# The European Conference on Arts & Humanities 2013

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The Pedagogy of Subversion in History Education in Conflict-ridden Areas

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iafor The International Academic Forum www.iafor.org In his seminal essay, *The Use and Disadvantage of History for Life*, Friedrich Nietzsche writes: "...If, on the other hand, you live yourselves into the history of great men you will learn from it a highest commandment, to become ripe and to flee from that paralyzing educational constraint of the age, which see its advantage in preventing your becoming ripe, in order to rule and to exploit you unripe ones". (Nietzsche 1980 [1874], p.38)

Bearing this in mind, I would like to suggest a new way to teach history. My approach maintains that the application of pedagogy of subversion in history education can foster in teenagers intellectual self-confidence, critical thinking and perhaps even tolerance towards views that may be different from their own. The future use of these capabilities, I believe, is the ultimate aim of education towards democratic citizenship.

In democratic countries, history education is perceived as open and critical, despite the fact that this education per se does not guarantee democracy. Some researchers even believe that its role is not to educate to democratic citizenship (Lee 2010, xi-xvi).

I, however, take the view that education to democratic citizenship must be based on observations backed by historical background:

**First,** because democracy was born out of an historical reality; therefore, it is only from a perspective of historical understanding that we can truly comprehend it.

**Second**, because history is a story about real people, especially about what people did to other people, young students need to understand that the decisions and actions of today are the history of tomorrow. They must be given the intellectual resources that will enable them to observe the narratives of the past and the reality of the present from different perspectives, and be aware of their objectives and limitations.

Unfortunately there is no democracy gene and I'm afraid that in a postmodern society, in which the leading political and social forces have become so evasive and sometimes quite powerful, there is danger that the younger generation will grow up without any political or social orientation at all. The absence of political language and tools for political conduct in young people can engender violence, racism, radical nationalism and ruthless fundamentalism. The problem is that the political - critical dimension is not included the schools' program, and the unfortunate outcome of that reality is: political illiteracy and misunderstanding of the function of politics within society. This is what we are currently witnessing in the Middle East today. The Facebook calls young people out into the streets but they do not know how to deal with this.

Why is it so important to strengthen the political-critical dimension in history teaching, in conflict-ridden areas?

Because, there's a widespread tendency among politicians to employ history education to advance their own interests and agendas; and because, in situations of prolonged conflict, there is a tendency to intensify the national or the community story at the expense of the critical dimension. Each side argues for its own historical truth, and confuses historical research by negating the narrative of the other. The instrumental and ungoverned use of history is likely to be problematic and later on even dangerous. The use of half-truths or fabrications, which are usually one-sided, can be easily misleading. To deal with this phenomenon we need to enhance the ability of young people to cope with politicians making cynical use of the historical narrative (Yogev 2013).

## Challenging the students' conventional perceptions and strengthening their political-moral thinking.

In an important book about the consolidation of historical consciousness among young students, the Canadian researcher Peter Seixas defines historical consciousness as "the area in which collective memory, the writing of history and other modes of shaping images of the past in the public mind, merge" (Seixas 2004, p. 10). According to this approach, school education, historical research and public history are not different spheres. In the above-mentioned illuminating collection of articles edited by Seixas, Jörn Rüsen proposes conceptualising effective historical consciousness as a synthesis of the search for a humane life orientation combined with an understanding of the dimension of the change in time (Rüsen 2004, pp. 66–67). Built into it is an action that results in a commitment to taking a stand towards the world.

In his book Truth and Method, the German existentialist philosopher Hans-Georg Gadamer uses the term "effective historical consciousness" (Wirkungsgeschichte) (Gadamer 1999 [1960], pp. 299-302). The essence of an "effective historical consciousness" is then a movement of the consciousness from the present to the past and back. Understanding the dimension of historical change is related primarily to understanding the dynamic of normative perceptions. This type of learning dwells on questions of how perceptions change over time and take on new meanings, such as: what is worthy and what is unworthy, just or unjust, permitted or forbidden, etc. Historical consciousness is then always the product of social framing within a certain context, and by the very posing of these questions, seeks a kind of historical justice in the actions of humanity. The effective historical consciousness demands that the historian or student of history be very much aware of the contextuality in which their understanding occurs (Gadamer 1999 [1960], pp. 374-375), and from this perspective, the observation of the historical story will raise questions, such as what the story tells them about their own lives, how they understand it and why it is meaningful for them.

If the study of history is not relevant to the learners and ignores the intensity of the media and the other spheres of public history, the practices of teaching history will always suffer from a paradigmatic failure. The learners will not understand that the history of the past was once the present and that the decisions and actions of today will be history in the future.

The role of history education is to identify an interaction between making sense of the past and constructing expectations for the future. In conflict ridden areas developing a consciousness of sober conciliation is an important goal too.

Based on those assumptions I propose the implementation of pedagogy of subversion in history teaching practices. Seeking to unsettle the students' mind and ignite their intellect, this pedagogy supports **the strengthening of political-moral thinking** through the use of particular history content and teaching practices that take into account youthful rebellion and typical juvenile desire to fix the world. Adolescent resistance to education can thus be harnessed as a tool, providing an object for the student to contend with personally as part of his or her maturation and individuation process. The desired outcome of such pedagogical practices is the development of an effective historical consciousness that enhances independent thinking and reflective skills. The teaching of history that combines analytical observation of the historian's works with a sensitive intercultural dialogue is likely to heighten the ability of young people to cope with politicians making cynical use of the historical narrative for their own immediate benefit. We have to strengthen the intellectual ability of the students if we want to liberate them from such historical education.

In order to understand how the political-critical dimension in history education can strengthen the individual's independent thinking, I propose viewing the adjective **"political"** as a term distinct from **politics**. That is to say, we should view it as the desire to ask questions regarding the boundaries of the political sphere. The protest of the **political** will expose the authority's problems as being in need of correction, and may even demand that it identify itself politically. The actions of those who claim the status of "political-critical" are always a subversion of those who make use of political apparatuses for their own benefit (Yogev 2013)

History education that seeks to strengthen its dimension of subversion should foster the ability among students of history to contextualise the historical story. The political-critical challenge is inherent in every academic discussion in a history text, like a shadow that challenges emotional manipulations or hasty conclusions that create a new meta-narrative. The students of history will express productive suspiciousness towards every historic description and will be prepared to challenge the self-evident, as they constantly test the validity of their own judgments too.

Jörn Rüsen presents the strengthening of narrative competence among students of history as a crucial lesson in social ethics (2004, pp. 69–70). In his view, "Historical learning can be explained as a process of structural change in historical consciousness" (Rusen 2004, p. 81). Rüsen seems to regard the informal encounters with memories as compatible with a structured process directed towards a structural change in cognition.

Hans-Georg Gadamer emphasises the intention of understanding a different historical narrative as the intertwining of a cognitive understanding with an ethical position. The intent to understand essentially means attending to the language of human existence. The assumption underpinning this position states that humanity has its own language, common to all people. As such, it presents them with similar experiences, situations and problems. The authentic observation resulting from openness and intent to understand is not about "is our understanding correct or incorrect", but about "what to do following our understanding", assuming it will always be a partial understanding, part of a dynamic, changing and sometimes-elusive process (Gadamer 1999 [1960], pp. 299–307, 358–60). In other words, Gadamer proposes looking for a "human truth". He prefers it to the search for a seeming total "historical truth", and expects the student of history to be aware of himself or herself and attentive to others. This will make his understanding of history more complex.

At this stage, we can sum up and say that the fostering of a mature historical awareness and consciousness among students requires a reasonable and logical measure of connection between curricular thinking and the historian's thinking (the search for "historical truth"), alongside profound insights into the political (deciphering interests and hegemonic ideological forces) and the ethical dimension of the historical story (tolerant attentiveness to the "human truth"). This approach may be able to inject optimism and hope into the act of education. The use of these three directions as combined tools throughout all the years of the study of history can help students develop a deeper understanding of how people take responsibility for shaping their present and future – a present that in the future will become history.

### The pedagogy of subversion in history education – possible practices

In order to gain a deeper understanding of the political-critical dimension in history education in practice, I propose four teaching practices, practices that are suited to the older high school classes.

- 1. An encounter with immediate life materials teaching the first basics of historical thinking;
- 2. The deciphering of an enigma the search for "historical truth";
- 3. the historicisation of a constitutive narrative<sup>1</sup> and legendary figures;
- 4. A meeting with a narrative "Rashomon" the "human truth.

### 1. Teaching the first basics of historical thinking

First, we should focus on strengthening the students' basic understanding of history as an event that took place in reality; that the discipline of history is interpretive in nature and that historical knowledge is constantly developing. This goal is illustrated by dealing with the students' family history (Seixes and Peck 2004, p. 115). The students are asked to draw a diagram of some important events in their family history and explain why they chose these particular events. Then they write a brief autobiographical text into which the events will be embedded. Later, they ask another member of their family to do the same exercise.

A comparison of the results will enable the students to see if their family member chose the same events, and if not, why. It is reasonable to assume that a number of differences will be found in the choices. In light of this, the students are then asked to discuss about the two versions in regards to the similarities and differences in the description of the event.

This method will illustrate to the students that history is interpretive in nature which makes for a multitude of narratives.

### 2. Becoming familiar with the historian's toolbox

The second stage of study focuses on becoming familiar with the historian's toolbox. Here we will explore how historical knowledge is constructed from parts of

<sup>1</sup> A constitutive narrative tells the story of the foundation of a nation or a community. The narrative functions as mythological story.

information coming from varied sources, and how this information is validated. It is important to emphasize that this is not an academic style of study, but rather that students are given a fascinating yet enigmatic story, the deciphering of which can awaken their motivation to discover and decipher more.

An example of a teaching structure of this kind could be achieved by research into the history of Easter Island in the Pacific Ocean or even the enigmatic story of Stonehenge. The research into these enigmatic phenomena will expose the students to the question of the reliability of primary sources, in particular the pictures of the statues and maps of the island. The students hypothesize and look for information in order to construct a reasonable and consistent story to explain what happened on the island.

It's important to note that strengthening the "political-critical" dimension in this type of learning is attained first of all by shattering the familiar way of a learning process that brings a finished story to the classroom. Here the students experience the thinking process of the historian as an explorer and interpretive. They will have to validate the story with the evidence they find and construct a logical descriptive skeleton.

### 3. History analysis of a constitutive narrative and legendary figures

The third method devotes quality time to the rational treatment of prejudgments, significant legends and mythological figures – or misconceptions acquired at earlier ages. Here, the emphasis is placed mainly on the active and activating role of the collective and particular memory in the social life of the individual, and on the role of historicisation processes, as illustrating a way to leave prejudgments behind, replacing them with better knowledge and historical understanding.

Here, the emphasis is placed mainly on the active and activating role of the collective and particular memory in the social life of the individual, and the historical analysis processes as illustrating a way to leave prejudgments behind, to be replaced with better knowledge and historical understanding.

Every country has its own legends and heroes. The legends fade away on their own when they're no longer needed, but remained engraved on the nation's collective memory. A discussion can be held in the class about a legend that has already faded away and the research will present the historical knowledge surrounding it. The State of Israel, for example, like every other country, has legends of this nature. A key legend is the story of Joseph Trumpeldor, a fighter who fell in a battle for the Galilee in the early 20<sup>th</sup> century. As legend has it, Trumpeldor said before dying in battle: "It is good to die for our country." The story became a key legend in the 1940s-1960s. Poems and songs were written about it, a memorial with a statue of a roaring lion was built in his memory, and it became a site visited by schoolchildren and teens. Furthermore, a day commemorating Trumpeldor was introduced into the official school curriculum. Today, the strength of that legend has faded. The teacher will transition the focus of the lesson to the matter of the active role of the key story. Questions such as these should be asked: How was this key story created in the eyes of the central figures of the period? Why was it necessary in its time? How did the later generations use it and why?

Perhaps I should explain here, that in the forties and fifties the state of Israel felt weak and insecure after the Holocaust trauma and the Independent war, which was a bloody war, and therefore needed a myth of heroism and sacrifice. This feeling changed with Israel's unexpected victory in the 1967 war, after which Israeli society felt much safer and secure. As it was no longer needed, the myth dissolved itself.

### 4. A meeting with a narrative-like "Rashomon"

The fourth method, and the most complicated one, is a meeting with a *Rashomon*-like narrative. I believe that if the encounter with the conflicting narratives is managed properly, it can contribute to the development of more complex thinking among learners. The teaching process will present to the class the conflicting narratives derived from the hard facts on which there's agreement, and focus the discussion on the tension between them.

A good example of this practice is the joint project of Israeli and Palestinian high school teachers of PRIME institute (Prime is: The Peace Research Institute in the Middle East sponsor by the Germans). These history teachers worked together to create a teaching booklet on the Arab-Israeli conflict, made up of three columns. One column shows the Palestinian narrative, while a second one shows the Israeli narrative of those same events. The center column is left blank where the student can make personal notes, ask questions and write new insights, etc (Bar-On and Adwan 2009). The discussions in class concentrate on the meanings ascribed to the different narratives and feelings of injustice, anxiety and anger engendered by them. These discussions examine the language they use and attempt to understand the historical context in which they were formed. The learner knows that he can examine it, accept it fully or have reservations about it. But first and foremost - he might understand the function of the historical narrative for the person telling it, and why it's so important to him or to her.

I am not saying that this is an easy task. It is a Sisyphean, day-to-day activity. But I believe that if teachers acquire an attitude committing them to this kind of teaching, they will find the way.

### Conclusion

The political education system tends to justify the role of history education in that it builds identity that cements the foundations of the community, nation and society. This is indeed a very valuable role. However, the argument presented in this paper emphasizes the need to foster an effective historical consciousness as a vital subversive resource to empower autonomous thinking among young people. This position in no way seeks to sweepingly reject political steps taken by the government, but rather to claim that the very existence and fostering of this type of thinking are essential to the existence of a democratic society. Autonomous thinking does not develop on its own. In order to foster its development, teachers must gain an in-depth understanding of the characteristics of the field in which they are working and a willingness to contend with the challenges that history education presents.

A further important question relates to the perception of the education system as a locale for advancing tools of democratic citizenship, and the inculcation of human

values of partnership in public life. Nurturing the political identity of students at any age is a prerequisite for forming the foundations of civic republicanism in them, and for the future realisation of democratic citizenship. The problem is that the education system usually avoids touching upon social and political issues and generally adopts a stance of ostensible neutrality, which is acquired at the cost of separation between social critique and educational endeavor.

Back to Friedrich Nietzsche in his seminal essay: "*The advantage and Disadvantage of History for Life*" (Nietzsche 1980 [1874], p. 30), I would say that the essence of the maturation and initial exploitation of the application of the pedagogy of subversion in history education will then be the intellectual strengthening and the ability of the young students to liberate themselves from the politicisation of history education.

