (Betts, 2017), has found a home in a dedicated museum in Shinjuku, Tokyo, operated by the Yayoi Kusama Foundation. Even these events reflect her transnational currency: the Matsumoto show was curated by Kusama's London dealer Victoria Miro, and media share these events with international audiences to cement her presence in the wider world. Kusama's works are enjoyed by global audiences and evoke sensibilities beyond those of her Japanese heritage. She has made a major transition from the local to the global that challenges any singular classification as 'Japanese art'.

Inside Masami-za: Teraoka Masami and the artist as transnational actor

Locating the artist in Japan

Teraoka Masami's heritage is Japanese. He was born in Onomichi, in Hiroshima Prefecture. At age 9 he witnessed the explosion of the atomic bomb in the skies over Hiroshima (Charisma, 2017), and subsequently experienced the presence of American and New Zealand occupation forces in the south. These experiences informed the themes of his early serial projects, and his conscious locations of their subjects within a Japanese context:

My McDonald's Hamburgers Invading Japan and 31 Flavors Invading Japan Series in the 1970's and AIDS Series in the 1980's reflect my cultural heritage from Japan. The Ukiyo-e or wood block print tradition represents my cultural identity. Geisha and samurai images I use are a way to depict traditional-thinking Japanese people. (Teraoka & Hess, 2018)

For Teraoka, *ukiyo-e* conventions represented a pictorial “format of my national identity” (Teraoka, in Charisma, 2017), firmly locating his compositions in Japanese settings for Japanese and American viewers alike. For Teraoka, the *ukiyo-e* iconographies and devices were local territory. If kimono, *geta*, *shimada* coiffures, *kabuki* poses and *nirami* eye expressions in his *31 Flavours in Japan* and *McDonalds Hamburgers Invading Japan* seem clichéd, these works did deal specifically with issues of concern to Japanese communities: the invasion of Western multi-national commercial institutions and their impact on etiquettes, diets, and traditional ways of life. These were locally significant questions.

By the time Teraoka arrived at his major HIV AIDS series, the issues may have transcended Japanese locations and assumed a more universal significance, but the pictorial locations in Edo convention were even more fixed. Each of his large watercolours assumed the asymmetries, *bokashi* colour-fields, patterns, rhythmic linearity, figure-ground relations, or flowing fields of calligraphy of their woodblock precursors. Each adopted the seals, cartouches, and titles as they appeared in the print medium. His subjects sustained Edo iconographies of languid *yūjo* ‘prostitutes’, *kabuki* actors, or the “vehicles of the supernatural” (Kajiya, 2001, p. 86) of clouds, dreams, *yūrei* ‘faint spirits’, or *obake* ‘ghosts’. Teraoka’s adoptions displayed affinities with the theatrical style of Utagawa Kunisada I (1786-1865). His *bijin-ga* ‘beautiful woman pictures’, *obake*, or *kabuki* actors locked into frozen *mie* poses suggested parallel themes between Edo-period decadence and the apocalyptic narratives of HIV.

Significantly, in employing profoundly affective motifs of the gruesomely scarred Oiiwa, *mononoke* ‘avenging spirits’, or the skeleton spectres of AIDS victims, Teraoka translated the Yamato themes and sensibilities of earlier eras into his own time, and for new audiences (Bell, 2014, p. 12). He drew clear parallels between immediate transnational issues (international consumerism, loss of cultural integrity, decadent hedonism and moral decay) and the provocative display of *kabuki* and melancholy of brothel themes of floating world sensibilities, reaching towards the “Buddhist notion of a final age of *mappō*, a lawless time of degeneracy and corruption” (Bell, 2014, p. 14).

Relocating the artist in liminal territories

Alison Bing describes the sensibilities of these vehicles in *kabuki* theatre terms, as *Masami-za*, the narrative art-theatre of Teraoka Masami (Bing, 2006, p. 22). Yet even in his student years, Teraoka’s sensibilities had embraced Western conceptual frameworks. His education at Kwansei Gakuin University in Nishinomiya had focused on Western art history and Christianity. He lived in Los Angeles from 1961, studying for his BA and MFA degrees at the Otis Art Institute between 1964 and 1968. From 1980 he has worked in Oahu in Hawai’i. Today he defines himself as ‘Japanese-American’; more specifically, “Japanese by birth, a US citizen by decision, and international by inclination” (Bing, 2006, p. 25). This liminal status reflects in recurrent themes of outsider or alien status in his works. His preoccupations with outsider figures of the floating world – prostitutes, actors, *rōnin* ‘masterless samurai’, or voyeurs – and self-representations of the artist as a displaced person echo themes of alienation in the modern world (Bell, 2014, p. 12). These themes reflect the his own status in the interstices: “like the *ronin*, or masterless samurai, of post-feudal

Japan, Teraoka seems to be out of sync with his place and time. One cannot imagine a more disparate juxtaposition of cultures than that presented by Japan and Los Angeles” (Kadvany, 1980, p. 26).

Teraoka employs the Edo device of *mitate* – loosely, ‘parody’, or ‘thought-provoking metaphor’ – to re-situate earlier Japanese motifs against contemporary, transnational, phenomena. Despite their *ukiyo-e* guise, his themes are globally situated rather than uniquely Japanese. Today, his observations on the ‘invasion’ of McDonalds on Japan evoke broader themes, of 150 years of Western incursions into Japanese affairs, and of a reciprocal impact of Japan on the West, evident in the Californian craze for sushi as a representative flavour of Japanese taste. His early critiques have transnational significance, underpinned by universal themes: timeless issues of the consequences and rewards of freedom and desire, of responsibility and consequence (Bell, 2014, p. 12). Through the 1990s, Teraoka’s pictorial encounters between Caucasian and Japanese phenomena have become more densely layered, embracing emergent themes like the intrusions of digital technology into intercultural encounters. His work of the 1990s embraces the sensibilities of Dante Alighieri (1265-1321), Picassos *Guernica*, or Goya’s *Caprichos*, melded into a subversive “grim pageantry of the Inquisition” (Heartney, 2006, p. 157). In extending from *ukiyo-e* formats to Italian quattrocento formats, Teraoka has embraced a densely packed synthesis of multi-cultural themes in the construction of “dichronistic palimpsests” of the extremes of Christian and Buddhist hells revealed in layered motifs of war in the Middle East, burqa, Teraoka’s “virtual inquisition” (Heartney, 2006, p. 181), the Buddhist ‘Chicken Torture’, or political corruption, in paintings conceived as “mirrors to society – and to ourselves” (Clark, 2006, p. 9). Motifs of Bill Clinton and Monica Lewinsky offer apposite counterpoints to the biblical narrative of Adam and Eve and construct of original sin (Bing, 2006, p. 146). Dante’s purgatory is an appropriate setting for motifs of the “perversion of faith” of clerical abuse, human cloning, or pharmaceutical dependencies of the modern world (Bing, 2006, p. 150). Teraoka’s art is firmly in the present: his compositions serve to filter “a contemporary image stream through various past styles and approaches” as socially corrosive media of “astute satire” (Miles, 2008, p. 470). His discomfiting phenomena sustain “the unconscious collective memories” (Assmann, 2011, p. 220) of metaphors, sensibilities and values of the Japanese cultural consciousness for new and globally situated viewers today.

The contrived realism of the *kabuki* popular stage has provided Teraoka with appropriate settings for his pictorial parodies, poignant reflections on appetite, desire, hedonism and the essential sorrow of the world, questions of intercultural understanding, moral degeneration, or *mono no aware* reflections on impermanence and transience. The anxieties of his ‘actors’ reflect Teraoka’s own sense of the “anxiety of enjoining the global and the local, the dilemma of projecting an international space on the trace of a decentred, fragmented subject, cultural globality is situated in the *in-between* spaces of double frames” (Bhabha, 2004, p. 309). Perhaps the most remarkable quality emerging through Teraoka’s project is the self-consciousness of his engagements with art historical traditions and their implications for the way viewers appreciate questions of cultural identity. A risk-taking élan fires his curiosities and informs the freedoms he brings to melding threads of otherwise discordant art histories and cultural traditions into new, provocative, and “enticing historic aesthetic vocabularies” (Hughes, 2015). Those vocabularies inform the ways he has addressed new ways of recognizing, not a singular national phenomenon of

‘Japanese art’ so much as a fluid, changing, “collectivity of cultures involved in a process of exchange and difference” (Sussman, 1993, p. 15) and reciprocal engagements with international art histories.

Conclusion

Each of these artists has lived in Japanese locations, learning the traditions of *Yamato-e*, *Nihonga*, Buddhism, *kazari-e*, or *ukiyo-e*. For all three, however, internationally located resources of Chinese, Dutch, New York, or Italian Renaissance origin inform their projects consistently to generate new, multi-dimensional, hybrid projects. For each, this synthesis of local and global means has generated aesthetic engagements that find meaningful purchase in communities across the globe. Their eclectic pathways have important implications for thinking about the perspectives of art history. Most clearly, the distinct differences between each artist’s projects and the coherence of their syntheses of diverse conventions challenge Wölfflin’s assertion of an innate national aesthetic character. Indeed, their diversities challenge the essentialist assumptions informing any notion of a singular, mono-dimensional, or homogeneous field that might be conceived or categorized as ‘Japanese art’. Beyond acknowledging a broader notion of ‘*Yamato art*’ (an established category *within* the diverse arts practices of Japan) they challenge any notion that artists and their activities might be defined or confined by some kind of psycho-geographic force. Rather, they recognise the transnational currency of artistic phenomena, the temporal and geographic border-crossing mobility of culturally significant media, and the ways both art works and their artists can exist in wider worlds than those of their birth.

These studies also have implications for thinking about questions of creative practice. First, each artist works through independently forged iterative processes of extended regenerative pathways. Within those pathways, each artist’s individual moments of resolution and departure reflect the changing fabric of broad journeys, and a synthesis of ideas, motifs, themes, narratives, values and sensibilities from the past and present. Each artist has sustained culturally rich tropes from Yamato traditions. Hokusai’s *mono no aware* sobriety and bucolic nostalgia, Kusama’s *kazari-e* or *kijin* eccentricity, or Teraoka’s Buddhist hells manifest culturally significant artifacts of cultural memory (Shirane, 1998, p. 2). Their culturally charged iconographic, sensible, technical, or thematic “media of memory” (Assmann, 2011, p. 137) informed the developments of artworks that could mediate between aesthetic memory, cultural identity and taste and new times and settings (Assmann, 2011, p. 119). In synthesizing conventional Yamato media with more diverse resources they empowered their own inventive capacities, translating transcultural conventions into new, hybrid, outcomes for new audiences.

The unique outcomes of these artist’s projects confirm that each is the product of the inventive disposition of an individual. Each has learned their trade, and *acted* on their experiences, drawing from them, selecting, adopting, adapting, combining, reconnecting, rearranging, recontextualising, reconstructing or deploying them, to meld them into their own, individually conceived and fashioned, aesthetic enquiries. Each has exercised what Baxandall described as the *agency* of artists as active learners and independent constructors of pictorial projects *acting on* their culturally conditioned cognitive stock and sensibilities (1985, p. 59). That sense of *agency* explains how artists can forge inventive pathways that reach farther beyond their own

traditions into new domains. It also challenges assumptions of cultural or psycho-geographic causality. For the viewers who engage with these works, in Japanese or international settings, understanding this sense of creative agency may offer insights into the ways any artist's temperamental, intellectual, neurological, psychological aesthetic dispositions inform and condition their artistic engagements.

Today, viewers in any location can thus readily appreciate how a composition like Hokusai's 'Great Wave' is a product, not just of its geographic, social or temporal worlds but of the active realization of Hokusai's own feelings, responses to, perceptions of, and interpretations of these worlds, and the intellectual, literary, and artistic phenomena he encountered within them. For transnational publics, understanding the significance of these insights, and of intercultural exchange itself, can enhance new and more divergent nuances of response and appreciation of previously localized aesthetic phenomena of distant settings.

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Typical Writing Styles Among Genders: A Corpus Study in Asian L2 Learners' Academic Writing

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Abstract

Scholars have been attempting to distinguish the writing characteristics between male and female since the last several decades. Surprisingly, although the objects analysed by the earlier studies were diverse, all of them were written in the participants' first languages. Considering the insufficient study on the different linguistics aspects among genders in second-language discourse, this study hence explores the learner corpus of The International Corpus Network of Asian Learners of English (ICNALE) (Ishikawa, 2013), which provides the electronic collection of written essays produced by 2,800 EFL and ESL learners from ten different countries in Asia including Hong Kong, Pakistan, Philippines, Singapore, China, Indonesia, Japan, Korea, Thailand, and Taiwan. Using the 3.3g version of compilation and annotation software UAMCorpustool (O'Donnell, 2008), the data is annotated based on the stylistic features on Rubin and Greene (1992), Koppel et al. (2002), and Mulac and Lundell (1994). This corpus study aimed to investigate the comparative gender-based writing styles in argumentative essays written by ESL learners with B2 CEFR proficiency level to those written by EFL learners with the same English proficiency level. The findings show that (1) academic texts in general and argumentative essays of ICNALE, in particular, are characterized by gender-based writing styles; (2) the writings of L2 learners indicate the use of gender-based linguistic features, (3) both ESL and EFL learners use gender-based writing styles with an identical distribution.

Keywords: corpus, writing style, gender, ICNALE, UAMCorpustool

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Introduction

Scholars have been attempting to differentiate the characteristics between males and females regarding language use (e.g. Lakoff, 1973; Bem, 1981). Several studies (Brouwer et al., 1979; Bradley, 1981; Berryman-Fink and Wilcox, 1983), however, claimed that sex role did not reflect the differences in the ways humans use language as means of communications. Females and males are considered to have the same nature in producing discourse. Furthermore, Berryman-Fink and Wilcox (1983) contended that the insufficient amount of information, as well as very few identifiable linguistic features, could not make the categorisation of language styles based on the gender possible. In other words, those studies believed that the preconceptions on the prototypical pattern were still depended on the limited amount of a recorded data.

Meanwhile, other studies believed that the different linguistics aspects between males and females only exist in literary works (Holmes, 1998; Koppel et al., 2002) and oral produced discourse (Mulac and Lundell, 1994) rather than that in academic writing. In terms of gender attribution, studies in spoken language were broadly developed in specific domains such as speech (Schirmer et al., 2005; Leaper and Ayres, 2007), verbal ability (Hyde and Linn, 1988), virtual communication (Furumo and Pearson, 2007), and conversation (Singh, 2001). As in spoken language, the author attribution in literature was broadly explored through the use of consistent choice of lexical, syntactic, and discourse features (Daelemans, 2013). Rubin and Greene (1992, p. 16) insisted that language style is more likely to be found in “reflexive and expressive” writing rather than that in “extensive and instrumental” writing. Thus, numerous studies can be found in this area exploring author’s style in literary works (e.g. Culpeper, 2002; Stubbs, 2005; Starcke, 2006; Segundo, 2016). It has commonly been assumed that the language paradigmatic among genders is reduced in instructive texts because students learn and apply the same standard in academic writing (Mulac and Lundell, 1994).

Nevertheless, this sceptical view on the absence of male and female language variation in non-literary texts was challenged by a number of research studies investigating various research objects such as scientific articles (Argamon, et al., 2003; Sarawgi et al., 2011; Koppel et al., 2002), books (Argamon et al., 2003; Koppel et al., 2002), essays (Engelhard et al., 1992; Jones and Myhill, 2007; Mulac and Lundell, 1994; Rubin and Greene, 1992), business letters (Sterkel, 1988), emails (Colley and Todd, 2002), web blogs (Sarawgi et al., 2011), and online messages (Baron 2004; Zheng et al, 2006). Surprisingly, although the objects analysed by earlier studies were diverse, all of them were written in participants’ first language. Yet, the investigation on gender-based characteristics in second-language discourse is insufficiently studied.

A statistical method to identify language style called stylometry has been widely used to assist the exploration of male and female unique language features. As a developing interdisciplinary, stylometric method combined the utility of “statistics and computer science” (Ramya and Rasheed, 2004) to identify a particular style applied by the author. The stylometric research considers certain linguistics variation that can distinguish one document from another. There are specific parameters or variables used to measure the characteristics of the writing. The categorisation in the

stylometry can be classified based on the content, genre, topic, author, and gender (Holmes, 1998; Ramyaa and Rasheed, 2004; Daelemans, 2013).

As a tool of pattern recognition, stylometry has been vigorously used in various disciplines such as literature, linguistics, forensics, sociolinguistics, psycholinguistics, and even medical diagnosis (Daelemans, 2013). However, before the emergence of computational stylometry, distinguishing the predefined language features was demanding and time-consuming since it was manually coded by humans (Zheng et al., 2005). It was not until the development of corpus linguistics that the limitless exploration in stylometry became possible. As massive huge source of language documentation completed with an automatic and computer-aided technique, a corpus empowers the analysis of the stylistic features of the language.

Corpus linguistics is a rapidly-growing discipline associated with the exploration of a corpus, an electronically searchable collection of spoken and written language, which has revealed many linguistics phenomena in this area (Granger, 2013; Gries, 2009; Hunston and Laviosa, 2006). This combination of specific software instruments and virtually stored documents covering diverse genres has enabled the advanced method of finding quantitative data to many research studies.

In reference to its typology, the corpus can consist of written or spoken texts produced by native speakers of the language as well as non-native speakers or language learners. The latter type is referred to learner corpus, a specific collection that records the discourse produced by language learners with the aim to “improve the learning and teaching of foreign/ second language” (Granger, 2013).

Granger (2013) stated that recent technological development has enabled the academics to compile the “learner data in large quantities, store it on the computer and analyse it automatically or semi-automatically using currently available linguistic software.” Although computer corpus methodology has been conducted for the last several decades, the Computer Learner Corpora (CLC) of non-native English was started to develop in the late 1980s.

Having a potential of limitless exploration, digital corpus becomes a prospective source in many study areas, including the study of gender. Nonetheless, it is still insufficiently explored as a limited amount of research has been conducted using this electronic reference. Only few numbers of earlier studies (Koppel et al., 2002; Argamon et al., 2003) utilized digital corpus like the British National Corpus, while others built their own digital corpus, for example, from the data collected from AOL Instant Messenger (Baron, 2004) and LiveJournal blogs (Rosenthal and McKeown, 2011).

Linguists use a set of language features to evaluate the language variation among genders. Argamon et al. (2003), Zheng et al. (2006), and Koppel et al. (2002) suggested that gender-linked language differences can be traced from lexical, syntactic, structural, and content-specific features. Although the features vary, each gender is usually attributed to certain markers.

The dominant contrast of language differences between males and females is shown on the “involvement-informational dimensions”, in which female’s language indicates

a frequent use of elements classified as “involved”, while male’s language indicates a frequent use of elements classified as “informational” (Argamon et al., 2003). Compared to male’s, female’s writing shows the extensive usage of pronouns (Argamon et al., 2003; Colley and Todd, 2002; Koppel et al., 2002) and tag questions (Baron, 2004; Sterkel, 1988) as an intention to get involved in the situation they are discussing or to make an interaction with their readers. The way females use ‘expressive language’ (Rubin and Greene, 1992) as marked by the frequent use of intensifiers, e.g. ‘strongly’, ‘really’, ‘very’ (Mulac and Lundell, 1994; Sterkel, 1988; Rubin and Greene, 1992), affective markers, e.g. ‘excited’, ‘anxious’ (Baron, 2004; Colley and Todd, 2002; Mulac and Lundell, 1994), diminutives, e.g. ‘kitty’ for a cat, ‘veggie’ for vegetables (Baron, 2004) also reflects “an impression of heightened arousal, intimacy, and desire to engage the recipient’s interest.” (Colley and Todd, 2002). Hence, it is revealed that females use subjective approach to maintain the social connection and relationship, which is commonly referred as ‘the involvedness’ (Argamon et al., 2003; Rubin and Greene, 1992).

On the other side, males tend to use a set of gender-linked attributes such as quantifiers, e.g. ‘one’, ‘some’, ‘more’ (Koppel et al., 2002; Mulac and Lundell, 1994; Sterkel, 1998) and locatives, e.g. ‘above’, ‘inside’, ‘left’ (Mulac and Lundell, 1994) to directly present information or fact in their writing. Rubin and Greene (1992) defined this objective approach as “denotative” indication. Although male writing is more likely to exclude expressive or emotional expression, judgmental adjectives, e.g. ‘distracting’, ‘moody’, ‘bad-tempered’ (Mulac and Lundell, 1994) and profanity, e.g. ‘damn’ (Baron, 2004) are frequently used as a substitution. Argamon et al. (2003) believed that those distinctive elements in “involvement and informational dimensions” may occur based on how “people, objects, collectives and institutions are presented” by each gender in their writing.

Another noticeable pattern was shown by the preference of both genders to demonstrate directness, in which male’s writing exhibits more illative connectives, e.g. ‘therefore’, ‘thus’ (Rubin and Greene, 1992), while the opposite gender exhibits the tendency to use hedges (‘somewhat’, ‘probably’), perceptual verbs (‘seems’, ‘looks’), adversative connectives (‘but’ ‘otherwise’), auxiliaries of possibility (‘could’, ‘may’), qualifiers (‘nearly’, ‘kind of’), and conjunctions (‘and’, ‘but’, ‘if’) (Baron, 2004; Koppel et al., 2002; Lakoff, 1973; Mulac and Lundell, 1994; Rubin and Greene, 1992). Such stylistic elements in female’s writing boldly underline the feeling of uncertainty and hesitancy as once again they tend to involve the readers’ perception in their writing. Reflecting on those different features, this directness tendency is evidently shown although in many cases, female’s writing shows more markers than male’s.

Considering the way females and males present their writing, certain specific attributes were also drawn by previous studies, in which determiners, e.g. ‘a’, ‘the’, ‘that’ and sentence-initial conjunctions, e.g. ‘and another reason is...’ (Argamon et al., 2003; Koppel et al., 2002; Mulac and Lundell, 1994) are listed in male’s characteristics, while dependent clauses (‘which is supported...’), sentence-initial adverbials (‘Before the lecture begins, she...’), active voice verbs (‘eat’, ‘write’, ‘go’), negation (‘no’, ‘nothing’, ‘none’), and prepositions (‘on’, ‘at’, ‘by’) (Mulac and Lundell, 1994; Koppel et al., 2002) are listed in female apparent characteristics. Besides, some investigation also collected a number of stylistic attributes that are still

questionable whether they belong to female or male characteristics. Thus, those attributes are listed for further to identify in the analysis. They are included additive connectives, e.g. ‘and’, ‘also’, adversative connectives, e.g. ‘however’, ‘otherwise’, ‘yet’, causal connectives, e.g. ‘since’, ‘because’, de-intensifiers, e.g. ‘just’, ‘not really’, egocentric sequences ‘I believe’, ‘I think’, progressive verbs, e.g. ‘loving’, ‘reading’, justifiers, e.g. ‘It is hot because...’, illustrators, e.g. ‘for example’, ‘for instance’, proximals, e.g. ‘about’, ‘around’, refusals, e.g. ‘I do not know’, ‘I am not sure’, and temporal connectives, e.g. ‘next’, ‘first’ (Mulac and Lundell, 1994, Rubin and Greene, 1992).

To examine the further possibility, other research papers also calculate the number of elements that constructed the text. Jones and Myhill (2007) stated that examination of the variety of paragraphing can show the aspects of “text-level linguistics”. Thus, the stylometric analysis also can be drawn from the number of parts of speech, characters, words, sentences, paragraphs, abbreviations, acronyms, and even slang words (Baron, 2004; Jones and Myhill, 2007; Sterkel, 1988). Further, the use of punctuation such as full stops, commas, brackets, and dashes becomes one of the considerations to trace the gender-based writing styles (e.g. Calix et al., 2008; Engelhard et al., 1992; Jones and Myhill, 2007). Besides revealing the diverse dimensions among genders, this type of evaluation usually also measures the quality of the writing (e.g. Engelhard et al., 1992; Jones and Myhill, 2007; Francis et al., 2001).

As an extension of the earlier studies, this present study attempts to address the existing gap by focusing on the distinctive style of females and males in L2 writing. This study seeks whether the gender differences also occur in the discourse produced by L2 learners as in the discourse produced by native speakers. Accordingly, four research questions proposed are (1) Are there any linguistic differences between male’s and female’s writing in L2 learners’ argumentative essays?; (2) How is the frequency of using gender-based writing styles between the Asian ESL and EFL groups?; (3) What are the stylistic features found in female’s L2 writing?; and (4) What are the stylistic features found in male’s L2 writing?

The learner corpus of ICNALE (The International Corpus Network of Asian Learners of English) will be used as the research object of this study as it provides the electronic collection of written discourse produced by EFL (English as a Foreign Language) and ESL (English as a Second Language) learners.

Conclusion

In the present study, a downloadable discourse of the learner corpus of ICNALE (The International Corpus Network of Asian Learners of English) was used as the research data.

The contributors of the essays in the ICNALE were 2,600 ESL and EFL students from ten different countries in Asia including Hong Kong, Pakistan, Philippines, Singapore, China, Indonesia, Japan, Korea, Thailand, and Taiwan who produced 5,200 essays or two argumentative essays per student. The English proficiency level of the learners ranges from A2 to B2+ based on Common European Framework of Reference (CEFR) level. A total number of 1,127 male students produced 2,254 essays, while 1,473 female students produced 2,946 essays. This study used the most

advanced level, B2, as the research data which consisted of 296 essays produced by female and 168 essays produced by male. The topics of the argumentative essays are:

1. It is important for college students to have a part-time job.
2. Smoking should be completely banned at all the restaurants in the country.

The downloaded data of the written essays were sorted based on the genders. Using the 3.3g version of compilation and annotation software UAMCorpustool (O'Donnell, 2008), the data were annotated based on the stylistic features on Rubin and Greene (1992), Koppel et al. (2002), and Mulac and Lundell (1994). The full list of the features was attached in the appendix. The features found in the annotation were examined one by one to make sure the target words are suitable for its specific function. This process will be followed by the analysis process of the language differences between males and females.

The findings show that there are significant differences in the gender-based writing styles between the writings of males and females in the L2 learners' writings. The writings of males are significantly characterised by the using of quantifiers, followed by locatives and determiners.

Table 1. The use of gender-based writing styles among genders

Features	Female		Male		ChiSqu	Signif.
	N	Percent	N	Percent		
Females' Features	13418	49.64%	6015	47.56%	14.951	+++
Males' Features	13613	50.36%	6633	52.44%	14.951	+++
Quantifiers	2590	9.58%	1292	10.22%	3.917	++
Locatives	3104	11.48%	1527	12.07%	2.909	+
Determiners	7919	29.30%	3814	30.15%	3.053	+
Illative Connectives	1035	3.83%	453	3.58%	1.46	
Adversative Connectives	1690	6.25%	734	5.80%	3.026	+
Causal Connectives	404	1.49%	172	1.36%	1.093	
Illustrators	332	1.23%	153	1.21%	0.025	
Additive Connectives	2926	10.82%	1294	10.23%	3.196	+
Temporal Connectives	385	1.42%	169	1.34%	0.486	
Conditional Connectives	411	1.52%	199	1.57%	0.159	
Intensifiers	569	2.10%	214	1.69%	7.598	+++
De Intensifiers	547	2.02%	236	1.87%	1.108	
Proximals	36	0.13%	18	0.14%	0.053	
Modal Adjuncts	108	0.40%	53	0.42%	0.081	
Auxiliaries of Possibilities	1777	6.57%	825	6.52%	0.037	
Perceptual Verbs	20	0.07%	9	0.07%	0.009	

The statistical data shows that female's linguistic features are used more regularly by EFL learners. EFL learners use illative, causal, temporal, conditional connectives and intensifiers more frequently compared to ESL learners. However, ESL learners' use

additive connectives, modal adjuncts, and auxiliaries of possibilities more frequently compared to EFL learners.

Table 2. The use of female's writing styles among ESL and EFL learners

Features	Female EFL Learners		Female ESL Learners		ChiSqu	Signif.
	N	Percent	N	Percent		
Females' Features	2754	50.09%	3261	45.61%	25.04	+++
Illative Connectives	626	8.20%	277	7.26%	3.109	+
Adversative Connectives	987	12.92%	479	12.55%	0.326	
Causal Connectives	247	3.23%	98	2.57%	3.882	++
Illustrators	187	2.45%	103	2.70%	0.64	
Additive Connectives	1569	20.54%	945	24.75%	26.293	+++
Temporal Connectives	283	3.71%	51	1.34%	50.502	+++
Conditional Connectives	240	3.14%	98	2.57%	2.947	+
Intensifiers	383	5.02%	103	2.70%	33.645	+++
De Intensifiers	303	3.97%	166	4.35%	0.938	
Proximals	18	0.24%	6	0.16%	0.751	
Modal Adjuncts	36	0.47%	50	1.31%	24.001	+++
Auxiliaries of Possibilities	896	11.73%	594	15.56%	32.921	+++
Perceptual Verbs	11	0.14%	6	0.16%	0.03	

Among 13 linguistic features listed, the use of intensifiers, adversative connectives, and additives connectives are significantly often. On the other side, the writings of males use all the three male's linguistic features listed.

Table 3. The use of male's writing styles among ESL and EFL learners

Features	Male EFL Learners		Male ESL Learners		ChiSqu	Signif.
	N	Percent	N	Percent		
Males' Features	7259	48.73%	4274	52.82%	35.024	+++
Quantifiers	598	21.79%	694	17.85%	15.987	+++
Locatives	659	24.02%	868	22.32%	2.613	
Determiners	1487	54.19%	2327	59.84%	20.975	+++

To sum up, First, academic texts in general and argumentative essays of ICNALE, in particular, are characterized by gender-based writing styles. Second, the writings of L2 learners indicate the use of gender-based linguistic features as in the writings of L1 learners. Third, both ESL and EFL learners use gender-based writing styles with an identical distribution.

Acknowledgements

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Appendix – Coded Stylistic Features

Female's Linguistic Features

Features	Key Examples
Illative connectives	Therefore, so, consequently, as a result, as a consequence, hence, thus, accordingly, then
Adversative connectives	However, but, yet, otherwise, nevertheless, nonetheless, still, though, although, even so, despite that, in spite of that, anyway, anyhow, notwithstanding
Causal Connectives	Because, since, in order to
Illustrators	For example, for instance, as an illustration, such as, to illustrate, namely, like
Additive Connectives	And, also, with, together with, along with, as well as, in addition, including, too, besides, furthermore, moreover, plus
Temporal Connectives	Next, after, lastly, first, afterwards, subsequently, thereafter, thereupon, then
Conditional Connectives	If, as long as
Intensifiers	A lot, quite, really, very, extremely, at all, ever, too, so
De-Intensifiers	Just, only, not really, rather, approximately, roughly
Proximals	About, around, nearly, roundabout, thereabouts, more or less, close to, almost
Modal Adjuncts	Maybe, hopefully, probably, possibly, perhaps, conceivably, feasibly, likely
Auxiliaries of possibility	Could, may, would, should
Perceptual verbs	Looks, seems, sounds, feels

(Rubin and Greene, 1992)

Male's Linguistic Features

Features	Key Examples
Quantifiers	Some, many, plenty, heaps, load, loads, tons, both, each, either, few, neither, several, couple, hundred, hundreds, thousand, thousands, million, millions, billion, billions, a bit, all, a lot of, a number of, a plethora of, enough, sufficient, no lack of, lots of, quantities of, a good deal of, a great deal of, adequate, as much as, ample, abundant, quantity of, numbers of, a little bit
Locatives	Above, inside, in, at, on, near, there, here, below, indoor, outdoor, within, centre, middle, corner, front, around, center
Determiners	A, the, that, an, any, other, another

(Koppel et al., 2002; Mulac and Lundell, 1994)

***Mind-Recentering in Globalization Context: Mindful Zen Tray Garden Workshop
through Performing Artistic Perspective***

Chollada Thongtawee, Silpakorn University, Thailand

The Asian Conference on Arts & Humanities 2018
Official Conference Proceedings

Abstract

Amid our contemporary materialistic context of globalization, the complexity at our subconscious level has also increased. We have found ourselves looking more for the process which could recentering us from within, in order to be able to cope with and to find the way out of our increasing inner problems: meditation practice or artistic practice. The mindful zen tray garden practice was introduced in this research as an experimental workshop. It was designed to help participants become more centered within from being mindful of their present state of mind, which would lead to self-acceptance and inner peace. Certain performing artistic techniques were also applied in the workshop. This research aims to study the application of these performing artistic techniques in the mindful zen tray garden workshop. The qualitative research methods were used in data collecting and data analysis. The research result has shown that the performing artistic techniques, especially simulation technique through the use of miniature dolls in the tray garden arrangement, together with the mindful zen practice, could bring about inner recentering, self-awareness, self-acceptance, and inner peace to workshop participants.

Keywords: Recentering, mindfulness, zen, tray garden, performing artistic techniques, inner peace

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Introduction

Amid our contemporary materialistic context of globalization, the complexity at our subconscious level has also increased. We have found ourselves looking more for the process which could recentre us from within, in order to be able to cope with and to find the way out of our increasing inner problems: meditation practice or artistic practice. The mindful zen tray garden practice was introduced in this research as an experimental workshop. It was designed to help participants become more centered within from being mindful of their present state of mind, which would lead to self-acceptance and inner peace. Certain performing artistic techniques were also applied in the workshop.

Objective

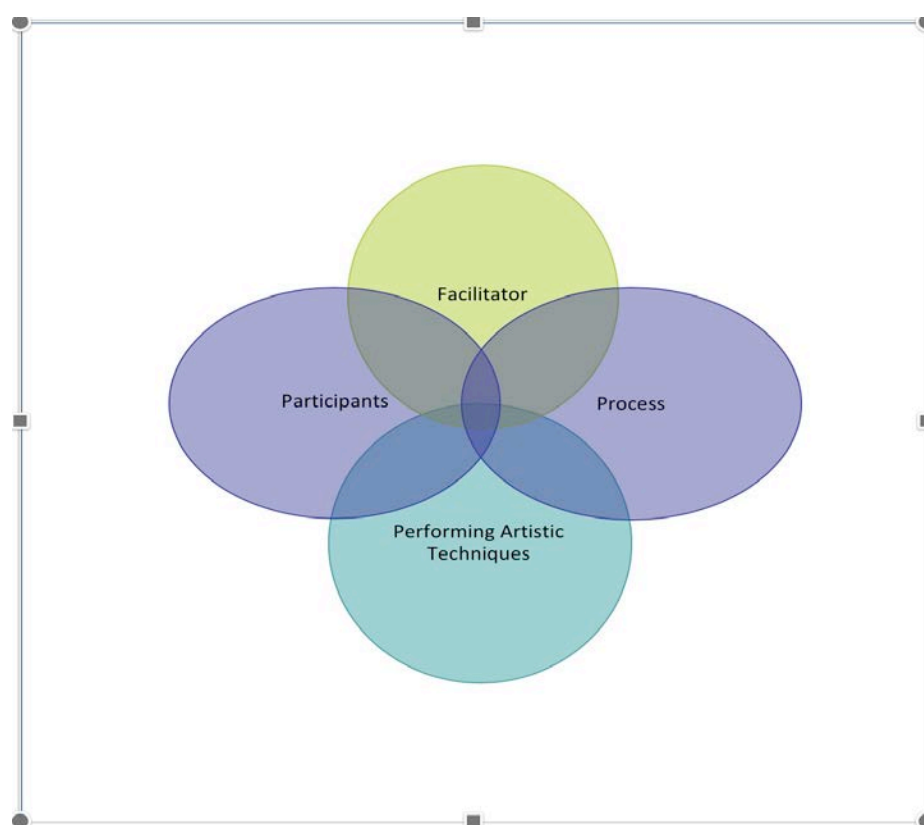
1. To study the application of the performing artistic techniques in the mindful zen tray garden workshop

Methodology

The qualitative methodology was used in data collecting and analysis: participant observation, in-depth interview, and content analysis. Key informants were selected through purposive samplings.