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### The Use of Forum Theatre & Discourse Analysis in Solution of the Women's Issues in Turkey

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### Abstract

A period of time, Forum Theater, known as a kind of 'Theater of the oppressed' is being used to express, to represent and to find solutions to women's issues in Turkey. In that way, by a selection of certain neighborhoods in a given city, after exploring the potential women issues like violence, family pressure, neighborhood pressure, etc. the fact that women develop solutions to their own problems themselves by the role played on the scene is intended.

The main aim of this study is at the same time to present an example of this kind of forum theatre to be realized in the next December, in a neighborhood of Istanbul and to demonstrate in this way the impact and the contribution of the forum theater that could have on the solution of the problems. The first part of this research is already completed. So, in that district concerned women were interviewed about their problems and general information about common and uncommon problems was obtained.

The impact and the contribution of the forum theater to the potentials solutions by women themselves will be discussed and studied in two levels as language and behavior changing; On the one hand, around 20 of women's interviews will be analyzed and be compared to the way of expressing while performing on the scene from a pragmatic point of view on a linguistic level, and on the other hand the performance ending with the participation of an expert on the issues will be presented and analyzed on a didactic level.

Keywords: Forum theatre, women issues, discourse analysis.

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### Introduction

Throughout the history of society, there have always existed problems and questions concerning a clear definition of the status of being a woman and how they could become part of the system regarding their positioning in the patriarchal structure. Women, no matter in what system and at which developmental stage they have been witnessing themselves, have gained recognition and existed with the roles, either imposed or determined, by and within the rules established by the same the patriarchal structure. The degree of equality of men and women is measured by women's abilities of influence, power, and enforcing authority and the parameters of social role and social actions appropriate (permitted) for both sexes. (Berktay:15).

Some of the research on women's issues reveal that status of women -both in public and private sphere- and their ways of accepting authority are defined in accordance with their roles in society which deems appropriate for them. One of the definitions Rassam suggested indicates that women's status should be identified taking into account three dimensions: First, social organization of the power; second, the quality of ideological and institutional instruments which control women's bodies; and, finally, sexual division of labor in society. (Berktay:16 quoted from Rassam). The relation of women with the notion of religion, which is the leading the corporate/organizational instrument, emerges as a prominent factor in determining the status of women being accepted as the most effective means of controlling the women's body.

In short, the appraised roles for women and women's place in society till today have always been a contentious issue and women, in that sense, have always taken part in struggle especially to become a free individual. Also, the emerging problems in this study indicate that aforementioned process still goes on. As long as the problems continue, efforts to find solutions to the problems will continue and should. In this study, the main concern is about one application of the forum theatre method, which is commonly used today and is a part of the Theatre of the Oppressed as one of the ways of solution.

### 1. Theatre of the Oppressed

South American Augusto Boal was influenced by Paulo Freire while he formed the "Theatre of the Oppressed". While Freire had developed the program in order to teach literacy to agricultural workers, Boal associated this to theatre and created a new method where this program could be used as a language. In his "Pedagogy of the Oppressed" Freire writes about two educational models in the methodology he created in order to teach literacy to agricultural workers. In one of these models Freire mentions the presence of a hierarchical structure between the teacher and the student, where theformer claims to know everything and the latter admits to not knowing anything. The student sits in the classroom just like an Aristotelian viewer and transfers the right to act and to know to the other party. He is passive. He watches the stage, i.e. the teacher motionless without speaking or acting. He takes in whatever is

offered and unquestioningly accepts them. The teacher either lectures about a stagnant, fragmented and predictable subject detached from reality or goes on to explain at length about topics which are completely foreign to the existential experience of the student. His task is to fill the students with the contents of his narrative. The words are hollowed out and knowlege becomes empty, alieniated and alieniating verbiage. Its hallmark is the resonance of the words, not their transformative power. Because people percieve the world as passive beings, education has to passivize them further and make them conform to the world. An educated person is a conforming person. This concept suits the purposes of power holders, that is the oppressors. Because their peace of mind depends on how much they have conformed to a world created by the oppressor and on how little they question this world (Freie: 1998: 62-63).

Yet what is special about knowlege is that it can make education functional and lead to a transformative change in power. The idea that "knowlege is gained through critical questioning and is an experiential process" which Freire offered in his problem based learning model forms the basis of his educational model. It is composed of a series of acts of awareness creation. This process of gaining awareness is at the same time a process of emancipation where oppression is stopped. Transfer of knowledge is replaced by mutual learning. The teacher offers material to form a basis for thought and discussion and they form a critical ability to think about their ways of being in the world. So both parties learn mutually through acts of reasoning, investigation and questioning and use information functionally. This is the method borrowed and applied by Augusto Boal in his theatre. In his poetics, theatre is not a space where information is received passively. His theatre is a field where knowledge is collectively questioned and investigated, where solutions are sought for problems and where collective decisions are taken as to whether knowledge can be applied. (Boal: 2003: 40)

The scientific and technological innovations and developments brought about by the Rennaisence and the Enlightenment introduced a new aesthetic, artistic and literary understanding. In our current globalising world where borders are becoming diffuse these changes have naturally reflected on art and thus theatre. The social structure trigerred by this interaction was gradually redefined and found an artistic expression. This process led to the emergence of a specific drama style known as the "Theatre of the Oppressed" in the early 1970<sup>s</sup> with an underlying theory created by Augusto Boal (Kuyumcu: 27).

Apart from its compatibility with the 20th century social structure, the "Theatre of the Oppressed" overlaps with a way of being where the borders between the spectator and the actor are diffuse through the intervention it makes on this very structure. Boal argues that Aristotle does not grant the spectator the right to think or act while Brecht gives the spectator the right to think but not to act. He takes one step further and wants the spectator to stop being a spectator and to become an spect-actor; he wants them not only to think but also to go on stage, act and change the current world. The stage is at the spectators' disposition. In all drama styles under the Theatre of the

Oppressed, everyone joins in the play, intervenes and acts on their own behalf. The goal of the Theatre of the Oppressed is not to calm down the spectators by offering them peace and balance, on the contrary, the goal is to open way for action and reveal imbalances. The goal is to make the spectator dynamic. These dynamics remove all the obstacles which block action. Therefore the spect-actor is cleansed through action. In Boal's theatre catharsis is not an act of cleansing which passivizes and calms down the individual (Boal 2003: 40). The Theatre of the Oppressed includes a multiplicity of techniques such as Forum Theatre, Invisible Theatre, Newspaper Theatre and Legislative Theatre.

### **1.1 Forum Theatre**

The spectator in Forum Theatre learns how to cope with oppression on stage by trial. So the problem to be tackled must be familiar to the whole group of spectators. The spectators are composed of homogenous groups such as students or teachers from the same school, doctors or nurses working at the same hospital or adult students of a community literacy course.

In the preparation phase a sample group among the spectators attend a workshop or discussion in order to identify the problem to be taken up. The purpose of the meeting is to realistically identify and dramatize a problem experienced by the spectator group in all of its dimensions. It is important for the spectators to see themselves as mediated through a familiar problem, to gain awareness about the problem and to understand that only they themselves can solve the problem. The problems thus identified through preliminary interviews, discussions or workshops are translated into 10 to 15-minute plays.

This pre-play should reveal the problem in all of its dimensions. The spectators must clearly see the causes of the problem, the positions of the various parties, the social and political motives and the conundrums. The pre-play is performed, the Joker appears on stage and asks the spectators for a way out of the conundrum the protagonist finds himself/herself in and asks for help. This is the transition to the Forum. Once spectators start suggesting solutions from their seats the Joker invites the spectators on stage and asks them to replace the actor and show the solution by acting. This turns the spectator into a spect-actor. From this moment on, the play is re-rewritten and re-performed through improvisation. The actors portray the suggestions of the spect-actors and the possible outcomes realistically vis-a-vis new situations these may lead to.

The spect-actor realises what s/he can do at the point. After the intervention is over the Joker turns to the spectators and asks whether the suggested solution is feasible. Spectators then assess the suggestion and either accept or reject it. The spectators now have an idea about what would expect them in a similar situation. This is their rehearsal for the outside world. This quest for a solution brings a form of cleansing as the spectators experience a rehearsal of reality, they interact with different parties, realise their possibilities and react and respond to various reactions. They have become better equipped and stronger as they leave the theatre.

### 2. Project & Theme selection for the Forum

The fourth edition of Documentarist, Which Human Rights Film Festival was held on 8-12 December 2012. The festival chooses a particular theme each year and holds activities around it. This year's theme was "Right to Life" with short films, documentaries and a Forum Theatre featured in the program.

### 2.1. Target Group and Sample:

The target group chosen for identifying the problem was the Mavi Kalem (Blue Pen) Association while the sample was a sub-section functioning in the framework of the "Fener-Balat Women's Solidarity Point" project.

Mavi Kalem Association is an NGO which was established in 2000 with the goal of supporting women, children and youth in issues such as education and personal development, violence, women's health and health care rights. The "Fener-Balat Women's Solidarity Point" project has been offering free advice to women in the Fener-Balat districts and its surrounds. Its main goal is to address current and future information needs of women.

Women in the centre are provided assistance on general medical problems, gynaecological diseases, domestic violence, law, information on accessing free health care services, urban transportation etc. Women are provided daily advice in addition to training and other activities. Experts offer regular training on health care and women's and reproductive health, organize film screenings and fairs. Activities include courses on English and computer skills, among other subjects. The project is supported by International Women of Istanbul (IWI).

The Fener-Balat neighborhood is one of Istanbul's oldest districts in the inner shores of the Golden Horn with a population of prominently rural migrants. While this was a mainly Greek neighborhood until the 1940s, it underwent a social transformation as its residents moved to other parts of Istanbul such as the the Prince's Islands, Kadıköy, Yeşilköy and Şişli. The factories, manufacturing houses and workshops set up around the shores of the Golden Horn also contributed to this transformation. At present, the income and educational level of the population is quite low. The population is largely composed of immigrants from Eastern and Southeastern Turkey.

### 2.3. Interviews and the Workshop

During the first pre-workshop meeting consisting of 18 women who attend regularly to the association's activities, the participants first introduced themselves and afterwards, were presented rather detailed information on the study to be done. Within the chatting environment, women have been observed to bring to the agenda the current problems holding on from the past besides the current issues they encounter such as routine problems with their children, interparental conflicts, or discord between mother-in-laws and brides. Furthermore, family planning has been expressed among these current problems.

### **2.3.1.** Confirmation of the Women Issues Observed by Discourse Analysis

Recognizing that they have commonalities in life, women expressed themselves in a relaxing atmosphere although at first they had a reserved manner to declare their opinions. Utterances mostly used nearly in the same way by women during the interview also led to their common affective stances they have been experiencing. Common emotions and thoughts observed as a result of the analysis of the first interview records which have been gathered from the women living in the aforementioned province before starting Forum Theatre Performances and the general women and men profiles were classified basing on the utterances and words mostly used in their discourses.

### 2.3.1.1. Women's State of mind

Women answered the question posed in the face to face talks and interviews "Do you have pressure on you (What sort of pressures do you feel on you)?" by telling their short life stories. Common expressions women uttered nearly all the time in their life stories indicates that their emotional states are related mainly to five conceptual areas: "desperation", "fear", "loneliness", "burnout"(table 1). As illustrated in the table, women used a great variety of idioms or expressions for their past or present time such as "being forced", "helplessness", "be unable to do anything"referring to their feelings and the stance "desperation". They also described their educational background with expressions such as "desperation", "to have nothing to do, no word to say, or no place to go" in accordance with their maintaining situation with no diploma or unemployment.

It has been observed that the main characters to the anxiety which turned into the fear before and after marriage are the characters called either implicitly or explicitly. These are among the close family environments and also dominant in making decisions in the name of women. The subjects of the sentences referring to beforemarriage expressions such as "to be beaten" or "to be locked at home" were older brother and father; and for the after-marriage life stories, mother-in-law, father-inlaw, and neighbours were added to those characters in limiting women's freedom and exposing pressure on them.

	WOM	IEN'S STATE	OF MIND	
Helplessnes s	Solitude	Fear	Culpability	Exhaustion
Be constrained Become helpless Be in desperate straits Not able to do anything Have nowhere to go Take care of oneself	All alone Be disclaimed	Older brother, husband, relatives, neighbours	Stew in one's own juice Make her life miserable This is self- punishment (not getting divorced)	Deceive the self Unable to know what to do
To be in need of her husband To be in need Depend on somebody	unprotected	Get beat up Atrocity Being secluded Being locked	Pull the family apart I was giving harm to my family Cut the family down size	Everything coming down or themselves Get suffocated
Unable to say anything Cannot resist	Unable to have a chat	To break up, To get divorced Be left Embarrass the family Children left off and fallen in the gutter	Could not even succeed it (suicide)	Be sick of living
Consent, To handle To endure	Have to live a prisoner life	To beg for	Not able to look the family in the face	Get exhausted
unwealthy	Be left	Spread rumor, spread gossip, asssertion of breaking up.	This (life style) is my own choice, thus I have to endure it. I even do not deserve to die.	Unable to endure, so escape
Not have economic freedom, income, a job	Shelter	Be blamed or accused	Not dare (shame) Embarrass the family	Cannot even succeed it (suicide)

The analysis based on the common expressions and adjectives that are frequently uttered by the women whilst they refer to themselves and/or their spouses reveal how women identify themselves and their husbands as is shown in the table below:

PROFILES BY WOMEN DISCOURSES					
MEN			WOMEN		
Dominant	Egocentric	Threatenin g	Inexistent	Valueless	Captive
Presenting often with a fait accompli terrorizing offensive	disinterested indifferent	presenting often with a fait accompli Threatening with leaving	no time for her serf	considering herself as servant & nanny	having no right to speak
colling always to account	excessive alcohol consuming AMATEM (Rehabilitati on center)	threatening with beating	no plans for her self, Having plans only for children	not to be listened by her husband, by her parents Not to be interesting to her husband	living under the auspices of men Imprison ment; Having a prisoner life
guided by his parents	interested in other women	issuing death threats	having not economic freedom	having not economic freedom	having not economic freedom

### **2.3.2** Abortion as the matter selected for the forum

In May 2012 the government announced new decisions restricting the right to abortion followed by the slogan "three children per family" which was a precursor of an anti-abortion government policy working largely against women. While previously the woman and her spouse had the right to decide on abortion in the absence of medical risks, the new legislation expanded the mandate of the doctors and introduced obstacles against abortion. Furthermore, women were psychologically pressured against having legal abortions. The new law enabled health care workers to refuse to take part in "voluntary abortion". The fact that the legal period of abortion stayed at 10 weeks (despite women having to overcome more obstacles) became a further challenge for women. This forces women to have illicit abortions in illegal and unhygienic establishments which appears as the only way out for many women and poses a great health threat. This was the background on which the theme for the Forum Theatre was chosen and women were asked to identify their problems, birth control methods and abortion-related issues.

Interviews were held with 18 women attending the Centre on two major topics. The first topic was contraception methods and the sharing of the contraceptive responsibility between spouses and the second topic was factors affecting decisions about abortion.

The interviewees mentioned that they were not free to take any radical decisions about their bodies and what is more striking, they all seemed to agree that this was natural. This is accepted as normal in a patriarchal family and religion is shown as the decisive factor in relationships. "Mono-theistic religions base themselves on values dominant in patriarchal class societies where they have flourished when it comes to the norms shaping the nature, status and role of women. As long as the patriarchal system prevails in historical development, men's right to control women, their bodies and their access to birth control and sexual health care services will remain institutionalised." The consequence is that women have to solve their problems on their own or in line with religious impositions and their husbands' requests.

The majority of the interviewees (12/18) said that they had to take contraceptive measures and that their husbands refused to use condoms for a range of reasons. Pregnancy was a source of worry for women more than for men who were not intimidated by it regardless of their economic conditions. Women or men who are against abortion act with deterministic drives and believe that God will always support even larger families. When women demand their husbands to use contraceptives (due to allergies, bleeding etc.) men regard particularly condom use as an insult and humiliation, raising objections claiming that "real men don't do that".

The reasons for their objection was summed up as follows:

- Men take contraception as an insult on their personality, claiming that they are strong men and can look after their families.

- Condom use is associated with manhood where men refuse to use condoms saying "they can't be bothered".

In terms of the second topic, i.e. factors influencing abortion, women mention their husbands, mothers in law and the fear of committing a sin as the major obstacles. 8 out of 18 women mentioned that they believed abortion to be a sin and that they would never have an abortion. Their opinion was firm, even when others in the group stated that it was even a bigger sin to bring a child into a world full of poverty. 2 women in the group had 2 children, while the others had 3 and more children each and they all had poor socio-economic conditions. Their mothers in law were as influential as their husbands in their ideas on abortion.

The remaining women were not against abortion, in fact 5 had had previous abortions and the majority stated that they would have an abortion if they fell pregnant again. The women who were against abortion showed "sin" as the biggest reason.

Older relatives in the family also had a big impact on the decision to have an abortion in addition to the husbands. Women especially mentioned their mothers in law as having a bigger influence than their husbands. Therefore couples usually hide abortions from older relatives.

Most mothers in law have 6-7 or even more children, low expectations and no prospects for children. They are against abortion because

-The believe that it is a sin;

- They believe that their sons can take care of their families and they see the opposite as a threat on their son's and their own power;

- They regard their grand children as a form of guarantee (especially grand sons);

- Since they have raised so many children they claim that their daughters in law should be ready to do the same.

As for their husbands, husbands accepting contraception are not all against abortion. The ones against abortion believe that it is a sin and they believe that it is a good thing to have many children.

### **3. Progress of the workshop & Reactions**

**COALESCENCE/HARMONIZATION/INCLUSION:** In this study, after the inclusion and warm-up exercises, the work of rendering was adopted. In the process of rendering, primarily small groups are formed, and they were asked to bodily create frozen pictures as images of family members such as a mother, father, older brother, son, daughter, or husband etc. This activity revealed the fact that whilst the body language regarding women referred to their being introverted, confined/secluded, and having defensive attitudes, on the other hand the body language for men (including male kids) expressed an overlooking, open body stance having an imperious manner.

**PICTURIZING/ILLUSTRATION:** When they were prompted to draw a picture about the problems/difficulties they experience in daily life, and the pictures exhibited, it has been observed that there occurred an image of women who were under the menacing gaze of and left alone in the face of husband or mother-in-law. Those people in the pictures were easily recognized since these role characters have a place in the lives of theirs in some way or other. When the picture was reenacted, the portrait illustrated the desperation of a woman, who seeks to abort her 4th pregnancy, against her husband and mother-in-law who object to abortion for various reasons.

### 3.1. The Play

The pre-play is composed of two parts and is 12 minutes in length. In the first part, a young couple watch TV in the evening. The woman is crocheting while the man watches a soccer game. The game is over, the TV is off and the husband courts the wife trying to lure her into bed. The wife realises the man's intentions and reservedly takes out a condom she had been hiding. The man reacts. The woman tells him, softly and trying to raise compassion in him, that she tried all kinds of contraceptive methods but that they gave her allergies and that she was really afraid to become pregnant. She tells him that she is not only afraid of going through an abortion but that they are not fit to have another baby in terms of their age and finances. The husband listens to but does not take her seriously and objects to using the condom.

The second part begins with a morning scene. The man is on his way to work, having a quick breakfast. The wife is frawning and the mother in law wants to know what is wrong. The wife reacts and says "we have no money, the man has no proper job, how can we have another child while we cannot even take care of our three children? You says it is a sin, but isn't it a sin to bring another child into poverty?" Then man says that the baby must be born and leaves for work. The neighbor woman arrives and finds out the reason for the tension in the house. She is very sorry to learn about the new pregnancy. The wife says that she cannot have an abortion without her husband's consent but that it wil be even worse to have another child in their poor household. The neighbor then tells her that she knows of a doctor who carries out abortions without the husband's consent but the conditions are not very good. This is an illicit abortion clinic operating under bad conditions. What is the wife to do? How can she convince her husband and mother in law? Should she agree to have the abortion in the illegal abortion clinic?

### 4. Forum

Intervention: The first suggestion was made by a university student. The student threatened the house to leave her husband. This suggestion was not accepted by the audience because they were not as strong as the university student.

Intervention: The spectator as performer intended to convince the mother-in-law thus she would affect the husband over his mother. Bride offered to solve the problem by the help of mother-in-law's authority over her son by saying "your son reveres you, he respects you". Mother-in-law could not reject the offer because the concept was invaluable in patriarchal family structure.

Intervention: The spectator as performer approached her husband with love. She tried to persuade her husband by saying that the children are already grown-ups, so they would feel more comfortable and pass great time as they used to in the early years of their marriage. The performer as the husband laughed at it and could not refuse.

Intervention: Spectator as performer went on to explore ways to convince over the mother-in-law. Therefore, she tried to exert a person, who the mother-in-law cannot disoblige, or get offended, to influence mother-in-law. Mother-in-law could not take objection to it.

Intervantion: Woman very flatly declared her thought against her mother-in-law that she wants to give birth in no way, and if mother-in-law did not give permission for abortion, or convince her husband for it, then she would go and have abortion illegally and in unhealthy conditions. She also mentioned that if she passed away in such unlikely conditions, all the family members would suffer or even wretched. Mother-in-law was lost in thought because of such a emphatical speech.

### **Conclusion:**

The results of this study can be summarized under 2 main titles, which are "The women's benefits via Forum Theatre" and "the validation of the effect of using forum theatre as a method in problem solving".

The very general benefits of women can be counted as to find an opportunity to express themselves, to raise awareness about their problems, to improve an attitude for easy expression of self because they recognized the opportunity to express themselves and thus gained the ability to offer suggestions as solution.

After all, it has been witnessed that using forum theatre as a method proves to be functional and fruitful regarding the benefits mentioned above. By all means, it is essential that problems be correctly identified and analyzed during the interviews and workshops. The discourse analysis completed within the scope of this study forms an important phase of the study in order to correctly determine the problems. Therefore, applying discourse analysis in such academic studies significantly contributes to laying a more strong ground for the forum theatre.

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The Role of Internet in the Teaching and Promotion of Classic Urdu Poetry

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iafor The International Academic Forum www.iafor.org Classical Urdu poetry is custodian of the cultural heritage of sub-continent. Classical Urdu poetry does not only become an epicenter of numerous colors of love and beauty but it also has its certain individual recognition because of its myriad cultural shades, contemporary themes, mystical experiences, intuitional manifestations, and universal sensibility. Especially "Ghazal" has been titled as, "The crown of Urdu poetry". It is the most famous and most acknowledged genre of Urdu poetry.

The Urdu poets, from the classical age up to the current epoch, have bestowed, "Ghazal" with such diction and thematic merits and beauty that it has started glowing as the richest jewel in the crown of Urdu poetry.

"Ghazal" is regarded as the honor of Urdu poetry and a picture of the cultural life of the sub-continent. "Ghazal" has also been interpreted as "a dialogue with the ladies" as well as "a painful cry of the wounded buck".

Tariq Rehman comments on the subjects and themes of Ghazal:

"The ghazal is essentially lyrical poetry on the themes of love, fate, man's relationship with God and eroticism. It consists of couplets bound to each other in a regular pattern of rhyme and rhythm but having different themes. The ghazal is available on at least two planes: one of the romantic love between the poet and his beloved, who is always addressed by the masculine pronoun, and the other of divine love. The symbols used in the ghazal are conventional and its themes of unrequisited love, makes it plangent and melancholy in tone". (1)

Ghazal, as a key genre of Urdu classical poetry, imprinted indelible marks on south Asian literature and attracted many translators and interpreters. It was only because of the ghazal if the voice of Urdu poetry started echoing in the different nooks and corners of the world:

> "Many worthy attempts were made to acquaint the English society and the English speaking world with the classical Urdu poetry. Thus not only the possibility of a new understanding of classical Urdu poetry in the new and ever-changing perspective of "élan vital" came forward but also an expression of the diversity of writings was expressed in full". (2)

That's why there were many translators, besides from sub-continent, from Europe, America and other countries, who translated classical Urdu poetry into English. Though Urdu was not their mother language yet beauty of Urdu poetry rather than allurement of arresting ghazal triggered them on the work.

The revolution of Information Technology in 20<sup>th</sup> century not only opened the vistas of enlightenment but also transformed the world into a global world. The founder of Microsoft Bill Gates declares that the Internet is becoming the town square for the global village of tomorrow. (3)

Today, computer and Internet are rightly considered indispensible for the process of social progress and societal revolution. It goes without saying that the global village in the current cyber age will allow only those countries to grow and prosper which are well equipped with IT tools.

Famous British journalist Andrew Brown is such a strong believer of computer and Internet that he cannot imagine of life without Internet:

"Internet is so big, so powerful and pointless that for some people it is complete substitute for life". (4) Internet is a network of inter-linked computers and it is aptly termed as super invention of the present age:

"The Internet (or internet) is a global system of interconnected computer networks that use the standard Internet protocol suite (TCP/IP) to serve billions of users worldwide. It is a network of networks that consists of millions of private, public, academic, business, and government networks, of local to global scope, that are linked by a broad array of electronic, wireless and optical networking technologies. The Internet carries an extensive range of information resources and services, such as the inter-linked hypertext documents of the world wide web (www) and the infrastructure to support email." (5)

Thus, Internet is a vital need of our age. The advancement in Internet has opened new horizons of knowledge and awareness. Internet has made the canvas of life wider and colorful. The world has been deeply visible for the internet users. The establishment of cyberary (online library) has drawn the antique and rare books, valuable manuscripts, archives, and literary papers and magazines in an easy access.

During the last two or three decades, the sharp awareness of computer and Internet use has been very much compact and mature here in Pakistan also. Regarding Urdu language and literature, there is very remarkable and valuable matter available in Urdu, English and Hindi language on internet. The promotion of internet has played an integral part in the equal promotion of Urdu literature. The recognition of classical Urdu poetry on international level owes to the role of internet. Out of Urdu classical poets, Ghalib and Mir are much blessed as internet is replete with their selected poetry, Deewans, research and critical matter on their art and thought.

But this saga does not only include or conclude Ghalib or Mir, It also manifests the on-line critical matter on Quli Qutab Shah, Jaffar Zatalli, Mirza Rafi Sauda, Mir Dard, Nazeer Akbar Abadi, Dagh Dahelvi, Hali, Akbar Ilah Abadi and on so many other classical Urdu poets.

Besides the efforts of the renowned informative websites, Britannica and Wikipedia, there are many and much individual strives of international educational institutions and colleges that have made available many English and Urdu critical works on classical Urdu poetry. This available matter is capable enough to explore the new

galaxies of understanding. It also has changed the traditional discourse of the understanding of Urdu literature through natural deducing and evaluation process. It is, unfortunately, also true that low graph of computer literacy and alienation from English language in Pakistan place hurdles in utilizing the fruit of the above discussed matter properly.

Quli Qutab Shah (1565-1611) is considered the first Urdu poet with Kulyat or Deewan. The renowned website, Wikipedia observes his status as:

"It is said that the Urdu language acquired the status of literary language due to his contribution." (6)

The Ghazal by Wali Deccani (1667-1707) enjoys the profound classical status in the history of Urdu Ghazal. Wali is unanimously recognized as one of the greatest poets of Southern Hind and of Urdu Literature as well.

A book on internet, 'Masterpieces of Urdu Ghazals: from 17<sup>th</sup> to 20t century', pays tribute to Wali's beauty idolatry and innovative diction in the following words:

"He may thus be called the architect of the modern poetic language, which is skilful blend of Hindi and persona vocabulary." (7)

The poetic grandeur and greatness of Mir, Khuda-e-Sukhan (The Lord of wordsmithy), is well established in the Urdu world. Many articles on Mir's personality, biography and selected poetry are available on various Internet sites.

Other than Britannica and Wikipedia, there are many sites of Columbia university of USA, which showcase various quality thesis on Mir's poetry to explore his hidden areas. The same university website makes available a chapter, "The Anguished Heart: Mir and the 18<sup>th</sup> century", from Prof. Ahmed Ali's English work, 'The Golden Tradition'. (8)

Another thesis, "The literary culture of classical Urdu poetry", by Francis Pritchett is a worth appreciating effort to elaborate Mir's poetry in the context of classical tradition of Urdu poetry. (9)

An American prestigious literary journal, 'Annual of Urdu studies', has its active concern with Urdu language and literature. Its on-line Numbers have also served effectively in the understanding and recognition of Mir.

Mr. C.M. Naeem translated two chapters of Mir's biography, Zikr-e-Meer, in 1999 and those translations were included in Annual of Urdu studies, number 14, under the tiles of "Mir and his patrons" and "Mir on his patrons". (10)

The Encyclopedia of Indians Literature (Vol.2) also discusses the art and thought of Mir. It mainly concerns with the satirical mode of his work:

"Some of Mir's Ghazals are full of pure satire in which using the satirical mode of poet expresses the severity and vehemence of his emotions and thus makes his impressions pointed and razor-sharp. "(11)

Mirza Rafi Sudia (1706-1787), one of the prominent contemporaries of Mir, is famous for his Ghazal, Qaseeda and Lampoon or satire. The prominent Urdu critic Shams-ur-Rehman Farooqi declares Lampoon or satire sauda's real forte. Farooqi comments in his article, "The satires of Sauda":

> "The soundest rock on which Sauda's reputation rests today are his satires. Many of them are known to this day and some particularly the shorter ones are actually enjoyed also by lay readers." (12)

Mir Dard (1720-1785), another contemporary poet of Mir Taqi Mir, enjoys a distinguished status in the history of Urdu poetry because of his rich mystical thoughts.