Conceptual Basis

In the process of mindful zen tray garden practice, the balance and harmony in the interaction among the process, facilitator, participants, and the performing artistic techniques applied, could enhance mindfulness for the participants.



Literature Review

The following topics were reviewed:

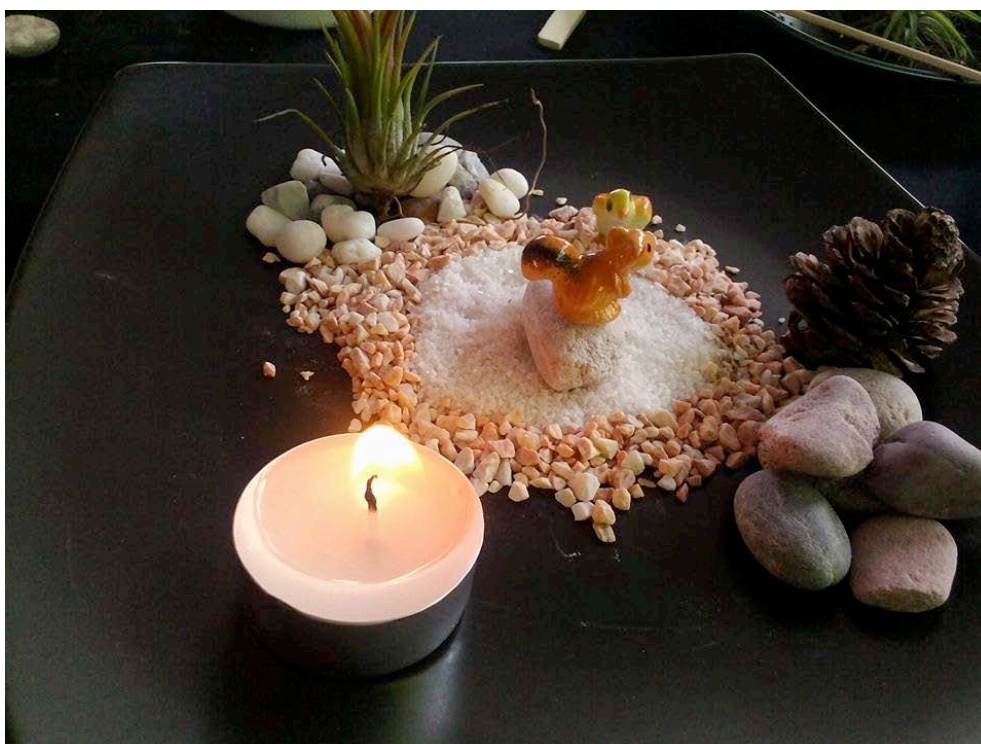
1. Mindfulness Practice
2. Transformative Learning: learning at the tacit level
3. Zen Garden Design: being in the here and now, Japanese rock garden design
4. Symbolic Interaction Theory and Performing Arts

Results

Participants reflected on key issues as following:

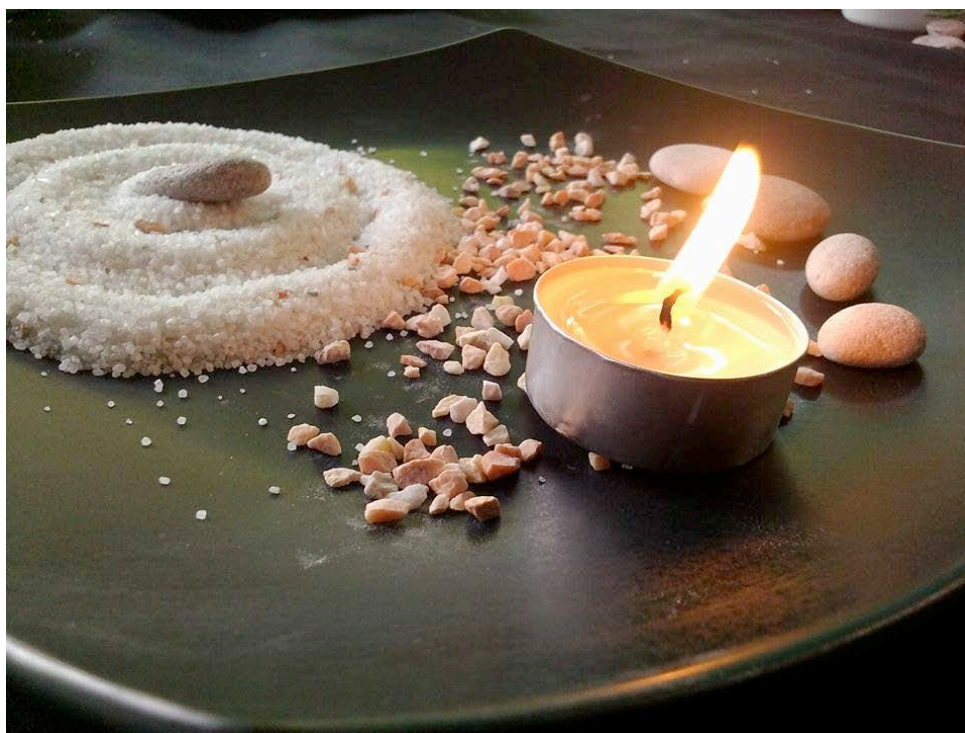
1. Miniature dolls as participant's 'self' in tray garden

After the process of zen tray garden arrangement, a performing artistic process was added in: the use of miniature dolls. Participants were invited to choose a miniature animal ceramic doll to represent her/himself in the tray garden. This process could help participants to reflect on their present state of mind and their selected space in relationship.



2. Dialogue of pebbles and sand

One of the major elements of zen tray garden arrangement process was the deeply listening to the dialogue of pebbles and sand: where they would like to be placed, if they could communicate. Each pebble had its own unique shape and character. When deeply observing them, one could intuitively feel certain dialogue among them. The participants were instructed to listen to such dialogue, which naturally required deep concentration.



This process could be comparable to the performing artistic dialogue of actors, the nonverbal language among them.

3. Candle light as symbols

Lighting could make a big difference for performing artistic stage. In this process of zen tray garden arrangement, candle light was provided for participants to be used. Most participants had reflected that candle light could symbolically convey their inner feelings: their life goal, dream, or hope.



Candle light could also lead participants to feel calmer. It could create sacred atmosphere. It could also give participants a sense of spiritual ceremony. This somehow could be conducive for mindfulness practice.

4. Taking picture of finished tray garden: capturing the moment

Certain contemporary process of using camera to capture the moment was adopted.



This process gave participants the chance to discover new viewpoints on themselves.

5. Into the present moment with concentration and mindfulness

In the process of tray garden arrangement, participants were guided to be truly in the present moment, that is, trying not to go back to correct or change what they had arranged once placing pebbles and sand on the tray. This would require deep concentration and mindfulness, being fully in the here and the now.

Participants were encouraged to trust their intuition in listening to the dialogue of pebbles and sand, taking time to go at their own pace.



Discussions and Conclusion

In the workshop process of mindful zen tray garden arrangement, these following performing artistic techniques had been effectively applied:

1. Miniature dolls as participant's 'self' in tray garden

Miniature dolls could be comparable to the actors, representing the participant in the stage of tray garden.

2. Dialogue of pebbles and sand

In place of actors' dialogue in performing arts, this zen rock garden technique was adopted: listening to the rocks when placing them next to each other in a group. With respect to pebbles and sand as the Earth element, the essential element in Nature, patterns and forms of them were being deeply observed/listened to in the process of arrangement.

3. Candle light as symbols

As much as lighting works in a performing art stage, candle light could play an effective symbolic role in a tray garden space. Its position and meaning given by participant could in turn reflect her/his inner feelings.

4. Taking picture of finished tray garden: capturing the moment

Photos taken were comparable to the tableau vivant or 'living picture', a moment of a performance frozen for eternity.

5. Into the present moment with concentration and mindfulness

This freshness of being in the present moment in the process of zen tray garden arrangement workshop was similar to the freshness of improvisation in performing arts: full of concentration and mindfulness.

It is found that the performing artistic applied in this zen tray garden workshop could effectively bring about the mindful state of participants, re-centering them in the present challenging, complex social context.

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Infix –um- of Ciacia Language

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Abstract

Ciacia language is a language spoken by about 79.000 speakers in some small islands in southeastern Sulawesi, Indonesia. This language belongs to West Malayo Polynesian (WMP) of Austronesian in sub group of Muna Buton. As the part of Austronesian languages, this language has to reflex the features of the family. One of them in is the presence of infix –um- in the language. This article aims to describe how the infix –um- of Austronesian languages is reflected in Ciacia language and how it is compared to the infix –um- from the language family. The data was collected from some previous works of Ciacia language, especially the data of verbs from 200 basic vocabulary of Swadesh and other verb list from the work of Konisi & Hidayat (2001), and sentence examples from Facebook group Bugi-Karya Baru Community and WhatsApp group KONNAS ALUM &MHS LAPORO . The data later analyzed using introspection technique by entering the infix to the verb as the researcher is the speaker of the language and triangulation. From data analysis, the research found that in Ciacia language infix –um- is realized into four allomorph, namely {–um-}. { m-}, {m} (nasal substitution), and {∅}. Those allomorphs are also found in other language in sub group of Muna- Buton language even though in different number. Moreover, the allomorph of nasal substitution in the language has shown that this language belongs to WMP as nasal substitution is the features the unite the WMP group.

Keyword: Infix –um-, Ciacia language, West Malayo Polynesian

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Introduction

Austronesian languages is a family of more than 1200s members. This family spreads from Easter Island in the east to Malagasy in the west and from the Southern part of Taiwan (Formosan) in the north to New Zealand in the south. Blust (2013) grouped this family into 10 branches, 9 of them are Formosan and the other is Malayo Polynesian. The group of Malayo Polynesian the divided into West Malayo Polynesian (WMP) and Central East Malayo Polynesian (CEMP). Ciacia language is the member of WMP group under Muna Buton sub group. This sub group consists of six languages namely Muna, Wolio, Ciacia, Lasalimu- Kamaru, Busoa, and Wakatobi (Tukang Besi Island) (Rahayu, 2016). Moreover, Ciacia language is spoken three small Islands of four different regencies namely Baubau City, Buton Regency, South Buton Regency, and Wakatobi Regency. This language has about 79.000 speakers (according to Ethnologue).As the member of the group, Ciacia language has to have the similar linguistics features share among the family member.

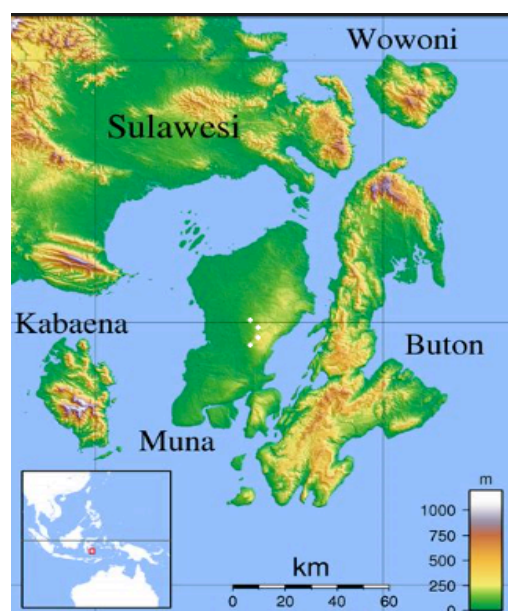


Figure 1. The Area of Muna Buton Language

Most recent study of historical language especially on Austronesians exploits the phonology correspondences among the compared languages. The researchers are hard to look at the morphology correspondence since the limitation of synchronic morphology studies of the compared languages. Affixation is one of most productive morphological process in Austronesian. The process includes the insertion of prefix, infix, suffix, simulfix, confix, and affix combination (Kridalaksana, 2014). These affixations can be attached to any kind of world class.

Infix *-um-* is an affix that attached to verb. Blust (2013) mentions that infix **-um-* has been reconstructed as one most important affix in PAN. This affix marks the actor voice in Philippines sub group and inchoative aspect in Celebic sub group. In the group of Muna Buton, beside Ciacia language, there were three other languages that have been examined. The languages are Muna language, Wolio language, and Wakatobi language. The study of Muna language by Van Den Berg (2013) found that there are five allomorphs of infix *-um-* in Muna language while Donuhue (1999) mentioned that this infix usually appears with irrealis subject. Putra (2005) explored

more about this infix in Wakatobi language especially in Tomia dialect and then found that there are three allomorphs of infix –um- in this dialect. A study on Wolio language by Anceaux (1952) did not mention anything about this infix in Wolio language.

The presence of this infix in Ciacia language had been mentioned by few studies before. Abdullah, (1991), Konisi & Hidayat (2001), and Hanan (2014) in their research found that there is infix –um- in Ciacia language. They also explained that this infix appears at the same time with future tense. Konisi (2013) and Fajrhi (2017) had shown their suspicion that this infix has allomorph. In their paper, they mentioned that this infix only appear in particular environment. These two studies did not give any further information about the possibilities of allomorph for this infix. Therefore, this study aims to describe how infix –*um- from PAN is reflexed in Ciacia language and to compare the reflection to the language in Muna Buton sub group, WMP, and PAN.

Theoretical Background

Katamba (1993) describes affix as “a morpheme which only occurs when attached to some other morpheme such as root or stem or based.” Affix cannot appear without any free morpheme. Thus it is categorized as a bound morpheme. There are many researchers that explain about types of affix. But since those researchers are started from the Indo European languages, the theory does not suitable for Ciacia language as the member of Austronesia languages. Therefore, this study will use the types of affix by Kridalakasana (2012) since this theory is started from Bahasa Indonesia, the member Austronesian language family as well. The affixes are prefix, infix, suffix, simulfix, confix, and affix combination. Simulfix, confix, and affix combination do not exist in Indo European languages.

Based on the function of the affix, there are two types of affix. The affixes are inflection and derivation (Katamba, 1993; Bauer, 1988; Matthews, 2009; Verhaar, 2012). Inflectional morpheme forms morpheme alternations from the same word class. In the other hand, derivational morpheme is kind of affix that derives a new word class from other different word class. Infix –um- in Ciacia language is an inflectional morpheme in Ciacia language. This infix is attached to verb and does not change the word class. The insertion of infix –um- to the stem result in some changes to initial phoneme. These changes will be discussed in this paper.

Methodology

This is a qualitative study. The data used in this study is hinterland dialect of Ciacia language spoken in Sorawolio district in Baubau City, Southeast Sulawesi, Indonesia. The data was collected from some previous works of Ciacia language, especially the data of verbs from 200 basic vocabulary of Swadesh and other verb list from the work of Konisi & Hidayat (2001), and sentence examples from Facebook group *Bugi-Karya Baru Community* (3.669 members) and WhatsApp group *KONNAS ALUM &MHS LAPORO* (128 members). Facebook group members consist of people from various job backgrounds such as high school students, university students, politician, farmer, army, policemen, teacher, etc. The ages are ranged from 17 years old to 50 years old. WhatsApp group members are university student with age range from 17

years old to 28 years old. Both social media groups member are the speaker of Ciacia language who comes from Sorawolio. The data later analyzed using introspection technique by inserting infix to the verb as the researcher is the speaker of the language. The result of introspection method is verified by other speakers (triangulation method).

Findings

1. Infix *-um-* of Ciacia Language

In Ciacia language, infix *-um-* marks the inchoative aspect that is attached to verb and fills the predicate position. This affix cannot be directly inserted to the verb and becomes a predicate. This infix must be appeared with future tense subject marker prefixes. There are six prefixes in Ciacia language namely *a-* for first singular person, *ta-* for first plural person, *cu-* for second singular person, *cuka-* for second plural person, *na-* for third singular person, and *naka-* for third plural person. Moreover, the presence of this infix with particular verb initial sound in construction causes some variation (allomorph) of infix *-um-*.

In morphophonemic process, infix *-um-* conforms with the initial sound of the stem. In Ciacia language, there are four allomorph of infix *-um-*. The allomorphs are $\{-um-\}$, $\{m-\}$, $\{m\}$, and $\{\emptyset\}$. The rules of each allomorph are shown as follow:

1. Allomorph $\{-um-\}$ is attached between the initial consonant sounds and first vowel sounds with condition that first initial consonant are alveolar sounds such as $/t/$, $/d/$, $/nd/$, $/s/$, and $/l/$; palatal sounds such as $/j/$ and $/c/$; velar sounds such as $/k/$, $/g/$, $/ŋ/$, and $/ŋ/$; and glottal sound $/h/$. Here are some examples of this allomorph:

<i>/taje/</i>	<i>/t{um}aje/</i>	will furl
<i>/davu/</i>	<i>/d{um}avu/</i>	will give
<i>/ndavu/</i>	<i>/nd{um}avu/</i>	will fall
<i>/sampu/</i>	<i>/s{um}ampu/</i>	will decrease
<i>/lupi/</i>	<i>/l{um}upi/</i>	will fold
<i>/jalo/</i>	<i>/j{um}alo/</i>	will mix
<i>/cunu/</i>	<i>/c{um}unu/</i>	will burn
<i>/koni/</i>	<i>/k{um}oni/</i>	will know
<i>/gagauji/</i>	<i>/g{um}agauji/</i>	will count
<i>/ŋeya/</i>	<i>/ŋ{um}eya/</i>	will mention
<i>/uaso/</i>	<i>/u{um}aso/</i>	will catch
<i>/hende/</i>	<i>/h{um}ende/</i>	will increase

The combination of future tense prefixes and infix *-um-* will be present in the following examples:

(1) *Isami* *ungkaka* *tabe ta-k-um-oni-e* *paghae nibahasi*.
 P1pl.exl.we N.children art. 2pl.ft.-ink-V.know.O3 P.what adj.cl.
 ‘As children, we want to know what you are talking about.’

(2) *Isoo* *cu-l-um-upi* *kancia* *ia?*
 P.2sg.you P2sg.ft.-ink.-V.fold N.clothes det.that

‘Will you fold that clothes?’

- (3) Undanga ia na-s-um-ampu walohacu
 N.invitation letter det.that P3sg.ft.-ink.-V.decrease Num.800
na-hu-me-nde aghiwu.
 P3sg.ft.-ink.-V.increase Num.1000
 ‘You may decrease the number of the invitation letter to 800 or increase it to 1000.’

In sentence (1) verb *koni* ‘to know’ is attached by infix *-um-* after its first initial sound /k/, prefix *ta-* as subject marker of first plural person, and suffix *-e* as object marker third person. Verb *lupi* ‘to fold’ in sentence (2) is attached by infix *-um-* after its first initial sound /l/ and prefix *ta-* as subject marker of second singular person. Sentence (3) has two verbs, *sampu* ‘to decrease’ and *hende* ‘to increase’. In both verbs, infix *-um-* is attached after its first initial sound /s/ and /h/ and prefix /na-/ as subject marker of third singular person.

2. When the initial sound of the verb is vowels, infix *-um-* will be changed into *m-* and it is placed before the vowels. Here are some examples of this allomorph:

/aso/	/m}aso/	will sell
/inte/	/m}inte/	will go
/eka/	/m}eka/	will rip
/onto/	/m}onto/	will be silent
/unta/	/m}unta/	will touch

The combination of future tense prefixes and this allomorph will be present in the following examples:

- (4) Hawite a-m-ero-e bhata sontamagha.
 Adv.hanya P1sg.ft.ink-V.steer-O3. Prep.to N. west
 ‘I just need to steer this boat to the west.’
- (5) Cia cuka-m-ita La Ramis?
 Neg. P2pl.ft.-ink.-V.see N. La Ramis
 ‘Do you see La Ramis?’

In sentence (4) verb *ero* ‘to steer’ is attached by allomorph *m-* before its initial sound, prefix *a-* as the subject marker of first singular person, and suffix *-e* as the object marker. Verb *ita* ‘to see’ in sentence (5) is attached by allomorph *m-* before its initial sound and prefix *cuka-* as the subject marker of second plural person.

3. When the verb initial sound is voiceless bilabial plosive /p/, the initial sound is changed to /m/ (nasal substitution). Here are some examples of this allomorph:

/pilagu/	/m}ilagu/	will sing
/pe?ena/	/m}e?ena/	will ask
/pilonga/	/m}ilonga/	will see

The combination of future tense prefixes and this allomorph will be present in the following examples:

(6) <u>Ikita</u>	<u>tabe</u>	<u>ta-{m}eena</u>	<u>ko-status-no</u>
<u>tamai.</u>			
P.1pl.inc.we det.that	part.	P1pl.ft.-ink.-V.ask	poss.-status-poss3sg
'We have to ask the writer of that status.'			

(7) <u>ta-{m}ilonga-e</u>	<u>sama-sama</u>	<u>ompulu</u>	<u>taku-no.</u>
2pl.ft.ink-V.see-O3	adv.together	Num.ten	N.year-poss3sg
'We will come to see it in ten years.'			

Verb *peena* 'to ask' in sentence (6) is attached by two affixes. They are the allomorph {m} (nasal substitution) of infix *-um-* and prefix *ta-* as subject marker of first plural person. Sentence (7)'s predicate is filled by verb *pilonga* 'to see'. The verb is attached by infix *-um-* with its allomorph {m} (nasal substitution), prefix *ta-* as subject marker of first plural person, and suffix *e-* as object marker of third person.

4. When the initial sound of the verb are other bilabial sound (except /p/), there is no need to add any infix to the verb. Blust (2013) mention that nasal substitution is a feature that unite WMP group. Here are some examples of this allomorph:

<i>bundo</i>	will come
<i>bebe</i>	will hit
<i>ma?a</i>	will eat
<i>mbule</i>	will go home
<i>mpula</i>	will fall
<i>vanuwi</i>	will wash

The combination of future tense prefixes and this allomorph will be present in the following examples:

(8) <u>ta-maa-e-mo.</u>
2pl.ft.ink-V.eat-O3-perf
'We will have eaten it.'

(9) <u>Isimiu</u>	<u>cuka-bhancule</u>	<u>i</u>	<u>Dhamwajo?</u>
P.2pl.you	P2pl.ft.-ink.-V.go home	prep.to	N.Pasarwajo
'Are you going home to Pasarwajo?'			

Verb *maa* 'to eat' in sentence (8) is attached by three affixes. They are prefix *ta-* as subject marker of first plural person, suffix *e-* as object marker of third person, and suffix *-mo* as perfective aspect. Sentence (9)'s verb *bhancule* 'to go home' has prefix *cuka-* as subject marker of second plural person. What makes this allomorph is different from the non-future tense of Ciacia language is the presence of future tense subject marker prefixes.

2. Infix *-um-* of Languages in Muna Buton Sub Group

There are six members of Muna Buton sub group and only three of them that has been documented. They are Muna language, Wolio language, and Wakatobi language. A research of Muna language was published by Van Den Berg (2013), Wolio language by Anceaux (1952), and Wakatobi language by Donuhue (1999) and Putra (2005). In his publication, Van Den Berg mentions that there are five allomorphs of infix *-um-* in Muna language. The allomorphs are $\{-um-\}$, $\{m-\}$, $\{m\}$ (nasal substitution), $\{\emptyset\}$, and $\{-im\}$. The first four allomorph of infix *-um-* in Muna language are similar to the allomorphs in Ciacia language, except the number of initial sound for each allomorph that may be more or less than Ciacia language. This is caused by the different of phonological system of each language. Allomorph *-im-* is not found in Ciacia language. This allomorph is only used in standard dialect of Muna language while in Ciacia language there is no any standard dialect.

Donuhue (1999) mention that infix *-um-* in Wakatobi language marks future event, shows wishes and desires, and emphasizes the actor in the sentence. Putra (2005) then strengthen Donuhue opinion by explaining that there are there allomorph of infix *-um-* in Wakatobi language especially in Tomia dialect. The allomorphs are $/IR-V1um/$, $/IR-umV1/$, and $/IR-zero/$. IR means the future tense subject marker. The number of infix *-um-* is less than Ciacia language. The number of initial sound of each allomorphs are also different from Ciacia language since these two languages have different sound system as well.

In the study of Wolio language by Anceaux (1952) does not mention the presence of this infix in Wolio language. The morphology description needs to be explored more to the previous date and theories. The other two languages, Lasalimu-Kamaru and Busoa, have not had any documentation yet. Thus, this study cannot compare these languages to Ciacia language.

3. Infix *-Um-* of Austronesian

The reconstruction of infix *-*um-* in Proto Austronesian (PAN) construct intransitive verb. For example **Caŋis* 'weeping, crying' becomes **C<um>aŋis* 'weep, cry', **Nanuy* 'swimming' becomes **N<um>aŋuy* 'swim', and **quzan* 'rain' menjadi **q<um>zan* 'to rain'. This does not happen to all Austronesian language. Ciacia language does follow this pattern but not the meaning. Mostly this infix will be placed based on the verb initial sound or Blust calls it as Consonant-initial bases. Ciacia language reflexes this infix as what the other West Malayo Polynesian language do. This infix marks an inchoative aspect as it is only get paired with future tense subject marker prefixes. Moreover, this infix shows how Ciacia language is connected to WMP group through its nasal substitution. Blust mentions this is the unity feature of WMP.

It is not only languages in the group of Muna Buton that have allomorph. Most language has two allomorphs and other has more. Bolaang Mongondow reflexes this infix as consonant-initial based $\{-um-\}$, realized the infix as $\{m-\}$ for the vowel sounds, as nasal substitution for labial-initial bases, and as *-im-* when the consonant-initial is followed by by high front vowel. Thao reflexed this infix with ten allomorphs. In Ciacia, as what has been explained, has four allomorphs. In

conclusion, even though the meaning of infix *-um-* in Ciacia only follow the meaning of WMP sub group, the pattern of this infix in Ciacia follows what is found in most Austronesian language as well as the allomorph.

Conclusion

Ciacia is a quasy polysynthetic language under the family of Austronesia. This type of typology is shown through its infix *-um-* that is attached to verb and does not change the verb world class. Infix *-um-* is well known as one of most important morpheme in PAN. Ciacia reflex its membership of Austronesia by following the consonant-initial bases pattern, vowel initial bases, the nasal substitution, and bare allomorph. The nasal substitution on Ciacia also shows that the language has the unity features of WMP as well as the inchoative meaning of the infix.

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A Semiotic Analysis of Solo Basahan as a Traditional Javanese Clothes

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Abstract

In this century, the globalization is the common phenomena that can open the chance to influence the tradition and culture in some areas. The culture and its products like clothes will be easily replaced by the modern one. It already happens on Javanese traditional clothes called Solo Basahan, as we know that it contains the deep meanings. Related to the statement, this research aims to reveal the cultural meanings and values contained within Solo Basahan clothes. This qualitative research uses research methods dividing into three steps; (1) collecting the data by doing an interview as a primary data and using the literature as a secondary data, (2) classifying then analyzing the collected data with semiotic analysis, and (3) presenting the data. The result of this research is that Solo Basahan clothes and its parts have many cultural meaning that the married couple who use the clothes have to love and appreciate each other, prepare for new life, and also know their own responsibilities in a married life. Moreover, it contains some values such as religious, moral, and social values.

Keywords: semiotics, Solo Basahan, Javanese, traditional clothes, cultural meaning

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Introduction

Human as a creature that created with the great brain, has a capability to create something in this world to build a culture and live the life. By this capability, human is a homo creator (Herusatoto, 2001:13). In building the culture, human can create any medium that useful for the life, such as language, custom, ceremony, technology, and arts, in which the medium will be a form of a culture. Discussing about culture, Javanese people especially in Solo are very thick with their Javanese culture. It is only because the influence of Keraton Surakarta Hadiningrat as Javanese Kingdom. Keraton Surakarta Hadiningrat has many cultures containing some glorious values and meanings almost in every single thing, including the clothes.

Clothes for the Keraton's environment and the people around it not only be regarded as the medium of covering the body, but also be a symbol including the current meaning and value. Moreover, the clothes can show the social status of the one who wear the clothes and has a special time to wear, for instance in traditional wedding ceremony. A wedding is one of the step of life that considered as a sacred step in Keraton's circle. So, in the wedding, there is a special clothes called Solo Basahan that will be discussed in this paper using semiotic analysis to uncover the meaning and value of the traditional clothes.

Semiotics is the theory of sign that can reveal what is the meaning of something (Lyons, 1997:100). Those sign is divided into three kinds by C.S.Pierce, there are icon, symbol, and index (Silverman, 1983:19). First is icon, the sign that represents or duplicates of a current object. For example the picture of bus. Second is symbol, the sign that represent of the concept of object arbitrary. For example the red color is a symbol of bravery. The last is index, the sign that represent something connected to the real object. For example, cloudy is an index of rain. In this research, there are two of the three kinds of sign analyzed in the discussion.

This research is the further research that completing the previous research talking about the traditional clothes in Indonesia, by Marlina (2016) with *Kajian Semiotik Pakaian Adat Suku Dayak Kenyah di Desa Pampang Samarinda Kalimantan Timur*, and Jalung (2015) with *Analisis Semiotika Pakaian Adat Dayak Bahu sebagai Alat Komunikasi Budaya dalam Adat Dayak Bahu*. Semiotic is used to analyse the object because by identify the sign of something, we can know the hidden meaning. Basahan is the clothes used by Javanese people in the parts of wedding ceremonies in Solo called *panggih* (meet each other), with the topless characteristic. At first, Solo Basahan was only used exclusively by Keraton's family in the *panggih* ceremony in Sasana Mulya inside Keraton Surakarta Hadiningrat. By the time, the Javanese people outside Keraton can use Solo Basahan. In Javanese language, Basahan is synonymous with *ngliga sarira* which is not wearing clothes (Honggopuro, 2002:155). People in Solo assume that Solo Basahan is a symbol of *alam suwung* means the empty world that human has to surrender his life only to God The Almighty for all the things while living in the life.

Finding and Discussion

Solo Basahan is not only about fabric, but also the makeup, hair do, and the jewelry. In this part, Solo Basahan will be described from the top to the bottom.

Head

The Bride

Paes



Figure 1: Paes of The Bride

Paes is a current additional make up specific to Solo Basahan. Paes consists of four iconic items (1) *gajah* that iconic with the tip of egg, (2) *pengapit* that iconic with the buds of Kantil flower, (3) *penithis* that iconic with tip of small egg, and (4) *godheg* that iconic with the buds of Turi flower.

Eyebrow

This part of make up is interesting. As displayed on the Figure 1, there is a drawn eyebrow that iconic with the hartshorn of deer called *menjangan rangrang*. It is also a symbol that the bride has to have a great characteristics of deer that are skillfull, clever, and smart to maintain her family in the married life.

Hair Do



Figure 2: The Hair Do of The Bride

The Javanese bride has to wear a kind of hair do called *sanggul* with specific style or form, its name is Bokor Mengkurep. *Bokor* in Javanese is a big bowl, and *mengkurep* is confiscated. The meaning is, the bride has to 'kneel down' for her husband in her

married life, because the groom will be her husband that has a primary responsibility of their married life, so the bride as a wife has to obey her husband. This form is also as symbol of *bangun tulak* that means avoiding the bad things that may come into their married life.

Arranged Flower



Figure 3: The Arranged Flower of The Bride

The *sanggul* displayed in Figure 2, then covered by arranged jasmine flower like a round web, as a symbol of purity and holy. Jasmine is almost being used in Javanese culture. Then in the right side, there's a long arranged jasmine flower and the buds of Kantil flower at the end, called *sekar tiba dhadha*, because it is placed from the shoulder of bride to the heart approximately. In the arranged jasmine flower, there are arranged rose flower called *ceplokan*. It is a symbol of *hamimurba*, the characteristic in Javanese that wife has to be well managed to manage her household as her nature.

Jewelry

Cunduk mentul



Figure 4: The *Cunduk Mentul*

Cunduk mentul is a jewelry that iconic with the sun. It is usually 7 pieces, that has a meaning that the bride is a sun giving the shine to another one, giving a life for her children, so the bride will be a source of life.

The Groom

Kuluk Mathak



Figure 5: The *Kuluk Mathak*

Kuluk mathak is specific headgear used by the groom. The color is clear blue, that iconic to the sky or space, called *tawang* in Javanese. This blue color is a symbol that the groom already reached the peak step of his life, which is marriage. So, he has to be mature, responsible, and independent in his household.

Body



Figure 6. Dodot

The Bride

Dodot

Dodot is the most specific fabric that used in Solo Basahan. Dodot is a big and wide fabric with the specific motif called *alas-alasan*. *Alas* in Javanese language is a wild forest. The motif consists of many animals like snake, bee, snail, butterfly, and also

some plants. The green color of this motif describes the wild forest as a symbol of new chapter of life, in Javanese called *bebadra* or *babad alas anyar* (opening the forest). *Bebadra* means none lives and knows what will happen in married life, the couple have to prepare and be ready for anything happening in their life. Using this fabric is being *pepeling* or reminder that the couple will have a new life, new citizen, and also new family.

Kemben

The dodot of bride is used to cover from breast of the bride to the foot, as displayed in Figure 6. Eventhough this clothes is topless, the breast of woman should be covered and guarded, because it is a source of life, that children can grow healthyly from it.

Jewelry

Cincin

In Solo Basahan, the ring that used by the bride is called Kalpika. This kind of ring called *seser* or round ring. It means the fastener of two hearts, because it has no end, hopefully the married life will be long lasting marriage. This ring is a symbol of unity and togetherness between the couple and also their families. This ring also can bind the two different families, that put together by this marriage.

The Groom

Dodot

In the Figure 6, different from the bride, dodot used by the groom, start from the waist to the foot. Using dodot is without *kemben*, so the groom is absolutely topless. This is called *ngliga sarira* in Javanese, means that the groom has nothing in life. The only thing that he has to do is surrender to his God Almighty, without arrogancy.

Epek

Epek is a belt with the gold color that shows the social status of the groom, as a family of Keraton.