There are many online books; like K.C. Kanda's, "Master pieces of Urdu Ghazals: from 17<sup>th</sup> to 19<sup>th</sup> century, (13) Kuldip Salil's A Treasure of Urdu Poetry (from Mir to Faraz) (14) and worthy orientalist German Lady, Anne Marrie Schimmel's, "Pain and Grace", which are feast for those who aspire to glimpse the history of Urdu poetry. Schimmel studies Dard's mystical thoughts in the glistening blend of poetical imagery and musicality found in Dard's work:

"The love of music finds a literary outlet in Dard's poetical imagery. To be sure, musical imagery, and a allusion to instruments and modes of singing are frequent in work of his predecessor's particularly in Maulana Rumi's verse. In the case of Dard, the symbolism is more personal due to his being a practicing musician." (15)

'Glimpses of Mughal Society and Culture' an online available book by Ishrat Haq goes for these as it throws light not only on Dard's Mystical thoughts but on the very historical perspective which colors it. (16)

Moreover, Annual of Urdu studies published its Number 27 in 2007 in which Ian Bed Ford's article "Approaching Khawja Mir Dard" deals with the problems the western critics and translators have to face for they are not well intimated with eastern civilization and its mystical tradition. (17)

The poetic grandeur of Mirza Ghalib (Asad-ullah-Khan) is worth-appreciating. With the pace of time, Ghalib's poetry appears with ever new connotations the new dimensions of his poetry will also be kept unfolding in the times to come.

Ghalib is the luckiest of all as the translations of his work into different languages exist in abundance. A worth mentioning collection on "Ghalibiat" is also available on Internet.

Internet is replete with English translations of Ghalib's poetry and creative letters along with the articles on his life, personality, art and thought.

Thus, it goes without saying that online books and articles on Ghalib is a sound element behind all time growing recognition of Ghalib in Europe.

M. Mujeeb's 'Ghalib: Maker of Indian Literature' is also available for reading on internet. This book by Mujeeb was published by Sahitiya Academy Delhi. He asserts on taking Ghalib's personality on critical board to understand his work:

"Ghalib's most usual mood could be described as one of negation, expressing itself in his discontent disillusionment, restlessness, pain, grief, and leading on to a denial of the value of physical existence because of its many limitations. This is both a logical and natural consequence of his urge for self-assertion, which brings him into continuous conflict with physical reality, a struggle in which the living spirit is always defeated and always returned to the fray." (18)

An online available thesis, 'Ghalib as a form of Urdu poetry in the Asian subcontinent' by Narain Sarkar declares life and epicenter of the philosophy of Ghalib's poetry:

> "His ghazals are filled with philosophy of life in every aspect.... Ghalib influences many poets till date and his legacy would continue for time immemorial." (19)

Another online available book, 'Masterpieces of patriotic Urdu Poetry' by K.C. Kanda has dedicated a very informative and critical chapter to Ghalib's poetry. He comments:

"He is a poet of love, and a specialist of the ghazal. A master of condensed style, Ghalib is the most quotable poet of Urdu, some of whose couplets may rightly be called the capsules of concentrated wisdom." (20)

Anne Marrie Schimmel's online available thesis, "Classical Urdu literature from beginning to Iqbal", is not only a sound review of classical poetic tradition but it also gains a prominent status when it discusses Ghalib. She reads Ghalib in the context of his aestheticism, poeticism and imagery:

"Ghalib's imagery is that of traditional Persian-Urdu poetry; but the dominant color is red. There are few poets who used the imagery of fire in its various connotations as intensely as he did combining the dance of the red sparks with the red roses which remind him in turn, of red blood, and of red wine; all of them are in constant wave like movement." (21) With reference to classical Urdu poetry, the analysis of the available books, research journals and thesis on Internet transpires the fact that Urdu literature – especially classical Urdu poetry – by virtue of rise of Internet use and increased computer literacy in the late  $20^{\text{th}}$  century and early  $21^{\text{st}}$  century, has been internationally recognized. The Endeavour's of Pakistani, Indians and oriental critics, in this regard, deserve high accolade.

Keeping in view, the growing ambience of Internet, it may safely be said that the online available literature will get a certain niche in the field of research and criticism in the very approaching decades. The use of Internet and modern audio-visual devices in the learning of literature will be indispensible. Consequently, the majority of students, researchers and critics will be bound to rely upon online critical Matter rather than the libraries.

Thus, the Urdu-wallas, should fore-read the writing on the wall.

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'Across the Board' - A Project Exploring Identity and Diaspora

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# iafor

iafor The International Academic Forum www.iafor.org In the spring of 1831, in the Bay of Uig on the Isle of Lewis in the Outer Hebrides the contents of a type of time capsule was unearthed from a dry stone chamber hidden in a sand bank. Anecdotal accounts of the discovery are all that survive. The peasant who found the Lewis hoard, believed he had unearthed an 'assemblage of elves or gnomes' or 'the pigmy sprites of Celtic folk-lore.' Deeply disturbed by his discovery, he 'flung down his spade, and fled home. It was only the 'bolder curiosity of his wife ... [that] induced him to return to the spot' (Stratford 1997: 50) and properly excavate it. No one knows how long the Lewis chess pieces sat inside their strange kiln-like chamber, described as 'vaulted ... about six feet long with a quantity of ashes on the floor', but they were immediate interesting. '[They] are the most curious specimens of art I ever remember to have seen,' (Stratford 1997: 4) wrote Frederic Madden, Assistant Keeper of Manuscripts in the British Museum.

Madden believed the British Museum had been offered the whole hoard, but ultimately 11 additional pieces would end up in the National Museum of Scotland. The original find is thought to have consisted of 93 items: 78 chess pieces, 14 tablemen or draughts counters and an intricately engraved belt buckle. At least four partial sets can be made up from the hoard. When the British and Scottish museums' collections are added together there are 8 kings, 8 queens, 16 bishops, 15 Knights, 12 warders or rooks, and 19 pawns. They had been carved almost entirely of walrus ivory, with just two or three pieces perhaps being made of whale's teeth. What makes this collection remarkable is that with the exception of the pawns, which are geometric shapes, all the pieces are tiny sculpted human figures.

The Lewis chess pieces have no known provenance. Everything about them, except where they were found must be read from the objects themselves or guessed. How they arrived in their subterranean chamber is the point at which things become most speculative. There are tales of shipwrecks off the coast of the bay of Uig, of plundered treasure, greed, murder and hanging. Nothing is sure, not even the period in which these terrible events occurred.

They are an enigma, yet at the same time they tell us much. Tiny sand and sea living termites have chewed minute channels across their surface, yet none of them have been worn by wave action. Today they are the same aged-brownish-to-creamy-off-white colour, but in Madden's time some were stained beetroot red. Chess is a war game and opposing sides are miniature armies that need to be easily distinguishable. The, colours of engagement in the case of the Lewis chess sets seem to have been red and white. The fading of natural dye or pigment happened after their discovery.

The objects themselves have to an ancient Eastern lineage. The game of chess moved around the world by diasporic migration and trade contact. It began modestly in India in the 6<sup>th</sup> century AD, and spread through Asia, Persia, and from the Islamic territories into Spain, France, the British Isles and Scandinavia (there was an alternative route through China). Chess pieces, boards, illuminated instruction books, plus aristocratic and courtly mores associated with playing the game, travelled quickly along trade routes.

Its function as a pleasurable pursuit, a way of competing without combat, and of matching intelligence, diversified over time. Records exist of chess being used by wealthy fathers to select eligible suitors for their daughters', it was played as part of

the courtship ritual, as a means of testing strategy, skill, dominance over an opponent, and to gamble. Arabic historian al-Mus'udi (c. 950 A.D.), described it in terms of an addiction.

When the Indians play at chess or nard, they wager stuffs or precious stones. But it sometimes happens that a player, after losing all his possessions, will wager one of his limbs. For this they set beside the players a small copper vessel over a wood fire, in which is boiled a reddish ointment peculiar to the country ... If the man who wagered one of his fingers loses, he cuts off the finger with a dagger, and then plunges his hand in the ointment and cauterizes the wound ... sometimes a man who continues to lose will cut off in succession all his fingers, his hand, his fore-arm, his elbow, and other parts of his body (cited in Murray 1913: 37).

As chess spread through the Islamic territories its pieces became abstract. It wasn't until they were anthropomorphized that the game took off in Europe. In Scandinavia the playing of chess was widespread throughout the whole population and it may have been from here that the game moved to the British Isles. It is in Scandinavia in the twelfth century that scholars believe the Lewis chess pieces were carved. Stylistic links and recent discoveries have narrowed the parameters of probability to Norway, and specifically to the international port of Trondheim.

I first saw the Lewis chess-set in the British Museum during the Christmas break of 2000-2001. Although small in scale the Lewis pieces are commanding, and their image stayed with me. After a revelation that my ancient origins were Scandinavian, I decided to carve a bone-chess set based on the Lewis pieces: to bring the medieval world of my ancestor's and the treasures of that world, ino mine. As Veronica Selules rightly points out, 'the medieval past is not a specific visitable destination and no medievalist can do more than make informed judgments and imaginative suggestions about wider cultural aspects of the life and art of the period' (Sekules 2001: 1). My intentions were not replicate the Lewis pieces, but to respond, and in so doing create a relationship with the past.

Susan Stewart's book *On Longing* provides some thought provoking ideas around the notion of the souvenir. She writes:

The souvenir speaks to a context or origin through a language of longing, for it is not an object arising out of need or use value; it is an object arising out of the necessarily insatiable demands of nostalgia ... The double function of the souvenir is to authenticate a past or otherwise remote experience and, at the same time, to discredit the present. The present is either too impersonal, too looming ... The antique as souvenir always bears the burden of nostalgia for experience impossibly distant in time: the experience of the family, the village, the firsthand community ... The souvenir must be removed from its context in order to serve as a trace of it, but it must also be restored through narrative and/or reverie (Stewart 1993: 135, 139, 151).

Nostalgia, longing, a sense of desire to participate even vicariously in the family, the village, the firsthand community of my ancestors were things I recognised. In a Post-Colonial world it is the fate of settler progeny to find them selves geographically separated from their roots. As a *Pakeha* (or pale skinned person) of European origin, I live alongside an indigenous culture, the *Maori* that is steeped in ancestor worship. *Maori* can visit the *turangawaewae* or place of birth of their ancestors: they live amongst the artifacts and signs of their tribe and early history.

Because I do not live in the land of my ancestors, cannot see their artefacts and treasures, and because their world is not a 'visitable destination' anyway, revelry and narrative generated around the souvenir seemed the only way for me to satisfying this longing for an ancient past. My, choice was either to purchase a replica chess set or to make one. I realised my need was more than just to own, it was to understand. I wanted to get inside the minds of the makers, to comprehend the materiality of ivory and appreciate some of the challenges of the carving in the context of a medieval world.



Post-colonial chess-set: king, queen, bishops and rooks, 2009-2013

So, 'Across the Board' was begun as a semi-autobiographical project inspired by the urge to bring carved representations of objects made by my ancestors to the chessboard. However, I soon realized this was only half the story: that my history was as much about interaction, engagement and intermarriage with *Maori* as it was about the longing for a distant even fictive Scandinavian heritage. By bringing my partner's ancestors whose tribes are *Tainuhi* and *Ngati Awa* to the chessboard, I could create a personal and perhaps collective metaphor for the bicultural relationship between *Maori* and *Pakeha* in post-colonial New Zealand.

I began my carving project in 2009 and my initial revelation was the restrictions of working with bone and walrus ivory. Simply, you have to be so careful. There's an outer layer, which can be carved, but ideally not penetrated. While bone is hollow, the walrus tusk has a soft-layer of dentine, which is differently textured and unable to be polished in the same manner as the outer layer of ivory. This determines how deeply the carver could cut into the material. Walrus ivory is about half an inch think. Beef

bone is very rarely that think so I was forced to carve in flatter relief than the Lewis carvers. As I began to work with this very hard material I inevitably thought about the kinds of tools the carvers might have used. I researched without uncovering a great deal of information. Amazingly little evidence survives about what tools were used to create these intricate figures.

For the benefit of this paper, the figure of the bishop makes an interesting case study in relationship to its *Maori* equivalent, the *tohunga* or high priest. In the context of its time, the Lewis bishops (of which there are sixteen), was an innovation to the chessboard because bishops were just beginning to establish their power in Scandinavia when these pieces were carved. It was the fashion around the wearing of the bishops' mitre's that helped narrow the dating of the set to the mid-twelfth century. Prior to this bishops wore the mitre right-to-left.

Seven of the Lewis bishops are seated on thrones and nine are standing. They are dressed in chasubles, which cover the body like a poncho or copes fastened at the neck. In addition to this, there are dalmatics, stoles and tunics. Without exception they carry a crosier, or hooked staff of office. In their other hand some hold a Bible or make a sign of blessing. The Church strongly disapproved of chess, so it is ironic that bishops now assumed a powerful position on the board. From the First Crusade in 1095, waring bishops fought on battlefields, so this fact as well as an attempt to legitimise chess may have prompted their inclusion in the game. I decided to have my bishops standing, one dressed in a chasuble and carrying a Bible and the other wearing a cope and giving a blessing.

In *Maori* culture the *tohunga*, has a sacred role. The highest ranked *tohunga* were men, though *tohunga wahine*, or women of priestly caste did exist. *Tohungas* ranged in status from being specialists or experts in a tribe at carving (*tohunga whakairo*), at tattooing (*tohunga-ta-moko*), or from 'catching birds, felling trees, building canoes or houses to being the most sacred priest of the cult of Io, the supreme god, whose name could not be uttered among the uninitiated or people of low rank' (*New Zealand Heritage* 1973: 149). A priest's mystical role was linked to medicine. When a woman was pregnant, she was *tapu* – meaning, restricted or prohibited – and was shut away. The word *tapu* is similar to the word *taboo*, which entered the English language after Captain James Cook's visit to Tonga in 1777. The only man, allowed to visit a woman during her confinement or in childbirth was the *tohunga*.

The *tohunga* himself was *tapu*, but in the *tohunga's* case he was sacred as well as forbidden. In 1902, artist Gottfried Lindauer painted a *tohunga* being fed by a child because if he touched cooked food, which was *noa* or profane, he might lose his *tapu*. Similarly, some *tohunga* were not tattooed, which was the norm for men of *rangatira* or high birth. Their heads, the most *tapu* part of the body, were believed to be too sacred to touch.

After research and consultation with *Maori*, I decided to have just one of my two *tohunga* tattooed. My inspiration for the pieces would come from a time referred to as the Classical *Maori* period, which was before any substantial contact with *Pakeha*.

Botanist Joseph Banks, on Captain James Cook's 1769 visit to New Zealand, observed that:

Classical *Maori* society was organized around the activities of chiefly men who, when not engaged in warfare, went in for ... elaborate hairdress featuring the feathers of culturally important birds, or set off by combs of wood and bone; ear ornaments, such as feathers, human teeth, fish teeth, and pieces of *tapa* cloth; neck ornaments such as greenstone *tiki*, and the *rei puta* of whale bone; body painting with red ochre and shark oil; elaborate tattooing of the face and the buttocks. Such ornamentation, in conjunction with dogskin cloaks and plainbody cloaks with decorative boarders, helped *Maori* chiefs build a reputation and create a spectacle that was at once admired and feared (Mead 1969: 44).

Although, the *tohunga* was not necessarily of chiefly caste, they wore the trappings of rank. A *tohunga* might well have had a dog skin cloak, or *huru kurii*. Joseph Banks writes of the *huru kurii*:

... the great pride of their dress seems to consist in dogs fur, which they use so sparing that to avoid waste they cut into long strips and sew them at a distance from each other upon their Cloth, varying often the colours prettily enough (Mead 1969: 46).

Dogskin cloaks, with or without hair, often had a *taaniko* patterned boarder, the *kaupapa*, or foundation of the cloak, was composed of a flax fiber base made with the close single-pair twine. The strips of skin could run in horizontal panels, or vertically, or could be made into a check pattern of contrasting colours. The dogskin cloak was often worn over the top of another garment woven out of fine flax fiber.

I am working with the idea of *tohunga* with their hair pulled back, in the Classical style that Cook observed in 1769, 'to a topknot, [with] two or three white feathers, plus a decorative comb'; wearing an under garment of soft woven flax; a dogskin cloak with *taaniko* boarders; and carrying a godstick or *tiki wananga* (Mead 1969: 27).

Often godsticks were not complete *tiki* figures, but 'a mask set at the top of a peg. ... Below the ornamented part, cord lashings and red feathers were added for ritual purposes. The addition of sacred cordage and feathers made the *tiki wananga* 'alive'. Then the spirit of the god represented entered into them' (Barrow 1984: 99). The *tohunga*, when using the *tiki wananga*, would either hold it in his hand or plant it point first into the ground. The godstick was a vehicle into the spirit world, a way of capturing the attention of the deity the *tohunga* was heralding. I have begun making sketches of my *tohunga* based on research and the drawings and painted sketches of early artists such as Sydney Parkinson, William Hodges, John Webber and Augustus Earl (who travelled to New Zealand in 1827, intending to settle). These were among the first *Pakeha* to record images of *Maori*.

My chess set is a post-colonial work in progress, while the Lewis chess pieces are one of the world's great treasures. They are monumental works in miniature that contain big ideas about society, about war and peace, gamesmanship, courtly love, and the transferral of ideas between cultures, across epochs, oceans and continents to engage new minds. They are carriers of meaning that stretches back to India of the 6<sup>th</sup> century.

They are tiny time-travellers, ambassadors of a medieval world, that in a post-digital age have an infinite potential to move. The process of physically carving, of researching the pieces historically, iconographically and theoretically, and of consulting with *Maori* to understand both sides of this relationship has been fascinating, and it is not finished yet. However, although it is still at a formative stage, as the figures have begun to assume their positions on the board I can see how appropriate a metaphor the game of chess is with its premise of warriors and warring parties and its rules that involve movement, strategy, skill and possession.

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# *Living with One Man, Dreaming of the Other.' The Textual Representation of Men in Two Contemporary Popular Flemish Women's Magazines*

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#### Abstract

Women's magazines address all kinds of issues: beauty, health, love, work, sex and, overtly or between the lines, men. It is highly interesting to look at the way men are represented in these magazines and to find out how the women readers' role towards men is being defined. The main goal of this study is to examine the textual representation of men in two contemporary popular Flemish women's magazines, Flair and Libelle. These are the two most read weeklies for women in Flanders. This paper makes use of the linguistic framework of naming analysis. Naming analysis examines which textual and linguistic resources are used to name men and how these choices contribute to the representations.

# I. Introduction

Women's magazines address all kinds of issues: beauty, health, love, work, sex and, overtly or between the lines, men. As they are defined as 'journals (that) help to shape both a woman's view of herself, and society's view of her' (Ferguson 1983, p.1), it is highly interesting to look at the way men are represented in these magazines and to find out how the women readers' role towards men is being defined.

The main goal of this study is to examine the textual representation of men in two contemporary popular Flemish women's magazines, *Flair* and *Libelle*. These are the two most read weeklies for women in Flanders. Since 'research on the media coverage of various events is conducted on the assumption that news media do not mirror the real word, but they construct versions of reality' (Stamou 2001, p.653), this paper makes use of the linguistic framework of naming analysis. Naming analysis examines which textual and linguistic resources are used to name men and how these choices contribute to the representations.

## II. Methodological framework: naming analysis

Naming analysis examines the different names that are used to refer to (social) actors or events within a given text (Trioen and Temmerman 2009, p.74). As such, naming analysis examines *onomasiological variation* (Geeraerts *et al.* 1994). This type of lexical variation refers to the fact that the same kind of referent may be named by various semantically distinct lexical categories. Onomasiological variation is a form of conceptual (or "semantic") variation: it involves differences in categorization. It takes its starting point on the level of semantic values and describes how a particular semantic value may be variously expressed by means of different words (Geeraerts *et al.* 1994, pp.3-5).

Since 'the vocabulary one is familiar with provides sets of preconstructed categories, and representation always involves deciding how to "place" what is being represented within these sets of categories' (Fairclough 1995, p.109), we adopt the view that every linguistic representation brings along a specific meaning, based on a specific viewpoint. Naming analysis is concerned both with form and meaning. One of the basic principles is that 'meanings are necessarily realized in forms, and differences in meaning entail differences in form. Conversely, it is a sensible working assumption that where forms are different, there will be some difference in meaning' (Fairclough 1995, pp.57-58). Therefore, naming is a powerful ideological tool (Clark 1992, p.209).

The main objective of our study is to find out which names are used to represent men and, consequently, to figure out how these names contribute to the magazines' overall representation of men. Our application of naming analysis starts with a quantitative phase, examining how often a name is used, followed by a qualitative study of the selected names.

# III. Corpus

The corpus consists of 12 randomly chosen issues of both *Flair* and *Libelle* from the year 2008. From these issues, we have analysed all articles in which men are

represented. The full corpus contains 45 articles: 21 from *Flair* and 24 from *Libelle*. Most articles are made up of testimonies by women or pieces of advice given by experts, professors and therapists. The reporter of the article combines these different utterances into one comprehensive whole and provides it with background commentary, thus creating the overall meaning of the article.

Taking into account this polyphonic organization of discourse that enacts different *voices* (Roulet 1996), the articles will be subdivided into three categories, according to the *author* (Goffman 1981). In the category Testimonies, women-interviewees testify about a given topic (e.g. unfaithful men). The category Experts & Figures contains opinions and pieces of advice given by therapists, experts and professors. Finally, the category Introductions & Titles consists of all the introductions and titles of the selected articles (this is pure editorial copy).

The distinction between these categories is not without significance: we expect that experts will represent men in a different way than women readers do. Moreover, this distinction is far from absolute. After all, the way in which *all* speakers represent men still gives us an idea about the way these magazines construct the overall meaning of the concept 'man'. Therefore, all results are combined in the discussion and conclusion.

## IV. Analysis of the data

In a first phase, we will investigate how many times a certain name occurs. In a second round, the different names are compared with each other. Names which could only be traced a few times, but which convey a significant meaning, will also be examined thoroughly, inspired by the research method of Trioen and Temmerman (2009).

In what follows, we will give an overview of the different names *Flair* and *Libelle* use to refer to men. By selecting a form out of a range of other possible forms, a particular way of representing the named referent is foregrounded (Trioen and Temmerman 2009, p.74). Therefore, it should be stressed that, strictly speaking, 'neutral names' as such do not exist. Rather, the traced naming practices are to be considered under a range of possibilities, each having its own place on a horizontal axis. To situate each name on this axis, we start from Trioen and Temmerman's (2009, p.79) continuum with a tripartite division in neutral, meaningful and evaluating names. However, for this study, these categories are introduced in a new scheme, adjusted to the names we found in our corpus (cf. fig. 1).

The horizontal axis consists of three categories. Neutral names refer to the named referent in the most general way: they can be considered as naming practices that do not provide evidence of a certain approach or an evaluation. The names in the categories 'characteristic' and 'role/relationship' approach the named referent from a particular point of view. The category 'characteristic' consists of naming practices that make use of a characteristic of the named man to represent him (e.g. 'blonde'). In the category 'role/relationship', those names can be found that attribute a certain role to the named referent (e.g. 'father'). Names that describe a kind of relationship

between the named referent and another referent<sup>1</sup> (e.g. 'husband') are also included. It should be noted that, in many cases, the boundaries between these different groups are fuzzy.

However, the categorization on the horizontal axis is not sufficient. To cover the particularity of each naming practice, the names in the categories 'characteristic' and 'role/relationship' need to be specified further. For this reason, the horizontal axis intersects with a vertical axis that indicates a gradation: on the top of the vertical axis, those names can be found that give an evaluation of the named referent. The neutral names on the horizontal axis are not specified further since there are, strictly speaking, no gradations of neutrality possible. In this study, we only consider three naming practices as strictly neutral: the personal pronoun hij ('he'), the proper name of the man and the name (*de*) man ((the) man). It should be noted that the name man ('man') can also be categorized in the category 'role/relationship': when preceded by a possessive pronoun as jouw (your) or mijn (my), man (man) refers to the role of the man.

# Insert figure 1 about here.

We can expect that the category Experts & Figures on the one hand, and the categories Testimonies and Introduction & Titles on the other hand, show some important differences: it can be assumed that the former category contain more neutral names than the latter, since experts usually stick to the naked facts, while testimonies tell personal, emotionally biased stories and editors are often very creative in their use of words. The naming analysis can give a decisive answer about that.

## 1.1 Naming men in Flair

## 1.1.1Testimonies

## A. Neutral names (742 out of 813 names)

Names without a certain approach or evaluation make up the vast majority of the names in this category. The personal pronoun *hij* ('he') occurs most often. This pronoun only appears when the man in question has already been mentioned before. The use of the name *een/de man* ('a/ the man'<sup>2</sup>) and the proper name of the man can also be considered as neutral. Nonetheless, it should be noted that the addition of an adjective or a relative subordinate clause can give a certain meaning to a neutral name. Example (1) illustrates this:

Ex. (1): 'Hoe kon die **lieve** Pieter in zo'n harde en koele man veranderd zijn?' (How could that **sweet** Pieter change into such a harsh and cold man?) (F15-56)

<sup>&</sup>lt;sup>1</sup> In this study, we only consider relationships and friendships between a man and a woman. There are some testimonies about lesbian relationships present in the corpus, but since they don't affect the results of this study, no special attention will be paid to them.

 $<sup>^{2}</sup>$  In the translation of the naming practices, we try to approach the original meaning as closely as possible.

# *B.* Naming practices that refer to a characteristic, role or relationship of the named referent (71 out of 813 names)

The names *mijn/jouw man* ('my/your man'), *echtgenoot* ('husband'), *partner* ('partner') and *lief* ('love') all refer to the fact that the witness has a relationship with the named man. The name *vriend* ('friend') can be interpreted in two different ways. Example (2) shows that it may refer to the lover of the reader:

Ex. (2): 'Mijn vriend en ik leerden elkaar kennen in de les.' (My boyfriend and I met each other in class.) (F6-58)

Secondly, it may refer to the friendship between the reader and a man. Example (3) illustrates this:

Ex. (3): 'Jarenlang was hij mijn beste vriend.' (For years and years he was my best friend.) (F18-64)

The name *ex-vriendje* ('ex boyfriend'), on the other hand, highlights the fact that the relationship between the witness and the man in question is over.

Names that attribute a certain role to the named referent are *minnaar* ('lover') and *papa* ('daddy'). The name *papa* (daddy) emphasizes the fact that the man in question takes up a responsible role regarding his children. It should be noted that *papa* (daddy) refers to the partner of the reader, and not to her father. Names that do refer to the father of the reader have not been taken into consideration.

In some cases the reader does not only talk about her own partner, but also about another man who's involved in the story. She then usually uses the proper name of the man or, sporadically, *een ander* ('someone else').

The name *jongen* ('boy') makes use of the rather young age of the man to represent him. This meaning clearly comes forward in example (4):

Ex. (4): 'Hij was een jongen van vijftien toen zijn moeder verongelukte en zijn vader wat later een nieuwe relatie begon.' (He was a fifteen-year-old boy when his mother had an accident and his father started a new relationship.) (F7-63).

Names that give an **evaluation** of the named referent can also be found in the testimonies. The name *soulmate* ('soul mate') evaluates the man in question on the basis of his close friendship or relationship with the witness. Example (5) illustrates this:

Ex. (5): 'Algauw besefte ik: dit is mijn soulmate, de échte man van mijn leven.' (Soon I realised: this is my soul mate, the real love of my life.) (F15-57).

The name *beste maatje* ('best mate') is closely related to that, although the relationship between the witness and the man is less tight.

The name *machoman* ('macho man') characterizes the man as someone who behaves in a very manly way. Example (6) is an illustration of that:

Ex. (6): 'Allemaal machomannen, het testosteron droop ervan af.' (They were all macho men, they oozed testosterone.) (F6-58).

Names as *billenman* ('bottom man') and *borstenman* ('breast man') approach men by means of the female part of the body they like the most. This meaning is also emphasized by the context in example (7):

Ex. (7): 'Danny houdt van diepe decolletés. [...] Danny is een echte borstenman.' (Danny loves low necklines. [...] Danny's a real breast man.) (F9-66).

The name *toffe gast* ('good guy') evaluates the character of the man, while the name *pathologische leugenaar* ('pathological liar') characterizes the man on the basis of his lies. Names that evaluate the looks of a man and frame him as handsome are *knappe vent* ('good-looking boy') and *stuk* ('hunk'). The name *de man met wie ik mijn leven wilde doorbrengen* ('the man whom I wanted to spend my life with') is evaluating as well.

## 1.1.2 Experts & Figures

A. Neutral names (19 out of 44 names)

In the category Experts & Figures, almost half of the names is neutral. In contrast with the neutral names in the category Testimonies, these names are seldom accompanied by an adjective or a relative subordinate clause. That way, neutrality is maintained. Furthermore, the names are considered in a generic way: instead of referring to one specific man, they refer to 'the man' in general.

The personal pronoun *hij* (he) is often placed in opposition with zij (she), as in example (8):

Ex. (8): 'Hij zal alles doen om de vrouw te behagen en zich steeds meer als een kind gedragen, zij krijgt steeds meer macht over hem.' (He will do anything to please his wife and he will behave more and more like a child, while she gets more power over him.) (F7-64).

# *B.* Naming practices that refer to a characteristic, role or relationship of the named referent (25 out of 44 names)

In most cases, these names are used in a generic way. The names *mijn/jouw man* (my/your man)), *partner* (partner), *lief* (love) and *vriend* (friend) all refer to a relationship between the named man and another referent.

The name *de ander* (the other) refers to another man, while the name *minnaar* (lover) puts the secret, extramarital and generally sexual character of the relationship in the forefront. The name *geliefde* (beloved) emphasizes the loving relationship with the man in question. Finally, the name *iemand uit het verleden* (someone from the past) indicates that the named man is an old friend. In this category, there are no evaluating names.