Keris



Figure 7: Keris Warangka Ladrang

Keris is a traditional javanese weapon, that really close with the bravery, power, virility, and politeness. This keris is a symbol that the groom is being prepared for all the bad things that may come to his married life and ready to fight whenever the bad things attack his family. In a wedding ceremony, keris should be put in the scabbard with the specific motif called *warangka ladrang*. This keris decorated with arranged jasmine flower with buds of Kantil flower at the end, and also given ceplokan that means *hamisesa* in Javanese that the husband is a King, a leader of his household, so he has to decide something wisely.

Buntal



Figure 8: Buntal

Buntal is a decoration of Solo Basahan, consists of long arranged leaves and flowers. Buntal uses specific leaves, such as banyan leaf that means protecting each other (*ngayomi*), pandanus leaf that means compatible, matching each other with the same vision and mison for their life, kroton leaf that means staying, spinach leaf that means peaceful (*ayem*), banana leaf that means accepting the best and the worst. The specific flowers used in the buntal are kenikir (*kena ing pikir*) flower that means care, jasmine flower that means purity, holy, and Kantil flower that means always be there (*kumanthil*).

Jewelry

Kalung ulur



Figure 9: Kalung Ulur of The Groom

Kalung Ulur is the long necklace used by the groom that has a meaning that whenever the problems are coming, keep the patience. It is a symbol of eternal patience.

Conclusion

By this description, we can conclude that Solo Basahan as a traditional Javanese clothes not only as a clothes itself, but contains some meaning and values that very deep related to the hope for the married couple to has a good married life. This research is using Solo Basahan as the object in a small scope, so it can be used to be a starting point of the further discussion about culture meaning and value in Javanese culture and tradition, and provide a reference for the wider fields such as historical studies, philosophy, and even linguistics.

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The Analysis of Centralized Layout on Traditional Batik Tulis Workshop in Central Java

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Abstract

Batik is a color crossing technique, using canting and hot wax originating from Indonesia and defined by Unesco became an intangible cultural heritage in 2009. Canting is a tool for transferring a hot wax on fabric so it can form a line or dot. The use of hot wax becomes an essential tool in the process of batik. The placement of the hot wax stove which surrounded by batik workers growing into a significant point in batik activities. This phenomenon appears in various traditional batik tulis workshops, especially on batik Oey Soe Tjoen in Kedungwuni, Go Tik Swan in Surakarta and Sekar Kencana in Lasem. Formerly, these three cities are well known as the producers of Batik Tiga Negeri with three colors that characterize each region; the blue from Pekalongan, the red from Lasem and brown from Surakarta. However, along with the development of advanced technology and information, modification of tools and differences in the characteristic of space in each workshop, produce a separate study on the workshop layout, especially in the placement of the stove. The research purpose is to support the preservation of batik process and the values of Javanese people contained therein. Therefore, this research used ethnographic method through observation, documentation and in-depth interviews in several batik workshops spread over Central Java within a specified period. Based on the anthropometric, ergonomic and behavior review, this research describes the layout analysis of the space and placement of hot wax stove as a center, and the application of centralized layout in various traditional batik tulis workshop nowadays. So it can be concluded through centralized layout, the values of traditional society, sharing and cooperating, maintained in the process of batik.

Keywords: batik tulis, centralized, ethnographic, layout, workshop

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Introduction

Batik tulis is one of the high cultures of the famous Javanese society to foreign countries. Batik which was initially a result of high culture and has sacred value in Java society inland or palace, gradually switch function become goods with the economic value in coastal Java community (Asa, 2014). The development of his motives also varies according to the acculturation of culture that occurs in each region. The city of Pekalongan and Lasem is a famous Batik Peranakan producing region in Indonesia, even in the world. Batik Peranakan is batik produced by batik house owned by Chinese Javanese descent. However, in the production process, the batik still dominated by native Javanese descendants.

Until today there is still much debate about the origin of Batik Tiga Negeri. However, which became the belief of the people, especially the batik artisan on the north coast of Java, that Batik Tiga Negeri is the batik that the coloring process is done in three different areas that have a distinctive color in each respectively (Malagina, 2018). The blue color (indigo) is a distinctive color of the Pekalongan area, the red color of the Lasem area and the brown or sogan color of the Solo area, and all located in Central Java Province. History records that the Tjoa family of Solo was the first batik workshop that produces Batik Tiga Negeri, with the first red coloring stamps from the Lasem area (Malagina, 2018). The exchange color is because there is a kinship relation between the Tjoa family with batik artisan at Rembang area, north coast of Java. However, now batik house that produces Batik Tiga Negeri rarely found.

Batik Oey Soe Tjoen, Go Tik Swan, and Sekar Kencana is a batik workshop owned by Chinese Javanese descendants. Oey Soe Tjoen batik workshop located in Kedungwuni, Pekalongan, is now managed by Widianti Widjaja as the third generation of Oey Soe Tjoen. Batik Oey Soe Tjoen is famous for its unique, distinctive motifs and coloring of Peranakan batik making it known as the Indonesian Batik Peranakan Ambassador (Liong, 2014). Until now, this batik workshop still retains the motif and process of batik traditionally as batik Oey Soe Tjoen produced since the beginning. Go Tik Swan batik workshop located in the Surakarta or Solo area, is now managed by Mr. Suwarno. Go Tik Swan was commissioned by the first President of the Republic of Indonesia, Ir. Soekarno to make Batik Indonesia, which is included in the government propaganda at that time to create the Indonesian identity of Bhineka Tunggal Ika, or Unity in Diversity (Rustopo, 2008). Therefore, Batik Indonesia combines the motifs and colors of batik inland or palace with coastal batik. Until now, batik house Go Tik Swan is still producing Batik Indonesia with workshops that have been reorganized so that more efficient and productive. Sekar Kencana batik workshop located in Lasem area, Rembang district, owned and managed by Mr. Sigit Wicaksono who is a descendant of Javanese Tionghoa with the original name of Njoo Tjoen Hian. Batik workshop that produces Lasem motif combined with Chinese characters that have a specific meaning make this batik called as Batik Acculturation. Batik Sekar Kencana located in Babagan village occupies the house with colonial architecture with typical space layout of Peranakan society, as a residence as well as batik workshop for eight generations.

The three batik workshops are located in different areas with different types of buildings, reminiscent of the vernacular architecture. Although the workshop of batik work is the same as a residence as well as a place of business, some differences are

influenced by behavior and geographical conditions in coastal areas and inland areas. In the world of vernacular architecture, climate influences habits, customs, and human needs, so that the shape of the building becomes the result of acclimatization to the climate itself (Idham, 2016). Similarities and differences in shape and arrangement are also evident in the layout of the space and the layout of the furniture.

Although these three batik workshops lie in different geographical and climatic conditions with different types of buildings, there are similarities in layout patterns on workstation canting. The centralized layout has long been encountered in a group of batik artisan with the canting process area. This centralized pattern is composed of batik artisans that surround the stove, thus forming a specific working area. The stove as a midpoint plays a vital role in the canting process. However, research that attempts to reveal the relationship between the centralized layout and the values that exist in a society, especially a batik, is insufficient. Therefore, this study aims to analyze the factors that affect the layout of workspace and batik equipment in the workstation of canting in the traditional batik workshop, and how it relates to the values of the community.

Methods

This research uses ethnographic approach through direct observation on batik workshops located in Central Java. This observation includes observation of behavior, observation of space and observation of batik process in the workshop. Interviews with batik homeowners and batik makers were also made to obtain in-depth information. These observations and interviews are then documented in visual, audio and audio-visual form. Observation space presented in the form of drawings workshop space which is then combined with observations of batik behavior.

The object of research in this case study is the batik involved in the canting process. Observations on the canting process done in a workstation include how the interaction of the batik with each other and the relationship between batik with space and tools used in this process.

- **Data Collecting**

This research begins by collecting data from batik workshop as follows:

- 1. Batik Oey Soe Tjoen Workshop**

Data collection at Oey Soe Tjoen batik workshop is done in several stages. Oey Soe Tjoen batik workshop located in Kedungwuni subdistrict south of Pekalongan city. This building has three functions, namely residential, retail and batik workshop. Batik workshop occupies a space located in the rear area of the main building. The building has vernacular architecture, grow and change according to the needs of its inhabitants.

Interview conducted by Widiанти Widjaja as the owner of Peranakan batik workshop as well as to three batik artisans who works every day in this batik workshop, both in canting process and immersion process. Observation of space and behavior of batik artisans is done directly and

through micro-motion study. Three cameras are placed at three different points with three different functions. The first camera is a camera that detects gesture changes in detail, resulting in a visual recording (photo). The second camera is a camera that works to detect motion and changes in batik artisan and her response to the tools used in the workstation. The third camera is a camera that captures all activities in a workshop with 360 degrees point of view with time elapse mode. With micro-motion study, the method is expected researchers in paying attention to the object of research with more detail.

The canting workstation located at the rear of the building occupies a closed space with wide openings on the wall, either windows or doors. Supported by a high enough ceiling, making the air circulation is good enough to avoid the heat of space. This workstation is flexible, where the equipment used can be quickly moved to suit the needs. In a workstation, usually it can accommodate up to three batik artisans, but at the last time of data retrieval, the workstation is only used by one batik artisan with a long table that used for correcting and re-checking the fabric before it proceeds to the immersion process.



Figure 1. The collecting process of visual and audio visual data on canting workstation at batik Oey Soe Tjoen workshop.

2. Batik Go Tik Swan Workshop

3.

Data collection at batik Go Tik Swan is done in a short period. Based on consideration of data retrieval from previous batik workshop then got a sufficient time to collect data from a case study object. Batik Go Tik Swan workshop is located in the middle of Surakarta city and is still included in Surakarta Keraton area. Go Tik Swan who is a descendant of Peranakan Java Tionghoa had received the assignment from the first President of the Republic of Indonesia, Soekarno, to make Batik Indonesia. Batik Indonesia designed by Go Tik Swan combines Batik Keraton style with Batik Pesisiran to be a style of batik that reflects Indonesia.

Interview conducted by Mr. and Mrs. Suwarno as heir as well as manager of batik Go Tik Swan today, as well as to a group of batik artisan in a canting workstation. Workstation canting A is one of two workstation

canting founded in this batik workshop. In workstation canting A there are five batik artisans whom each have different work. The more detail the work, the smaller the size of canting used. All batik in this workstation using gawangan, dingklik and canting in doing his job. Observation of space and behavior of batik artisans is done directly and through micro-motion study method. Data collection uses three cameras placed on three different points. The first camera is a camera used to capture the activities of batik closely in the workstation. The second camera is a 360 degrees camera that was visually recording with time elapse mode workstation atmosphere, circulation and batik behavior. The third camera is a camera that records audio-visual within the workstation and its relation to other workspaces. Through this third camera can also be taken data about the movement of sunlight, falling shadows and weather changes around the workstation.

Batik workshop area located at the rear building that serves as a residential, workshop and retail batik, workshop and museums of keris and other antique collections. The canting workstation is in the front area of the batik workshop. The workstation is divided into two semi-open pendopo building with walls on the right and left. The data were taken on the first workstation canting, located on the front area, adjacent to batik workshop with joglo as entertainment space.



Figure 2. The collecting process of visual and audio visual data on canting workstation at batik Go Tik Swan workshop.

4. Batik Sekar Kencana workshop

Observations on batik artisan behavior and spatial data retrieval at Sekar Kencana batik house were done in sufficient time. Sekar Kencana batik workshop occupies a cultural heritage colonial-style building that has been occupied for nine generations. Mr. Sigit Wicaksana is the eighth generation of Sekar Kencana batik. As in general Dutch colonial buildings, this batik workshop has a clear space organization. The building that serves as a dwelling and batik workshop area surrounds the center space with a living room that serves as an altar for worship the ancestors.

Interviews and observations were made to Mr. Sigit Wicaksono as owner and manager of batik Sekar Kencana and to batik artisans who are in the

canting workstation. The batik workshop area is on the right and rear of the building, while the dwelling is on the left side of the building. The living room in the middle serves to connect these two different functions.

The canting workstation which located to the right of the building is a semi-open space area and supported by grid-shaped columns. This wide canting area can accommodate several groups of batik artisan and directly adjacent to the immersion process. Of the three batik workshops used as research objects, Sekar Kencana batik which has the most number of batik artisans, and positively affects the workspace both in workstation canting and its relationship with other batik process area. The more workers involved in a workstation canting, the more space it needs.



Figure 3. The collecting process of visual data on canting workstation at batik Sekar Kencana workshop.

- **Limit and object of Research**

For further details, it is necessary to limit and scope the object in the study, as illustrated below:

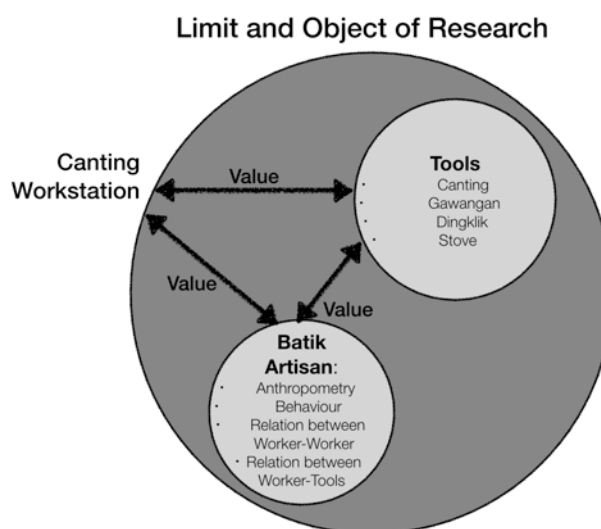


Figure 4. Limit and object of research

- **Data Analysis**

The visual and audio-visual data has been collected and then exposed in the form of photo and plot drawing as well as the layout canting workstation canting area in the three batik workshop that became the object of research. The layout drawing then used to mapped data observation of batik behavior in spatial. The results of this spatial and behavioral mapping relationships are then analyzed.

- **Data Verification**

The data have been analyzed and then verified by interviewing the batik artisan and business owners about the canting process and the space used in the process in each workshop. The results of the analysis are also processed by using the theories of Javanese culture, Peranakan and spatial theory of traditional and vernacular.

Results

After going through the stage of data analysis and verification, the research results are described in the following stages:

- **Batik Oey Soe Tjoen workshop**

Batik Oey Soe Tjoen workshop has several batik making areas covering the whole process of batik from start to finish. Workstation canting is located at the rear of the building, right next to exit and entrance access from the building to the outside of the house. Workstation canting is flexible, can change the layout depends on the number of batik artisans that work therein. The centralized layout is evident when the three-to-four batik artisans do the canting process by encircling the stove as its center. With this layout arrangement, the batik artisan indirectly creates a grouping arrangement by sharing the hot wax used for the canting process, working together to keep the canting process running correctly.



Figure 5. The Oey Soe Tjoen workshop situation in canting and drying process. The batik artisan works in group, making the spesific layout with stove as a center.

The work of canting in the Oey Soe Tjoen workshop is also not too time-bound. Most of the workers are batik artisan who has worked for dozens of

years. Close kinship relationship is also reflected from the communication created both verbally and non verbally in workstation canting, with the distance between the batik artisan is close enough, resulting in them to exchange information more quickly. Of course, the distance created depends on the number of batik artisans involved in a workstation, the width of the gawangan and fabric and also the space batik artisan used to reach to the stove for hot wax as an essential tool in the canting process.

- **Batik Go Tik Swan workshop**

Batik Go Tik Swan workshop is a well-designed batik workshop with specific space restrictions. Batik workshop is located in the rear area of the building. It consists of several separate buildings by the function and process of batik Go Tik Swan. This workshop has rearrangement process several times. Inspired by Balinese architecture, the owners adapted the traditional Balinese buildings in this workshop. The result is some semi-open buildings with different functions. Workstation canting is located in front of workshop area. By using a free-standing wall on the east and west side, it is expected to control the air flow and natural lighting on this workstation.



Figure 6. The Go Tik Swan workshop situation in canting and drying process.

The patio in dwelling area was designed by Soekarno, as a gift to Go Tik Swan.

The batik artisan makes sitting arrangement around the stove that contains the hot wax. In this canting workstation, there are five batik artisans aged variation from the thirties to fifties. They are already working from a young age. Although there are differences in age, the kinship is still felt here. They even had lunch breaks in their seats, talking and joking. The arrangement of gawangan and stool or small seat in such a way, making the distance created between the batik artisans close enough so that the working atmosphere was warm and full of kinship.

- **Batik Sekar Kencana workshop**

Batik Sekar Kencana workshop entered in the category of the small part of traditional batik workshop that occupies the historic building and still well maintained. This colonial with Peranakan taste building puts the central space as the living room as well as the altar room. Batik workshop is on the right and back of the building. Workstation canting is located in a vast semi-open area, to accommodate two or more canting groups. In each group, there are three to

six batik artisans who sit in a centralized layout around the stove that contains hot wax.

Each canting workstation consists of different types of work. One group did the detail work using a small canting, while the other group used medium-sized canting for outline work. The group of batik artisan depends on the type of work. Extensive workshops also allow for the circulation and direct link between canting process and coloring process that are adjacent to each other. Same with other workshops, workstation canting in this workshop was also able to help improve the sense of sharing and cooperation through the arrangement of the seating layout.



Figure 7. The Sekar Kencana workshop situation in the canting area. The altar as a centre space, connecting the dwelling and the workshop area.

Conclusion

The existence of traditional batik tulis is threatened by several factors, among others is a long process of making. Regeneration of batik artisan and the new technology of batik printing also worsen this situation. The canting process included in the core process of batik. The process of placing the hot wax on fabric by using canting, in fact not only be part of a production process alone. From the centered seating arrangement, with the stove as its core, it can be concluded that the centralized layout in the workstation canting can strengthen and preserve the traditional values of Javanese people, especially Javanese Peranakan that is sharing and cooperating to the present.

Therefore, the traditional batik tulis process needs to be preserved, because it is clear from a piece of batik reflects the tolerance and acculturation of high culture. So preserving batik means also preserving the values of good traditional culture for generations to come, such as sharing and cooperating.

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The Social Status of Dock Workers at Malabon City, Philippines

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Abstract

The objectives of this study were to determine the dock workers' social status, their problems encountered, difficulties in workplace, working conditions, and benefits received from the management of the company. The respondents of this study were 50 dock workers consisting of male and female at Malabon City, Philippines. All of them are regular workers with a salary range of Php 11,000.00 - Php 15,000.00 per month.

The results revealed that 42% of the dock workers aged from 26 to 30 years old. Ninety-two percent were male while only 8% were female. As to their socio-economic status, all of them were in poverty line. Based on the data gathered 30% out of 50 respondents experienced machinery hazard, 26% of them experienced fire and explosions, 14% lack of knowledge in work, and 16% experienced unnecessary diseases. In addition, the respondents received benefits such as: sick leave, paid holidays, compensation benefits, disability pension, 13th month pay and Christmas bonus. All the respondents said that bad weather is one of the difficulties encountered in workplace, 60% out of 50 respondents experienced tough work environment, and 58% no teamwork from their co-worker.

Keywords: Dock Workers, Dock Industry, Social Status

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Introduction

The dock industry is an important link in the transport of cargoes that needs continuous improvement in order to meet the demands of international trade. The growing transport volume, the increasing sophistication of infrastructure, the widespread use of containers, and the intensity of capital investment required for the development of dock activities have led to insightful transformations in the sector (International Labor Standard on Dock Workers, © 1996-2018 International Labor Organization (ILO)).

Those who are engaged in loading and unloading of ships and vessels in public docks or in places used by the public (container yards, sheds or warehouses) are called as Dock Workers (Maritime Ports Code). The concept of dock work is defined by the Royal Decree as all handling of cargoes transported by seagoing ship or inland shipping, by railway wagon or lorry, ancillary services relating to such cargoes, whether the activities take place in the docks, on navigable waterways, quays or in firms engaged in the import, export and transit of cargoes, and any handling of cargoes carried by seagoing ship or inland shipping to and from the quays of industrial establishments (Belgium: Royal Decree of 12 January 1973 (s. 1)).

Dock worker responsibilities have a higher risk to accident and dangerous in nature (Occupational Safety and Health (Dock Work) Convention, 1979 (No. 152); Philippines: Safety and Health Standards in Dock Work adopted on 19 April 1985 (s. 1). Addition, the heavy work and manual lifting of cargoes to transfer in the ship and vice versa affect the health of the dock workers' body especially the shoulders, legs and arms. In addition, the Dock workers are exposed to excessive use of muscle strength (Valdecir, C. et al 2014).

Furthermore, conditions that shipyard jobs offer are not only uncomfortable but also dangerous to the dock workers' health. The nature of their job requires them to be available at all times. They have always a risk of slipping or falling down several feet (Stogsdill, S., 2016).

The use of the new technology like hydraulic crane is a great help to reduce the risk of accident. The modernization through the use of heavy equipment and new technology makes the job of dock workers easier and faster. However, unindustrialized countries are in difficult situation to finance the development of sophisticated ports. ILO standards help address these challenges by dealing with two peculiarities of dock work: the need for specific protection due to safety and health hazards to which dockworkers are exposed during their work, and the impact of technological progress and international trade on their employment and the organization of work in ports. (International Labor Standard on Dock Workers, © 1996-2018 International Labor Organization (ILO)).

There are 8 main hazards faced by the Dock workers such as: Working Conditions, Timings, Machinery Hazard, Slips and falls, Fires and explosions, cramped spaces and high pressure, Asbestosis and mesothelioma, Improper knowledge. Shipyard workers are those working in some of the most risky working environments. This not only adds to the problems of their job but actually they need a constant caution. Dock worker, as a shipyard worker, is not simple or easy (Marine Insight, 2016).

According to Occupational Safety and Health (Dock Work) Convention (1979), dock works cover all and any part of the work of loading or unloading in any ship as well as any work incidental thereto; the definition of such work shall be established by national law or

practice. This convention requires ratifying states to take measures with a view to provide and maintain workplaces, equipment and methods of work that are safe and without risk of injury to health; providing and maintaining safe means of access to any workplace; providing information, training and supervision necessary to ensure protection of workers against risks to accident or injury to health at work; providing workers with personal protective equipment and clothing and any life-saving appliances reasonably required; providing and maintaining suitable and adequate first-aid and rescue facilities; and developing and establishing proper procedures for emergency situations which may arise.

Likewise, the memorandum of understanding between the Health and Safety Executive (HSA) and Maritime and Coastguard Agency (MCA) provides that each party has its own obligation and responsibility in case the dock workers suffer injury and worst death (HSE, 2003).

The respiratory health of 118 dock workers who load grain cargoes in the ports of Vancouver and Prince Rupert was compared with that of 555 grain elevator workers in the same regions and the 128 civic workers were used as an unexposed control group (Dimich-Ward, H. et al. 1995). It was found out that the occurrences of chronic cough and phlegm were high in dock workers than the elevator workers.

In addition, the symptoms of eye and skin irritation were high every month for the dock workers. Average percentage of the predicted FEV1 and FVC for dock workers (mean 100.6% and 105.3% respectively) were the same to the civic workers but significantly higher than those elevator workers. Often exposures to grain dust were related to lower values of FEV1 but changes in chronic respiratory symptoms were observable.

The study of Vaz, C. et.al, (2014) helped to understand that changes in dock worker conditions are essential which gives human limitations in performing their tasks. In this study, the profile of diseases and injuries were identified, and how it affects the dock workers and their perceptions of positive and negative work influences on their health. It was concluded that the diagnoses obtained are related to dock work perceptions, and initiated to introduce the safety measures.

Table 1. Profile of the Respondents as to their Age

Age	Total	Percentage
46 years above	1	2%
41- 45	3	6%
36- 40	5	10%
31- 35	7	14%
26- 30	21	42%
21- 25	12	24%
15- 20	1	2%
TOTAL	50	100%

Table 1 shows that 1 or 2% of the respondents were from 46 years old and above, 3 or 6% from 41-45 years old, 5 or 10% were from 36-40 years old, 7 or 14% were from 31-35 years

old, 21 or 42% were from 26-30 years old, 12 or 24% from 21-25 years old, and 1 or 2% from 15- 20 years old which have a total of 100 percent.

Table 1.1 Profile of the Respondents as to their Gender

Gender	Total	Percentage
Male	46	92%
Female	4	8%
TOTAL	50	100%

Table 1.1 reveals that 46 or 92% of the Dock workers were male because their job is high risk and dangerous, while 4 or 8% of them were female.

Table 1. 2 Profile of the Respondents as to their Marital Status

Marital Status	Total	Percentage
Single, never married	34	68%
Married/ Domestic Partnership	21	42%
Widowed	3	6%
Separated	2	4%
TOTAL	50	100%

Table 1.2 shows the respondents' marital status. Thirty-four or 68% were single, while 21 or 42% were married, 3 or 6% were widowed, and 2 or 4% were separated. As observed, majority of them were single because their works are difficult that their salary is not enough for their needs.

Table 1.3 Profile of the Respondents as to their Highest Educational Attainment

Highest Educational Attainment	Total	Percentage
College	33	66%
High School	13	26%
Elementary	4	8%
TOTAL	50	100%

In Table 1.3 reveals that 33 or 66% of the respondents were in college level, while 13 or 26% were high school level, and 4 or 8% of them finished elementary level. This implies that there is a mismatch with the job and the educational attainment of some Dock Workers due to lack of job or they need to work to support their families.

Table 1.4 Profile of the Respondents as to their Employment Status

Employment Status	Total	Percentage
Regular	50	100%
TOTAL	50	100%

Table 1.4 shows that 50 or 100% of the respondents were all regular employees.

Table 1.5 Profile of the Respondents as to their Socio-Economic Status

Low Income	Total	Percentage
Php 11, 000- Php 15, 000	50	100%
TOTAL	50	100%

Table 1.5 discloses the monthly income of the respondents is from Php11, 000 - Php15, 000 considered as low income. However, according to them, they strengthen their income in order to meet their day to day expenses.

Table 2. Profile of the Respondents as to their Working Conditions

Working Conditions	5-Strongly Agree		3-Neutral		1-Strongly Disagree		Total	
	AN	P	AN	P	AN	P	TN	TP
Physically Exhausting	49	98%	0	0%	1	2%	50	100%
Dangerous	22	44%	0	0%	28	56%	50	100%
Stressful	22	44%	7	14%	21	42%	50	100%
Monotonous	21	42%	1	2%	28	56%	50	100%

Legends:

AN - Actual Number

P- Percentage

TN - Total Number

TP - Total Percentage

5 - Strongly Agree

3 - Neutral

1- Strongly Disagree

Table 2 shows that 49 or 98% of them strongly agree that their job is physically exhausting while only 1 or 2% strongly disagree, 22 or 44% strongly agree that their work is dangerous, and only 28 or 56% out 50 respondents strongly disagree. In addition, 22 or 44% strongly agree that dock working is stressful, 7 or 14 % were neutral, and 21 or 42% of them disagree. Twenty-one or 42% of them strongly agree that their work is monotonous, only 1 or 2% is neutral, while majority of them strongly disagree.

Table 3. Problems encountered by the Respondents in the Dock Facility

Problems	5-Strongly Agree		1-Strongly Disagree		Total	
	AN	P	AN	P	TN	TP
Machinery Hazard	15	30%	35	70%	50	100%
Fires and explosions	13	26%	37	74%	50	100%
Improper knowledge	7	14%	43	86%	50	100%
Overweight Containers	7	14%	43	86%	50	100%
Undeclared Containers	6	12%	44	88%	50	100%
Occupational Diseases	8	16%	42	84%	50	100%

Legends:

AN - Actual Number

P - Percentage

TN - Total Number

TP - Total Percentage

5 - Strongly Agree

1 - Strongly Disagree

Table 3 shows that 15 or 30% of the respondents strongly agree that their work is Machinery Hazardous while 35 or 70% strongly disagree. In addition, 13 or 26 % strongly agree that one of their problems is fire and explosions, while 37 or 74% out of 50 respondents strongly disagree. Seven or 14% of them strongly agree that they have improper knowledge, while 43 or 86% strongly disagree. It simply signifies that the respondents are properly oriented with the nature of their work. Furthermore, 7 or 14% of them strongly agree that one of their problems is overweight containers while 43 or 86% strongly disagree as to the existence of overweight containers. Only 6 or 12% strongly agree that another problem they have encountered is the undeclared containers, and 44 or 88% respondents strongly disagree. Moreover, 8 or 16% strongly agree that another problem of the respondents is the occupational diseases; however 42 or 84% out 50 strongly disagree.

Table 4. Benefits of the Dock Workers

Benefits	5-Strongly Agree		1-Strongly Disagree		Total	
	AN	P	AN	P	AN	P
Paid Holidays off	50	100%	0	0%	50	100%
Free Life Insurance	0	0%	50	100%	50	100%
Compensation benefits	50	100%	0	0%	50	100%
Sick leave	50	100%	0	0%	50	100%
Rehabilitation allowance	0	0%	50	100%	50	100%
Disability pension	50	100%	0	0%	50	100%
Unemployment benefit	0	0%	50	100%	50	100%
13th Month Pay	50	100%	0	0%	50	100%
Christmas Bonus	50	100%	0	0%	50	100%
Other benefits	50	100%	0	0%	50	100%

Legends:

AN - Actual Number

P - Percentage

TN - Total Number

TP - Total Percentage

5 - Strongly Agree

1 - Strongly Disagree

Table 4 shows that 50 or 100% of the respondents strongly agree that they are paid during holidays. In terms of free insurance all of them strongly disagree. This means that their companies are not giving them free insurance. Likewise, all of them received compensation benefits, sick leave, but as to rehabilitation allowance 50 or all of them strongly disagree. All of them received disability pension, 13th month pay, Christmas Bonus, and other benefits except unemployment benefit.

Table 5. Difficulties of a Dock Worker

Difficulties	5-Strongly Agree		1-Strongly Disagree		Total	
	AN	P	AN	P	AN	P
Bad weather	50	100%	0	0%	50	100%
Tough work environment	30	60%	20	40%	50	100%
No teamwork from other workers	29	58%	21	42%	50	100%

Legends:

AN - Actual Number

P - Percentage

TN - Total Number

TP - Total Percentage

5 - Strongly Agree

1 - Strongly Disagree

Table 5 reveals that all respondents strongly agree that bad weather is one of their difficulties encountered in the workplace. In addition, 30 or 60% strongly agree that tough work environment is another difficulty to them, while only 20 or 40% of them strongly disagree. In addition, 29 or 58% strongly agree that they have no teamwork, while 21 or 42% out of 50 respondents strongly disagree.

It is concluded that all the respondents belong to poverty line as indicated in their salary range. Although they received a lot of benefits but their salary is not enough for their daily expenses. The tremendous changes in the environment and the fast phasing of technology make some of the Dock Workers' job easy and comfortable.

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Marcelo

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Communication Accommodation of Indonesian Teachers in Using Language as an Intercultural Adaptation at a Korean International School in Jakarta, Indonesia

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Abstract

Intercultural communication can occur in many contexts, one of them is in the educational context. There is a Korean international school in Jakarta, Indonesia. Not only Korean who work in this school, but also Indonesian. This Korean international school employs Indonesian teachers to teach in English. That is why there are three languages in this school: Korean, English and Indonesian. But the official languages are only Korean and English. These language differences might bring barrier in interacting. This research is using qualitative method with Communication Accommodation Theory. In collecting data, researcher uses literature review and in-depth interview on three Indonesian teachers. The focus of this research is on the using language of Indonesian teachers as their strategy to adapt in this school. The results of the research show that the informants more often diverge toward Korean while at school and sometimes they converge to simple Korean words in some special cases. Moreover, based on the data, there is a tendency of the informants to over-accommodate in generally that Korean people are like to underestimate Indonesian just because Korean (especially Korean teachers) often speak Korean and apply Korean culture no matter what the situation is.

Keywords: communication accommodation, language, intercultural adaptation

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Introduction

Culture is a part of society. The inherent cultural background of a person can be formed from the environment or previous culture that passed down from generation to generation. Cultures that we get from previous generations are based on the views and values of each individual. Culture has influence in various contexts, such as in educational, business, health, and other contexts. In the context of education, the process of teaching and learning is also influenced by culture. For instance, the classroom consists of students and teachers who come from different cultural backgrounds. Even if they are from the same country, their culture can be different. This might be due to the environment, family, or the things.

What is formed within each individual can be called identity. The identity of every person is different and everyone can have more than one identity. This identity is always with them wherever they are. Identity definitely has a role when someone communicates with others. According to Ting-Toomey (in Gudykunst, 2005), all individuals are socialized in a larger group of cultural memberships. From this group, their identity also will be formed. One of the obvious identities of someone is the use of language. According to Samovar, Porter, McDaniel, & Roy (2013), language plays an important role in the formation and expression of your identity, particularly national identity. Language is also establishing and expressing ethnic identity. Furthermore, language can categorize people into groups according to factors, such as age and gender.

In teaching and learning activities, all international schools in Jakarta involve Indonesian teachers and the commonly used language is English. Regarding to international school, quoted from metrotvnews.com (Wednesday, August 30, 2017), the number of international schools in Indonesia reached 192. This number is the largest number of international schools in Southeast Asia. Data obtained from the Ministry of Education and Culture (Kementerian Pendidikan dan Kebudayaan), especially for international schools with early childhood services, there are 123 cooperative education units (Satuan Pendidikan Kerja Sama) registered in the Directorate General of Early Childhood Education (Dirjen Pendidikan Anak Usia Dini Nonformal dan Informal).

Among many international schools in Jakarta, there are some international schools from South Korea. The international school in this research is a Korean international school with early childhood services in Jakarta. This Korean international school involves Indonesian people to work as teachers and staff. For teachers, those who can work here are those who can speak English well. Indonesian teachers are required to teach in English. Therefore, in this international school students will study in two languages, English and Korean. The number of students in one class usually never more than 20 which the majority of them are South Koreans and the rest are mixed ethnic of South Korean and Indonesian or South Korean with other citizenship.

In this international school there are two teachers who have responsibility in each class: Korean teacher and Indonesian teacher. They must work together to take care students in the class. Usually, Korean teachers in this school are only contracted for two years. Their contracts can be stopped or extended by the principle who is Korean. Thus, every two years Indonesian teachers will usually have different Korean fellow

teachers. Indonesian teachers will teach in English and Korean teacher in Korean language. Teachers must prepare a program book for each level. Every program book that will be conducted every week is made in two versions, Indonesian and Korean versions with the same theme or learning topic. Uniquely, in making this program book, both Korean and Indonesian teachers rarely exchange ideas. They make it on their own as long as it relates to the theme.

While working in Korean international school, Indonesian teachers are always dealing with Korean teachers, students, and parents who have different cultural background with them. The obvious different culture that they have to face is language. Indonesian teachers must adapt toward language differences in order to work well. All teachers are required to speak English while communicating each other. Even at the meeting, the language used is English. However, there are exceptions for those who Korean, Koreans are allowed to communicate in Korean language. Korean language in Indonesia is not a common language like English where many people get used to it. Indonesian teachers working in this school can't speak Korean. Officially, there are two language used in this school: English and Korean. But because there is also Indonesian people who work at this school, Indonesian language becomes an additional language in this school. This different languages sometimes can create barrier, especially for Indonesian people to adapt. Language is not only talking about the language literally, but also the intonation, dialect and pronunciation that can be a problem or barrier in interacting.