## 1.1.3 Introductions & Titles

A. Neutral names (35 out of 101 names)

Approximately 35 percent of the names is neutral. In the titles, the personal pronoun *hij* (he) is often used in a generic way, as in example (9):

Ex. (9): 'Zij een nieuw lijf, maar wat vindt hij?'(She has a new body, but what does he think?) (F9-62/63).

# B. Naming practices that refer to a characteristic, role or relationship of the named referent (66 out of 101 names)

In this category, the majority of the names is meaningful. Many titles are quotes from the witnesses in the article. The possessive pronouns that precede the names indicate that, as example (10) illustrates:

Ex. (10): 'Mijn man slaat mij' (My husband beats me) (F4-64)

In this category too, the names *mijn/jouw man* (my/your man), *vriend* (friend), *exvriendje* (ex boyfriend), *echtgenoot* (husband), *partner* (partner) and *lief* (love) appear.

As in the other categories, the name *de ander* (the other) is used to refer to another man. One title makes an opposition between *de een* (one man) and *de ander* (the other):

Ex. (11): 'Leven met de één, dromen van de ander' (Living with one man, dreaming of the other) (F18-64/65).

In this title too, the names are used in a generic way.

The name *bekende* (acquaintance) emphasizes the fact that the referent is already familiar with the named man. The name *vreemde* (stranger), on the other hand, expresses the opposite: the man in question is an unknown person.

The name *collega* (colleague) refers to the professional relationship between the referent and the man, while the name *vader* (father) stresses the fact that the man in question has children. The name *jongen* (boy) emphasizes the rather young age of the named man. By use of the name *terdoodveroordeelde* (death sentenced man), the man in question is referred to as being sentenced to death. Example (12) shows that this rather exceptional perspective fits into an article about the relationship between a woman and a man who's sentenced to death:

Ex. (12): 'De Nederlandse Tasha heeft al jarenlang een relatie met een Amerikaanse terdoodveroordeelde. Sterker nog, vorig jaar trouwde ze met hem. Maar ze heeft haar man alleen nog maar achter glas gezien...' (For years and years now, the Dutch Tasha has a relationship with an American who's sentenced to death. More than that, she married him last year. But she's only seen her husband from beyond the glass...) (F14-59). The names *ex-junk* (ex junkie) and *ex-verslaafde* (ex addict) also favour one meaning over another: the fact that the man in question was once addicted but now kicked the habit is used to name him. The use of the name *dader* (perpetrator) is based on the same argumentation: the fact that the man has committed a crime is used to refer to him. The name *heer* (gentleman) emphasizes the high rank of the named man.

In this category too, there are some **evaluating** naming practices. Names that evaluate men as deceivers are: *leugenaar* (liar), *vreemdganger* (unfaithful man), *overspelpleger* (adulterer) and *'nooit gedacht'-schuinmarcheerder* (never thought of him as an adulterer).

Other names refer to men on the basis of their good qualities: *rusteloze ziel* (restless soul) and *romanticus* (romantic). The name *waarheidspreker* (speaker of the truth) evaluates the man as someone who always tells the truth. Another name that assesses the man in question in a positive way is *grote liefde* (great love). The name *voorspelbaar type* (predictable type) evidently refers to the man as predictable.

## 1.2 Naming men in Libelle

## 1.2.1 Testimonies

## A. Neutral names (778 out of 908 names)

Neutral names make up the vast majority of the names that could be traced in the testimonies. The most frequently occurring name is the personal pronoun *hij* (he). As in *Flair*, this pronoun only appears when the name of the man it refers to is already mentioned before. Again, neutral names can become meaningful when they are preceded by an adjective or a relative subordinate clause.

# B. Naming practices that refer to a characteristic, role or relationship of the named referent (130 out of 908 names)

The names *mijn/jouw man* (my/your man), *partner* (partner), *echtgenoot* (husband), *vriend* (friend), *ex* (ex), *lief* (love), *een ander* (someone else), *de ander* (the other), *minnaar* (lover), *papa* (daddy), *vader* (father), *jongen* (boy) and *(mannelijke) collega* ((male) colleague) also appear in this category.

The name *vreemde* (stranger) refers to the man as an unknown person. When using the name *eentje* (one), the man is not considered as a person, but more as an object, as example (14) shows:

Ex. (14): 'Niet dat ik per se een mooie man zoek, maar wel eentje die zich verzorgt.' (It's not that I'm looking for a beautiful man, but I do look for one that looks after himself.) (L4-87)

The name *type* (type) indicates that the witness usually falls for this kind of man. The name *kerel* (guy) frames the man as a sturdy, brave man, as in example (15):

Ex. (15): 'Fred is een schitterende kerel, maar succes in zaken is voor hem erg belangrijk, het is zijn motor.' (Fred is a brilliant guy, but success in business is very important for him, it's his driving force.) (L19-18) Other names that make use of a characteristic of the man to refer to him are *een korte donkere* (a short, dark man) and *die blonde* (that blonde guy).

New in this category is the use of the origin or the occupation of the man to name him: *een leuke Luikenaar* (a nice inhabitant of Liège), *een Afrikaan* (an African), *een grappige fotograaf* (a funny photographer), *die nieuwe* accountant (that new accountant) and *een leraar* (a teacher). A similar name is *student* (student): the daily activities (studying at a university or college) of the man are used to refer to him. The name *crimineel* (criminal) emphasizes the fact that the man has a bad record.

The name *de eerste* (the first) refers to the first love of the witness. However, by putting it into a saying, the name is used in a more generic way, as example (16) shows:

Ex. (16): 'Voor mij was de eerste meteen de beste.' (The first one turned out to be the best one for me.) (L13-22)

Evaluating names can also be found in this category. The pet name *schat* (honey) indicates that the man in question is very dear to the woman speaking. With the name *zo'n exemplaar* (such a specimen), the man is considered more as an object. At the same time this name indicates that the named man is unique.

The names *mijn nummer één* (my number one), *de ware* (true love) and *Nieuwe Grote Liefde* (New Great Love) indicate what the man means for the witness. The name *eerste lief(de)* (first love) refers to the man as the witness' first real love.

Another evaluating name is *jongere versie* (younger version). This name represents the man as a younger copy of a(n) (older) man. Example (17) illustrates this:

Ex. (17): 'Dat hij een jongere versie van die leraar is, heb ik pas na een tijdje begrepen.' (Only after a while I understood that he was a younger version of that teacher.) (L13-20).

With the name *goed gezelschap* (good company), the man is referred to as someone whom the witness likes to hang out with.

# 1.2.2 Experts & Figures

## A. Neutral names (25 out of 65 names)

Almost 40 percent of the names is neutral. As in *Flair*, these neutral names are seldom accompanied by an adjective or a relative subordinate clause, so they do not lose their neutrality. Furthermore, they are often used in a generic way.

# *B.* Naming practices that refer to a characteristic, role or relationship of the named referent (40 out of 65 names)

These names are often used in a generic way. As in the other categories, the names *mijn/jouw man* (my/your man), *partner* (partner), *vriend* (friend), *ex* (ex), *vader* (father) and *papa* (daddy) also occur in this category. The name *Adam* contrasts with *Eva*:

Ex. (18): 'Eva is materialistischer dan Adam en even ambitieus.' (Eva is more materialistic than Adam and equally ambitious.) (L21-110)

In this sentence, the name *Adam* is metaphoric for 'the man' in general. The name *dader* (perpetrator) frames the man as someone who has committed a crime. The name *stem* (voice) is noticeable: in the sentence 'En wat te zeggen van een stem die lieve woordjes in je oor fluistert?' (And what to say about a voice that whispers sweet nothings in your ear?) (L18-68), *stem* (voice) stands for 'man' (man). The name *stem* (voice) is thus a metonym of the pars-pro-toto type.

Finally, this category contains one evaluating name: the name *de persoon die jouw chemische boodschappen herkent als 'zijn' geur van* welbehagen (the person who recognizes your chemical messages as 'his' scent of well-being) stands out. Although the name *person* (person) is neutral, the combination of this name with the relative subordinate clause gives the phrase a particular evaluative meaning: the relative subordinate clause specifies the name *person* (person). Note that the possessive pronoun *zijn* (his) clearly indicates that the named person is male.

#### 1.2.3 Introductions & Titles

*A. Neutral names (93 out of 125 names)* Again, most names are neutral.

# B. Naming practices that refer to a characteristic, role or relationship of the named referent (32 out of 125 names)

The names that occur most often are *mijn/jouw man* (my/your man), *partner* (partner), *vriend* (friend), *ex* (ex) and *lief* (love). The names *vader* (father) and *papa* (daddy) are often used in a generic way. The name *date* (date) refers to the person who has a date with the witness. The name *homo* (gay) appears once and refers to the man on the basis of his sexual inclination, while the name *jongen* (boy) stresses the young age of the named man. By using the name *acteur* (actor), the man in question is represented by means of his occupation.

Also here, there are some evaluating names. The names *de liefde van hun leven* (the love of their lives), *de ware* (true love), *iemand die wel eens De Ware zou kunnen zijn* (someone who could be The One) and *de Enige Echte* (the One and Only) evaluate men as a dream partners, while the name *een avontuurtje* (an affair) indicates that the relationship with the man was only short-lived. The names *foute prins* (wrong prince) and *de verkeerde* (the wrong guy) share the same meaning: both names represent the man as someone with whom it's impossible to have a relationship.

The name *vijand* (enemy) represents the man as an opponent. The name *twijfelaar* (doubter) indicates that the named man is very indecisive. In the title 'Die eerste liefde' (That first love) (L13-18), the name *eerste liefde* (first love) indicates that the article is about women's first true love.

## V. Comparison between *Flair* and *Libelle* and general conclusions

The naming analysis shows that both magazines represent men in a similar way; the differences between the magazines are rather small.

Most striking is the fact that, in general, the majority of the names in both *Flair* and *Libelle* is neutral. Although *Libelle* contains more neutral names (69,3 percent against 55,5 percent in *Flair*), we can say that both magazines prefer a 'neutral' representation of men.

Neutral names even make up the vast majority in the category Testimonies, where women talk about a given topic like unfaithful men. This is rather surprising: this category was expected to contain more names that provide evidence of a certain approach or an evaluation due to the sometimes emotional testimonies. The few names in the categories 'characteristic' and 'role/relationship' that do occur in this category are very different. This could somehow be expected, since these names are often an expression of a certain emotion and therefore unique.

Surprisingly as well is the fact that most names in the category Experts & Figures, in which experts give their advice on the subject of the article, provide evidence of a certain approach, since it was expected to contain more neutral names. However, the fact that most of these names are used in a generic way and they do not have an evaluating dimension can explain this unexpected result.

The category Introduction and Titles, which contains all the introductions and titles of the selected articles, shows some important differences between the two magazines. In *Flair*, most names belong to the categories 'characteristic' and 'role/relationship', while neutral names occur the most in *Libelle*. Moreover, in *Flair*, most of these names refer to the contents or subject of the article in which they occur. On the one hand, this is not at all surprising: an introduction or a title always describes what the article is about. Consequently, the names that are being used also refer to the subject of the article. This phenomenon is less clear in the category Testimonies, because these testimonies are always specific cases that are applied to one central theme. In the category Experts & Figures as well, this is less salient, because of the fact that most names are used in a generic way.

In opposition with *Flair*, the titles in *Libelle* hardly refer to men, and if they do, they do it by means of a neutral name. With respect to content, there are no apparent differences between the names used in *Flair* and in *Libelle*. However, with respect to the evaluating names in both magazines, we can say that the use of words in *Flair* is slightly more daring than in *Libelle*: provocative names as *billenman* (bottom man), *borstenman* (breast man), *stuk* (hunk), *'nooit gedacht'-schuinmarcheerder* (never thought of him as an adulterer) and *overspelpleger* (adulterer) only occur in *Flair*, while the evaluating names in *Libelle* more often refer to the stability of a good relationship: *de ware* (true love), *de Enige Echte* (the One and Only), *de liefde van hun leven* (the love of their lives) and *mijn nummer één* (my number one).

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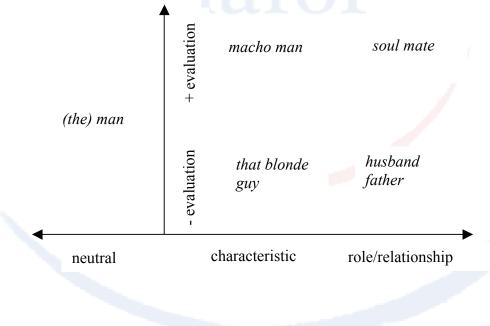
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**Figure 1** *Visual conceptualisation of the different categories with examples from the corpus.* 



Between the Writer and the "Writer" Splitting Personalities of Writers by Way of Alienation and Solitude

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#### Abstract

The image of the writer hunched over his desk is the epitome of the art in question. A writer gives birth to his art in confined spaces and alone. However, is the writer ever truly alone? Is there more than one person working the pen?

Hugo Grotius calls the right to alienate oneself "sovereign right", while Marx sees it as tearing apart constituents. The word itself, "alienation", calls for the notion of estrangement, something alien; while writers seek it out as a form of creative space.

The writer combines schizoid theory, normalizes it and uses it lastly to his own gain. Solitude breeds company within the minds of writers, almost to the point where the writer could be seen as a potential case of multiple personality disorder. This disorder is linked to trauma, but what if the author has complete control over it.

Combining the "sovereign right" to seek solitude and one's own imagination is the writer imagining his own counterpart – the "Writer". Seeman talks about problems of defining "self" in terms of isolation and Freud seeks the trauma behind it, the "other" within us.

In that dimplylit room the "other" comes out within the writer as he/she invokes the imagination to create different versions of himself/herself as Woolf would elaborate in Orlando. A different story is a new "Writer", a new personality, bound to a new time and space.

**Keywords:** alienation, MPD, Grotius, Marx, Freud, Seeman, Woolf - Orlando, writer, fiction

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# MULTIPLE PERSONALITY DISSORDER

Multiple personality disorder serves as proof that it is possible for the human mind to divide itself into separate and autonomous parts that have only one connection in form of the containing body. From "The ICD-10 Classification of Mental and Behavioral Disorders": "A. The existence of two or more distinct personalities within the individual, only one being evident at a time." (1993, p. 126) This disorder can be caused by many means, the most prominent of which is trauma. Bateman and Fonagy dealt with the treatment of MPD as well as many other psychologists (those at my disposal being Gergely, Easthope, Van Goozen, Van de Poll, Sergeant, Joseph, Gotlib, Hammen, Constance, and others). MPD is one of the hardest disorders to classify in terms of cause and reaction. Many cite trauma as the first and foremost cause, while others like Gotlib or Hammen are concerned how depression can lead to MPD due to its effect on the human brain, i.e. dissatisfaction which in term causes the mind to break away from its state by forming another person to compensate for the loss. "B. Each personality has its own memories, preferences and behavior patterns, and at some time (and recurrently) takes full control of the individual's behavior." (1993, p. 126)

MPD in its purest sense is to a certain extent always linked to escapism, as many psychologists would admit. Escape from trauma, escape from physical or mental incapability, even to some extent people can suffer from MPD due to their dissatisfaction with the world around them. The disorder cannot be blamed on other diseases like Alzheimer's or general forgetfulness and cannot be cause by intoxication such as drugs or medication abuse. In this sense, MPD is never induced by external means which directly influence the brain, while Van Goozen stresses the factor of drugs being a major influence when looking at other disorders, the means by which MPD is induced are all related to the brain directly.

In this sense, we can see how MPD and its (in)direct link to escapism can be used in combination with literature, one of the oldest means of escapism in the world.

# IINTEGRATING THE PSYCHIATRIC APPROACH INTO LITERARY INTEPRETATION

One of the most useful approaches for this thesis was not the psychological but the psychiatric, because of their difference in approaching a case. Whereas the psychological approach is interested in forming theory and establishing definitions, i.e. the question "What?", psychiatry seeks to treat these established disorders, all the while asking the question "How?" and looking for the reasons the people in question have come to suffer from the disorder in the first place. Gotlib and Hammen in the book *"Handbook of Depression"* mentioned MPD only in passing, but were concerned with understanding the human being as an isolated entity, which can lead to depression (2010, pp. 304-5). This isolation is factor in MPD as well, as stressed by Bateman (2004, p. 27), Fonagy (2002, pp. 70-72) and others, who are concerned with the factor of isolation in the formation of separate entities due to lack of contact or simple wonton alienation from society.

However, the basis for my theory is formed around the simple question "How?" that psychiatry seeks to ask when concerned with its patients. At first this seems almost

irrelevant, but when looking at the magnitude to which this question differs from the "What?" and to which extent it influences the approach itself, we can see how its use may be implemented in literary analysis.

# IMPORTANCE OF ALIENATION FOR CMP

Alienation is a key factor in both MPD and its psychiatric treatment, due to its effect on the mind. It is also a key factor in literature, as authors are isolated during their creative process. Alienation is a cause in psychology which can bring forth MPD and a tool in the literature which creates art.

When looking at CMP we have two parties involved; the first being the writer who is the author and the "writer" who is the narrator persona. This terminology will be use throughout the paper.

In order for this approach to work we must follow the question "How did this (i.e. meaning of a literary text) get here?", which is a question linked to the writing process rather than other constituents of the text in question. In order to become the author without ourselves being a writer we can achieve a harmony with the process by dividing two parts of narrative – the external influence and internal.

This external influence would be the inherent wish of the writer to achieve a certain meaning with his work. External influence – author.

While on the other side we would have the internal influence which is attributed to the narrator persona, i.e. the person telling the story. The ideals and wishes of this persona are an establishment of internal canon and no discrepancies in plot. Internal influence – narrator persona.

The linking factor between these two would be solitude/alienation: Author > Solitude/alienation > Narrator persona

One of the authors whose work I used extensively for the understanding of alienation was Melvin Seeman, as he devoted himself to gathering as many possibilities in which alienation could have an effect on human life as possible. Seeman takes into consideration other authors who have dealt with the matter of society and the individual, such as Marx, Lacan, Merton and others, in order to shape his six variants of alienation, all of which are pertinent for this theory.

 Powerlessness – "This is the notion of alienation as it originated in the Marxian view of the worker's condition in capitalist society." (Seeman, 1959, p.3)

Seeman uses this form of alienation to describe the working class and their struggles, in the vein of Marx and his contemporaries. Powerlessness is one of the strongest forms of alienations as it is linked to the most people, due to the dissatisfaction with work being the most prominent among all classes.

2. Meaninglessness – "The individual is unclear as to what he ought to believe when the individual's minimal standards for clarity in decision-making are not met." (Seeman, 1959, p.5)

In this instance we can see how the aspect of alienation is extended towards more vague aspects of life. Decision-making is a global and vague as it should be clear, and serves to highlight how many factors can influence the person to seek solitude away from society.

3. Normlessness – "'anomie' is the sociological term in which common values have been submerged in the welter of private interests seeking satisfaction by virtually any means which are effective." (Merton, qtd. in Seeman, 1959, p.6)

Here we see Seeman taking into consideration Merton for his theory about normlessness, which is an important aspect when looking at writing. Here we can see how alienation is important for the writer who creates a story based around new norms created in the mind and not those around the person. The norms found in stories may echo norms in the real world, but during the time of writing these norms are not existent.

4. Isolation – "This usage is most common in descriptions of the intellectual role, where writers refer to the detachment of the intellectual from popular cultural standard." (Seeman, 1959, p. 7)

Isolation can be seen as an extension of the aforementioned normlessness. The two aspects of alienation form the perfect combination of imagination, which we can link to normlessness, and the isolation aspect of the physical necessity of loneliness in writing. By combining of normlessness which is a prerequisite for world building and the aspect of isolation is a necessity which constitutes writing itself, we can establish what we need for the understanding of the writing process itself.

5. Self-estrangement – "I refer to that aspect of self-alienation which is generally characterized as the loss of intrinsic meaning or pride in work, a loss which Marx and others have held to be an essential feature of modern alienation." (Seeman, 1959, p.9)

Modern alienation and self-estrangement could be the final feature that the writing process needs in order to function, as writers are far away from society due to both the two aforementioned variants of alienations necessary for a complete writing process.

## WOOLF'S ORLANDO AND THE MULTIPLICATION OF IDENTITY

By looking at the writing process we can blend psychology (MPD) and literary interpretation seamlessly into one constituent theory – CMP (Capability of Multiplying Personalities). Based largely on Woolf's "*Orlando*" and the idea that people can create themselves anew in accordance to a concrete space and time; CMP functions as a buffer between MPD and literary analysis.

In "Orlando" we find the concept of CMP brought to its fullest, with a persistent biographer as narrator and social commentary mixed in through a foreign voice in the work. Woolf combines her own self with that of the story in an utmost fascinating way. Many scholars still look towards "Orlando" with awe as to its full meaning, with various approaches such as those of Bakhtin and his theory centered around carnival, as well as Foucault and his questions of identity, to only name a few. However, Moore sees one of the most important aspects of the novel in its dichotomous nature. "This double emphasis persists throughout "Orlando". On the one hand the biographer is very much fascinated by his own sensibilities, and through

his naïveté, Woolf gains a self-reflexive forum whereby she can ask the social and aesthetic questions which interested her most." (Bloom, 2002, p.71)

This dichotomy of influenced continues and is furthered by the character of Orlando as he/she continues his/her journey through the ages. The influences of the world and that integration of Woolf's personal life have led to one particular instance where we find the true form of CMP. "Orlando summons up her various selves: the different incarnations she has taken during her lifetime and over history, and the different roles she fulfills in relation to various people in the present. Each 'self' enters at though fulfilling a stage direction (one is clumsy, one comes 'skipping'), and each expresses a different point of view, as if contributing to a choral poem (O, 296-8), before Shakespeare's actual appearance prompts Orlando's integration into 'a single self, a real self' (O 299)." (De Gray, 2006, p. 150)

Linden Peach said that nothing in Woolf's fiction operates on level (2000, p. 186) which is visible in "*Orlando*" in more of a physical and mental way than in her other works. The narrator describes Orlando as having more than two thousand selves gathered throughout the ages and each a separate entity, bound only to the same body. "Then she called hesitatingly, as if the person she wanted might not be there, 'Orlando? For if there are (at a venture) seventy-six different times all ticking in the mind at once, how many different people are there not --Heaven help us-- all having lodgment at one time or another in the human spirit. Some say two thousand and fifty-two." (Woolf, 2000, p. 106) CMP is based around that idea, that blending of psychological proof that people can divide their psyche (MPD) and that artists can divide their psyche by linking themselves to different times and places through their imagination.

Nevertheless, CMP as concept and way of interpretation needs to have a separate set of rules and prerequisites that I will demonstrate in the following paragraphs, taking into consideration the aspects of established literary interpretation, creative writing and *Orlando*.

RULES AND TRAITS OF CMP

This interplay between personalities can only be achieved if certain prerequisites are established. 1) The author must be fully immersed in the story

2) The story has to be fiction

3) The author has to write alone

For a demonstration of this aspect of writing and alienation and their linking I would like to take two quotes from David Sedaris.

"I'm either in a room by myself writing, or I'm out in the world." (David Sedaris, "Daily Show", May 9<sup>th</sup> 2013)

"In person my mind is nothing special. Like if I had some paper and a couple of months, but I'm not like, for television." (David Sedaris, "Late Show", November 11<sup>th</sup> 2011)

When these three demands are met we can witness the splitting of the personality of the author into that of themself and that of their narrator persona who has a completely different set of ideals, creed, worldview, age and even sex. This narrator persona is bound by time and place to the story in question.

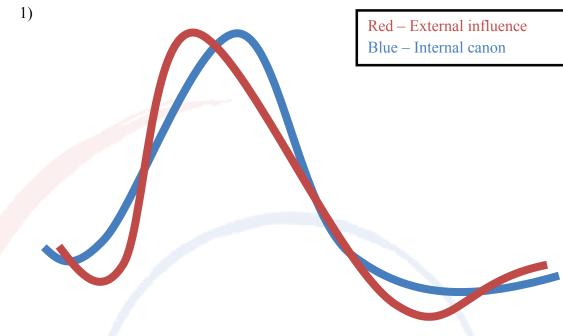
This interplay between the two parties involved in the writing process can be seen as a form of "talking to oneself", which is of a certain interest to psychologists and psychiatrists. The communication between the author and narrator persona forms a special type of distance from the text – "subjective distance". Because the personae writing are separate a conversation between the two can lead to cooperation or argument, which on the literary interpretation front can lead to a clearer view of discrepancies in the narrative or to a fine weave of meaning and internal canon. "Subjective distance" helps the author insert the wished meaning in accordance to the necessities of the narrator persona, i.e. without hurting the internal canon. "In fact, the distance acquired by watching interpretation happen outside literature helps to clarify what it is we are doing when we interpret a text. That same distance also helps clarify *why* we interpret in the first place." (Horton, 1995, p. 1)

"Subjective distance" serves both the writer in relation to the work in question and the interpreter in terms of analyzing a work they are not involved with. "Interpretation will always be colored, or even determined, by present needs, and will always be as much re-creation as it is retrieval." (Horton, 1995, p. 3) Distance is always a factor, even in writing. Through CMP the writer can establish such a perfect balance of distance and immersion in order to create a complete narrative, and with the interpreters putting themselves in the position of the writer they have to understand this distance. Even when writing theoretical works, the writer has to form a distance from the work in question in order to establish objectivity, so the interpreter has a similar feeling as the writer; however, the interpreter does never create new personae. "Context yields a different meaning for each critic." (Horton, 1995, p. 14) Yet through CMP and the establishment of two different integral parts of each work the interpreter can become as much the writer as possible in order to find meaning more easily as well as clarifying found meaning in a way closer to the essence of the work.

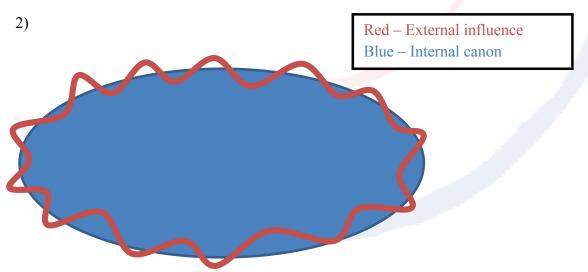
## CMP AND LITERARY INTERPRETATION

For the analysis of a literary work I have established three ways of looking at both influences (i.e. the writer and narrative persona) in connection to their respective narrative threads. For the establishment of these ways I have taken works by Charles Dickens, Mark Twain and Henry James into consideration; always bearing in mind the basis of CMP, which is "*Orlando*". Each of the mentioned authors has a different way of cooperating with their narrator persona, and some form even more than one narrator persona during the writing process.

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When the narrative thread and thread of meaning follow each other as closely as this we can see how there are still points where they touch, and in these instances the meaning is strongest. In these parts the interpreter finds isolated meaning and can extract them from the rest of the text. For this instance we can use "*Orlando*" as a perfect example where the sex change is at the peak of the narrative thread (2000, pp. 104-6). The sex change is both wanted by the external and internal influences as the biographer had come to a standstill and "*Orlando*" was in peril of losing its meaning; so Woolf created the pinnacle of her narration by incorporating something otherworldly yet completely plausible in the world created by her narrator persona.



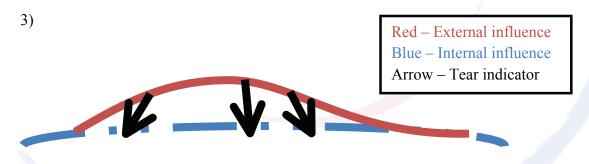
This circular narrative, i.e. full closure/full circle, serves to illustrate how there can be even more touching points as the author seeks to establish meaning while the narrator persona works towards a full-fledged canon and internal stability.

Too much meaning can hurt the canon as the author seeks to insert something that the internal canon cannot bear to its fullest. Therefore we can also see how this internal

canon and meaning can also work against one another. As these two examples show the interplay establishes certain points where both sides lose nothing. Where the cooperation between the author and narrator persona is the strongest small ripples in the narrative are formed.

These ripples are most visible in the works of Charles Dickens and Henry James; with the latter achieving almost perfect synchronization with his narrator persona. Tom Lloyd and Harold Bloom would agree that Dickens has a constant of inserting meaning into his works, but some are more ham-handed than others, which is due to his style of writing (i.e. for monthly or even weekly magazines). Such instances of constant motifs can be seen in "*A Tale of Two Cities*" and the constant references to shoes starting from Chapter 4 and onwards (1994, pp. 24-5, 37-8, 114-6), as well as the importance of language which Lloyd (2002, pp. 56, 59, 62) stresses as a major motif. Some motifs from "*A Tale of Two Cities*" can be linked to his "*American Notes*" as well as "*Sketches by Boz*", especially those of imprisonment (Newlin, 1998, p. 204), as well as "*Great Expectations*" and the aspect of getting up in the world (1996, pp. 60-6, 129-31) to only name a few.

In Henry James we find a synchronous form of writing between him and his narrator persona, which is most visible in the everlasting question regarding his later works ("*The Ambassadors*" and "*Wings of the Dove*"), i.e. "Who is talking?". A loss of narrator is constant in his later works, as according to Hoople (2000, pp. 115-6, 137 156-9), Ward (1993, pp. 41, 49-51 172-4, 183) and others. Henry James is a master of the narrative thread and being able to lose the narrator, yet to keep the internal cannon as well as both influences in check displays a complete synergy of writer and narrator persona. James' narrative is so complex that without perfect synchronization the narrative would fall under the weight and the entire internal canon would suffer.



But when the author forces their hand the internal canon can suffer and become not rippled, but torn. Ripples – subtle meaning and interaction / Tears – explicit meaning and conflict.