Communication barriers from different language can occur in teaching and learning activities, both inside and outside the classroom. There is a possibility of misunderstanding between Indonesian teachers and Korean teachers. Not all Korean teachers can speak English fluently, as well as Korean parents and students. Usually, English (or Indonesian language) can only be spoken well by the parents who come from Indonesia or who married Indonesian. Similarly, students who are mixed ethnic of Indonesian-Korean are also usually fluent in Indonesian.

Communication accommodation might be a strategy to adapt. Giles (in Griffin, 2012) says that speech communication is a frequently used strategy to gain the appreciation of people who are from different groups or cultures. In order to adapt to the new culture, someone might use some strategies, in the use of language and behavior. Accommodation is the constant movement toward or away from others by changing your communicative behavior (Griffin, 2012). Based on this matter, the researcher wants to do a research about the communication accommodation of Indonesian teachers when interacting with the Koreans at a Korean international school in Jakarta. The focus of this research is how Indonesian teachers accommodate language as their strategy to adapt in this school. The research method used is qualitative with descriptive analysis and based on Communication Accommodation Theory.

Research Question

Based on the research background, the research question for this study is “How is the communication accommodation of Indonesian teachers in using language as an intercultural adaptation at a Korean international school in Jakarta, Indonesia?”

Research Objective

This research is aim to know how Indonesian teachers do the communication accommodation in using language as an intercultural adaptation at a Korean international school in Jakarta, Indonesia.

Literature Review

Communication Accommodation

Giles (in Griffin, 2012) contrasted two strategic forms of communication that diverse people use when they interact, convergence and divergence. Convergence is a strategy by which you adapt your communication behavior in such a way to become more similar to another person. In convergence, people may adapt to other's verbal and nonverbal behaviors. Convergence is a selective process; we may perceive but choose not to act with people. When people do converge, they rely on their perceptions of other person's speech or behaviors (West & Turner, 2014).

Another strategy of communication accommodation is divergence. Divergence is a communication strategy of accentuating the differences between you and another person. In interethnic encounters, you might insist on using a language or dialect with which the other is uncomfortable (Griffin, 2012). West & Turner (2014) also explains that instead of showing how two speakers are alike in speech rate, gestures, or posture, divergence is when there are no attempts to demonstrate similarities between speakers. Two people speak to each other with no concern about accommodating each other.

Based on West & Turner (2014), over-accommodation is trying to overdo efforts in organizing, modifying, or responding to others. Over-accommodation can occur in three forms. First, sensory over-accommodation, occurs when the speaker is over-adapting to the other person who is considered to be limited in some way. Second, dependency overaccommodation which means speakers are consciously or unconsciously placed the receiver or listener in a lower status position and the listener will appear to depend on the speakers. The last one is intergroup over-accommodation, occurs when the speaker places the listener within a cultural group without recognizing the uniqueness of the individual.

Culture in Education Context

What is taught in a culture, therefore, is crucial to the maintenance and perpetuation of that culture and usually is a major responsibility of the formal educational systems within a culture. In educational systems, both students and teachers participate in the learning process. Being familiar with what a culture teaches can give you insight that culture (Samovar et al., 2013). If a teacher teaches in a classroom that consists of students with different cultural backgrounds, he/she also can learn new culture and may do the adaptation into that culture. According to Glasglow, McNary, and Hicks (in Samovar et al., 2013), teachers must not only acknowledge the more obvious diversity issues such as color and physical disability, but also be aware of the cultural diversity of students and families.

Speaking about culture in education context, there is also linguistic issues. Based on Abrams and Ferguson (in Samovar et al., 2013), the dialects and languages spoken by students influence teachers; perceptions of students' academic ability, their learning opportunities, evaluations of their contributions to class, and the way they are grouped for instruction. Language can be the basis for categorization and the formation of in-groups and out-groups, especially within an institutional context where the languages spoken have unequal status. Language also related with identity. Any kind of language they speak reflects their identity.

The Using of Language as Intercultural Adaptation

We speak each other using language. We use the same language to interact with other people as members in the same culture. According to Samovar et al. (2013), language and culture are the indispensable components of intercultural communication. Together, they form a synergy, each working to sustain and perpetuate the other while creating a greater phenomenon. Language is a set of shared symbols or signs that a cooperative group of people has mutually agreed to use to help them create meaning. Language also provides the means for a group of people to create a collective societal structure encompassing political, economic, social support, and educational institutions. Speaking about language, we also will discuss about the accent (pronunciation), dialect (vocabulary, grammar, and punctuation), argot (private vocabulary unique), and slang (non-standard terms, instances of formality). Knowing these language variations will help us to understand other culture, especially language and avoid erroneous and misinformed judgments.

Futhermore, language cannot be separate from culture. According to Gudykunst & Kim (2003), the specific languages we speak are learned in our cultures and reflect our cultures. People who live or stay in a place that consist of people from different cultural background will do the adaptation to the culture in that place. They might become the minority groups in that area too. The most visible difference could be the language. People will try to speak in local language while interacting as the attempt to adapt to new culture. That new language becomes their second language. As Giles and Byrne (in Gudykunst & Kim, 2003) argue that second language learning cannot be explained unless the relations between the groups are taken into consideration. Garret, Giles, and Coupland (in Gudykunst & Kim, 2003) isolate five factors that contribute to members of a "minority" group learning the language of the "dominant" group. First factor involves how the minority language is viewed. Second, if members of ethnic groups perceive few alternatives to their "subordinate" status and view the chance of it changing as small, they will try to learn the dominant language. Third, members of minority groups will try to learn the dominant language to the extent that they perceive the boundaries between their groups and the dominant group to be soft and open. Fourth, members of minority groups will try to learn the dominant language to the extent that they derive satisfactory social identities from other group memberships. And last, if members of minority groups perceive the vitality of their groups to be low, they will attempt to learn the dominant group's language. In Korean case, Shim, Kim, and Martin (in Samovar et al., 2013) tell that the cultural values of collectivism, status, and harmony are also prevalent in the way Koreans use language. Status is another important cultural value and one's position as a senior or junior will dictate the appropriate communication style. As a result, Koreans will use small talk in an effort to ascertain each other's hierarchical position.

Research Method and Limits

The research is using qualitative method. This study describes about communication accommodation in using language by Indonesian teachers who work at a Korean international school in Jakarta. To collect the data, researcher did in-depth interview with three Indonesian teachers in the school and literature review. The limitation of the research here is on the using language of Indonesian teachers as a communication accommodation to adapt at a Korean international school in Jakarta.

Result and Discussion

The Language Difference at School

The most noticeable cultural difference at school is in the use of language. The most commonly language used while interacting in the school is Korean. However, for certain situations, such as when on meeting or when Indonesian teachers teach in the classroom, the language used is English. The school actually has an “invisible” rule saying that the mandatory language used in the school is English. However, both Indonesian teachers and Korean teachers, sometimes still use their own language. According to the informants, the language differences sometimes make it difficult for them to do their work at school and also cause misunderstanding. One of the informants says that the principal and the vice principal (both Korean) always remind teachers to speak in English. But in reality, Korean teachers do not speak English, even when all teachers gather in a meeting. They speak English only if they have to do conversation with Indonesian.

One informant who can't speak Korean said that she had a Korean teacher partner in a class who was not fluent in English and could not speak Indonesian at all. She said it was very confusing and difficult if her Korean partner did not understand what she was saying. In order to minimize the misunderstandings between them, she always uses body language and online dictionary in interacting. Other informant said when Indonesian teachers find a situation like this, besides using body language, they try to speak slowly to repeat the message or call other Korean teachers who are more fluent in English to ask for help.

In addition to fellow teachers, language differences are also experienced by the informants when interacting with students. According to them, interacting with students is much easier than teachers and parents. It is because of the language uses is the daily language with simple terms. In the case where the informants speak with mixed-ethnic students of Korean-Indonesian, the informants will use Indonesian language if the student does not understand what is conveyed in English. For Korean students, sometimes the informants will use Korean for simple words (not in sentences) if the students do not understand or do not want listen to what the informant is saying. For example, the words "왜" (wae = why), "고맙워" (gomawo = thank you), "안녕" (annyeong = hello), or other simple Korean words because the informants are not fluent in Korean. Sometimes they use the simple Korean words in order to attract the attention of the students. Students tend to pay more attention if someone talks to them with a language that is familiar to them.

Interacting with parents also sometimes causes problems. Most of the parents of students in this school are not fluent in English, especially Indonesian language. The most commonly language used by parents in this school is Korean. In fact, parents of students who Indonesian also speaks in Korean. However, there are exceptions to Indonesian teachers. The Indonesian parents will speak in Indonesian toward Indonesian teachers in this school. According to the informants, they always use Indonesian language with parents of students who come from Indonesia. This is to facilitate both informants and parents in communicating and sharing about the students and activities at school. It is easier to explain about the children progress to the parents when they communicate with Indonesian language. In this case, the Koreans at school never protest because they understand the situation.

The informants said that in minimizing the constraints or conflict of language differences, the school actually also make some efforts. One of the efforts is the principal likes to arrange a joint meal at school, both Korean teachers and Indonesian teachers. In addition, they also used to hanging out together, like going to a restaurant or coffee shop. However, it has never been done lately. They only have lunch together at school in certain occasions. In this togetherness, Indonesian teachers and Korean teachers can interact or communicate more deeply. Whatever it is, Korean teachers seen trying to always use English when interacting with Indonesian teachers. Sometimes, Korean teachers say a few sentences in Indonesian and Indonesian teachers also try to speak in a few Korean words.

In addition to the use of language, other things that are sometimes difficult to deal and can be inhibited is the intonation, dialect, and pronunciation when interacting. Speaking about culture in education context, there is also linguistic issues. The informants said that on their first level at school, they were shocked at the intonation and pronunciation of Korean teachers while they have a conversation with Indonesian. The intonation that Koreans use when speaking always ends with an “emphasis” that Indonesian teachers often interpret it as anger or protest. As for their pronunciation, the informants admitted that it was rather difficult to interact with Korean teachers than Korean students because of the unique Koreans pronunciation. For example, Koreans tend to hardly pronounce the letter 'L' and should always add a vowel at the end of words with consonant, like when saying the word 'friend', Koreans tend to pronounce 'friendeu'. Besides Korean teachers, informants also faced this unique things while interacting with students and parents. Even when students speak English, the intonation and pronunciation are the same as speaking in Korean. There will be extra vowel at the end of words with consonant. When the informants deal with such difficult situation, the informants will usually ask the Koreans to repeat it slowly and they will repeat it using gestures. This different pronunciation and intonation of Korean people cause many perceptions on Indonesian teachers, especially the informants. It pushes informants to think hard to understand what the Korean teachers or students want.

Communication Accommodation of Indonesian Teachers in Using Language

When the informants started working in this school, they became like stranger in the midst of a majority of Koreans and Korean is the language they hear most often. Communication accommodation is a strategy that can be done in cultural adaptation in the school. This adaptation provides several options for them in interacting. They

might use the same language, distinguish themselves from other people or groups, or make excessive adaptation efforts. At the beginning, the informants who have just joined in this school did diverge towards Korean language. At this moment, they were diverging towards Korean because they could not speak Korean at all and they felt strange with that language. They think that they can speak Indonesian and do Indonesian culture at school because they all are in Indonesia. They also brought their cultural identity and preferred to speak only in Indonesian or English. In fact, the language that is more often used when outside the classroom (teaching hours) is Indonesian compared to English.

Although the informants work among Koreans, they admit that they still love Indonesian culture where they still use Indonesian language when communicating with other Indonesian people in this school. They sometimes also spoke Indonesian to each other unconsciously while being with Korean teachers in the staff room. An informant mentioned that there had been a parent protesting and reporting to the vice principal, expressing her objection that there were Indonesian teacher using Indonesian language in a class. This informant said the actually case is that Indonesian teacher speak Indonesian language to a student with mix-ethnic identity of Indonesian and Korean and this student can't speak Korean or English fluently. According to the informants, using Indonesian language sometimes helps them in working. As mentioned above, informants sometimes use Indonesian only if they interact with students with mix-ethnic of Korean-Indonesian and if the student really does not understand what the teacher is saying. In this case the informants choose to perform divergence against English and Korean language. In addition, it shows that the informants also made an effort to differentiate themselves from Korean people in the school with the aim of maintaining their cultural identity and making them feel comfortable to work at school.

At the beginning of working at school, the informants were indeed felt strange in the midst of Korean people and culture. Therefore, by speaking Indonesian, they feel comfortable and it shows that they are in Indonesia. In fact, the informants said that speaking Indonesian among Indonesian teachers can make them feel 'safe' when they are expressing their feelings about the Korean things or about what is happening in school. However, over time, Korean teachers end up sometimes speaking few Indonesian words to Indonesian teachers. Korean teachers also try to study Indonesian language with Indonesian teachers. The rules that used to say not to speak Indonesian were forgotten. But when Indonesian teachers teach, they still have to use English.

After the situation changes and the rules of language use are not as strict as they used to be, the informants become more comfort and they also converge with Korean. Informants converging on Korean language are shown when they interacted with Korean teachers and students. They do not speak Korean with parents who are from Korea because they have to show their credibility as a teacher who speaks English fluently. They still choose to speak English with parents who come from Korea and Indonesian language to parents who come from Indonesia.

The informants said that they inevitably have to listen and be familiar with the use of Korean language in the school. They were also trying to learn some Korean vocabulary to make it easier for them to adapt so they no longer feel strange at school although they still can not read the Korean letters. They learn about Korean language

with their Korean partner. Once they know some Korean vocabularies, they sometimes use Korean words when they find it difficult to talk to Korean teachers or students. This convergence is more common among Korean students. Parents never complained when Indonesian teachers used Korean language to their children. Parents prefer to use Korean rather than Indonesian language if their children do not understand English at school. Doing frequent interaction with Korean people and also studying some Korean vocabularies makes informants become accustomed to Korean language. In fact, the informants said that sometimes they speak in English with similar pronunciation to Korean people without realizing it. It's not only the pronunciation that similar, but also the intonation.

As for the intonation and pronunciation, the Indonesian teachers prefer to use the way Indonesian people usually talk. They do the divergence when interact with Korean people at school for the intonation and pronunciation. They said that they have to speak clearly. They don't put any emphasis or extra vowel at the end of words with consonant in speaking with Korean. But, the situation is change when the informants want to speak in Korean. They will speak like Korean also, but when talking in Korean language, for some words that must be saying in English, the informants keep saying it like usual. The informants said it sounds strange to speak like Korean. They want to pretend their original culture as Indonesian. According to one informant, when she speaks Korean, sometimes she was influenced by the Korean way of speaking, but not long afterwards, she then tried to re-adjust to the way she talked as an Indonesian.

Based on the interview with informants, they said that there was once an 'invisible' rule that all teachers must speak English in communicating each other. However, they feel there is an injustice because looks like that rule doesn't apply to Korean teachers. At school, Korean teachers always speak in Korean language among them and they have never been reprimanded. On the contrary, Indonesian teachers got reprimanded when talking in Indonesian with other Indonesian teachers. Korean teachers even speak in Korean while in the staff room or during meetings where there are also Indonesian teachers. This makes Indonesian teachers sometimes uncomfortable and disappointed because they do not understand what Korean teachers talk about and also because they themselves are not allowed to speak Indonesian. Korean teachers will use English only if they interact directly with Indonesian teachers. The disappointment of Indonesian teachers makes that rule wasn't obeyed by them who secretly or even sometimes unwittingly speak Indonesian language.

On the other hand, there are some behaviors from Korean people in the school that sometimes make the source think negative and over-accommodate. According to the result of interview with informants, it shows there is dependency overaccommodation. The Koreans like to show their 'higher status' at school. For example, Korean teachers are busy chatting with Korean (and laughing) without thinking of Indonesian teachers not speaking Korean although informants have been trying to understand Korean by learning vocabulary. Sentence in Korean language long and difficult according to informants, making informants feel like people who are not considered. They also assume that Koreans undermine Indonesian culture. As explained earlier, the sources argue that Koreans should respect Indonesian culture as they are in Indonesia and Koreans should appreciate the efforts of Indonesian teachers in respecting Korean culture.

Conclusion

Intercultural communication occurs in various contexts of life, one of them is in education. The informants who are Indonesian teachers face different languages. Not only the language, but also the pronunciation, intonation and dialect became the challenge and even their difficulties in communicating with teachers, parents, students and students from South Korea. The informants make intercultural adaptations in the use of language in order to interact and work well. In adapting to the use of language, the informants are doing communication accommodation strategy with convergence and divergence.

The informants still have opinion that Indonesian people must love their own culture. According to them, the culture that has to be respected is the local culture. Therefore, the informants feel more comfortable speaking in Indonesian language when outside the school hours. Korean pronunciation and intonation that are different from Indonesians make informants choose to divergence while interacting. The informants do diverge toward the way Korean people speak. They better avoid misunderstanding. They keep talking the way Indonesian talk (the pronunciation and intonation). In addition, personal factors also become one of the causes of informants refusing to use Korean or studying Korean language more seriously. For example, how the treatment or behavior of Korean people in the school toward the informants personally.

On the other hand, the informants also converged on Korean language. They begin to converge when they feel comfortable in school and become part of the school as they get closer to the Korean teachers and students. Convergence of Korean language is just an attempt to adapt in Korean international school. Informants actually realize that English is a “bridging” language between Korean and Indonesian. But for the informants, English is not an option but a necessity and requirement in working at the school. This is also what led the informants to finally choose to learn Korean language a bit. At least this can help them in communicating with Koreans at school. The use of Korean language is used only when the person they are talking to does not understand the message conveyed in English. Informants also speak in Korean a bit when they already feel comfortable and close to the Koreans in school. They just do the convergence in Korean language, not in the way of Korean speak.

There is also appears a tendency in dependency over-accommodation. Sometimes informants also feel the 'intimidation' and distinction made by Koreans towards Indonesians. This is because Indonesian teachers have been never allowed from speaking Indonesian only because Korean teachers can not speak Indonesian. Only Koreans can speak Korean freely. The informants feel that Koreans is in control to show a higher status and they always apply their Korean culture no matter what the situation is. Such act creates disappointment for informants. It also raises perceptions for informants that Koreans seem to underestimate Indonesian. A language that is totally incomprehensible often leads to misunderstandings in interacting and generating negative perceptions.

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The Recentring of the Geo-Political Misplaced Asian Identity in a Post-Apartheid South Africa Through the Discourse of Inherited Photographs Pre-1994

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Abstract

The following paper is an analysis of the various Asian communities that had settled in South Africa following the Colonial period into the Apartheid regime and has now been assimilated into the “Asian”, “Indian”, “coloured” and “Malay” racial diaspora in the now ‘democratic’ South Africa. On one level, the paper discusses the reconstruction or *recentring* of the Asian identity in terms of a South African national identity that it possesses in the present day Post-Apartheid South Africa. On another, it unpacks the notions of identity and recentring of the self through a personal narrative. As a product of an Asian ancestry line, the paper unpacks the narrative of my great grandparents and grandparents through memory forms and in particular- the visual narrative preserved through the photographic collections of my family members pre-1994. The sole focus of this paper is that *of memory and identity preservation through photographs* and the last authentic group of Asian communities (my grandparents and those in the generation who had been born and lived through apartheid and racial segregation). Lastly, the paper unpacks what the future of the *recentred* Asian identity will be in terms of the generation that has now been plagued by technological shifts and heightened globalisation. It begs the question: *is there an artistic space for the NEW Asian community in South Africa, myself included, which offers a method of identity shift and historical reclamation and what does it really mean to be an Asian Other in one’s own country?*

Keywords: South African Asian Identity, Reconstructive memory, Post-Colonialism, Post-Apartheid, Visual narration, Asian Other, Memory, Identity, representation, photographs, pre-1994, apartheid, Post-Apartheid

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No one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which if followed into actual experience for only a moment are quickly left behind.

-Edward W. Said, *Culture and Imperialism*

Sundays are a traditional routine. My grandmother prepares the food, always a few types of dishes. Today she is preparing fish-curry with homemade roti and a side of kababs with fresh lemon and sweet yellow-rice. She is also preparing a sweet almond, sago and cinnamon drink called "boeber"- a Cape Malay delicacy. Her father owned the first ever -Indian restaurant in Johannesburg during Apartheid where her mother spent endless hours preparing the Indian cuisine. They are long gone, but their stories fill the four walls of the warm fading-mustard colored kitchen of my grandmother's home. A home we travel to from the suburbs every Sunday for traditional food. Our traditional food. On this Particular Sunday, I realise that I had never before seen my great grandfather. My grandparents are overly excited to show me my heritage, to dictate to me their lineage. My lineage. The photographs are splattered on the red-stained floor and I am surrounded by memories. I am surrounded by my mother as a young girl swimming in the ocean for the first time, by the meals served in the restaurant, by my grandmother on her wedding day and then there it was. I reach out and hold in my hand the only picture my grandfather has of his parents. The picture that started the journey of this paper.

The Apartheid government had not reintroduced racial segregation in South Africa post 1948, but instead re-entrenched it. Rigid laws were introduced that had deepened the experience of racial segregation and in order to live out the imagined whiteness of the space, the government had started with a classification system that forced citizens into a racial classification. The four main racial categories were (and still is) White,

Indian, Coloured, Cape Malay and Black. The various politically affirmed governmental ACTS, such as the Population Act (1950), the Reservation of Separate Amenities Act (1953), the Prohibition of Mixed Marriages Act (1949) and the Group Areas Act (1950) had all contributed significantly to the lives of non-white citizens. More than this, it posed a direct threat to the racial identity of a community.

This paper examines, in five parts, the misplaced identity of the Asian community in Apartheid. It firstly looks at the brief historical background of the Asian communities which settled in South Africa throughout the Colonial period, with a focus on the Indonesian, Chinese, Indian and Cape Malay communities. Secondly, the paper examines the notion of *Otherness* and reiterates the conceptual iterations of Orientalism as Edward Said paints fourth in his two dominant theoretical texts, *Orientalism*, followed by the third part of the paper which almost contradicts or rather, in a less prosaic manner, reiterates the second paper by Said, *Orientalism Reconsidered*, which is a staunch comment on the layering of recentering of multiple multifaceted Asian diasporic identities in South Africa currently. The fourth segment of the paper examines the shift of the Asian Identity in its problematized context and essential existence. In order to conjecture the Asian figure, the need for memory reconstruction is a pertinent one. Memory is looked at as a reconstructive process of identity building, creating, crafting, destroying and re-creating. It is through the photograph that we remember and recollect identity-meaning-making in order to establish a strong present day understanding of “Otherness”- of the Asian Other in a globalised South African context. Lastly, the paper closes with a restructuring of itself- a re-questioning. What is the current stasis of the Asian Other in a globalised and racially-changing South Africa?

A Brief History of Asian South Africans

As mentioned above, Apartheid did not differ much from the segregation policies existing previously. The only difference was that racial segregation was a process of law-making. Drawing from the intensively detailed historical work of Dr. Yoon Jung Park (2012), the history of migration of the Chinese started in the mid to late 17th century, where the first Chinese, in miniscule numbers of no more than 100 at a time, landed in South Africa as Company slaves and convicts of the Dutch East India Company. Given their small numbers, they struggled to maintain a national South African Chinese identity and were repatriated into a growing mixed-race community and later labelled as “Coloured” (a term used in South Africa to refer to any citizen who was not of direct Indian or Malay heritage and were often a product of mixed-marriages or *Khoi-San* descent- the indigenous people of the Cape). Between the period of 1904 to 1910, many Chinese labourers were returned and from the 1870s to the 20th century, small numbers from Canton arrived and settled in South Africa as indentured mine workers. Those Chinese citizens who did not return to China were trapped in South Africa and had to face the racist apartheid laws. Many of these members assimilated into Mixed-Race/Coloured areas and the generations to follow this particular group were English and/or Afrikaans speaking citizens with often little/no connection to Chinese identity/heritage/culture.

Alongside the historical settling of the Chinese, the Indian community landed in South Africa through a harsh line of indentured labour and sugar-cane plantation slavery. In reference to the SAHO, South African History Online archive (2011),

Indians in South Africa are a homogenous group of languages, food, culture and traditions. The first Indians arrived in the Dutch Colonial Era in 1684 as slaves. In the time span of 1690 to 1725, eighty percent of slaves in South Africa were Indian. In the latter half of the 19th Century, Indians entered the country as indentured labourers and as “free” passenger Indians meant to work for the Natal Colonial government on Natal’s sugar plantations. Contrary to many beliefs, Indians who travelled as ‘free’ arrived in the country in order to trade and had entered at their own expense. Many, who had money, could establish businesses and attain property. One of the key distinguishing factors around the Indian community in terms of the preservation of their racial category (to a point that it stood independently from the other Asian groups) is the significant amount of political contribution made throughout Apartheid. They had established their own prominent political party called the NIC (National Indian Congress) established by Ghandi in 1894.

The final Asian Lineage that will be discussed in this paper is the Cape Malay community, who were known for shaping the history and diverse culture of the Cape. The narrative begins with Sheikh Yusuf of Makassar, a reputable man who resisted Dutch occupation of the East Indies. He has been accredited with introducing and establishing Islam in the Cape, where he sought exile after his attempts to overthrow the Dutch. On the 2nd of April, 1694, Yusuf, along with 49 other Muslim exiles landed in the Cape from the now “Indonesia”. The term “Malay” has become synonymous to the term “Cape Muslim” in present day South Africa. Majority of the Cape Malays are self-identified as “Malay” yet bear no heritage or lineage to Malaysia (not the larger majority that is). This simply stemmed from *Malaya*- before Indonesia and Malaysia had been split. It is therefore an open discussion and more than this- an unfinished discussion- about the Indonesian identity of the Cape Malays.

Otherness

Central to the sociological approach as explored in George Herbert Meads’ classical text *Mind, Self and Society* (1934), the idea of otherness permeates to the analysis of how minority and majority group identities are constructed. His text is implicated in the notion that the individual reads their own identity through the perceived negotiation of self-reflection through the mirroring of social exchanges interchangeably. Instead of focusing on the innate identity, sociologists examine the constructed identity and the methodological approach of the individual to absorb and internalise racial constructions, language, culture...etc. Within the South African context, identity is read as a *negotiation of identity*. That in order to understand the self -racially, one undergoes a negotiation of identity. An example of this is the inability (innocent inability to some extent) of the Cape Malays to re-identify themselves as Cape-Indonesian as it taints the imaginary/re-imagined social construction of racial identity negotiated through a history of slavery. In his text, *Orientalism: Western Conceptions of the Orient* (1978), Edward Said addresses the Western conceptions of the Orient. However, for the purpose of this essay and in terms of my personal positioning, the Western gaze as proposed in Said’s essay will rather refer to the western/colonial construction of the other- *the Asian body*- the fetishized Asian other.

Said looks at the Orient (in this case- Asian Other) as a constellation of ideas that has enabled its own existence through the discourse of power-relations. His point is that it

is not some European fantasy that preserves the Orient-positionality but rather “a system of knowledge *about* the Orient.” He stresses that the discursive construction of the Oriental serves a vital purpose: it extends/affirms the exclusionary process upon which White is predicated, that the idea of white identity is a superior one in comparison to all non-white people and their respective cultures. *Whiteness*, as a result, is read as a collective notion of “us” and “them”. However, the Asian identity is more fractured in the South African context and the goal of Said (our goal as Fractured Asians) in South Africa is to reconcile with its general and hegemonic context.

“orientalism is accordingly not a mere political subject matter or field that is reflected passively by culture, scholarship or institutions; nor is it a large collection of texts about the orient; nor is it representative and expressive of some ‘western’ imperialist plot to hold down the ‘oriental’ world. It is rather a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological and historical texts. It is an elaboration not only of a basic geographic distinction but also of a whole series of ‘interests’ It is above all, a discourse that is by no means in a direct corresponding relationship with the political... to generate the ideas about what “we” do and what “they” cannot do or understand as “we” do.” (12)

The Re-centering of the Self: Orientalism reconsidered

In his second prominent text, *Orientalism Reconsidered* (1985), Said problematizes the critique of his own work. The first in the positioning of the one who gets to discuss the ‘other’ and the second is the methodology of implementation of this knowledge production within the context of power-institution. “Orientalism reconsidered in this wider and libertarian optic entails nothing less than the creation of new objects for a new kind of knowledge.” My positioning in the wider schemata of this essay is that of a personal one. What is at the heart of this premise is my otherness as a conscious orientalism. A process of orientalism and otherness in terms of reclaiming a racial identity handed down to me through generations of misplaced Asian bodies in my genetic line.

“...so saturated with meanings, so overdetermined by history, religion and politics are labels like ‘Arab’ or ‘Muslim’ as subdivisions of ‘The Orient’” is re-written as, “so saturated with meanings, so overdetermined by South African history, religion and Colonial Politics are labels like ‘Coloured’, “Cape Malay”, “Indian” as subdivisions of “The South African Other.”

Paternally, my great-grandfather had arrived from India as part of the sugar plantation slaves and lost his paperwork along the way. In order to classify him, the government handed him the surname *Khan*. The surname my father now carries- as well as myself. The original surname of my great-grandfather is *Sayed*. A surname that is now lost. My great-grandfather was labelled Indian, his son was labelled Indian and my father was labelled Cape Malay (having no Indonesian/Malaysian lineage).

As seen in the picture above, my grandfather has one (a single) image of his parents that documents his history. His father is presented in Communist Chinese attire whilst his mother is presented in traditional Jakarta wear. The photograph was taken after their marriage and brought with them into South Africa. It certainly raises many unanswered historical questions such as why a man would migrate to South Africa

when situated as fighting for the Communist wing in China- *the 'winning' side at the time*. These are the fractured memories of identity formation that still persists. My grandfather's father was documented as Chinese, his mother as Cape Malay but him as – *Coloured*. My grandmother's father was labelled Indian and was a prominent activist throughout Apartheid. He was the first owner of an Indian restaurant in Johannesburg and he housed many ANC meetings with the then young ANC collation of youthful activists, Nelson Mandela being one of them. My great grandfather was labelled Indian and my grandmother was labelled Cape Malay but my mother was labelled Coloured.

I consciously labelled myself "Other" following 1994.

Memory, Identity and the Photograph

In the essay, *Telling Stories: Memory and Narrative* (2010), Freeman conceptualises the act of remembering as a reconstructive process that has destabilised the idea of memory itself. Reflecting on the abovementioned example, my grandfather has a fractured memory around the context of his father's history or geographical intentions from China to South Africa, but the memory is reconstructed in the narrative my grandfather created in order to preserve his historically-inherited identity. "Autobiography is hopelessly inventive" (67) and in this context it is only through the process of storytelling and photographs that there is a *narrativisation* of the fractured Asian identity.

The process of remembering the personal past is always already permeated by narrative as well-if not the full blown sort we find in memoirs and autobiographies, then the more inchoate sort, the rough draft-that exists the moment we try to make sense of the movement of experience. Indeed, it has been the argued strenuously that the process of living is itself permeated by narrative, that indeed to be human is to live and through the fabric of time. (274)

In *Visualising Memory, Photographs and the Art of Biography*, Deborah Willis (2003), connotes that photograph is as powerful a storytelling instrument as an instrument of memory preservation.

"I have found that photographs of the family, pictures that function as biography and autobiography are an important way to re-enter the past and to comment on societal issues." (20)

Hall (1989), stipulates that "identities are the names we give to the different ways we are positioned by, and position ourselves within, the narrative of past." Which directly speaks to the national plethora of South African identity-struggles constantly at play. The problematic nature of the broader South African situation is that the South African citizen does not have a national identity and cannot, amongst themselves, agree on who they are and thus- the new consciousness of "*self*" is itself susceptible to a multitude of interpretation and negotiation.

It is only from this second position that we can properly understand the traumatic character of "the colonial experience". The ways in which black people, black experiences, were positioned and subjected in the dominant regimes of representation

were the effects of a critical exercise of cultural power and normalization. Not only, in Said's "Orientalist" sense, were we constructed as different and other within the categories of knowledge of the West by those regimes. They had the power to make us see and experience ourselves as "Other". (40)

It is hence through the performance of genetic preservation of my great-grandparents' photographs that my identity is preserved as an Asian other in the South African context. Without the last documentation that my grandfather holds of his parents- I would lose the ability to document and preserve the visual narrative of memory reconstruction which I hold as a process of my Asian-Other- identity making in the globalised post -Apartheid context.

The Future of the Asian Identity

Speaking back to Said, the construction of the Asian is a colonial project which dissects the fractured identity accordingly. He points out that the prevailing assumption is that knowledge is non-political (in terms of the social, historical, academic.... etc.) He argues that no one has ever devised a method for detaching the scholar from the circumstance of their life from the fact of involvement (consciously/unconsciously) with class, ideologies and social positions or from the fact of being a mere member in a participation-endorsed society. I argue that my generation who were born as a result of the Colonial Project of racial identity/classification by the Apartheid system must either understand through academic/classification embodiment of the past which has contributed to the South African Asian *Othered* identity or through artistic forms of self-making, such as art, novel, poetry..etc. The methodology I chose to use was a means of memory and identity recollection through the photographic collections preserved by my grandparents. The melancholic reality however, is that the previous generation are dying out and the current/future generation are not overly consumed with the photograph or the processes of storytelling as we are dispersed into a heightened reality of technology, social media and globalisation. It is also a reality that perhaps South African Asians exist within a simulacrum of their own unique and personal identity. By this I mean that even though many Cape Malays may travel to Malaysia and not understand the language or even the foods or perhaps to Indonesia and realise that there are minor similarities but would experience a culture far from the one they have known. *This* realisation may not take away from the fact that there is an existent and consciously-lived culture that permeates the Cape Malays today. Certain foods for example could demonstrate this. The *Koeksister* is a specific sweet baked treat covered in a sugary coat and coconut that is a part of the culture of South African Malays and then there is the Indian delicacy known as the *Bunny chow* which is a hollowed out bread filled with a spicy curry only found in South Africa as an Indian dish.

Sundays are a traditional routine. My grandmother prepares the food, always a few types of dishes. Today she is preparing fish-curry with homemade roti and a side of kababs with fresh lemon and sweet yellow-rice. She is also preparing a sweet almond, sago and cinnamon drink called “boeber”- a Cape Malay delicacy. Her father owned the first ever –Indian restaurant in Johannesburg during Apartheid where her mother spent endless hours preparing the Indian cuisine. They are long gone, but their stories fill the four walls of the fading-mustard walls of the isolated but warm kitchen of my grandmother’s home.

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The Language Variation of Pandalungan Jember

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Abstract

This research examines the language variation of Pandalungan Jember through describing the structure of language and regional accent which show characteristics of Pandalungan people. Data obtained from public places and social media to be observed, interpreted, and classified according to the language variations. According to the data, the language variation of Pandalungan contain: a) lexical variations; b) systemic morphological interferences; c) code-mixing; and d) Madurese identical accent. A regional accent of Pandalungan is Madurese, but it use Javanese words/language dominantly. It can be identified from intonations and lexicon uses. These findings show popular words which are used in daily conversation of Pandalungan people. The regional accent of Pandalungan is necessary to be examined in depth, so that the next reseachers can develop this research with a dialectology approach.

Keywords: Pandalungan, Languages Interferences, Madurese, and Javanese.

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Introduction

The problem raised in this paper is about the linguistic characteristics of Pandalungan society in Jember area. It is viewed from its diversity or variation of language in its structure and accents which portray the characteristic of Pandalungan community. This analysis uses qualitative method which produces descriptive data to describe the problem studies. The data were obtained from the observation and experience during stay in Jember approximately for four years. Besides, the data are taken from social media (*instagram*) where has users account from Pandalungan people. The retrieval data from social media is considered because it contains *status* or *caption* with natural utterance like daily conversations. Subsequently, the data are interpreted and classified according to its language variation.

The researcher identified that there are other research corelated with Pandalungan culture and language. These are published by Hary Yuswadi (2008) titled *Budaya Pandalungan: Multikulturalitas dan Hibridasi Budaya Antaretnik and Masyarakat (Pandalungan) Jember – Pola Hibridasi Budaya Antaretnik*, and another researcher, Ayu Sutarto who published *Sekilas tentang Masyarakat Pandalungan*. Both research describes the characteristic of Pandalungan including the people, language, and culture generally. The study of Pandalungan language variation has not been investigated. Consequently, this research is necessary because it is slightly and need to be developed, especially in terms of languages.

In the previous research, an article by Maria Ulfa (2017) title *Munculnya Dialek Pandalungan Probolinggo sebagai akibat Pengaruh Bahasa Madura pada Bahasa Jawa*, discusses about the morphology and lexical dialect of Pandalungan in the family of Probolinggo area, East Java, Indonesia. The area is located in Mayangan District. Based on the observations and interviews, the findings are: (i) morphological interference of affixation and reduplication, such as the form of reduplication of *ku-mlaku* which is formed from Javanese. That word is partially reduplicated (such as a form of reduplication in Madurese characterized by the repetition of some of the final syllables); (ii) phonological deviations, such as the doubling and release of phonemes /h/ at the end of a word, for example in *kabbhe* is supposedly *kabeh* (in Javanese); (iii) syntactic deviations, such as the influence of the passive structure of the Madurese language to the Javanese language; (iv) lexical interference; and (v) semantic deviations. The difference with this research is an object of language variation. In other words, this research continues the previous research with expanded topic for completing object of study.

Another research done by Rahman (2015) title *Pengaruh Bahasa Madura dan Bahasa Jawa terhadap Bahasa Masyarakat Kabupaten Jember*. The study uses souvenirs media (t-shirts) bearing the words Jemberan. Based on the results of research, there are typical words in Pandalungan Jember, such as *Mad, alon cak, boh, palang, mbois, nggilani, polae, longor, cek enggake, creme, mak taker, gile, metao, sengak, mara, digegeri, beno ra, huhkah, salbut, megeli, and mbulet*. However, there are the bias data in the study. The data taken need to be categorized more specifically. In the study, researcher tend to suppose that Jember should speak Javanese, so the researcher assumes that everything that Madurese language needs to be incorporated into the data result as the characteristics of Pandalungan. Therefore, further research needs to

filter out the linguistic forms as the mixing of Madurese and Javanese language in Jember.

The Concept of Pandalungan

Language became one of the main media in society to shape the identity of a culture. People living in different bilingual environments have certain constraints to communicate with each other. In fact, communication is important in society to establish socialization. Through the process of intersection of two languages, those two different ethnic communities form a separate language pattern. Speaker A who communicates with speaker B tries to use speaker's B language so that speaker B understands what is speaker A talking about. However, there are limitations of the words that speaker A used in speaker's B language, thus allowing the vocabularies which take from speaker's A language. It makes interferences between the languages.

The existence of two languages with their own culture brings the process of cultural hybridization within an ethnic group. It forms a cultural concept of Pandalungan which symbolically accommodate two ethnic groups that are equally dominant. Etymologically, Pandalungan refers to the image of society from two different culture backgrounds that co-exist within a certain region and form a new cultural pattern, including its language pattern. The pattern of formed language shows a certain characteristic of the Pandalungan community. Yuswadi (2008) state that Pandalungan people tend to use mixed language between Javanese and Madurese. The mixing process of those ethnic groups takes place through a long process involving social and historical factors that ultimately form a particular culture and linguistic characters. Both tribes are trying to maintain the tradition indirectly by socializing their culture each other. As a result, two dominant languages and cultures emerged and coexisted. Such patterns affect the language use which tends to generate interference, code mixing, even form a new vocabulary that is popularly used.

The concept of Pandalungan is almost the same as the melting pot in New York where diverse cultures intersect and co-exist with one another. Pandalungan just has two dominant languages, meanwhile melting pot tend to more diverse. In 1660, there are eighteen languages spoken at Fort Amsterdam, its surrounding area, and the tip of Manhattan Island. Those languages came from many countries brought by settlers. The Dutch had sent them aboard and most of them were French-speaking Protestants. As time passes, New York is affected by the growth of suburbia and several ethnic groups who lived there play in the development of economy, such as easier to locate plants and build shopping center so the productive and commercial facilities evolve in the area. The census of 1960 showed that 19% were foreign-born whites, 28% were children were their kids, 14% were Negro, and 8% were Puerto Rican (Glazer & Moynihan, 1964). According to many kind of population, New York become a city that has a great numbers of languages and cultural backgrounds. The people from many countries are able to establish a certain identity. In terms of language, they have different dialects even though they use the same language. Each dialect has its own characteristics in the selection of words, pronunciation, and accent.

The concept of Pandalungan becomes an identity of human products that undergo the adjustment and internalization process of society in where they live. Yuswadi (2008) mentions that the concept of Pandalungan used to call the inter-ethnic cultural mix,

especially two dominant ethnic between Javanese and Madurese in a particular region. The area of Pandalungan refers to a particular area located on the eastern coast of East Java. In general, the Pandalungan people live in urban areas as centers of various cultural gatherings. The city center became a place to interact and form multiculturalism.

The differences of cultural and linguistic backgrounds do not hinder the two ethnic groups to interact. Both ethnics recognize that they face the same cultural and geographic pressures in the same place so good relationship is necessary. Every ethnic tries to preserve its culture and traditions. These factors lead to cultural acculturation where one ethnic culture emerges and be accepted. In this case, Madurese culture became the dominant culture in the area, especially the traditional local show. The pattern of communication is also unique because the society in this area are able to speak in two languages (Javanese and Madurese) well. The city is the center of people for interacting. We can conclude that the closer they get to the city center, the cultural distinctiveness of each tribe increasingly faded. In the city center, people tend to use Javanese language with different accent. Madurese use Javanese language with Madurese accent because the strong accent are difficult to hide by the speakers while speaking. The Madurese tend to be able to speak Javanese than Javanese who tend to be able to speak Madurese because Javanese people live in the area first than Madurese. The Madurese as settlers are required to make socialisation so it push them out to be able to speak Javanese language with the Javanese people who live there first.

The Settlers of Madurese People in Jember

The spread of Madurese from their island to the East Java, especially to the *Tapal Kuda* area is influenced by socio-economic factors in the past. At the beginning of the 20th century, there were many migrations of northern coastal people to the rural area of Java due to war and security factors. Moreover, the Dutch government at the time provided space for the people who moved through the railway linking Kalisat (in Jember) and Banyuwangi in 1901. Since the early 20th century, Madura is one of the area that releases its migrants to other areas, while Besuki, one of the area in East Java, receives its migrants. The birth of Madurese people allows the dominance of Madurese in that area. Besuki which is a coffee plantation area began to provide a place for the Madurese. Because of the high population of Madurese people, the native Madurese people who settled in their region (Madura island) were only about 45% in 1930. They were on Panarukan and Bondowoso which are including the district of Besuki (Poesponegoro & Notosusanto, 2008).

In other historical sources also mentioned that the existence of plantations in East Java encourage the Madurese to work as plantation laborers (Kuntowijoyo, 2002). It affects the Madurese population in Java which increase time to time and spread in various areas, especially in the area of Panarukan, Bondowoso, Kraksaan, Pasuruan, Lumajang, and Jember. Through the migration, the Madurese brought their language and culture to East Java so the existence of language contact occurred. Some areas targeted by Madurese to work as plantation laborers are in the rural area of Bondowoso and Jember. Those areas have a suitable climate for coffee planting. The presence of a new society led to a tendency to establish communication with the society who first living there (Atmosudiro & Marsono, 2005). As time passes, in 2000

the number of Madurese migrants in East Java was 86.14% (Wiyata, 2008). With the large Madurese living in the area, language contact is possible between Madurese and Javanese. The existence of such interactions allows two languages to intertwine and possible to make interferences, code-mixing, and borrow vocabularies.

Pandalungan Area

Pandalungan region is located in the north of coastal East Java with the majority of Madurese culture. Administratively, the region of Pandalungan includes Pasuruan, Probolinggo, Situbondo, Bondowoso, Banyuwangi, Lumajang, and Jember (Yuswadi, 2007). However, the cultural and linguistic conditions to determine the area of Pandalungan need to be considered. It is depicted in the map below.

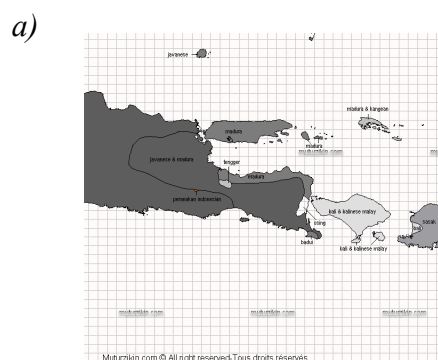


Figure 1

Source: www.maturzikin.com

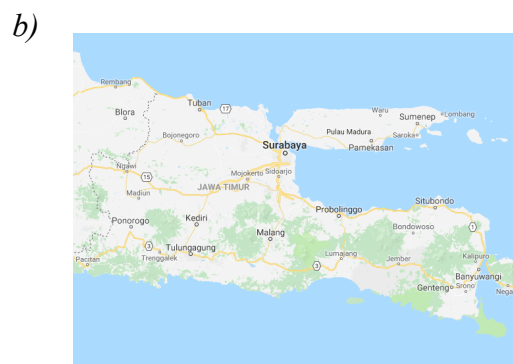


Figure 2

source: google.com/maps

Picture *a* shows the area of linguistic condition of Pandalungan which, while picture *b* shows the administration area. Based on its linguistic condition, it consists of Pasuruan, Probolinggo, Situbondo, Bondowoso, Lumajang, Jember, and some areas in Banyuwangi. In fact, most people in Banyuwangi use the Javanese and Osing languages, while the Madurese language tends to be used in the border area between Jember and Banyuwangi. In fact, the Madurese language in the specific area of Banyuwangi intersects to the Osing language. There are two different languages used in daily communication in the area named Kalipuro. The language uses are Madurese and Osing because both tribes have long lived side by side. From the results of the intersection of these two languages formed a fluent society-speaking Madurese with Osing dialect (Arief, 2015). Therefore, some areas in Banyuwangi included Pandalungan.

In general, Pandalungan people livelihood as farmers, fishermen, traders, and less civil servant. Because of the majority of lower-middle class professions, the language used tend to use low level (*ngoko* or *enjâ' iyâ* speech level) for daily conversation. The meeting of people with two different mother tongue language (Madurese and Javanese), whether for work or scholl, enlarges the existence of two dominant ethnics to contact. The existence of universities which become the goal of higher education also has an influence. Jember becomes more lively because of the number of immigrants from various regions, especially from the area around Jember, such as Lumajang, Probolinggo, Pasuruan, Bondowoso, Situbondo, and Banyuwangi in order to find work or to go to study in high education.

Jember is one of the cities where ethnic Madurese and Javanese meet. There are two major groups of ethnic Madurese and Javanese in the region. Rahman (2015) states that the eastern and northern part of Jember are the place where the majority of Madurese live. The area is close to Bondowoso which is mostly Madurese native speakers. Besides, it is also influenced by the historical factor of coffee plantation in the area where the Madurese migration work in Dutch colonial era. For the southern and western part of Jember, the majority population is Javanese. Central Jember which is the center of the city has a balance quantity of Madurese and Javanese speakers. The languages contact reveal interferences and code-mixing which emerged and characterized the language of Pandalungan.

The Language Variation in Jember

The dominant cultures, especially the traditional local show tend to be dominated by Madurese culture, but everyday language used tends to be dominated by Javanese language with Madurese strong accent and vocabularies. According to the obtained data from social media (*instagram*) and observation, there are lexical variations, systemic morphological interferences, code-mixing, and Madurese identical accent/intonation. The most important findings are explained below.

1) Lexical Variations

Social factors, heterogeneity, and the language use, cause lexical variations of Pandalungan. The society tend to use *ngoko* or low speech level in daily conversation. It shows a kind of familiarity in a social condition which tends to carelessly and popular among teenagers and adults.

The findings of lexical variations of Pandalungan are *mad*. *Mad* is often used to call peers or close friends. The word is synonymous with *bro* or *sist* in English. This word is only used in Jember and become popularly used in teenagers and adults.

2) The Systemic Morphological Interferences

Chaer and Agustina (2010) mention that the systemic morphological interferences occur in affix, namely affix-mixing from the native speaker languages to another language, or vice versa. These occur in daily informal conversations, for example in the Indonesian language *tertabrak* to *ketabrak*, *bertemu* to *ketemu*, etc. These affix *ke-* is a form of Javanese language which influences word *tabrak* and *temu*.

Based on the data obtained, the findings of systemic morphological interference are *polanya*, *me-rame*, and *nek-penekan*. *Polanya* and *me-rame* are found in sentences ...*polanya duriane akeh...tuku situk mangan me-rame...* *Pola* is the word derived from Madurese meaning *because of*. It is getting suffix *-nya* (Indonesian suffix), so that become *polanya*. That suffix should be *-na* in Madurese, but in that case, suffix which is used is derived from Indonesia suffix *-nya*. So that, the systemic morphological interferences occur. Besides, the word *me-rame* and *nek-penekan* are derived from Madurese which have formed partial reduplication. *Me-rame* has a basic word *rame* which means *crowded*. It gets reduplication form which has function to explain a condition or manner, such as *mangan me-rame* means *to eat together*. *Nek-penekan* is derived from Javanese which has base word *penek* meaning *to climb*. In

that case, *penek* gets a partial reduplication with *an-* suffix derived from Madurese. With that form, *nek-penekan* forms a meaning that is *the kind of rock climbing*.

3) Code-mixing

Chaer and Agustina (2010) states that the code-mixing refers to the use of words or phrases without changing the structure of the languages into other languages. It occurs because vocabularies which is not exist in the first languages and can represent a precise meaning of the speaker. Besides, the speaker is not fluent to use second languages. So that, the speaker prefers to use the word from their mother tongue which is best known.

According to the data, one of the code-mixing in Pandalungan is in sentence “*tamu istimewa yang bikin arek Jember agriduh*”.... The word *agriduh* is derived from Madurese meaning *excited* (in the context). *Arek* is derived from Madurese means *people*. *Tamu istimewa yang bikin...* is derived from Indonesian means *special guests who make...* That sentence is a kind of code-mixing in three languages, Javanese, Madurese, and Indonesian.

4) Madurese Identical Accent

Regional accent refers to the accent which is owned by the speakers of a language in a specific region. It shows a characteristic of speaker's origin by hearing the accent. Based on observations, the dialect of Pandalungan has a distinctive accent, sound like Javanese which has Madurese accent. It is caused by the factors of two dominant languages use. In other words, an intercourse of two languages are barely dominant. Madurese who interact with Javanese are using Javanese word, but the regional accent still audible because of the strong regional accents which are difficult to hide by the speakers while speaking. Sometimes, the Madurese intonation influences Javanese people to use that intonation.

Besides intonation, the accent of Pandalungan can be analyzed by the lexicon, for example *...pas lir-keliran rambute* The word *pas* is derived from Madurese which means the result of something (in that context). *Lir-keliran* is a kind of Madurese partial reduplication which means something moves slowly. *Rambute* means hair which get Javanese affix *-e*. That sentence shows the interference of two languages, Javanese and Madurese, which can be seen by the lexicon use. Furthermore, the accent be in the form of code mixing, such as *ce' nda'e* means to express very unwillingness. *Cek* is derived from Madurese meaning *very*, while *nda'e* is derived from Javanese meaning *do not want something*. The word is a kind of code-mixing which indicates the regional accent of Pandalungan.

Conclusion

According to the description, it can be mentioned that Pandalungan language variations contain lexical variations, the systemic morphological interferences, the code-mixing, and Madurese identical accent. The regional accent of Pandalungan can be analyzed by the intonation and the lexicon use. It has Madurese accents. The choices of word tend to get interferences and code-mixing. Besides, it can be seen that the language variation of Pandalungan is occurred because of the two dominant ethnic groups, namely Javanese and Madurese which have different language backgrounds. People who living as farmers, fishermen, plantation workers, and merchants tend to use the rustic languages in their daily life. There are many gaps to be analyzed further in this research. The regional accents of Pandalungan with a dialectology approach are need to be analyzed in depth. Besides, the status of Pandalungan which has two dominant ethnics and languages as a kind of new dialect or even as a language deviation need to be examined.

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***Gender-Biased Words Marked by Indonesian Suffixes Wan, Wati, and Man:
A Socio-Morphological Study***

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Abstract

Bahasa Indonesia is not included into sexist language, such as Arabic, French, and Germany. Some words, however, are viewed in non-neutral usage related to gender perspectives. It motivates the writer to conduct a study concerning gender-biased words found in Bahasa Indonesia. The current study aims to describe the forms of gender biased words found in Bahasa Indonesia and the social aspects underlying such bias in society. It was analyzed using descriptive-qualitative method in triangulation among data, method, and technique. The data were obtained from Indonesian words containing suffixes *-wan*, *-wati*, and *-man* by using observational method from *Kamus Besar Bahasa Indonesia (Fifth Edition 2016)* and categorizing the words based on the three suffixes. Name and Process Model was used to analyze the data in words of morphological approach and elaborate them to get the social aspects in words of Sociolinguistics approach. The result confirmed that there are gender-biased words found in Bahasa Indonesia which can be classified into two categories: masculine and feminine words as shown by the three suffixes. The masculine words are commonly used by both women and men (neutral), while feminine words are only used by women (exclusive). It shows the tendency which places masculine words in superior position, while feminine words are placed in inferior position. Therefore, patriarchal cultures existing in Indonesian society from New Order to Reformation has generated the primary power of male in roles of Indonesian language structure.

Keywords: Gender bias, Bahasa Indonesia, Name and Process Model, Masculine words, Feminine words.

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Introduction

Language is varied to the place where the language is used and it also depends on how language is used by native speakers in certain society either in written or spoken form. One of the differences that can be observed is gender, which appears to be the label of certain language. The contemporary reality of the presence of gender discourse among society does not meet the peak of agreement until now. According to Corbett (1991: 1, cited in Chonzett, 2010) “gender is the most puzzling of the grammatical categories”. Gender are classes of nouns reflected in the behavior of associated words (Hockett, 1958: 231 in Corbett 1991). In modern language, however, gender is most often seen as nothing more than an abstract inherent classificatory feature of nouns that triggers agreement in associated words. Given this perspective of gender as a redundant category, the question arises of why it is reflected in some words of Bahasa Indonesia. Women are fewer stigmatized and non-standard variants than do men of the same social group in the same circumstances (Chambers, 1995 & Holmes, 2008). Considering the use of language related to gender, Bahasa Indonesia does not have any distinction on gender (sexist language) unlike Arabic, French, and Germany. The term gender does not refer to the speaker’s sex of language in certain society, but how man (masculine) and woman (feminine) identities are manifested in words that have affixes, especially suffixes. Chaer (2008, p. 12) defines suffix as an affix followed after the stem of a word. It has an orientation indicating words category that refers to gender, such as *-wan*, *-wati*, and *-man*. Those suffixes are the affixes derived from Sanskrit that were used as a noun former or marker. That phenomenon gives the writer’s interest to observe gender bias in some of Bahasa Indonesia words to find out the forms of gender biased words and social aspects that underlie it, so the usage of the words can be traced.

Both of these identities can be analyzed using word formation process through morphological process. According to Chaer (2015, p. 25) morphological process is basically word formation process of the basic form by attaching affixes (in affixation process), repetition (in reduplication process), merging (in compilation process), shortening (in acronym process), and status changing (in conversion process). Then Bybee (1985, p. 5) said that morphological approach takes place as a linguistic unit with meaning elements and an assessment of the relationship between them. Word and morpheme (root or affixes) as an object of the study of morphology has function in the word formation process in which they have some meaning through techniques of morphological analysis, one of them is *Name and Process Model*. Any complex form in Name and Process Model happens due to a process that involves two components, which are base and process (Chaer, 2015, p. 10). Base can be a basic word, and process can be affixation (prefixation, infixation, suffixation, and confixation). The writer uses Name and Process Model analysis on morphological approach because the different process of meaning construction of every word can be understood, such as morpheme or affix that form a word. In addition, the process raises the inflected form showing gender category.

First, the meaning of the process is the grammatical meaning, a meaning that reflects its basic form (or of which the form is unloaded). Then every word that

undergoes basic formation process through affixation components can have a different meaning to each other. This is in line with the opinion of Kridalaksana (in Chaer 2015, p. 12) that the components of the meaning of each word formation can be different from each other that is owned by its basic form after processing (affixation). Therefore, the significance or meaning of a word can be seen through the affixation process that is highly dependent on the basic and constituent process as well as linguistic signs, including affixes which also have significance.

The current study uses descriptive qualitative method in the process of data collection and data analysis. The data are obtained from *Kamus Besar Bahasa Indonesia* (Fifth Edition, 2016) or Great Dictionary of Bahasa Indonesia in the form of words which have the word-forming elements, namely the basic words of noun attached by suffixes *-wan*, *-wati*, and *-man*. The data are the most dominant words in terms of gender and can be analyzed using socio-morphological approach. The study instrument is the analysis of Name and Process Model suggested by Chaer (2015: 10) by applying the process of affixation on morphological approach and elaborating the data to assess social aspects underlying the gender bias in Sociolinguistics approach. The data were then analyzed by inserting the word formation into the table of data, and analyzed them by using Name and Process Model in terms of word formation of nouns. Morphological approach is used as intrinsic elements of the analysis at the level of words to support the sociolinguistic aspects. Thus, this study can explain the existence of gender bias that allows people of Indonesia in the use of some terms in Indonesian where the marker of language, especially affixes elements have an orientation that puts the male gender in a superior position (neutral).

Philipp Conzett's study (2010) entitled *The Role of Grammatical Gender in Noun-Formation* is used to strengthen the focus on morphological process and gender tendency of the current study. It used descriptive qualitative approach, which highlighted the issue from a bidirectional perspective, while the second one focused on the morphological process of correct and incorrect forms found in the descriptive text. The results confirmed that the patterns of word formation can function as a base of assigning gender to nouns Also assignment and that gender plays an active role in the formation of novel nouns. Those are indicated resources by the functions of deriving gender specific referents (e.g., masculine and feminine pairs of agentive nouns), and of marking semantic differences of same surface forms, i.e., to dissociate instances of lexical homonymy.

Discussion

The presence of suffixes *-wan*, *-wati*, and *-man* in some of Indonesian words have its own functions. Based on the observation conducted by the writer, the functions of Indonesian suffixes *-wan*, *-wati*, and *-man* were forming nouns (KBBI 5th Edition, 2016) are as follow: 1) to state gender, e.g., *karyawan-karyawati* (employees), *wisudawan-wisudawati* (graduates), *wartawan-wartawati* (journalists), *peragawan-peragawati* (fashion models), etc; 2) to state that people have certain properties, such as *dermawan* (generous), *budiman* (benevolent), etc; 3) to state someone who is expert in

particular field, such as *ilmuwan* (scientists), *sejarawan* (historians), *biarawan* (monks), *agamawan* (clergies), *olahragawan* (athletes), *seniman* (artists), etc; 4) to state people who work in particular field, such as *wartawan-wartawati* (journalists), *karyawan-karyawati* (employees), *peragawan-peragawati* (fashion models), etc., 5) to declare the person who is pursuing particular field, such as *santriwan-santriwati* (Muslim students), *wisudawan-wisudawati* (graduates), etc., and 6) to state ownership of something, such as *hartawan* (wealthy), *usahawan* (entrepreneurs), etc.

The formation of noun word from the basic forms followed by suffixes has its grammatical meaning (Chaer, 2015: 159). In this case, there were morphological process namely *Name and Process Model* can be used to analyze the process of forming words followed by *-wan*, *-wati*, dan *-man* suffixes. Also, this model can be used to determine grammatical meaning of each word of the formation as well as masculine, feminine, or neutral inherent in it. The writer found twenty one words attached by suffix *-wan*, and seven of them has the word pairs attached by suffix *-wati* (vice versa). The remaining words attached by suffix *-wan*, on the other hand, do not have any word pairs. Also, three words followed by suffix *-man* do not have any word pairs. The writer then makes limitation of the number of data used for analysis in which the following words are considered as the representative data.

Table 1. Morphological Process on Name and Process Model Analysis of Gender-biased Words in Bahasa Indonesia

No	Basic Word	Suffixes	Name and Process Model (Basic words + suffixes)	Formed Words	Word Categories (Masculine (M), Feminine (F), and Neutral (N))	Meanings	Paired Masculine /Feminine Word (Yes/No)
1.	<i>Wisuda</i> (graduate)	<i>-wan</i>	<i>wisuda</i> + (<i>-wan</i>)	<i>wisudawan</i> (graduate)	M	n. <i>sarjana laki-laki yang diwisuda</i> 1 a male scholar who has graduated. 2a person who has a university degree; or who has completed their school studies.	yes
2.	<i>Wisuda</i> (graduate)	<i>-wati</i>	<i>wisuda</i> + (<i>-wati</i>)	<i>wisudawati</i> (graduate)	F	n. <i>sarjana wanita yang diwisuda</i> 1 a female scholar who has graduated 2a person who has a university degree; or who has completed their school studies.	yes
3.	<i>Seni</i> (art)	<i>-man</i>	<i>seni</i> + (<i>-man</i>)	<i>seniman</i> (artist)	M	n. <i>orang yang mempunyai bakat seni dan berhasil menciptakan dan menggelarkan karya seni (pelukis, penyair, penyanyi,</i>	yes

						<p><i>dan sebagainya).</i> 1a person who is expert in creating words and successfully exhibit his works (painter, singer, etc) 2a person who creates works of art, especially paintings or drawings</p>		
4.	<i>Seni</i> (art)	<i>-wati</i>	<i>seni</i> (<i>-wati</i>)	+	<i>seniwati</i> (artist)	F	<p>n. <i>wanita yang ahli menciptakan seni; seniman wanita.</i> 1a woman who is expert in creating words; female artist. 2a person who creates works of art, especially paintings or drawings.</p>	yes
5.	<i>Wisata</i> (tour)	<i>-wan</i>	<i>wisata</i> (<i>-wan</i>)	+	<i>wisatawan</i> (tourist)	N	<p>n. <i>orang yang berwisata, palancong, atau turis</i> 1a person who travels, traveller or tourist. 2a person who is travelling or visiting a place for pleasure.</p>	no
6.	<i>Info</i> (info)	<i>-man</i>	<i>info</i> (<i>-man</i>)	+	<i>informan</i> (informant)	N	<p>n. <i>orang yang memberi informasi; orang yang menjadi sumber data dalam penelitian; narasumber.</i> 1a person who gives information; becomes data source in a research; informant. 2a person who gives secret information about somebody/something to the police or a newspaper; a person who gives somebody information about something, for example to help them with their</p>	no

						research.	
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However, not all words have their paired masculine or feminine words (or opposition) in the form of suffix *-wati* for women, such as *cendekiawan*, *dermawan*, *ilmuwan*, *usahawan*, and *jutawati* which does not have their pairs like *cendekiawati* and *jutawati* and other words. It means that the opposite words suffixed by *-wati* are not found since there were no specific use for women in certain profession, so it does not need to have its pair. Therefore, the words suffixed by *-wan* and *-wati* are only used for general use.

The word *wisudawan* (graduate), for example, is formed from the basic word of noun *wisuda* (graduate) and is followed by suffix *-wan* and the meaning is 'male scholar who has graduated' (KBBI 5th Edition & Oxford Learner's Dictionary 2016). If it is traced from suffix *-wan* that specifies to men in their use, then the word *wisudawan* (graduate) belongs to the category of masculine word and exclusive word, which is only used to refer to male gender. In addition, it says that the word *wisudawan* has a pair of feminine word, the basic noun *wisudawati* is followed by suffix *-wati* and the meaning is 'female scholar who has graduated' (KBBI 5th Edition & Oxford Learner's Dictionary 2016). Based on these meanings, the word *wisudawati* is also exclusive word since it is only used to refer to female gender. The examples of paired words usage e.g. 'The master of ceremony invited the college graduates (*wisudawan-wisudawati*) to gather and take pictures' (KBBI 5th Edition & Oxford Learner's Dictionary 2016). But in some cases, a term also has masculine and feminine word pair, such as *wartawan* >< *wartawati*, (male journalist >< female journalist), the generalization use of the pair word is placed only in masculine word e.g., 'There are many questions to be asked by journalists (*wartawan*) relating to current political situation ahead of the rally "Anti Ahok" which is scheduled in November 4th, after Friday prayers at Istiqlal mosque' (detik.com, 2016). In addition, the word *seniman* (male artist) has the basic word of noun *seni* (art) followed by suffix *-man* though artist has feminine word pair, that is *seniwati* (female artist). These words showed the properties of irregularity reference to the type of word formation that is not always followed by masculine suffix *-man*.

Then the word *wisatawan* (male tourist), for example, is derived from the basic word of noun *wisata* (tour) followed by suffix *-wan* and the meaning is 'people who is travelling or visiting place for pleasure' (KBBI 5th Edition & Oxford Learner's Dictionary 2016). The term can be used in the example sentence 'The government attempts to attract more foreign tourists (*wisatawan*) by introducing beautiful and interesting places (KBBI 5th Edition & Oxford Learner's Dictionary 2016). Thus, the suffix functions to form a noun which does not have feminine word pair, so it is neutral and can be used to refer to both male and female. Whereas the word *wisatawati* did not exist in Indonesian vocabulary. It can also be seen from the word *informan* which is formed from the basic word of noun *info* (info) followed by suffix *-man* and the meaning is 'a person who gives secret information about somebody/something' (KBBI 5th Edition & Oxford Learner's Dictionary 2016). Thus, it serves suffix forming noun that does not have feminine word pair and can be used for both male and female (neutral).

Based on the analysis of Name and Process Model and the meanings that accompany each of the mentioned words, it can be seen that the emergence of suffixes *-wan*, *-wati*, and *-man* does not only function to form the noun words, but also to be the markers that give a label for categories of words, *masculine*, *feminine* and *neutral*. Then suffixes *-wan* and *-man* emerged as markers that are commonly used for both men and women (neutral). In contrast, suffix *-wati* appears as to be the marker that tends to be exclusive for women and cannot be used neutrally. Moreover, in some cases suffix *-wan/-wati* in the word pairs e.g. *santriwan* >< *santriwati*, *wisudawan* >< *wisudawati*, dan *peragawan* >< *peragawati* are still used in accordance with their gender category e.g., *santriwan* for male students and *santriwati* for female students. Both words are then considered as exclusive word.

Given the phenomenon explained above, the writer sees the presence of bias-gendered words found in Bahasa Indonesia has the markers showing its tendency to a specific gender (exclusive), but the markers are also used neutrally (male or female). Such phenomenon is considered as a bias thing to be concerned where the Indonesian government as the policy maker puts the category of male (masculine) in a position that is more common and superior than women. Moreover, this bias is obviously influenced by the social and cultural values existing in Indonesian society.

Conclusions

The use of various intrinsic elements, especially in the form of suffixes *-wan*, *-wati*, and *-man* attached in some Indonesian words does not have a neutral preference for issues related to gender. The phenomenon of gender-biased words that has markers, especially the affixes have feminine and masculine suffixes and it is inseparable from the role of the society that uses Bahasa Indonesia. The morphological process of affixation has caused the inflective form showing the gender bias in certain words of Bahasa Indonesia. The uncertainty in using masculine and feminine words make some stereotypes in society because Indonesian people prefer not to use the feminine words such as *karyawati*, *wartawati*, and *seniwati*, but use the masculine words such as *karyawan*, *wartawan* and *seniman* for both genders. Thus, they consider masculine words more neutral and general and placing male gender in a superior position. On the other hand, the masculine words are more exclusive and only refer to male which place women in inferior position. The Indonesian government and the society that bring social and cultural values also contribute to the presence of gender biased phenomenon in some words found in Bahasa Indonesia. Therefore, the research concerning gender-biased words found in Bahasa Indonesia should be studied further.

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Appendices

A. Words Attached by Suffix *-wan* and their Meanings

No	Words	Meanings	Paired Masculine/Feminine Word (Yes/No)
		n. orang yang bekerja pada suatu lembaga (kantor, perusahaan, dan sebagainya)	

1.	<i>Karyawan</i> (employee)	<i>dengan mendapat gaji (upah); pegawai; pekerja</i> a person who works at an institution (office, company, etc) to be paid; employee; worker ² a person who is paid to work for somebody ³	Yes
2.	<i>Wisudawan</i> (graduate)	n. (<i>sarjana muda, sarjana</i>) laki-laki yang diwisuda ¹ a male scholar who has graduated ² a person who has a university degree; or who has completed their school studies ³	Yes
3.	<i>Santriwan</i> (Muslim student)	n. <i>orang laki-laki yang mendalami agama Islam; orang yang beribadat dengan sungguh-sungguh; orang yang saleh</i> ¹ a man who learns Islam in depth ² a person who learns Islam; people who do prayers earnestly; religious man ³	Yes
4.	<i>Wartawan</i> (journalist)	n. <i>orang yang pekerjaannya mencari dan menyusun berita untuk dimuat dalam surat kabar, majalah, radio, dan televisi; juru warta; jurnalis</i> ¹ a person whose job is to look for and write news stories to be published in newspapers, magazines, radio or television ² a person whose job is to collect and write news stories for newspapers, magazines, radio or television ³	Yes
5.	<i>Peragawan</i> (fashion model)	n. <i>pria yang memperagakan busana dari berbagai mode</i> ² a man who exhibits clothes from various modes ² a person whose job is to wear and show new styles of clothes and be photographed wearing them ³	Yes
6.	<i>Biarawan</i> (monk)	n. <i>laki-laki yang hidup di dalam biara</i> ¹ a man who lives in a monastery ² a member of a religious group who often live apart from other people in a monastery and who do not marry or have personal possessions ³	Yes
7.	<i>Binaragawan</i> (bodybuilder)	n. <i>orang yang melakukan olahraga binaraga; olahragawan binaraga</i> ¹ a person who does bodybuilding exercises; bodybuilder ² a person who does regular sports or exercises in order to make their muscles bigger and stronger ³	Yes
8.	<i>Sejarawan</i> (historian)	n. <i>ahli sejarah; penulis sejarah</i> ¹ a historian; historic writer ² a person who studies or writes about history; an expert in history ³	Yes
		n. <i>orang yang suka berolahraga (yang banyak melakukan atau mengambil bagian</i>	

¹ Original Indonesian meaning of the terms based on *Kamus Besar Bahasa Indonesia (Fifth Edition, 2016)*.

² The terms and words are translated manually by the writer herself based on the Indonesian Meanings based on *Kamus Besar Bahasa Indonesia (Fifth Edition, 2016)*.

³ The terms and words are translated using Oxford Learner's Dictionary (2016). based on *Kamus Besar Bahasa Indonesia (Fifth Edition, 2016)*.

9.	<i>Olahragawan</i> (sportsman)	<i>dalam olahraga</i>) ¹ a person who likes doing exercises (who takes part in sports) ² a person who plays a lot of sport, especially as a professional person ³	No
10.	<i>Budayawan</i> (cultural observer)	n. <i>orang yang berkecimpung dalam kebudayaan; ahli budaya</i> ¹ a person who studies culture; culturalist ² a person who studies or writes about culture; an expert in culture ³	No
11.	<i>Cendekiawan</i> (pundit)	n. <i>orang cerdas pandai; orang intelek; orang yang memiliki sikap hidup yang terus-menerus meningkatkan kemampuan berpikirnya untuk dapat mengetahui atau memahami sesuatu</i> ¹ a person who is very smart; intelligent ² a person who knows a lot about a particular subject and who often talks about it in public ³	No
12.	<i>Bahasawan</i> (linguist)	n. <i>orang yang memiliki atau menguasai secara penuh suatu bahasa; penutur bahasa; pemakai bahasa; ahli bahasa</i> ¹ a person who has or fully masters language(s); language speaker; language user; linguist ² a person who studies languages or linguistics ³	No
13.	<i>Bendaharawan</i> (treasurer)	n. <i>pegawai yang tugasnya mengurus keuangan kantor</i> ¹ a person whose job is responsible for financial amttter ² a person who is responsible for the money and accounts of a club or an organization ³	No
14.	<i>Bangsawan</i> (nobleman)	n. <i>keturunan orang mulia (terutama raja dan kerabatnya); ningrat; orang berbangsa</i> ¹ high social inherited person (especially king and his relatives); rich person; noble man ² a person from a family of high social rank; a member of the nobility ³	No
15.	<i>Beritawan</i> (news anchor)	n. <i>orang yang menyiarkan berita; pemberita</i> ¹ a person who reports news; news anchor ² person who delivers news; news anchor ³	No
16.	<i>Dermawan</i> (generous man)	n. <i>pemurah hati; orang yang suka berderma (beramal, bersedekah)</i> ¹ a person who is kind, generous (fond of giving something) ² generous (with something); person who likes to give something ³	No
17.	<i>Sastrawan</i> (letter of man)	n. <i>ahli sastra; pujangga; pengarang prosa dan puisi</i> ¹ an expert in literature; prose writer; poet ² a person of, or expert in literature; poet; prose writer ³	No
18.	<i>Geologiwan</i> (geologist)	n. <i>ahli geologi</i> ¹ geologist ² a scientist who studies geology ²	No
19.	<i>Pustakawan</i> (librarian)	n. <i>orang yang bekerja dalam bidang perpustakaan; ahli perpustakaan</i> ¹ a person who works in a library; expert in library ² a person who is in charge of or works in a	No

		library ³	
20.	<i>Usahawan</i> (entrepreneur)	n. <i>orang yang menjalankan bagian usaha (memimpin) perusahaan; pengusaha</i> ² a person who runs business (leads a company); business man ² a person or company that pays people to work for them ³	No
21	<i>Wisatawan</i> (tourist)	n. <i>orang yang berwisata, palancong, atau turis</i> ¹ a person who travels, traveller or tourist ² a person who is travelling or visiting a place for pleasure ³	No

B. Words Attached by Suffix *-wati* and their Meanings

No	Words	Meanings	Paired Masculine/Feminine Word (Yes/No)
1.	<i>Karyawati</i> (employee)	n. <i>karyawan wanita; pegawai wanita; pekerja wanita</i> ¹ a female employee; female worker ² a person who is paid to work for somebody ³	Yes
2.	<i>Wisudawati</i> (graduate)	n. <i>(sarjana muda, sarjana) wanita yang diwisuda</i> ¹ a female scholar who has graduated ² a person who has a university degree; or who has completed their school studies ³	Yes
3.	<i>Wartawati</i> (journalist)	n. <i>wartawan wanita</i> ¹ a female journalist ² a person whose job is to collect and write news stories for newspapers, magazines, radio or television ³	Yes
4.	<i>Peragawati</i> (fashion model)	n. <i>wanita yang memperagakan busana dari berbagai mode</i> ¹ a woman who exhibits clothes from various modes ² a person whose job is to wear and show new styles of clothes and be photographed wearing them ³	Yes
5.	<i>Biarawati</i> (monk)	n. <i>perempuan yang hidup di dalam biara</i> ¹ a woman who lives in a monastery ² a member of a religious group who often live apart from other people in a monastery and who do not marry or have personal possessions ³	Yes
6.	<i>Binaragawati</i> (bodybuilder)	n. <i>wanita yang melakukan olahraga binaraga; olahragawan binaraga</i> ¹ a women who does bodybuilding exercises; bodybuilder ² a person who does regular sports or exercises in order to make their muscles bigger and stronger ³	Yes
7.	<i>Seniwati</i> (artist)	n. <i>wanita yang ahli menciptakan seni; seniman wanita</i> ¹ a woman who is expert in creating works; female artist ² a person who creates works of art, especially paintings or drawings ³	Yes

C. Words Attached by Suffix *-man* and their Meanings

No	Words	Meanings	Paired Masculine/Feminine Word (Yes/No)
1.	<i>Budiman</i> (wise man)	n. <i>orang yang berbudi, pintar, dan bijaksana</i> ¹ a person who is kind, smart, and wise ² a person who is able to make sensible decisions and give good advice because of the experience and knowledge that you have ³	No
2.	<i>Informan</i> (informant)	n. <i>orang yang memberi informasi; orang yang menjadi sumber data dalam penelitian; narasumber</i> ¹ a person who gives information; becomes data source in a research; informant ² a person who gives secret information about somebody/something to the police or a newspaper; a person who gives somebody information about something, for example to help them with their research ³	No
3.	<i>Seniman</i> (artist)	n. <i>orang yang mempunyai bakat seni dan berhasil menciptakan dan menggelarkan karya seni (pelukis, penyair, penyanyi, dan sebagainya)</i> ¹ a person who is expert in creating works; female artist ² a person who creates works of art, especially paintings or drawings ³	Yes

Spelling Variations of Standard Arabic Loanwords in Indonesian and Malay

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Abstract

Arabic is one of the most influential languages on the development of Indonesian and Malay. However, Arabic linguistic characteristics are quite different from linguistic characteristics of Indonesian and Malay so they require many adjustments. Pronunciation adjustments follow the rules of articulation, while the written forms require orthography adjustments in this case with regard to the language policy. This research focuses on spelling forms of standard Arabic loanwords in Indonesian and Malay associated with spelling system and articulation adjustments. The data are standard loanword entries in official dictionaries of Indonesian and Malay, KBBI V and KDBM IV with Ar or Isl labels which indicate Arabic loanwords. There are some loanwords which are not in accordance with the orthography guide adjustments so that spelling variations of standard Arabic loanwords appear. Some variations are connected to orthography guide adjustments including the development of the guides and the others are connected to the way of articulation.

Keywords: Arabic loanwords, orthography guide, articulation, Indonesian standard words, Malay standard words

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Introduction

Indonesian and Malay used in Malaysia are from the same language, that is the Malay language (Chaer, 2014). The both languages also absorb thousand words of the same foreign languages. Arabic is one of the most widely absorbed foreign languages by these two languages. However, their developments as a national language of different countries make the two languages apply different language policies. The orthography guide of each country plays a main role in the adjustments of foreign language loanwords that carry different language characters, including Arabic loanwords adjustment. In addition, Arabic is a language which many differences in phonological and orthographical system if it is compared to Indonesian and Malay.

Several previous relevant studies have been done by researchers such as Yusoff and Adnan (2009), Aaron and Lopez (2015), and Suyuti (2015). However, connecting orthography, phonology, and Arabic standard loanwords in Indonesian and Malay could become something different on this field. The aim of this study is to describe spelling variations of Arabic standard loanwords in the latest version of official dictionary of Indonesian, Kamus Besar Bahasa Indonesia (KBBI) V, and Malay, Kamus Dewan Bahasa Melayu (KDBM) IV. By doing so, this study would be able to explain the effect of the rules of adjustments in orthography guide to standard loanwords.

The data in this study are entries which carry an Ar (Arabic) or Isl (Islam) label in KBBI V and Ar label in KDBM IV. This happens to indicate that those words could still be obviously compared to the origin (Arabic words). Thus, the data are not loanwords which have been fused and changed a lot. If an entry in one of the dictionaries does not carry an Ar or Isl label then the word is not used as data. By considering the criteria and distribution of graphemes and phonemes of the three languages, one hundred of entries in KBBI V and KDBM IV are used as data.

Analysis methods used in this research is relate-compare methods with translational compare techniques. The comparisons used in analysis are orthographic and phonemic comparison. The orthographic comparison is used to analyze the suitability of the standard spelling with the orthography guide, while the phonemic comparison based on the articulation of the phonemes is used for additional explanation about spelling variations that is not in accordance with the orthography guide. In this study, Arabic grapheme-phonemes conversion is based on Thelwall and Sa'adeddin (IPA, 1999), Indonesian based on Chaer (2009) and also considering Alwi et al (2003), and Malay based on Karim et al. (2008). The form of the Arabic words are based on Sudarno (1990) and Hadi (2015). The phoneme symbols are adapted from the International Phonetic Alphabet (IPA, 199).

According to Hauge and Hsia (via Ruskhan, 2007) loanword is a totally morphemic absorbed word from another language without any morphemic element addition from the language recipient. Based on the definition, the loanwords in this research are full loanwords, not mixed or partial loanwords and translational loanwords.

Transcribing language in writing form is a duty of linguists, but it can be useful only if it is approved by the community which have a connection to political and social-cultural aspects (Moeliono, 1985). Adjustments of loanwords in Indonesian give

more priority to visual form or written than spoken (PUPI, 2004). It is also valid in Malay, although adjustments based on pronunciation has been prioritized previously (Dahaman in Mabbim, 1992). It reveals that Indonesian and Malay linguists, especially state language institution, focus on absorbing written forms of the loanwords.

The writing of language symbols is referred to the transcription. Chaer (2009) explains that there are three language transcriptions, i.e. phonetic, phonemic, and graphemic or orthographic transcription. Phonetic transcription uses phone as the unit, the smallest sound language unit. Phonemic transcription uses phoneme as the unit, a distinct unit of the language sound that distinguish one word from another. Graphemic transcription uses letters arranged into the spelling system (orthography guide). Spelling system is graphic conversions, an agreement of the speakers to write down their language. Now, the Indonesian official spelling system is Pedoman Umum Ejaan Bahasa Indonesia (PUEBI) and the Malay official spelling system is Pedoman Umum Ejaan Bahasa Melayu (PUEBM). All of the transcriptions are connected to symbolizing language in written form.

Arabic has 29 consonant phonemes and 8 vowel phonemes including diphthong (Thelwall and Sa'adeddin in IPA, 1999). The number of Arabic graphemes are 29 consonants, 3 vowels and 1 diacritic to represent double letters. Indonesian has 23 consonant phonemes and 10 vowel phonemes including diphthong (Chaer, 2009). On the other hand, Alwi et al (2003) mentioned 22 consonants only, glotal stop is regarded as an allophone of phoneme /k/. Malay has 27 consonant phonemes and 9 vowel phonemes including diphthong (Karim et al, 2008). Indonesian has 26 letters and 4 compound letters (PUEBI, 2015). Malay has 26 letters and 5 compound letters (Dewan Bahasa dan Pustaka, 1992).

Discussion

Spelling Variations of Standard Arabic Loanwords in Indonesian

Based on the data, eleven graphemes are found in standard Arabic loanwords which are variously spelled. The eleven graphemes are <ي, و, ع, أ, ش, ق, َ, ِ, ُ, ّ, ّ>. From the eleven graphemes, only <ق> and <ع> that the phonemes, /q/ and /ʕ/, are not available in Indonesian, while the phonemes of the other graphemes are available in Indonesian, including phonemes /ʃ/ absorbed from Arabic. There are six variations in accordance with the PUEBI, namely <ي, و, ع, أ, َ, ِ> and five are not in accordance with PUEBI, namely <ش, ق, َ, ِ, ُ>.

Table 1: Arabic Graphemes Written with Spelling Variations in Indonesian

Arabic Grapheme	Indonesian Grapheme Variations	Arabic Grapheme	Indonesian Grapheme Variations
ي	y, i, Ø	ش	sy, s
و	w, u, Ø	ق	k, q
ع	k, Ø	َ	a, e
أ	k, Ø	ِ	i, e
ة	h, t	ُ	u, o
ّ	single, double		

Variations that appears on grapheme <ي> are <y, i, Ø> on data A1, A47 (خير becomes *khair*), and A20. On grapheme <و> variations that appears are <w, u, Ø> on data A91, A92 (يوم becomes *yaum*), and A90. Those are commonly found because grapheme <ي> and <و> represent semivowel phonemes /j/ and /w/ which in PUEBI is denoted with grapheme <y, i, Ø> and <w, u, Ø>. Grapheme <ع> and <أ> are found in variations <k> and <Ø> on data A12 and A68 for grapheme <ع> and A58 (مؤمن becomes *mukmin*) and A90 for grapheme <أ>. Those are in accordance with the PUEBI, <ع> and <أ> absorbed into <k> when at the end of syllable and become vowel or not denoted as at the middle and the beginning of the word. Related to the phoneme, /ʕ/ which is not available in Indonesia would be applied as /ʔ/, the closest place of articulation phoneme which is available in Indonesian.

Grapheme <ة> absorbed into <t> on data A45 and <h> on data A51. It is in accordance with the PUEBI, but not related to the closeness of articulation phonemes which is represented, but related to the Arabic spelling system. Grapheme <ة> represents /t/ as it is followed by vowel and /h/ as it is not followed by vowel. Grapheme <ّ> which represents double phonemes absorbed into single grapheme on data A15 and double grapheme on data A4. It is in accordance with the PUEBI explaining double grapheme absorbed into a single except words which can be confusing. Related to the articulation, actually there is no double phonemes in Indonesian.

Grapheme <ش> that represents /ʃ/ is regulated in PUEBI that it is absorbed into <sy>, but in the data there are two variations, <sy> on data A78 and <s> on data A70. Related to the articulation, phoneme /ʃ/ represented by grapheme <sy> and phoneme /s/ represented by grapheme <s> are similar, but it is indicate dissonance with PUEBI. Grapheme <ق> that represents /q/ absorbed in two variations, <q> on A65 (قضاء menjadi *qada*) and <k> on A49. It is not in accordance with the PUEBI explaining that <ق> is absorbed into <k>. Although in PUEBI is described that grapheme <q> is used for special purposes only, but data A65 and A49 have same status, namely loanwords from Arabic and Islamic terms which should be absorbed with same spelling adjustments. Related to the articulation, phoneme /q/ is not available in Indonesian and phoneme /k/ is the most similar. Grapheme <َ> representing phoneme /a/ is absorbed into <a> on A1 and <e> on A20. It is not in accordance with the PUEBI explaining <َ> is absorbed into <a>. Grapheme <ِ> representing phoneme /i/ is absorbed into <i> on A51 and <e> on A80 (طريقة menjadi *tarekat*). Related to the articulation, phoneme /e/ is at the middle which is often replace the sound /i/ in spoken language, but not replace phoneme /a/. Grapheme <ُ> representing phonem /u/ is absorbed into <u> on A49 and <o> on A97 and A98. Phoneme /u/ and /o/, both are back vowels so

replacement phoneme /u/ with /o/ is often occurs in spoken language. All of variations of the equivalent absorbed vowels are not accordance with PUEBI which describes /a/, /i/, and /u/ from Arabic are absorbed into same sounds.

Comparison of Spelling Variations of Standard Arabic Loanwords in Indonesia and Malay

There are nine graphemes which are absorbed in variations in Malay, namely <ع, و, ي>, <أ, ة, ق, ش, ّ, ّ, ّ>. PUEBM does not specifically describe about Arabic loanwords. However, if it is connected with PUEBI and the prevalence of the of Malay loanword forms about the nine variations found, there are three graphemes which are not in accordance with the orthography guide, namely <ّ>, <ق>, <ش>.

Table 2: Comparison of Spelling Variations in Indonesian and Malay

Arabic Grapheme	Indonesian Grapheme Variations	Arabic Grapheme	Malay Grapheme Variations
ي	y, i, Ø	ي	y, i, Ø
و	w, u, Ø	و	w, u, Ø
ع	k, Ø	ع	k, Ø
أ	k, Ø	أ	k, Ø
ة	h, t	ة	h, t
ّ	single, double	ّ	single, double
ش	sy, s	ش	sy, s
ق	k, q	ق	k, q
ّ	i, e	ّ	i, e
ّ	a, e		
ّ	u, o		

Explanation about spelling variations of the seven graphemes including <ّ> does not have a lot of differences from the explanation on the Indonesian above. However, there is a difference in absorption of grapheme <ش>. Only one of the grapheme found which is absorbed into <s> on A16 (درويش becomes *darwis*), in Malay, while in Indonesian it is found in two words on data A16 dan A70. Spelling variation about grapheme <ق> in the form of <k> is found in five words in Malay, while in Indonesia it occurs in many words. Writing of double grapheme from grapheme <ّ> absorption is more found in Malay, data A4, A15, and A86 (أصول الدين becomes *usuluddin*), while in Indonesian it only occurs on data A86. Beside those words, Indonesian and Malay use double grapheme (double <l>) for words which consist of word *Allah*. In addition, on case A60, there is grapheme <ي> with <ّ> indicating double phoneme. In Malay, these graphemes are absorbed into <iy>, while in Indonesia these grapheme are absorbed into single grafem, <y>.

Generally, both Indonesian and Malay have similarities in absorptions of seven Arabic loanword graphemes. Nevertheless, there is a bit difference in the writing of grapheme <أ>. In Malay grapheme <أ> without vowel is absorbed consistently into <k>, including at the end of word on data A90, while in Indonesian grapheme <أ> is absorbed into <k>, but it is removed at the end of word on data A90. Whereas, in Indonesian and Malay

graphem <ع> which is not followed by vowel consistently becomes <k>, but there is an omission of the equivalent grapheme on A12 in Malay.

Comparing to Indonesian, Malay has fewer loanwords spelled variously. Three graphemes <ش, ق, ِ> are found only slight variations in Malay, but in Indonesian these are found a lot of variations. Besides, Malay absorbs consistently grapheme <ح> into <h>, while in Indonesian an omission of the equivalent grapheme occurs on A25. Grapheme or diacritical mark <َ> is always written with grapheme <a> in Malay, but in Indonesian it is still written variously.

In addition to the differences in absorption of the graphemes above, Malay has a difference in absorption grapheme <غ>. Indonesian absorbs grapheme <غ> into <g> and no variation in standard Arabic loanwords. Malay absorbs it into <gh> and also no variation in standard Arabic loanwords. In this regard, Malay has phonemes /ɣ/ represented grapheme <gh> which is the absorption of Arabic that is not available in Indonesian. Here is a table of the differences of Arabic loanwords in Indonesian and Malay.

Table 3: The Differences of Standard Arabic Loanwords in Indonesian and Malay

Arabic		Indonesian		Malay		Difference	Code
Graphemic	Phonemic	Graphemic	Phonemic	Graphemic	Phonemic		
أبدية	/abadijjah /	abadiah	/abadijah/	abadiah, abadiat	/abadijah/ /abadijat/	h—h,t	A1
اللهم	/alʕlʕaahu mma/	Allahuma	/allahuma/ /alʕlʕahuma/	Allahuma	/allahuma / /alʕlʕahu ma/	Single—double	A4
برقع	/burqaʕ/	burkak	/burkaʔ/	burka	/burka/	k—Ø	A12
ضمّة	/dʕammah /	damah	/damah/	dammah	/damah/ /dammah /	Single—double	A15
امير	/amijr/	emir	/emir/	amir	/amir/	e—a	A20
فقيه	/faqijh/	fakih	/fakih/	faqih	/faqih/	k—q	A21
فرق	/farq/	farak	/farak/	faraq	/faraq/	k—q	A23
فارق	/faariq/	farik	/farik/	fariq	/fariq/	k—q	A24
فتحة	/fathah/	fatah	/fatah/	fathah	/fathah/	Ø—h	A25
فقهاء	/fuqahaaʔ /	fukaha	/fukaha/	fuqaha	/fuqaha/	k—q	A28
كفارة	/kaffarah /	kafarat	/kafarat/	kafarah	/kafarah/	t—h	A45
قنوت	/qunuwt/	kunut	/kunut/	qunut	/kunut/	k—q	A49
ليلة القدر	/lajlatul qadr/	Lailatulka dar	/lajlatulka dar/	Lailatulqadar	/lailatulka dar/	k—q	A50
مغفرة	/mayfirah /	magfirah	/makfirah/	maghfirot	/mayfirot/	g—gh, h—t	A51
مغرب	/mayrib/	magrib	/magrib/	maghrib	/mayrib/	g—gh	A52
مغرور	/mayruwr /	magrur	/makrur/	maghrur	/mayrur/	g—gh	A53
مميز	/mumajiz /	mumayiz	/mumajiz/	mumaiyiz	/mumajiz/	Ø—i	A60
سعادة	/saʕaadah /	saadah	/saʔadah/	saadah, saadat	/saʔadah/ /saʔadat/	h—h,t	A68
شخص	/ʕaxsʕ/	sakhsi	/saxsi/	syakhsi	/ʕaxsi/	s—sy	A70
شبهة	/ʕubhah/	syubhat	/ʕuphat/	syubhah	/ʕuphah/	t—h	A78
تحفة	/tuħfah/	tuhfah	/tuhfah/	tuhfah, tuhfah	/tuhfah/ /tuhfat/	h—h,t	A83
وضوء	/wudʕuwʔ /	wudu	/wudu/	wuduk	/wuduʔ/	Ø—k	A90
وقف	/wuquf/	wukuf	/wukuf/	wuquf	/wukuf/	k—q	A91
زحل	/zuħaal/	zohal	/zohal/	zuhal	/zuhal/	o—u	A97
زهرة	/zuhrah/	zohrah	/zohrah/	zuhrah	/zuhrah/	o—u	A98
ذرية	/ðurrijjah/	zuriah	/zurijah/	zuriah	/zurijah/	h—t	A100

Conclusion

Based on the discussion above, it can be concluded that the standard Arabic loanwords in Indonesian are written variously. Not all words are written in accordance with the rules of loanword writing in orthography guide, PUEBI, although the words have Ar label indicating that the words are clearly absorbed from Arabic and still own Arabic trait. Spelling variations found are still related to letters that represent phonemes that still have the same or near place of articulation so that the difference is not too far.

Spelling variations in standard Arabic loanwords in Indonesian and Malay do not have much differences. Based on the result above, spelling variations found in Malay are less than in Indonesian. This indicates the level in conformity with the rules of loanwords writing in orthography guide that is higher. In addition, the consistency of original form maintaining of loanword is higher than Indonesian. In Malay, spelling variations found are still related to letters that represent phonemes that still have the same or near place of articulation too. Besides, Indonesian has one standard word form for each loanword, while in Malay there are still many two standard word forms for a loanword.

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Poetry in Geometry

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Abstract

Today some contemporary artists are trying to bring back the ancient images, because they feel that they were much closer to nature than the art of the industrial age. Certain Neolithic forms have been noticeable for a long time and they had great meaning for the ancient cultures. The centric circle, the spiral, the meander, the zigzag and many other shapes are still meaningful to us. Even if we cannot give the right interpretation of their symbolic significance, these forms have some kind of connection to human identity. Most of these geometric shapes have influenced many modern artists. Louis Casha is a Maltese painter who frequently uses geometric motifs and highly symbolical imagery. During the 1960's, he was one of the first painters in Malta to make use of Maltese prehistoric imagery in his work. His interest to recreate something that had already been created by the prehistoric artist moves him so deeply whenever he paints. Malta's prehistory is always in his mind. Casha finds a certain similarity between the prehistoric motifs and geometrical designs created in 'Op art'. This concept is expressed in most of his works.

Key words: Painting, Maltese Prehistoric art, Op art, symbolism, geometric motifs, psychological motive.

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Introduction

An important Maltese artist who explored the geometric symbolism of Maltese Neolithic art is Louis Casha. Casha combines the geometric element, which is found on Maltese Neolithic pottery and other artefacts, with that expressed in Op art. The artist recalls his interest in prehistoric art and why it is a source of inspiration for him. He stated: "I think my interest is to recreate something that has already been created by our prehistoric artists. This is something that moves me and I admit that it is something on my mind whenever I paint. There is something, which is curious about these prehistoric motifs that inspire me, and so I think that I would be re-interpreting these motifs that have been already interpreted by our prehistoric artists. This is something that is in my heart" (2001).

We know that there is a 'latent mine' of material in Malta's prehistoric past which can be well explored and exploited by many contemporary artists. Louis Casha is one of the first Maltese artists who managed to achieve this in his art career. Professor Oliver Friggieri (1982) commented in the brochure of Casha's first personal art exhibition held at Gallerija Fenici, in Valletta, Malta in 1982: "Maltese prehistory is itself an environment, physical as well as psychological, within which the artist recreates what had originally been created, revisits the past to intuit the present, and derives the basic contours he needs as a point of technical departure and as a point of cultural (that is symbolical) reference embryonic symbolism, analogous to the idea of cyclicity, is a sure evidence of the artist's experience as an explorer in the desert of what is initial, primitive, mediate and therefore eternal. Continuity has become a version of the intuition of permanence. The artist's immobility, however, is moveable. Time is related to space and movement, immediately associated with the image of a circle, is depicted both as a state of transformation and as a state of changelessness. Repetition is interpreted as innovation".

Louis Casha's art is essentially derived from his love of Neolithic forms, discovering the individuality of the cultural identity of his country and redefining thematically and stylistically his artistic expression. Art critic, Emmanuel Fiorentino, describes clearly the profound attachment of Casha's art to his native land: "His is an art steeped basically in the full glow of patriotic sentiments nourished from an age when idea of patriotism had not yet been dreamed of but which was fully conscious at the same time of a pride in its religious buildings both for its living deities and dead ancestors, and either erected above ground or scooped out of the earth's bowels" (1986).

To many local and foreign artists the symbols from the temple architecture and the variety of figurines are one of the most fascinating aspects of Maltese Prehistory. The symbols vary from images of carvings in stone of domesticated animals, plants, and abstract designs, to pottery decoration, which all carry some kind of symbolic messages.

Geometric symbols and patterns

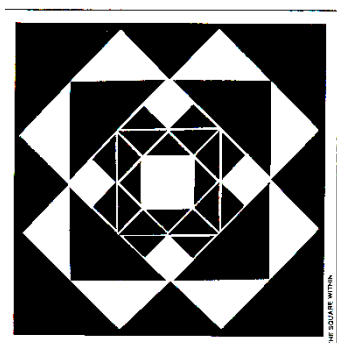
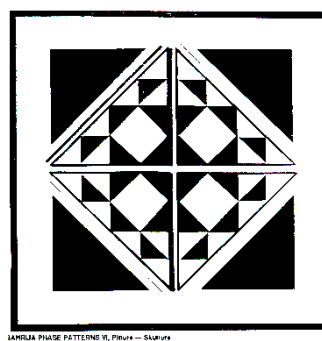
One of the most common sources of inspiration from Neolithic artefacts that is found in Casha's drawings and paintings are geometric symbols. He explains how he was inspired and from where he brought such motifs. "It is true that I experimented a lot on the geometric motifs from Malta's prehistoric art, especially from the phase of

Borġ in-Nadur and *Baħrija* but incidentally it was not the geometric patterns as such that started me on my prehistoric themes. I had started with the rhythmic spirals from *Tarxien*, and then went to the lyrical works from the oracle chamber of *Tarxien*. Then I used the symbolic works of the goddess and the statue-menhir and later the geometric shapes of *Baħrija*. Incidentally I had read a degree in Maltese history and archaeology at the University of Malta and one of the main themes that I scrutinized, and analysed, was the fragments from the prehistoric art and those fragments started me off to recreate geometric patterns, from the early times of pre-history and to make them look contemporary by re-interpreting them as real geometric works. They were first geometric works in black and white. Mainly they were triangles and squares, which I depicted from the fragments of the *Baħrija* and the *Borġ in-Nadur* phase" (2001).

Geometric motifs and Op art

We know that the decorative patterns that are found on Maltese Neolithic pottery are some of the best examples in Europe. The abstract motifs found on pottery range from spirals, circles, zigzags, triangles, squares as well as other patterns that are both geometrical and at times various irregular shapes. Casha was mainly attracted to the form of the triangle and the square. In fact the motifs that are found on pottery from the phase of the Bronze Age in Malta were of important inspiration for the artist. He succeeds to interpret these motifs in his paintings in a modern context. Neolithic geometrical shapes are his point of departure, and this serves as a way to come closer to a modern style of artwork - Op art. The artist feels that his work becomes the bridge between the past and the present. He relates how he became interested in Op art. "Mainly I realised that there was a vacuum in Op art as such in Malta and so I thought, why not recreate Op art from these pre-historic motifs? That is what I tried to do. I enlarged these geometric shapes and made them look contemporary to Op art, which was so popular in the 60's especially in England. As a matter of fact it was after I had visited the Venice Biennale in 1968 that I came in contact with the works of British artist Bridget Riley. You know that she uses Optical art, Kinetic art, and so those started me off to Op art" (2001).

Casha's artistic vision is to re-create geometric forms derived from Neolithic Maltese pottery and transform the shapes into precise mathematical forms that show the aesthetic value of what our ancient ancestor artists left for us. At times the artist takes only particular patterns from just simple fragments of prehistoric pottery. The final aspect of the painting or drawing would be the repeated shapes resulting in an abstract composition as seen many times in Op art. A good number of these works were made purposely in black and white to achieve an optical tension of movement. Two good examples of these works are *The Square Within* (Fig. 01) and *Baħrija Phase Patterns VI*. (Fig. 02).

(Fig. 1: *The Square Within*)(Fig. 2: *Bahrija Phase Patterns VI*)

The use of mathematical forms has become not only his characteristic (1986) but also a kind of "poetic fantasy" (Cutajar, 1982). Ex-National Museum curator, Dominic Cutajar (1986) wrote: "They are in effect summary poetic notations beamed by an aesthetic cosmos across the distance of 7,000 years, picked and sensitively deflected by a modern intellect" (p.7). Emmanuel Fiorentino (1982), gives a comparative example when he comments that "Casha's relationship with line and form is based on a relative, purity of spirit, recalling in a vague manner Klee's wish to be 'as though newborn ... ignoring facts and fashion, to be almost primitive', making it clear that creative impulse cropping out from within the psyche determines the paths of self expression. The eye and the mind converge towards the same pole, weaving through a maze of visual impressions many of which have their justification lost in the bewildering tissues of the labyrinthine subconscious."

One may sense that in Casha's work the spirit of nature and that of the unconscious become united. His geometric forms symbolise order. I see that the way he handles these geometric shapes especially the square as well as the rectangle, the artist is seeking to converse with nature. "The square (and often the rectangle) is a symbol of earthbound matter, of body and reality" (Jaffé, 1964, p. 249).

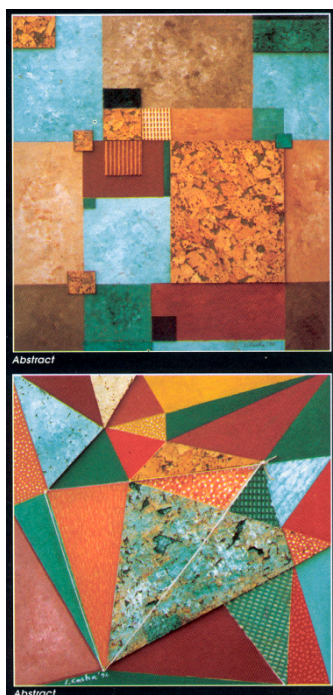
Memories of Childhood and the Kaleidoscope

Another point I want to mention is that Louis Casha combined the inspiration from prehistoric motifs and his childhood recollections of visual images of the kaleidoscope. After his 1986 exhibition *Time and Space*, at the museum of Fine Arts, in Valletta, Malta, his repertoire of black and white geometric patterns prompted him to work more on abstract images derived from the patterns of the kaleidoscope. He remembers how such images seen through a kaleidoscope remained in his mind since childhood. He recalls: "When as a child I used to play with a paper kaleidoscope, I used to turn it round and round to see the geometric images that are still vivid in my mind. Of course they are not as clear as they were then, so I started off with recreating those visual images, which were so important to me as a child. It was a kaleidoscope, which we, as children, used to make ourselves. We used to put in it tiny bits of coloured paper or fragments from wine bottles, which gave me a certain sensation. I still remember trying not to disturb the kaleidoscope because there would be some fascination behind the scene, but of course, the images used to be blurred. Once you shift it a little, the image would be gone" (2001).

The merging of geometric shapes inspired by Maltese prehistoric motifs and coloured images from the kaleidoscope provided Casha with enough material to produce a vast range of abstract compositions. The 'stylistic primitivism'¹ aspect of his work, strongly demonstrated the formal borrowing of geometric patterns derived from Neolithic pottery. The motifs inspired by the kaleidoscope support the idea that the simplicity found in the coloured shapes reminds the artist of the primary vision he first observed when he was a child. The artist continues to speak about the kaleidoscope and the relationship with prehistoric patterns:

"So, after 1986, I started to play with the idea of going back to my childhood days and recreating more colourful imagery. But even when I come to execute these works, at the back of my mind there are still the textures from prehistoric art, the dots for example, and the scratching. They were evident and that is how I want them to look like. I want that these kaleidoscopes would be a follow up of the geometric, of the Op art, which I had already done in the 1986 Fine Arts exhibition" (2001).

In Casha's assemblage *Abstract No1* and *Abstract No2* (Fig.3) one could see clearly the delicate results of his marbled coloured triangles and rectangles used with fine textures, inspired by the kaleidoscope. He utilises all sorts of found objects like pieces of wood, fabric, cork, glass, broken shards of pottery, and plastic. The artist brought back in his art the vivid memories of the effect that the kaleidoscope left on him as a child. Going back to his childhood days is a psychological motive. Here the artist is treating the 'archetype' of the child as a link with the past. As Jung (1969) stated in his study of this archetype: "The retelling and ritual repetition of the mythical event, consequently serve the purpose of bringing the image of childhood, and everything connected with it, again and again before the eyes of the conscious mind so that the link with the original condition may not be broken" (p.162).



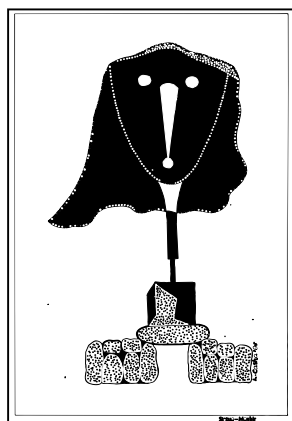
(Fig.3: *Abstract No1* and *Abstract No2*)

It appears that such geometric shapes stimulate a psychic urge to bring back to consciousness the basic factors of life that they symbolise (Jaffé, 1964, p.49). His great love for the natural setting of the environment where he used to live as a child, a place covered with relatively luxuriant vegetation, has left its mark on the man (Borg, 2000, pp. 66-67). The reason to create works of art representing these reminiscent aspects of his childhood is his great care for nature. According to art critic, E.V. Borg, Casha's "intention is not to protest against artistic convention, not even a desire to create a new order out of chaos, but his natural inclination and deep longing to sing a paean to Mother Nature, to his environment, so comforting and caressing. He grows so nostalgic that he would never let go his childhood memories. He clings to them with determination."

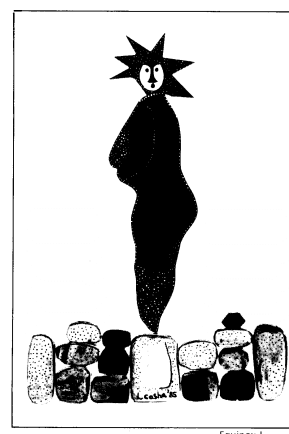
Louis Casha's outlook is that unconsciously images from the past keep coming and appearing in his work. For him painting is nothing more than colour and form, and he found this in his exploration of ancient motifs, the colourful shapes seen through a kaleidoscope, and Op art. I argue that Casha's work is not an imitation of what Op artists did in the 1960's but rather a creative urge to abstraction, which we find in some modern primitivists like Kandinski and Klee.

The Menhir and the Goddess

Going back to his early work of 1985, in *Statue – Menhir* (Fig. 4), Casha combines the shape of the megalithic structures in a very formal manner and the geometrically shaped head of an anthropomorphic statue. The inspiration for this piece is derived from the limestone sculpture found in a rock-cut tomb at Żebbug, Malta. Another similar work called *Equinox 1* (Fig. 5), is inspired by the famous Hagar Qim statuette *Venus of Malta*, undoubtedly a very naturalistic portrayal of the female body. Casha created a stylised, imaginary 'head' with a sort of a spiky halo, attached to the body of this mythical female figure. The figure is standing on Neolithic boulders. In both paintings, a pointillistic technique was used to achieve various hues and tones.



(Fig. 4: *Statue – Menhir*)



(Fig. 5: *Equinox 1*)

In other works, Casha uses geometric figures and Neolithic motifs like the spiral and pitted designs very frequently found in megalithic stonework. In the case of his interesting painting *Goddess of Fertility* (Fig. 6) the artist uses symbolical abstracted motifs as well as a very stylised geometric female figure, representing the goddess of fertility. He has a great sense of veneration for the mother goddess of nature and the

environment. This work symbolises harmonious balanced structure and order from primordial times born out of chaos. The geometric lines behind the figure represent the 'sacred geometry' (Lippard, 1983, pp. 77-82), which is linked to the essential elements of the earth and the cosmos. Casha mythologizes these motifs and tries to convey the ancient message of an egalitarian peace and an environmental consciousness towards the earth. The geometric figure of the fertility goddess is a visual metaphor which represent birth, death and regeneration.



(Fig. 6: *Goddess of Fertility*)

Conclusion

I consider Louis Casha's work as 'Poetry in Geometry'. It also appears that there is another motive, which inspired the artist to express symbolical images from prehistory. He also wants to reveal the real cultural identity of the country – Malta. The artist uses his art as a bridge between the past and the present. His work is a straight-forward representation of Malta's unique 'cultural impressions' expressed by using symbolical geometric motifs found on ancient Maltese pottery. The motifs that Casha uses and which carry meaningful significance in prehistoric culture have become invested with new 'personal meanings'. The artist's vision is also a struggle to strengthen the national identity.

¹ 'Stylistic primitivism' is the term that Rhodes used after Robert Goldwater and Lovejoy and Boas, to describe the work produced by artists and art movements that were greatly influenced by primitive art. He classifies 'stylistic' primitivism into two types. The first is when the artist appropriates the formal language of 'primitive' artefacts, that is, the artist utilizes direct formal borrowings from primitive art forms. And the other one is when primitivism is just a shared creative 'impulse' in the 'primitive' and 'modern' works. These two elements of primitivism provide a general approach to the ways one may classify 'stylistic' primitivism in modern art (Rhodes, 1993, p. 87).

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Perceived Risk and Trust Influence the Privacy Abuse Concern and Enjoyment on Social Network Sites for Shopping Decisions

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Abstract

The development of digital media and technology has a significant influence on daily life. Since the global increase in the use and popularity of Social Network Sites (SNS), many researchers focus their attention on user attitude and adoption intention. As users rely increasingly on social networks as part of their social life, concerns about the privacy disclosure and abuse can create obstacles to the trust and use of SNS. Disclosed privacy has become one of the important concerns of users on SNS. The objective of this study is to examine perceived risk and trust in social networks affecting users' privacy abuse concerns. Perceived risk, trust in social networks and concern regarding privacy abuse are assumed to determine users' enjoyment and actual use of SNS. The participants were 276 college students aged between 18 to 24 years old from different majors. The PLS-SEM model was used to examine the causal model. The results indicate that perceived enjoyment and perceived risk are the important constructs for college students. Privacy abuse concern was positively significant to the perceived enjoyment of SNS, and trust in social networks was the least important performance construct related to SNS use. The findings have important practical implications regarding college students revealing private information on SNS even if they know there are disclosure risks on SNS. Perceived risk is not high enough to drive them to refuse the disclosure of personal privacy on SNS. College students may see online disclosure as a kind of lifestyle and communication approach.

Keywords: Perceived risk, Trust in social network, Privacy abuse concern, Perceived enjoyment, Social network sites

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Introduction

Social network sites (SNSs) are becoming increasingly important in our daily life, especially among the young generation. They are often trapped in the virtual but “real” world of the internet, such as maintaining interpersonal relationships and exercising real-life social support functions (Zhou, Lei, Wang, Fan and Wang, 2015). Joinson (2008) indicated that the use and gratification of social networking is due to staying in touch with common characteristics, to meet different usage patterns with photos, content, information exchange, browsing social networks and status updates. SNS not only promotes the existence of individual social relations, but also satisfies the needs of social life to become an important social tool for interpersonal and social connections (Heenrink, Krose, Wieling and Evers, 2008; Li and Bernoff, 2008; Choi and Bazarova, 2015). As users are increasingly merging SNS as a part of their social activities, they have grown more trusting and depend heavily on these sites to maintain their social relationships. However, SNS also poses risks. The majority of users have a high level of awareness of the risks associated with their online behavior, but many researchers indicate that inconsistency between young users’ personal privacy disclosure and online privacy concerns (Butler, McCann and Thomas, 2011; Bryce and Fraser, 2014).

The use and gratification theory asserts that users fulfill their need for entertainment, relationships and identity construction, and that this supposedly overrides their privacy concerns (Debatin, Lovejoy, Horn and Hughe, 2009). Users easily ignore that they are at risk, and as a result, their privacy concern diminishes (Debatin et al, 2009; Antonopoulos, Veglis, Gardikiotis, Kotsakis and Kalliris, 2015). The third-person effect posits that people perceive others to be more influenced by media than they are. Users believe that using SNS has a larger negative impact on others than on themselves (Paul, Salwen and Dupagne, 2011; Zhang and Daugherty, 2010). Schweisberger, Billinson and Chock (2014) employed the third-person effect approach to investigate the discrepancies concerning the effects of SNS. The third-person effect accounts for users’ lower online privacy concerns and protective behaviors on SNS. With the wider spread of SNS among the general population, sensitivity to privacy issues may have increased significantly among young users. While 66% of teens limit others’ access to their profiles on SNSs (Lenhart and Madden, 2007), young users still inadvertently disclose sensitive privacy and believe blindly in SNS. Therefore, we want to understand young users’ concern and trust on SNS.

Factors of Social Network Sites Use

In this study, two factors extracted from disclosure sensitivity are perceived risk and privacy abuse concern. Trust in social networks is selected for users’ positive involvement and interaction of SNS. Perceived risk and trust in social networks affect users' privacy abuse concern, and all three are assumed to determine the enjoyment and actual use of SNS.

Privacy Abuse Concern (PAC) and Perceived Risk (PR)

Privacy is constructed as a claim of individuals, groups or institutions to determine users’ communication with others. Privacy abuse concern refers to an individual’s

control over the disclosure of personal information to prevent unauthorized use or improper access (Li, Lin and Wang, 2015). Perceived risk indicates the uncertain negative feelings regarding personal sensitive information disclosed on SNS, and may lead to discomfort over reputation and emotions (Matikiti, Roberts-Lombard and Mpinganjira, 2016; Ernst, 2014). Both privacy abuse concern and perceived risk have strong influences on the particular structural relationships and behaviors of SNS. Shibchurn and Yan (2015) revealed that subjective norms influence information disclosure on SNS through perceived usefulness and risk. There is a significant relation between perceived risk and disclosure intention. Good use experiences raise the rewards from, and trust in, SNS. Alternatively, perceived risk may promote suspicion and concern.

Taking risk implies that users perceive high risk when it is perceived to be beneficial for users to disclose information on SNS. Users' willingness to still disclose privacy in exchange for social benefits is a kind of rational choice (Dinev and Hart, 2006). The perception of high privacy risk and low intention result in the reduction or rejection of using SNS. Privacy abuse concern may cause users to distrust SNS. Research has also found that young users do not always act rationally in relation to privacy risk. SNS has been likened to a stage upon which users can manipulate the consequences, choosing what to disclose and what to hide. They may take risks in disclosing sensitive privacy issues on SNS (Taddei and Contena, 2013).

Trust in Social Networks (TSN)

Trust implies the acceptance of a certain degree of risk of suffering potential losses when the expected outcome is positive. Trust in social networks is regarded as an important factor for online interaction, and also reveals the positive implications of SNS use (Dwyer, Hiltz and Passerini, 2007). Trust in social networks may encourage users' involvement in activities and inspire their willingness to accept vulnerability in offering information on SNS (Staples and Webster, 2008).

Users assess the trust of members to easily accept their suggestions on SNS (Grabner-Krauter, 2013). If users worry about suffering high potential loss from private disclosure and causing perceive abuse and damage, their trust and pleasure in using SNS will be blocked. According to Yang (2012), young users with negative experiences will experience increased privacy concerns, heightened risk perceptions of online disclosure and undermined trust in social networks. In addition, trust in social networks has become even more important due to the proliferation of online fraud. Trust in social networks not only significantly influences attitudes and responses, but also guides users' behaviors on SNS (Posey et al., 2010; Shafique, Ahmad, Kiani and Ibrar, 2015).

Perceived Enjoyment (EN)

Enjoyment means perceived enjoyment from participating in the activities of SNS. Most users feel comfortable communicating with members and accept SNS as a social tool. They post photos or videos, share life experiences, engage in group conversations, offer or accept advice, have fun and enjoy entertainment. When the usage experience of SNS is pleasurable or easy, users confirm the perceived enjoyment resulting therefrom (Hu Poston and Kettinger, 2011). Bataineh,

Al-Abdallah and Alkharabsheh (2015) conclude that perceived enjoyment impacts the actual use of SNS (supported by Ernst, Pfeiffer and Rothlauf, 2013; Ernst, 2014).

Perceived enjoyment will encourage users to trust and accept SNS. Meanwhile, SNS behaviors occur in remote, impersonal environments, without face-to-face contact with members. This imposes the perceived risk of SNS use and a distrust regarding the information providers on SNS. Distrust and unpleasant experiences become obstacles to the intention of SNS use; users will take certain actions to reduce risk, such as avoiding decisions, gathering more information, or refusing SNS use. Thus, one way for users who make up their mind to make a risky action is to try to reduce the possible loss. Trust in social networks supports the perceived enjoyment of SNS, and leads to the expectation decisions. Therefore, in this study, we expect trust in social networks and perceived enjoyment to be related to SNS use when making shopping decisions.

Proposed Research Model and Hypotheses

We propose the following hypotheses:

- H1: Trust in social networks is negatively related to the privacy abuse concern of SNS.
- H2: Perceived risk of disclosure sensitivity is positively related to the privacy abuse concern of SNS.
- H3: Trust in social networks is positively related to the perceived enjoyment of SNS.
- H4: Privacy abuse concern is negatively related to the perceived enjoyment of SNS.
- H5: Perceived risk of disclosure sensitivity is negatively related to the perceived enjoyment of SNS.
- H6: Trust in social networks is positively related to the actual use of SNS in making shopping decisions.
- H7: Perceived risk of disclosure sensitivity is negatively related to the actual use of SNS in making shopping decisions.
- H8: Perceived enjoyment of SNS is positively related to the actual use of SNS in making shopping decisions.

Methodology

The target population was individuals who have used an SNS to make online shopping decisions. The study used the convenient sampling technique by internet survey. A total of 276 questionnaires were completed. The scales adopted from the previous literature (see Appendix) were adjusted to suit the use of SNS to make shopping decisions. A six-point Likert Scale was used in this study, ranging from '1 = strongly disagree' to '6 = strongly agree' for all questions. A pilot test of the instrument was conducted with 10 college students who use SNS, to check whether the measurement scales were easy to understand regarding the requirements of the questionnaire. The data were analyzed using structural equation modelling (SEM) using partial least squares (PLS) version 3.0. The PLS model can be used to examine complex relationships and explain the important and total effects of facets (Chin, 1998). In the repeated extraction of 1,000 samples, the bootstrap resampling method was used for the parameter estimation and inference (Henseler and Chin, 2010; Hair, Hult, Ringle and Sarstedt, 2016).

Table 1: Reliability, convergent validity and discriminant validity

Constructs	items	Loading>0.7	VIF<10	CA>0.7	CR>0.7	AVE>0.5
Trust in Social Network (TSN)	TSN1	.893	2.234			
	TSN2	.903	2.703	.843	.905	.761
	TSN3	.818	1.739			
Perceived Risk (PR)	PR1	.920	3.032			
	PR2	.935	3.558	.917	.948	.858
	PR3	.925	3.308			
Privacy Abuse Concern (PAC)	PAC1	.924	2.917			
	PAC2	.918	3.034	.907	.942	.843
	PAC3	.912	2.985			
Perceived Enjoyment (EN)	EN1	.871	2.132			
	EN2	.938	3.822	.891	.932	.821
	EN3	.909	3.143			
Actual Use (AU)	AU1	.901	2.121			
	AU2	.894	2.596	.874	.922	.797
	AU3	.884	2.481			

Table 2: Correlation coefficient of facets and root value of AVE

	AU	EN	PAC	PR	TSN
AU	.893				
EN	.439	.906			
PAC	.380	.263	.918		
PR	.346	.231	.750	.926	
TSN	.160	.420	-.081	-.074	.872

Note: The diagonal of the matrix is the AVE root value

Model Fitness

To assess the reliability of the scales, the Cronbach alpha test was performed. The convergent validity of the construct was tested using average variance extracted (AVE) and composite reliability (CR), for which values must be greater than 0.7 (Hair, Hult, Ringle and Sarstedt, 2016). The results are shown in Table 1. All the constructs scored Cronbach alpha values above 0.7, indicating that the scales used for this study were reliable. All items had a CR value greater than 0.7, supporting the convergent validity of the variables (Hair et al., 2016). The values of AVE for the constructs exceeded 0.5, attesting that convergent validity is strongly demonstrated (Fornell and Larcker, 1981).

The VIF values (Variance Inflation Factor) of the indicators are all less than 10, indicating that the construct is not collinear (Hair et. al., 2016). The values of Fornell-Larcker Criterion are shown in Table 2; the diagonal AVE root number values are greater than the matrix corresponding to the correlation coefficient value, attesting that the model satisfied the requirements for discriminant validity.

The Structural Model

The results show PLS in Figure 1 and Table 3; they indicate that 56.1% of the variance in privacy abuse concern (PAC) is captured, only 25.8% of the variance in perceived enjoyment (EN) is captured and 24.8% of the variance in actual use (AU) is explained by the model. The results show that privacy abuse concern has high variation explanation in this model.

According to the PLS results, trust in social network ($\beta=-.02$, $p>.05$) insignificantly affects privacy abuse concern, and perceived risk ($\beta=.74$, $p<.001$) affects privacy abuse concern, thus rejecting Hypothesis 1, but supporting Hypothesis 2. Both trust in social network ($\beta=.44$, $p<.001$) and privacy abuse concern ($\beta=.23$, $p<.01$) affect perceived enjoyment, but privacy risk ($\beta=.09$, $p>.05$) does not affect perceived enjoyment, supporting Hypotheses 3 and 4, but not supporting Hypothesis 5. Trust in social network ($\beta=.02$, $p>.05$) insignificantly influences actual use of shopping decisions, and privacy risk ($\beta=.26$, $p<.001$) positively influences actual use of shopping decisions, thus rejecting Hypotheses 6, but supporting Hypothesis 7. Finally, perceived enjoyment ($\beta=.36$, $p<.001$) affects the actual use of shopping decisions, thus supporting Hypothesis 8.

The results in this study indicate that trust in social networks does not cause the actual use of shopping decisions, but does affect the perceived enjoyment of SNS use. Perceived risk strongly relates to privacy abuse concern and also affects the actual use of shopping decisions. Privacy abuse concern has a positive influence on perceived enjoyment, which affects the shopping decisions.

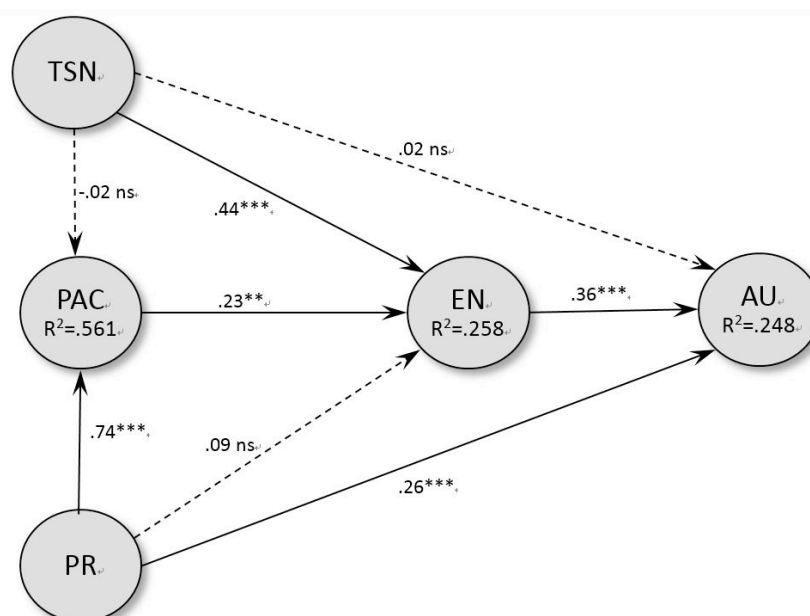


Figure 1: PLS results
* $p<.05$, ** $p<.01$, *** $p<.001$

Table 3: Results of hypotheses

Hypoth	Path	β	Mean	SD	T Statistics	P	Results
H1	TSN→PAC	-.026	-.026	.044	.588	.557	reject
H2	PR→PAC	.749	.748	.040	18.616	.000	support
H3	TSN→EN	.444	.445	.062	7.114	.000	support
H4	PAC→EN	.231	.232	.085	2.724	.007	support
H5	PR→EN	.091	.093	.093	.977	.329	reject
H6	TSN→AU	.025	.021	.067	.368	.713	reject
H7	PR→AU	.264	.261	.067	3.918	.000	support
H8	EN→AU	.368	.370	.073	5.042	.000	support

Discussions

According to the correlation coefficient of constructs (see Table 3), both perceived risk ($r=-.074$) and privacy abuse concern ($r=-.081$) have insignificant negative correlations with trust in social networks in this study. Compared to the results of Yang's research, young American users' perceived risk has a significantly negative relation with trust, but privacy abuse concern is not supported as affecting trust. Young American users' privacy abuse concern is insignificantly related to trust, but greatly elevates perceived risk on SNS, serving as a partial mediator (Yang, 2012). In this study, privacy abuse concern does not serve as a mediator on perceived risk and trust among college students. Trust in social networks has an insignificant correlation with perceived risk and privacy abuse concern. These indicate that young Taiwanese users may exhibit more trust in social networks but still can considerably protect personal privacy disclosure.

Privacy abuse concern ($r=.263$) and perceived risk ($r=.231$) have low but positive correlations with perceived enjoyment of SNS, indicating that privacy abuse concern and perceived risk do not reduce the pleasure and ease of SNS use among college students. Perceived risk ($r=.346$) and privacy abuse concern ($r=.380$) are positively correlated to shopping decisions. The reason might be that college students confidently believe their judgment can make the right decisions; the other reason might be that information obtained from SNS may be the main source to make daily judgments and decisions among college students.

According to the PLS results, perceived enjoyment ($\beta=.36$) is the greater factor that motivates making shopping decisions by using SNS, mirroring the findings of Chen (2013) and Ernst (2014). However, trust in social networks ($\beta=.02$) is not found to have a directly significant influence on SNS use. Young users may enjoy using a particular SNS without trusting it. However, this finding is contrary to the findings of Matikiti, *et al.* (2016) and Posey *et al.* (2010), whose studies found that trust in social network significantly affects SNS use and other factors moderate the strength of the relationship between perceived enjoyment and SNS use to make shopping decision. The result is inconsistent with the findings of previous research.

Conclusions

This study focuses on the influential factors on perceived risk and trust in social networks that impact the privacy abuse concern and perceived enjoyment of SNS to

make shopping decisions. From the perspective of information sensitivity, less trust and high risk were of concern in this study. Users may feel mistrustful or experience reduced enjoyment to accept advice or provide information on SNS. We conclude that perceived enjoyment is significantly affected by both trust in social networks and privacy abuse concern among college students. Privacy abuse concern may not be negatively significant to perceived enjoyment of SNS. In addition, trust in social networks was not shown to be significantly related to actual use. Perceived risk is positively significant related to SNS use. These results indicate that more factors and significant relationships should be confirmed among different users. When other factors are applied to different users, topics and functions, different findings will be concluded.

In this study, willingness and response to engage in the actual action of young users was considered. Sometimes, differing from general users, high willingness causes high-level behavior among college students regardless of the disclosure risk. Privacy abuse concern may not be representative of reality. In other words, low concern or high risk still elicit highly active behavior (Li, Lin and Wang, 2015; Xu, Luo, Carroll and BethRosson, 2011). The risk of information collected or sensitive privacy disclosure on SNS can be identified as personalization for young users. Disclosed privacy sensitivity is a kind of communication approach and lifestyle on SNS. Trust and preference are also changeable at any time among young users.

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Appendix

Table 4: Operationalization of constructs

Constructs codes	Measurements	References
Trust in Social Network (TSN)	TSN1 Social network sites are trustworthy.	Staples and Webster (2008)
	TSN2 Social network sites keep users' best interests in	
	TSN3 Social network sites alert you when your information is abused.	
Perceived Risk (PR)	PR1 There is high potential for loss associated with using social network sites.	Von Stetten et al. (2011); Wang, Chen and Rao (2009)
	PR2 There is uncertainty associated with use of social network sites.	
	PR3 Using this social network site can result in many unexpected problems.	
Privacy Abuse Concern (PAC)	PAC1 I feel that the information I share on social network sites can be used in a way I did not	Dwyer et al. (2007); Livingstone (2008)
	PAC2 I feel that the information I share on social network sites can become available to someone with whom I do not want to share information.	
	PAC3 I feel that the information shared on social network sites can be misused by others	
Perceived Enjoyment (EN)	EN1 Spending time on this social network site is	Chen (2013)
	EN2 Spending time on this social network site is	
	EN3 Spending time on this social network site is	
Actual Use (AU)	AU1 Using this social network site is part of my	Revised and referenced by Chen (2013); Matikiti, et al., (2016)
	AU2 I regularly log into this social network site when shopping.	
	AU3 I visit this social network site frequently when searching for shopping information.	

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The Study of Indonesian Maritime History: Problems and Challenges in Theory and Methodology Perspective

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Abstract

The writing of maritime history in Indonesia has become an interesting study for scholars. Maritime history cannot be separated from the history of Indonesia since Indonesian territory developed eavily from the maritime sectors. The aim of this paper is to examines the development of maritime historiography in Indonesia from both theoretical and methodological perspectives, which are then linked up with issues that evolve in methodological aspects. Literature studies show that current maritime historiography in Indonesia is still far behind compared to other historical writings which are various in methodologies. Based on the study conducted, several facts are found. Firstly, there is a lack of local historians who wrote maritime history after the great work of maritime historian Indonesia, AB Lopian in 1987. Secondly, limited local sources and dominant colonial sources also influenced the interpretation results in the maritime history which tended to be colonial-centric so that override local sources. Lastly, the study of contemporary sociocultural aspects especially cultural (anthropology) approach in Indonesian maritime historiography is also rarely done, resulting social aspects in the maritime world tends to be opaque and more dominated on economic aspects, trades, politics, etc. These problems are certainly a challenge for scholars to provide the development of maritime history in Indonesia, especially reconstructing historical facts, re-analyzing historical sources, and enriching the Indonesian maritime historiography among the other historical writings.

Keywords: maritime history, theory and methodology, historiography, Indonesian maritime history

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Introduction: Maritime History as An Important Part of Indonesian History

The problem raised in this paper is about the problem of maritime historiography in Indonesia in the methodological perspective in the 20th century. The analysis is done by using qualitative method which produces descriptive data obtained from literature study about Indonesian maritime history researchers. Research on the maritime history desperately needs to be developed because maritime history has a deep meaning for Indonesian history, since Indonesia is mainly developed from the maritime sector. The vast majority of maritime kingdoms in Indonesia show that their ancestral lives were heavily dependent on maritime sectors, in terms of inter-island shipping, the utilization of marine natural resources, to marine trade with traders from other regions as well as international traders. From various parts of Indonesia spread many large ports. Also many cultural relics depicting the prowess of Indonesian ancestors as sailors. History has also mentioned that the unity of Indonesia is due to the greatness of the maritime fleet.

Since the 9th century AD, with a rugged boat, Indonesian has sailed away for a voyage. The increases in commodity trading on the sea are encouraging the emergence of maritime-dominated kingdoms such as Kutai, Sriwijaya, Tarumanegara, etc. History also noted that the nautical life of the Indonesian nation was born long before. This is shown by the findings of prehistoric sites and history. Not many sources can be extracted to show the history of Indonesian shipping in prehistoric times. Few sources in oral and reliefs depicted on the temples of both Hindu and Buddhist temples as well as some writings and news from the Chinese traders, Arabs, Indians who had sailed to Indonesia in his day.

When discussion about the world of the sea and maritime, one should not only talk about the world of shipping and trading alone. The subject of maritime history as a whole may include broader things such as fishing activities, hunting, international maritime law, naval history, ship history, ship design, shipbuilding, navigation history, history of maritime-related science, marine exploration, trade and maritime economics, sailing, seafront activities, lighthouse history, maritime-themed literature, maritime-themed art, social history of sailors, pirates and passengers and sea-related communities.

Abdul Rahman Hamid¹ in the book of *Sejarah Maritim Indonesia* (History of Indonesian Maritime) explained that maritime history includes not only common description in regards to the sea and dealing with sea shipping and trading. As introduced by Lapien, a deeper elaboration was conducted by some researchers on this field by some foreign historians on the maritime world of Southeast Asia whose scope of study includes trading, shipping, and pirating. Abdul's approach to describing the maritime history includes the study of people interaction in the past which deals with aspects of maritime, especially sailing and trade which includes social, economic, political and even cultural aspects.

Furthermore, Suhartono² added that maritime history is one of the essential categories of Indonesian history. Given that Indonesia is an archipelagic country, it is

¹ Abd Rahman Hamid, *Sejarah Maritim Indonesia*, (Yogyakarta: Ombak, 2013), p 11.

² Suhartono W Pranoto, *Teori dan Metodologi Sejarah*, (Yogyakarta: Graha Ilmu, 2014), p 108-109.

unfortunate not to explore Indonesian maritime history. Since the time of old Asian trading, the kingdom of Srivijaya has reached its glory due to commerce and voyages. Similarly, when Majapahit kingdom developed, social-political relations spread across Nusantara islands, especially when almost all of the kingdoms has a port. Moreover, the mainland kingdom also connected with river traffic to the ocean port. In the Dutch colonial era, conquering expeditions were carried out on the sea. The conquest of the dispersed kingdoms across Indonesia was conducted within the framework of *Pax Neerlandica*,³ although only in the early 20th century the kingdoms of Indonesia were under colonial political hegemony in 1824.

In regards to the trading and shipping across the islands in terms of maritime history, one should observed the trading method for maritime history research such as how many items transported, where to go, who sends the issues, the competition with other merchants, and how long the voyage and tax breaks become a problem in maritime history. Firmly with maritime history, fisherman's history, fisheries, piracy is part of this history but has not been widely published.

Some Problems and Methodological Analysis of Maritime Historiography in Indonesia

A. The Dominance of Colonial Sources And Its Impact On Indonesian Maritime History Interpretation

Sources in history can be oral and written sources, photos, videos, and more. The source of history could be divided into three categories⁴, such as

- a. Written sources
Information in the form of a written report that contains the historical facts. These sources can be found in stone, wood, paper, cave walls.
- b. Oral sources
Statements that were spoken by the perpetrator or witness events that occurred in the past. This source is the first source that humans use to inherit historical events, but their actual content is insufficient because it depends on the impressions, memories, and interpretations of the narrator.
- c. Material sources
Any information which is obtained from the cultural heritage of material objects or commonly called ancient or ancient objects. This source can be found in objects made of stone, metal, wood, soil.

Historical sources also could be divided into primary and secondary sources. The primary source is the testimony of a witness who saw historical events with his own eyes or the five senses or other mechanical devices present at the event (eyewitnesses, e.g., cameras, typewriters, stationery, etc.). The primary source should exist in the same era with the events told. Secondly, secondary sources are the testimonies of people who are not eyewitnesses, i.e., someone who is not on occasion. For example,

³ *Pax neerlandica* is a colonial politics that is referred to as the unity of the Indonesian archipelago under the Dutch colonial power, which has the meaning of unification.

⁴ Sulasman. *Metodologi Penelitian Sejarah*. (Bandung: Pustaka Setia, 2014), p 95.

newspaper coverage could be a secondary source since it may not be a direct product produced by an event, but more likely is the journalist that is reporting the actual incident happened.⁵

Rahayu S, Hidayat⁶ stated that in the historiography of Indonesia, there is a period known as a “period of colonization”, When the Indonesian history is documented in the context of colonial expansion and interest, it could be seen that Indonesia became part of *Nederlandsch-Indies*. Historical documentation was conducted by Dutch historians in the context of colonial power. Since that is the case, one could observe that the majority of the documents focused on the emerging local kingdoms that come into contact with VOC and the Dutch East Indies government. The fact that Indonesian historiography from the period before the twentieth century was heavily written by the Dutch authors is mainly due to the inaccessibility of local people as the primary source of the period. This condition also added with the limitations of the local archives that could be found.

Rahayu added that the archive collected in the Netherlands are in fact insufficient to provide the expected data to enable a careful analysis the content to the actual conditions of the regions in Indonesia. It is obvious that the documents submitted by the government in the Netherlands Indies to the colonies are emphasizing Netherland’s policy-related affair, whilst the particular issues most likely kept in the office of the *Algemeene Secretarie*⁷ itself or in a regional archive collection as a reference to the governor-general on that time.⁸

Some studies of maritime history has been done by historians of both Indonesian historians and foreign historians interested in writing Indonesian. However, is still widely used colonial documents as its source. One example of the most famous writings in maritime history is the dissertation of AB Lopian in 1987 entitled "*Orang Laut - Bajak Laut - Raja Laut: Sejarah Kawasan Laut Sulawesi Abad XIX*" ", translated as “People of the Ocean - Pirates – Ocean Conquerer: The History of the Sulawesi Maritime Region on the 19th Century” is considered to have opened a new chapter in the writing of maritime history and the history of the region in Indonesia.

On his writing, AB Lopian talks a lot about the condition of the sea in Sulawesi in the nineteenth century. AB Lopian uses a social and cultural approach in explaining and dividing the typology of society in the Sulawesi sea region. He told that the maritime community was divided into sea people, pirates, and rulers. AB Lopian also describes in detail the climatic, topographical, and maritime language and cultural systems that used at that time. He also narrated the interactions between ethnic groups and immigrants entering the Sulawesi Sea until the arrival of Portuguese and Spanish.⁹

⁵ *ibid*

⁶ Rahayu S Hidayat, dkk, *Sumber Sejarah dan Penelitian Sejarah*. (Depok: UI Pres, 1998), p 4.

⁷ *Algemeene Secretarie* was an important institution in the time of the Netherland Indies tasked with collecting, processing and producing information in the Netherland Indies. This institution is a liaison institution between the Netherland Indies rulers and the Dutch central government in Hague (Den Haag)

⁸ Rahayu S Hidayat, dkk, *Sumber Sejarah dan Penelitian Sejarah*. (Depok: UI Pres, 1998), p 4.

⁹ Lopian, A.B. 2009. *Orang Laut, Bajak Laut, Raja Laut : Sejarah Kawasan Laut Sulawesi Abad XIX*. Jakarta: Komunitas Bambu.

Some problems appear when writing maritime history. For example, many researchers complained about minimal issues and difficulty in obtaining historical sources. In the introduction to his writings, AB Lopian stated that the temporal range was limited in the nineteenth century because the source of history was more abundant than the previous era. Indigenous sources on the issues highlighted are found to be minimal, especially the primary sources. With the limited sources provided on his book, resulting the primary document was based on colonial documentation which obviously have an impact on his interpretation.

In an attempt to provide historical explanations, historians often forget that they are bound by the logic that has been accepted by all sciences in giving an authentic interpretation. The ability to collect resources should be accompanied by the capabilities to explain the situation. Errors do not distinguish reasons, causes, conditions, and motivations. This difference between the four is closeness to events.¹⁰ Sulasman added that the various interpretations of the historians of the same event are not technically contradictory, but dependent on the original notion (the absolute cause of the same event) which is absolute-in this case not universally shared. From here, it appears that in thinking, the subjective element becomes functional and this factor limits or alters the nature of objectivity that the historian expects to believe.¹¹

In describing pirates, AB Lopian uses more colonial notion in explaining the concept of pirates. Pirates are defined as people who live by taking the goods from the ships they plowed. Among the famous pirates in Southeast Asia, especially in Sulawesi ocean, are Sulu pirates, Mangindanao, and Balangingi. Pirates are often said to be a crime because to get everything, they use violent means and are often accompanied by murder. In every action they always take prisoners in the ship they plow to land and sell the crew to people in need of labor to work on their land. They are employed in fields belonging to rich peasants who own vast lands. To make the voyage to a distant place to find slaves to sell, these pirates need the services of a person who knows the situation of the sea. Therefore they should be related to the sea people who have more knowledge with the condition on the sea. In this case, there is a mutual relationship between sea people and pirates in a sense that they could also get protection from pirates to external threats. On the other hand, pirates could obtain skilled manpower from sea people as a navigator.

Since the early 19th century, the influences of pirates in Indonesia began to diminish as they were hunted down by the colonial government who regarded them as a criminal. This conditions also added to the movement of foreign pirates started to roam across the Indonesian archipelago. At first they were still able to face the pressure given by foreign pirates, but eventually, they got cornered, especially with the policy made by the colonial government to stop the pirates and considers them criminals at sea. In this case, the colonial government began to hunt against pirates, and those found guilty and commit crimes in the sea will be sentenced to death. Pirates in the sense of the colonial government can be divided into two types, first called pirates as pirates who engage in illegal marine activities, and contrary to applicable law. Then the second is a korsario, or a legal pirate issued by the

¹⁰ Kuntowijoyo. 2013. *Pengantar Ilmu Sejarah*. Yogyakarta: Tiara Wacana. Pp. 139

¹¹ Sulasman. 2014. *Metodologi Penelitian Sejarah*. Bandung: Pustaka Setia. Pp 115

government to catch the other pirates. They also aim to hijack or capture ships sailing on the territorial sea of the colonial government.¹²

From the explanation presented by AB Lopian above it is clear that the concept of pirates is a given term from the colonial side who feel disturbed interests in the Sulawesi Sea region. The idea of piracy has a meaning derived from colonial culture of people who commit acts of violence and violence in the sea without being authorized by the ruling government. Besides, in addition to economic motives, if it connected with war, the pirate phenomenon gets a new dimension that is the political motive as the driving factor.

In another context, the notion of pirates when associated with conditions outside colonial perception would have other meanings. One of them is based on the writings of Ota Atsushi¹³ entitled "Pirates or Entrepreneurs? The Migration and Trade of Sea People in the Southwest of Kalimantan, circa 1770-1820" provides an explanation of the general fact that West Kalimantan has experienced an economic decline in its time needs to be reconstructed. In fact, the presence of sea people and pirates in Pontianak sea region actually improve the socio-economic life of Borneo at that time especially in the field of trade. It seems that Ota is trying to reconstruct historical facts and to re-analyze the sources of colonial history because it involves the interests of the rulers of their time.

Another study comes from Gusti Asnan's writings in his book with his original title; *Dunia Maritim Pantai Barat Sumatera* or Maritime World in West Coast of Sumatra. In his writings, Asnan much discussed aspects of shipping and trade on the West Coast of Sumatra. From a methodological perspective, Asnan explains the dynamics of trade and shipping of the West coast of Sumatra within the framework of economic politics of the Dutch Colonial Government covering various colonial economic policies. In addition, Asnan also sees the involvement of Indies non-governmental groups in the following trade and trade activities with cooperation and competitiveness among fellow economic actors involved in the region.¹⁴

Asnan explained that in 1814 as the realization of the London Agreement, the British were forced to return Indonesia to the Netherlands and because the VOC had disbanded, the west coast of Sumatera (including West Sumatra) was automatically controlled by Netherland Indies government on May 22, 1819. When there were local upheavals (Padri War, 1824) led by Tuanku Imam Bonjol, to strengthen his power the Dutch East Indies government also launched a strategy of *divide et impera*, or roughly translated as political bring into conflict. The Dutch East Indies government stirred up and engaged in local Padri conflict by providing assistance to traditional leaders who were almost defeated by the Padri movement.¹⁵

¹² A.B Lopian, *Orang Laut, Bajak Laut, Raja Laut : Sejarah Kawasan Laut Sulawesi Abad XIX*, (Jakarta: Komunitas Bambu, 2009)

¹³ Ota Atsushi, "Pirates or Entrepreneurs? The Migration and Trade of Sea People in Southwest Kalimantan, C 1770-1820. 2010", No. 90, *Southeast Asia Program Publications at Cornell University*, 2010.

¹⁴ Gusti Asnan, *Dunia Maritim Pantai Barat Sumatera*, (Yogyakarta: Ombak, 2007).

¹⁵ *Ibid.* p 68-75

On the other hand, even though the Dutch have created *rust en orde*, which is controlling the Padri Movement, it does not mean that the coastal waters of Sumatera are clean from disturbance. Disturbances also come from the pirates who allegedly came from Aceh. In the war of Padri, there is also a presence of pirates Sidi Mara as a figure of the hero who helped the Padri movement. Sidi Mara is an intermediary merchant who trades liaison between Acehnese and Padrians. He supplied the Padrians with goods such as weapons, clothing, salt, fish, and others which he bought from Acehnese.

Gusti Asnan also mentioned the share of pirates known as Sidi Mara is also involved in the fight against the Dutch. The presence of Sidi Mara pirates helped Padrians to besiege the Dutch around the coast. The pirate activity on the western coast of Sumatra in the 19th century was to against the sailing merchant vessels, the settlements of the people who cooperated with the Dutch and also because of political motives. Sidi Mara pirates, according to a Dutch report, usually raiding villages on the beach that had fallen into the hands of the Dutch. Typically, the ships that sail around the waters of Sumatra will be safe from pirates when flying the flag of Aceh. In addition, the ship that often got the hunk is a ship or boat that is sailing towards the territory of the Dutch East Indies government. It means that the ships are considered as an enemy to the pirates for recognizing the existence of the Dutch East Indies government.

Dien Majid also explained that during the Padri war, a man named Sidi Mara mustered the power to expel the Dutch before touching Aceh.¹⁶ The Padrians who moved north of Pasaman succeeded in occupying the waters of Bangis, while the sea guard was assisted by the boats of Aceh under the leadership of Sidi Mara.¹⁷ To defeat it, the Dutch East Indies Government established security posts in several coastal cities and also sent military expeditions.

Based on the discussion above, it is clear that the naming of the term pirate as a rebel is a term born from the eye of colonial that considers them an enemy that can disrupt the course of power. On the other hand, pirates precisely as 'comrades' who helped the resistance drive out colonial influences especially in the Padsri movement in West Sumatra. These small narratives should receive further attention in Indonesian historiography, especially in the maritime field. As a historian, one must be keen to analyze colonial sources as this will have an impact in providing historical interpretation and explanation.

In terms of the selection of sources of history originating from local sources, it seems that Irawan Djoko Nugroho's research in his book; *Majapahit Peradaban Maritim, Ketika Nusantara Menjadi Pengendali Pelabuhan Dunia*, translated as "Civilization of Majapahit Maritime, When the Archipelago Becomes a Controller of the Naval World", it has given an additional color in the writing of Indonesian maritime history. The author uses local sources of Nagarakartagama, Kidung, and other inscriptions to get a more detailed picture of the history of Majapahit. Evidently, with the use of local sources, this result is very different from the history of Majapahit known during

¹⁶ Dien Majid, *Catatan Pinggir Sejarah Aceh, Perdagangan, Diplomasi, dan Perjuangan Rakyat*, (Jakarta: Yayasan Pustaka Obor, 2014), Pp 170-171.

¹⁷ Marwati Djoened Poesponegoro, and Nugroho Notosusanto, *Sejarah Nasional Indonesia IV*, (Jakarta: Balai Pustaka, 2008), p 205.

this much written by foreign historians who are fixated on colonial references. But that does not mean that Irawan disregard the colonial archives as a comparison material. He tried to rectify the history of Majapahit that had been known.¹⁸

Similar to Linda Smith's view in her book; *Decolonizing Methodologies*, she is firmly opposed to the source and style of historical writing born out of the thinking the colonial (west). The colonial view of the colonized peoples is considered as a primitive nation, away from the intellectual world and unable to spawn an idea for the sake of civilization, even found not a whole person. When history is written on the basis of Western interpretation, colonized peoples will be marginalized from the writing of the history of their own people. Historical literature in the hands of the West according to Linda has been designed to dominate the interests of their own power so that the paper was inseparable from the story that the West was successful in bringing change for the colonized peoples.¹⁹ This is the reason why in her book Linda always insisted that the colonized peoples should open their eyes, reconstruct the history and criticize the history of the Western view.

Bambang Purwanto in his book; *"Gagalnya Historiografi Indonesiansentris"*, translated as "The Unsuccessful of the Historiography Indonesian centric" states that Indonesian centric in historiography could be interpreted as a written history, making the people of Indonesia as its primary focus, and viewed from the perspective of the nation. Theoretically and philosophically, within the Indonesian tradition, Indonesian history is understood from within that is oriented towards Indonesian society as a whole of the nation.²⁰ This is the problem of Indonesian history writing. Not many historians write about Indonesia as an identity. Many of Indonesia's historical literature are dominated by colonial sources and Western mindsets that seem to represent Indonesia was born from the touch of the west. Although it is realized that Indonesia is not separated from the stains of the colonists 'thinking', but what needs to be emphasized here is when Indonesia's offer to write Indonesia as a national identity that has been rooted long before the intervention of the west.

B. Blurred Anthropological Cultural Approach in Maritime Studies.

The study of Indonesia's maritime history is still rare in the realm of Indonesian historical tradition. This shortage also causes the study of maritime history is still far behind from other histories such as rural history, political history, economic history, and so forth. Some examples of such maritime history literature, such as AB Lopian and Gusti Asnan discuss maritime history by focusing on the material, demographic and socio-economic and political conditions of the shipping economy. So far, studies on sociocultural aspects, especially cultural approaches or anthropological approaches in Indonesian maritime history are still rare done. Abd Rahman Hamid explained that maritime history is a study of human activity in the past related to aspects of maritime, especially sailing and trading which includes social, economic, political and even cultural issues. The study of maritime history directed towards culture or

¹⁸ Irawan Djoko Nugroho, *Majapahit Peradaban Maritim Ketika Nusantara Menjadi Pengendali Pelabuhan Dunia*, (Jakarta: Suluh Nuswantara Bakti, 2010)

¹⁹ Linda Tuhiwai Smith, *Decolonizing Methodologies*, (Yogyakarta: Insist, 2005)

²⁰ Bambang Purwanto, *Gagalnya Historiografi Indonesiasentris*, (Yogyakarta: Ombak, 2006), p 11.

anthropological approach (cross-cultural) could be a formula to overcome the problems of the Indonesian nation today especially in the integration of the nation.²¹

Research on maritime history is dominated by economic aspects of trade, politics, shipping, etc. However, at least some maritime historical research with methodological using cultural approach has been done as in the book: "*Arus Balik Memori Rempah dan Bahari Nusantara Kolonial Postkolonial*", translated as "Flow back Memory of Spice and Maritime Archipelago Post-colonial Archipelago has made a valuable contribution. Methodologically", this book uses various social science approaches in looking at the maritime history of the Indonesian archipelago. This book stretched from the past when maritime civilization became an inseparable part of civilization until its weak moments under the control of the colonialists. The process of colonialism is not limited to the substantial period at war but incarnate in a contemporary form of capital control and the means of production in the field of marine.²²

Conclusion

Based on the discussion on this paper, it can be concluded that the study of maritime history in Indonesia and the involvement of local authors by methodological approach are still relatively small. In addition, the literature often found covering familiar aspects such as trade, economics, politics. The discussion topics focusing on socio-cultural studies on the maritime history as a culture is found to be rare. In regards to the historical sources, the lack of local resources and the dominance of colonial literatures seen to be affecting the interpretation result. The study that has been conducted by the author, in this case, could be a description of a situation should one wants to conduct a further research on the topic of maritime history in Indonesia. Given that the maritime world is an aspect that cannot be separated in the history of Indonesia, one could hope that historical maritime not only seen as a narration of the greatness of Indonesian ancestor on their time with their trading, sailing, sea politics, and other things that happened in the past. Furthermore, maritime history with a cultural perspective should be seen as the medium to deeply understanding the integrity of nationality in the current era of modern Indonesia so that maritime history can be more developed in terms of theory and methodology to catch up with other topic of histories.

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²¹Abd Rahman Hamid, *Sejarah Maritim Indonesia*, (Yogyakarta: Ombak, 2013), p 11.

²² Dorothea Rosa Herliany, dkk, *Arus Balik: Memori Rempah dan Bahari Nusantara Kolonial dan Poskolonial*, (Yogyakarta: Ombak, 2006)

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*Authentication, Attribution and the Art Market: Understanding Issues of Art
Attribution in Contemporary Indonesia*

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Abstract

The widespread circulation of paintings lacking a secure provenance within the Indonesian art market is an increasingly prevalent issue that questions trust, damages reputations and collective cultural narratives. In the long-term, this may impact on the credibility of artists, their work and the international art market. Under the current Indonesian copyright laws, replicating a painting is not considered a crime of art forgery, rather a crime of autograph forgery, a loophole that has allowed the practice of forgery to grow. Despite widespread claims of problematic paintings appearing in cultural collections over recent years, there has been little scholarly research to map the scope of counterfeit painting circulation within the market. Building on this research gap and the themes of the conference, this paper will provide a current understanding of art fraud in Indonesia based on research undertaken on the *Authentication, Attribution and the Art Market in Indonesia: Understanding issues of art attribution in contemporary Indonesia*. This research is interdisciplinary in its scope and is grounded in the art historical, socio-political and socio-economic context of cultural and artistic production in Indonesia, from the early twentieth century to the contemporary art world of today. By locating the study within a regionally relevant framework, this paper aims to provide a current understanding of issues of authenticity in Indonesia and is a targeted response to the need for a materials-evidence based framework for the research, identification and documentation of questionable paintings, their production and circulation in the region.

Keywords: authentication, interdisciplinary, conservation

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Introduction

Authentication, lack of provenance, forgery and attribution remain the greatest threats to the reputation of the global art market in 2017 (ArtTactic 2017). The widespread circulation of problematic paintings within the Indonesian art market is an increasingly prevalent issue that damages reputations and distorts collective cultural narratives. International authentication research networks, including Authentication in Art Foundation (AiAF) in the Netherlands; International Foundation for Art Research (IFAR) in New York, and the Art Due Diligence Group (ADDG) in London among others, are predominately focused on Western cultural heritage issues, and little is known of the extent of art fraud in Southeast Asia. Despite widespread claims of ‘fake’ or ‘counterfeit’ paintings circulating within the Indonesian art market since the 1950s (Dermawan 2016, p. 55), there has been little research to map the scope of this issue, or an authentication framework in place to assess and examine paintings lacking a secure provenance.

Within the Indonesian legal system, creating and selling a painting with the intent to deceive the buyer for financial gain is an infringement of the Copyright Act (2014), a law that focuses predominately on trademark and photo reproduction and minimises this act of art fraud. Recent research conducted by the *Masyarakat Indonesia Anti-pemalsuan* (Indonesian Anti-Counterfeiting Society [MIAP]) on the countries rampant counterfeit culture has shown that printer ink (49.4%), clothes (38.9%), leather products (37.2%) and software (33.5%) make up the four largest fake product categories on the consumer market today (Sharif, Asanah & Alamanda 2016; MIAP 2017). While the legal system and market studies predominately focus on the veracity of low-end problematic consumer products, rigorous research on the production and circulation of counterfeit art falls through the gaps. Moreover, the tendency for the wider arts community to conceal the issue has resulted in a lack of documentation and scarcity of publications addressing art crime and purported cases of forgery in the region (Bambung 2016). The art network ‘Perkumpulan Pencinta Senirupa Indonesia’ (Association of Indonesian Art Lovers [PPSI]) claim that when a questionable painting is discovered in a private collection, the owner will return it to the dealer or put it into storage through shame of public knowledge that they were ‘duped’ into acquiring a forgery and risk damaging the reputation of their collection. As a result of underreporting, most of what is currently known is based on anecdotal evidence and mainstream media coverage via print and online publication platforms including Tempo; The Jakarta Post; Antara News and Kompas.

This paper aims to examine some of the pertinent issues on the topic of problematic paintings in Indonesia from a position of interdisciplinarity in cultural materials conservation and from the lens of an outsider researcher new to Indonesian studies. As an outsider researcher, it is acknowledged that ways of knowing are somewhat limited, however given the complexity and entanglement of art fraud in Indonesia, it may also provide a buffered position from which to examine the issue. Through an investigation of authenticity, legal frameworks and the art market, this paper aims to provide a preliminary overview of the factors contributing to issues of painting attribution in Indonesia, articulating the knowledge gaps and providing a platform for further material based research.

Authentication, Attribution, Fakes and Forgeries

Even the most perfect reproduction is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.

- Walter Benjamin, 1936

‘Authenticity’ is an ancient and complex concept of ever changing meaning, functions and criteria. It is a word that denotes the true as opposed to the false, the real instead of the fake, the original over the copy and the honour against the corrupt (Lowenthal 1999). The term ‘authentic’ is closely related to notions of authorship and can be used to describe an artwork that is ‘real’, ‘true’, ‘original’ or ‘genuine’, these words bound to contrasting ideas of ‘fake’, ‘forgery’, ‘fraud’, ‘counterfeit’ and ‘copy’ (Sloggett 2014, p. 123 ; Heynan 2006). The English word ‘Authentic’ can be broadly defined as the ‘author or source of a right or title’, and in its early Latin incarnation, it refers to ‘he who brings about the existence of any object... or by his efforts gives greater permanence to it... creator, maker, author, inventor, producer, founder, cause’ (Lewis 1879, p. 198). In ‘Questioning Authenticity’, Hilde Heynan suggests that the call for authenticity is one of the most significant innovations brought about by the Enlightenment, and the continued longing for the authentic and the original has been an important impulse throughout the twentieth and early twenty-first century culture (Heynan 2006, p. 288). In a similar vein, Kwanda Timoticin describes Western conservation theory as has having its origins in the development of Enlightenment theories (Timoticin 2010). These ideas concerning the materiality of the artwork are closely aligned with the emergence of art forgery, which presupposes a culture in which what matters above all is not the content a work of art transmits, but the irreducible qualities that make *this* work an unrepeatable and authentic event (Nagel 2004). The value embedded in authorship and authenticity underscores the Western discourse of Art History, which places artistic output on a timeline that is studied as the product of an author and historical moment (Nagel 2004).

While the history and the broad definitions commonly associated with authenticity and forgery are traditionally grounded in Western academic discourse, it is important to look outside of a Eurocentric framework for a holistic understanding of these ideas. The nearest Bahasa Indonesian word to the English ‘authentic’ is ‘asli’, meaning ‘genuine; real; originating from or of a place under discussion’ (Douglas Lewis 2016, p. 135). It is significant to note that Bahasa Malay, from which the national Language of Bahasa Indonesia has evolved, has no simple, root word that translates precisely and without nuance into the English ‘authentic’ (Douglas Lewis 2016, p. 135). From a regional perspective, the Balinese-Hindu philosophy of *rua bineda* (literally translating to ‘two different’) relates to the underlying meaning of truth and falseness, and is based on a principle of spiritual dialectics that envision the co-existence of opposites in the world today (Jenkins 2010, p. 15). This philosophy proposes that contradictory forces; true and false, good and evil, authentic and inauthentic, exist in opposition to one another and that continuing tension between them is necessary for the balancing of the functioning world (Jenkins 2010, p. 15). The dichotomies that these ideas present persuade us to treat authenticity as an absolute value , yet, its defining criteria is subject to ceaseless change, where the dichotomies co-exist and are entangled, determined by regionally specific cultural values, histories and legal frameworks.

Throughout the extensive literature on this problematic term, it is clear that authenticity is culturally contingent, socially constructed and historically situated, and an examination of these concepts require applying contextual knowledge appropriately and approaching these ideas within an interdisciplinary framework (Carroll 2015). This paper will examine the dynamics, paradoxes and nuances of authenticity as it is understood across different geographic contexts and theoretical frameworks. Beginning with Dennis Dutton's theory of authenticity through a scientific (nominal) and philosophical (expressive) lens, issues of copyright and attribution within the Indonesian legal system, representations of art forgery in the media will be explored.

Nominal v. Expressive Authenticity

Philosopher of art Denis Dutton broadly groups authenticity into two categories, nominal and expressive, relating to the scientific and philosophical interpretations of the term respectively (Dutton 2003). Nominal authenticity can be understood through the lens of a scientific framework grounded in material centred verifiable evidence, primarily concerned with the identification of an artworks materiality, origins, authorship and provenance (Dutton 2003). This categorisation is based on verifiable objective data and draws on an evidence based framework that can be applied to the process of authenticating an artwork through conservation and provenance research; legal enquiry (Sloggett 2014; Roberts 2015; Gruber 2014) and art historical studies. Nominal authenticity relates directly to the materiality of the painting at the core of the ecosystem, and the evidence based knowledge of professionals within the microsystem. In contrast to nominal authenticity, expressive authenticity refers to the intangible nature of an object's characters as an expression of an individuals or societies beliefs and value systems, this subjective framework traditionally informed by philosophical enquiry and based in the Indonesian art macrosystem (Dutton 2003; Benjamin 1936; Latour 2011). Dutton's definition of expressive authenticity can be applied to the authentic value embedded in the 'aura' of an original work, a concept first introduced by Walter Benjamin's in his text 'The Work of Art in the Age of Mechanical Reproduction' (Benjamin 1936). Benjamin describes the aura of an artwork as an intangible 'unique situation in which the subject meets the object in an experience that cannot be reproduced' (Benjamin 1936). Within an Indonesian context, the 'aura' may be understood as the 'jiwa', the invisible essence that gives a work its 'artistic distinctiveness', literally translated as the 'soul' of the work and draws on a methodology for attribution based on ideas of connoisseurship, intuition and expertise (Jenkins 2010, p. 14).

Within a framework for art authentication, the expertise of the role of the connoisseur draws on aspects of both normative and expressive authenticity. The practice of connoisseurship originated with an Italian physician Giovanni Morelli, who published essays in the 1870s proposing intuition-based connoisseurship (Morelli; Uglow 2014). Morelli proposed a system of rational and scientific methods to make attributions, focused on placing an emphasis on the experts capacity to read minute details in a process that involved the comparison of anatomical details indicating identity of authorship (Uglow 2014). This practice of attribution drawing on both subjective (nominal) and objective (expressive) methodologies Former director of the Met Museum in New York, Thomas Hoving, was a passionate advocate for the practice of connoisseurship in art historical discourse, describing the process as a 'pull in the gut

or a warning cry from deep inside... nurtured and refined only by saturation' (Hoving 2006, p. 147). This feeling of intuition relates directly to Dutton's notion of expressive authenticity, however these subjective feelings must be supported by verifiable evidence within a nominal framework. Further encompassing these two fields of enquiry is authorial ethics, 'a normative study that deals with the commitment to truth and integrity that can be abused in the art world, and highlights that the two definitions are not mutually exclusive (Roodt 2017).

Dutton's contrasting frameworks suggest that authenticity is not a homogenous concept and provide a starting point to begin navigating this complex term. While both nominal and expressive frameworks present two competing notions of authenticity and provide a broad definition to locate this study, it should be noted that the majority of the literature is grounded in Western academic scholarship, with a smaller selection of scholars engaging directly with issues of art crime and authenticity in the Asia Pacific region (Gruber 2014; Douglas Lewis 2016, p. 125). In his investigation of 'Authenticity and the Textiles of Sikka' in Indonesia, Douglas Lewis asks the question, does the English word 'authenticity' signify a translinguistic concept? Whether it does or not, how does the concept vary between languages? (Douglas Lewis 2016, p. 128). Building on these questions, Western informed ideas of authenticity and its ancillary terms are presented in this paper in partnership with academic discourse and theory from Indonesian and Southeast Asian based scholarship where possible. Drawing on the glocal ecosystem framework, this aims to demonstrate that while the terminology varies, the common threads that are embedded in traditional notions of the authentic and original as they relate to this study, are universal in their scope.

'Hak Cipta' and the Indonesian Copyright Act (2014)

When referring to art authentication, we are referring to the process of determining whether an artwork is in fact what it is declared to be, which is an essential means of protecting artistic integrity and the artist's oeuvre (Morden, Sloggett & Tse 2014). This process, based on principals of nominal authenticity, involves attributing a right of ownership to a work of art by an artist and is fundamentally linked to issues regarding reputation, copyright and moral rights in the arts (Morden, Sloggett & Tse 2014). Within a legal framework, terminology is critical to how evidence is collected, provided and assessed. While such terminology is grounded in the Australian legal system / Western discourse, these definitions may provide a preliminary foundation for navigating the Indonesian Copyright laws.

What is most unsettling about art fraud are not the fakes that are known, but those that are not (Murphy 2016). In criminology, this statistical and research blind spot is known as 'dark figure' crime, an ominous way to describe the difficult-to-quantify incidence of a crime that goes largely undetected, unreported and unresolved (Murphy 2016). To this effect, counterfeit painting production and circulation within the Indonesian art market and abroad can be understood as a 'dark figure' crime that is largely, undetected, unreported and unresolved. One of the contributing factors to explain why this crime goes unreported, is a lack of understanding of the legal system, combined with unenforced copyright laws to protect the intellectual property of the artist under the Copyright Act (2014). Historical approaches to copyright have traditionally been informed by a range of issues that are specific to Indonesia's

national identity (Crosby and Thajib 2010). The word *hak cipta* (Indonesian term for Copyright, which literally translates to “creating right”) was created in 1951 in Bandung, as part of *Kongres Kebudayaan Indonesia* (Cultural Congress of Indonesia) (Crosby p. 100; Riswandi 2009). At this formative conference, cultural artefacts were presented as co-modifiable products for the construction of national identity, as they were throughout the formative years of the newly independent Republic of Indonesia (Crosby and Thajib 2010, p. 100). Fifty years after this conference, 2002 saw the introduction of a revised Copyright Act (2002), updating a copyright law that was established 90 years earlier starting with the Dutch colonial *Auteurswet* that came into effect shortly after its enactment in the Netherlands (Antons 2008, p. 235). In 2014 Indonesia’s House of Representatives passed Law No. 28 of the recent draft of the country’s Copyright Bill, with these revisions marking the third set of amendments made in the history of Indonesia’s Copyright law. The 2014 amendment claimed to provide a clearer understanding of the Copyright Act which was previously beset by ambiguity, however despite this revision, the law continues to focus predominately on trademark, patent law and consumer products, with no further reference to artwork.

Unlike trademark law, copyright law did not play a major role in the colony which was dominated by publishing houses based in the Netherlands, and after World War II copyright law survived the transition to independence in 1949 (Antons 2008, p. 235). At this time, the law was translated in the new national language, Bahasa Indonesian, as *Undang-Undang Hak Tjipta*, literally translating to ‘law on the right to a creation’, despite proposals to use the more literal translation *hak pengarang* (the right of the author). In his 2008 paper *Copyright Law Reform and the Information Society in Indonesia*, Christoph Antons argues that Indonesia was a poor developing country that was struggling to establish its national identity and was aiming to reduce the remaining influence of the Dutch in economic and political life and through virtue of its roots in the Dutch legal system, copyright was thought of as a ‘colonial legacy’ (Antons 2008, p. 236; Crosby and Thajib 2010, p. 97).

Crosby and Thajib argue that such relationships between colonial history and the inherited legal frameworks warrant a more complex discussion of intellectual property than one focusing on just the legal aspects, as various historical strains infuse the new frictions between claims of ownership and use of creative property and the general production of culture in the region (Crosby and Thajib 2010, p. 101). While Indonesian Copyright Law requires originality in its definition of what constitutes a “work” (Article 1, No 3), Antons argues that the standard for this is low (Antons 2008). The originality requirement specifies that ‘the creator must create something original in the sense that this creation does not constitute an imitation’, a definition that is closely aligned to a Euro-American standard of originality, likely to be derived from the Dutch (Antons 2008). Furthermore, reproduction is defined as the ‘increase in the number of works, either as a whole or in substantial parts by using either the same or different material, including its permanent or temporary transformation’ (Antons 2008). Notions of ‘originality’ and ‘reproduction’ are likely to be the two most important Articles under the Copyright Act that are relevant to the artist in protecting their work and cultural legacy in a court of law, however only one known copyright case involving fraudulent paintings has been heard in an Indonesian Supreme Court.

If you didn't have an art market, then fakers would not exist
Clifford Irving, 'F for Fake', 1973

The notion that the art market creates an economy for fraudulent works to exist has been well documented, as the transformation of art from object of aesthetic and formal appreciation to an instrument of wealth creation is often cited as the 'source of the problem' (Diamond 2015, p. 25, Clarke 2004). Commentators in the art world have explicitly pointed out a correlation between art market inflation, increased participation (especially in emerging economies such as Indonesia) and the rise in detected instances of art forgery and fraud (Diamond, 2015 p. 27). This connection is particularly evident in Indonesia with the Grand Maestros of Indonesian art history, Sudjojono, Affandi and Gunawan, consistently achieve high auction sales, in partnership with a high level of fraudulent paintings bearing their signature in the market place. However, the relationship between the market and the veracity of art fraud in Indonesia is much more complex and a further understanding of the market systems (both regulated and unregulated) and the figures who operate within these systems, is required. In her 2015 article on reconciling approaches to authenticity in a globalised art market, Claire Diamond proposes a 'reconsideration of the relationship between artistic and economic values which would bolster the art market's defense against the incursion of fraudulent works' (Diamond 2015).

The South Asian Market system

Concentrated in art capitals such as New York, Paris and London, the art market used to be confined to Northern America and Europe (Velthius and Curioni 2015, p. 1). In many other regions across the globe visual art made by living artists was commodified, however art markets were considered to be relatively insignificant in quantitative terms and functioned in an almost fully local and informal manner (Velthius and Curioni 2015, p. 1). In their 2015 edited publication 'Cosmopolitan Canvases: the globalization of markets for contemporary art', Velthius and Curioni argue that over the past thirty years, markets have emerged in regions where they did not exist and have transformed in regions where they did (2015, p 2). In the past two decades, several Asian countries have become major performers in the global contemporary art market (Yogev and Ertug 2015, p. 194). Artists from India and China, as well as Japan, South Korea, Taiwan, Hong Kong, Singapore and Indonesia have gradually acquired global recognition and their artworks have generated high market demand.

Galleries and auction houses founded in Asian countries have become central artistic sales points worldwide, while biennials and triennials have increasingly been inaugurated in Asian countries (Clark 2005, Yogev and Ertug 2015). Despite its status as an active contemporary market place, further analysis on the Indonesian market is absent from many publications and studies addressing the emerging economies of the Asian region. While the wider Asian and South Asian market has been the subject of academic interest in recent years (Pettersen 2017) the recent literature on the globalisation of the art market in Indonesia falls under the 'Asian' art market umbrella, and research gaps highlighting the need further understanding of the Indonesian market have been identified.

While Indonesia lacked a solid foundational infrastructure in the form of museums and government supported institutions, the art market and its economic value became the dominant context and main arbiter of economic and cultural value in the region. Leading authority on the Asian art market and founder of art market research advisory company ArtTactic Ltd., Anders Pettersen argues that the South Asian market boom between 2004 -2008 allowed the regional art market to gain proper international attention for the first time, laying foundations for the contemporary gallery, art fair and auction house infrastructure we see today (Pettersen 2017, p. 3). While Pettersen's market research is predominately grounded in the South Asian market, with particular reference to India, parallels can be found within the wider region of Southeast Asia, allowing this market research to be extrapolated and applied to a current understanding of the contemporary Indonesian art ecosystem. The end of the 1990s saw increased interest in Indonesian art in international auction houses including Sotheby's and Christie's in Singapore and Hong Kong, setting the stage for a market boom the following decade. Mok Kim Chuan, Director of China and Southeast Asia and head of Southeast Asian painting department at Sotheby's in Hong Kong, explains that since auction houses moved into the Indonesian market in the 1990s 'we have played a significant role in taking Indonesian art – modern and contemporary – to the next level through the engagement of a broader client base worldwide, which has in turn boosted interest and demand, leading to steadily rising prices in recent years' (Chuan 2013, p. 137).

The Asian region market boom between 2006 and 2008 was built on the fragile foundations of the Asian financial crisis of the late 1990s, with Indonesia experiencing the full force of the surging market in 2007 (Genocchio 2013). Chuan argues that a shift in mind set occurred in this time, not in the talent of the artists which has always been consistent, but in the local support from collectors who believe in and provide patronage to the artists (Chuan 2013, p. 138). Reflected by belief, commitment and investment. Pettersen suggests that without any foundational infrastructure in the form of museums, non-commercial institutions, and artist-led initiatives supporting the emerging art scene in South Asia, the art market and its economic value became the dominant context and main arbiter of quality and cultural value (Pettersen 2017, p. 3). However, when the market collapsed, a number of new initiatives 'rose from the ashes', most of them not for profit with a strong focus on the *cultural* rather than the *economic* value of art. As explored in *Part III*, like many Asia Pacific market ecosystems the Indonesian art market also lacked a strong arts infrastructure, however it did have a rich tradition of local art production dominated by independent artist initiatives and private collectors providing patronage to support production. ArtTactic's market research provides a platform to demonstrate how the Indonesian art market simultaneously conforms to this model, but also how this ecosystem is different and unique from neighboring South Asian market systems.

In 2005, during these boom years, the sale of *Southeast Asian and Modern Indian Paintings, including Contemporary Art* at Christies In Hong Kong sold a selection of Indonesian paintings from artists including the aforementioned, Sudjonono, Affandi and Gunawan. This sale is significant as being the first occasion that contemporary art from the Southeast Asian region was offered as a discrete auction sub-category. Furthermore, the high sale prices that works by these artists received consolidated the relative importance of the sub field of the South east Asian genre with international

collectors.

Conclusion

The question of what constitutes art fraud requires more than ascertaining what materials might have been used- and the need to work across disciplines, jurisdictions and cultures creates a complexity not simply associated with historical or curatorial art attribution enquiries. In the absence of existing scholarly research on art forgery in Indonesia, or a centralised database of material knowledge on artists who are of relevance to this research, this paper presents an overview of issues associated with authenticity and attribution in Indonesia and provides a platform for further research engaging with cultural collections to build a conservation record of material knowledge in the region.

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