Tears in the fabric of the narrative do not necessarily mean the story will derail or that the narrative will be of a lesser quality. What it means is a strong discrepancy between the author and their narrator persona. This tearing can mean the end of the cooperation of the two parties and in these moments is that cooperation in most danger:

- Research before writing
- The beginning
- The middle
- Climax

What these tears mean for literary interstation and CMP is the fact that these moments boast the strongest external influence, so we can cross-reference the scene in question with outside factors such as the author himself/herself or the social climate, or the political engagement of a party, etc. Also, when the cooperation between the author and their narrator persona stop, a new narrative persona is created and continues where the predecessor left off.

For this instance the perfect representative would be Mark Twain and his constant struggle between humorist and serious writer. This struggle is visible in the way his narrative progresses from a realistic story towards the romantic because of his need to incorporate external influences that took up most of his mind at the time; like Barret mentioned one of the most prominent being Shakespeare (1993, pp. 45, 49, 145-6, 156). Another part of Twain' narratives are the constants, such as the setting and the language of the characters which he uses to establish a thread that he later stretches to its breaking point (Bloom, 2005, pp. 56-7, 65-6). Many of the images can be cross-referenced with one another to form a sensible picture; nevertheless, his narrative suffers from tears due to his insertion of motifs that the narrative and cannon cannot handle. Such an instance would be the appearance of Tom Sawyer in "*The Adventures of Huckleberry Finn*" and the wildly inappropriate scheme of the King and Duke as well as the escape plan Tom cooks up. Mark Twain tears his narrative in order to give meaning a more prominent role than the story.

## CROSS-REFERENCING IN CMP INTEPRETATION

Cross-referencing ripples and tears is necessary when looking at a text through CMP. This can be done with other ripples in the text or with external influences such the author or social climate. Due to the visible differences these ripples cause in style and narrative they are visible when asking "How?" and trying to understand the process of writing. As an example of beneficial cross-referencing and interpretation through CMP I have chosen *Oryx and Crake* by Margaret Atwood as an example.

Smaller ripples, unlike tears in the narrative, need to be cross-referenced with one another, as well as other scenes, in order to establish the pertinent mentions of the motif we are looking for. In "*Oryx and Crake*" sex is mentioned 68 times, most which revolve around the bestiality of sex and sexual desire. Whereas on p. 115 there is a stark contrast with the thread of the narrative, as sex is described through emotions, and serves to highlight a stronger meaning than the rest. Sleep is mentioned 38 times (pp. 3; 48; 123; 131; 193; 307; 367; 382; 417; 429). Of those 38, 10 times does the word revolve around an externally influenced discrepancy. Sleep becomes more than an act, but gains meaning when in the midst of the author and narrator persona interplay. Even among themselves these ripples are of varying intensity and pertinence.

The biggest connection between external and internal influences is to be found within the "Crakers" and "Paradice" (pp. 115; 343) Most descriptions in the novel serve to highlight the bestial, the devastation of the land and the darkness in human nature. However, in these two instances we find a pristine cleanliness "Every time the women appear, Snowman is astonished all over again. They're every known colour from deepest black to whitest white, they're various heights, but each one of them is admirably proportioned. Each is sound of tooth, smooth of skin. No ripples of fat around their waists, no bulges, no dimpled orange-skin cellulite on their thighs." (p. 115) The new people that should inhabit the world are like this, in contrast to the rest. Their birthplace is also like that. "Everything was sparkling clean, landscaped, ecologically pristine, and very expensive. The air was particulate-free, due to the many solar whirlpool purifying towers, discreetly placed and disguised as modern art." (p. 343) Finally, here we can see how these two instances are in a stark contrast to the rest of the novel. Being a dystopian vision of the future and with a tendency to focus on the chaotic, these small places of extreme cleanliness and perfection seem almost misplaced, which in turn makes them important for interpretation.

Through cross-referencing ripples and tears we can establish which ones have the most external and which ones the most internal influence. By dividing the two factors it becomes clearer "how this certain important motif got there" and this division of narrative itself and the concrete action of writing by splitting the two persons involved serves to highlight the process of writing and the influence of solitude.

## CONCLUSION

CMP in itself is not a disorder, but a capability; nevertheless many psychologists see a certain deviation in almost every author and attribute their behavior to traumatic experiences as well as concrete diseases. CMP is mostly involuntary, which links it to MPD to that extent; however, it is set apart by the fact that no persona takes over and there is no struggle for dominance over the body. Furthermore, the author can summon his/her narrator persona whenever asked about the story written and these personae are constituent of the mind of the author. Since there is not power-play among them and no one is vying for dominance it is possible the author remain sane with virtually dozens, hundreds or thousands of narrator personae constituting his/her mind.

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Derivation of Image Design from Social Backgrounds: A Case Study of Community Tourist Flea Market

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#### Abstract

Through the motivation of community leader, Ladmayom Market has become wellknown and has potential to be a creative tourist market. Designing visual identity to represent its names, reputations, and personalities is crucial. Prior to design visual identity, positioning the market's direction must be done through participatory process by public meeting and field survey for different group of stakeholder. The direction of Ladmayom Market was the main agendum of public meeting convened by land owners, merchants, and community leader. The participants voted "local floating market with creative idea products" as the market's direction. Since the customers did not join the meeting, field survey was made to ensure the involvement of all stakeholders. The result confirmed the innovative growth under community unchanged life styles. From the opted direction, seven preliminary themes were designed and presented to the same group of participants in the second meeting. The preference of customers was collected from field survey to substantiate that most stakeholders have the same absolute emotional perception. Subsequently, eight identity/image designs were developed based on the preferred themes, and were presented in third meeting. Due to social background difference between stakeholders and designers, the content in final identity/image has totally shifted from internationalized abstract theme to local image. Most stakeholders are not learning in design field, and their perception and interpretation are straightforward. Thus, the message content is delivered in a very localized understandable form which is appropriate for both message sender and receiver.

**Keywords:** Identity/image, perception, interpretation, social backgrounds, participatory process.

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## Introduction

Ladmayom Market locates in Bangkok which was named "Venice of the East" because of numerous canals dividing the city into separate patches of land. The name of the canal, Ladmayom, has become a "geographical identification" of this market inside the orchard community. Ladmayom is composed of two Thai words: lad and Mayom. "Lad" means short cut whereas "Mayom" refers to a "star gooseberry", scientifically termed as Phyllanthus acidus (L.) Skeels<sup>1</sup>, which is typically planted in the front of most houses in Thailand because Thai's believe that planting Mayom in front of their houses would bring fame, success, and good relationship from neighbors and co-workers to their home members<sup>2</sup>. Thai monks use Mayom branches to sprinkle consecrated water on persons or places as a sort of ritual purification<sup>3</sup>. Nowadays, Mayom trees are hardly seen in Ladmayom orchard area due to their fruits are sour, so it is no longer an economic goods. In addition, the orchards along the canal are abundant with flowers like orchids, seasonal fruits and vegetables.

In the beginning, Ladmayom Market was a one-man project to preserve a homeland environment. It originated when the community leader had started the project by collecting garbage along Ladmayom canal. Characterized as reserved people, the Ladmayom villagers are friendly and helpful not only with each other but also with the strangers. This sparked an idea for the community leader to persuade the villagers to sell their orchard products: fruits, vegetables, and flowers so as to gain additional income, and to join creative activities around their community on weekends. When the community was ready to sustain towards further pace, he conjoined Ladmayom community market with the local administration tourism network, the Talingchan floating market network. In that case, Ladmayom Market became known to the public as his basic objective to gain outsiders' stimulation for environmental preservation project on the basis of the villagers' campaign and goal for a clean canal.

Motivated by the community leader's aim, the market is idealized as a "floating market of merit without cigarettes, liquor and beer being sold". Orchard goods and provisions on floating boats are sold along Ladmayom canal whereas luxury items are sold on land along the canal side, categorized as the tourist flea market type<sup>4</sup>. Regarded as a niche market for a specific target group, Ladmayom Market has had a potential to sustain their orchard life style and develop into a creative tourist market. In order to reach the goal, the market should have a certain identity and display it. Before getting that the direction should be skimmed out of the stakeholders: land owners, merchants, customers, villagers, and community leader. Therefore, the academic persons are drawn into the scene to steer them towards their desired direction.

## Objective

The research aims to set position and future goal of Ladmayom Market. The research outcome is helped Ladmayom Market develop identity/image.

#### Methods

The following methods are used:

- 1. Literature review
- 2. Participatory process is undertaken by the stakeholders through public meeting, and field survey to find

- market position and future goal prior to creat an effective brand/image or identity of the business, product, and service as positioning and future direction are primary business goal.
- identity/image of Ladmayom Market by land owners, merchants, customers, villagers, and community leader with the help of research team.
- redesign identity/image according to comments and suggestions.
- 3. Conclusion

#### Literature Review

This paper has reviewed the data base<sup>5</sup> from the early step of research for continuing participatory process to obtain the final outcome of the market's image. Data from questionnaires have shown that most of the Ladmayom Market's merchants live around the community. They travel not more than 10 kilometers distance to sell their goods at Ladmayom Market as their side-line job. The merchants are the lower middle class group classified according to their income and working age range, 21-50 years old. A little over one-tenth of merchants are high-school-educated individuals while the rest have higher education.

Whilst three quarters of customers coming to the market are casual customers, a quarter of those are regular customers. Ladmayom Market's customers are mostly from afar; they travel 10-20 kilometers to the market. The customers are also the lower middle class group that is categorized according to their income. Less than one-tenth of the customers are high-school-educated individuals while the rest have higher education. Ladmayom's customers are all ages including working people and family group, elderly, children, teenagers and students. These groups of people are concerned about market's location, the merchant's disposition, variety of goods, shop location, shop decoration, and merchant's reputation. Many customers get pleasure from the activities such as horse riding, row boat trip to view the orchard and the temple along the river, walking tour to see the old house in the orchard scenery, teaching English to interested people, listening to a sermon on the day of the match, feeding a buffalo, and book reading in the informal library.

Ladmayom Market's strong points are its location, the community cooperation and good purpose of all villagers to sustain a good environment, and beautiful scenic clean canal around the community. The weak point is the gradual decline of their good endeavor and intention caused by the new expansion area by other seven owners. However, this has been persisted for a short time. As a result, the market community can still compromise with each other. Community involvement in the form of participatory process must be pushed to sustain the market towards further pace because "Participatory Processes are specific methods employed to achieve active participation by all members of a group in a decision making process. The approach can be used for most issues and should give equal opportunities for everybody involved. The primary goal is to create productive discussions to develop positive solutions. Method selection is depend on what the participants want to achieve, as each method employs different processes and outcomes. Each method should be viewed holistically as a certain way of thinking, rather than as an individual tool." <sup>6</sup>

Part of the participatory process utilized by the research team is adapted from The Weave - Participatory Process Design Guide for Strategic Sustainable Development  $(v1)^7$ . It can guide the market community to reach a definite conclusion of their future through public dialogues. Most Thais are reticent or reserved, so the dialogue opening

session of The Circle (TC) is not like a common circle in the Western countries where all participants eagerly and outspokenly share ideas among themselves and make absolute conclusions. However, this process is like an introductory session; the participatory conducting team encourages and initiates an idea for the participants to continue the discussion. With close guidance, the participants will brainstorm in Open Space Technology (OST). The last step in each public meeting is ended with The Circle while the participatory conducting team concludes the issues discussed and forecasts the next step of the participatory process. Regarded customers as member of the market steakholder, field survey is necessarily conducted to include decision of this member group in the final outcome.

#### **Positioning and Future Direction**

The current position and future direction of the market were sought through participatory process during discussion in the public meeting. Three main market directions which were raised focused on local floating market, general trade, and local floating market with creative idea products. Finally, the participants voted the conclusion, "*local floating market with creative idea products*". Upon this meeting, the stakeholder group contradicted to the idea of changing the local floating market as a general trade. They still wanted to keep both their life styles on good environment and to compete with other new markets. Thus, they decided to pursue on "local floating market with creative idea products" to cover their goal. This public meeting received a few attentions from sixty six people composed of land owners, merchants, and community leader. It was impossible to ask the customers joining the meeting, so the researchers conducted a field survey on the basis of market's direction to ensure that all stakeholders would be involved and that the merchants' ideas would be parallel to customers' ideas.

The result from field survey showed that 64.21 percent of Ladmayom Market stakeholders (land owners, merchants, and customers) preferred that the market should position and continue its business direction on local floating market with creative idea products. Not only that the target direction of Ladmayom Market is aligning with customers' expectations but also it ensures that the market is in the right track. The customers at Ladmayom Market stated in the field survey that the food and orchard products had been Ladmayom Market's highlights at 37.21 percent. 16.28 percent of the customers recognized local life styles, and 12.79 percent recognized natural surroundings. While 18.29% of the merchants recognized food and orchard products as the market's highlights, 16.46% recognized natural surroundings, 13.41% recognized canal, and 12.20% recognized local life styles. Their perceptions on market's highlights were almost the same.

#### **Image Design**

All data from the two steps of participatory process confirm that the stakeholders want Ladmayom Market to grow under its unchanged life styles in a creative way. Thus, the four principles to clarify "identity/image" of the market are sorted by second public meeting in the following descriptions:

- Who you are - What you do
- local floating market
- How you do it
- vending local orchard products and creative idea products
   keeping unchanged life styles, clean canal and beautiful environment, growing business slowly but steadfastly

- Where you want to go

- keeping local villagers and orchard community and earning additional income on weekends

The research team created preliminary image themes for stakeholders' considerations and suggestions in this public meeting by using the data collected from the field survey on Ladmayom Market's highlights. Seven themes were designed in two types of logograms: concept-related graphic symbol and image-related graphic symbol. Concept-related graphic symbols are themes 1 and 5 while image-related graphic symbols are themes 2, 3, 4, and 7. They are as shown in Image 1.



*Image 1* - Preliminary design of identity/image for Ladmayom Market

Theme 1: Paper wind propeller in the water that is shaped like a small row boat and lettering with market's name; Theme 2: Star gooseberry fruit as symbol of the name of this canal on small row boat; Theme 3: Top view of merchants with thatch hats on three small row boats; Theme 4: Leaves on blue background and lettering with market's name; Theme 5: Paper boat floating on water and lettering with market's name; Theme 6: Leaves and lettering with market's name; Theme 7: Top view of merchant with thatch hat on small row boat and lettering with market's name. The color schemes on all themes are selected from elements in the surrounding such as blue from water, green from tree, orange from ripe fruit or falling leaves, and brown from tree trunk.

Fifty one representatives of the stakeholders in the second public meeting were made up of land owners, merchants, and community leader. They discussed, selected, and suggested ideas to develop the images. For future development, they chose themes 1, 4, and 5. The discussion revealed that theme 1 and theme 5 represented their contexts with old-fashioned handmade toys played during childhood. These traditional toys could represent their unchanged life styles. Theme 4 simply represented water and trees in the area. Since the customers did not join this meeting, their perceptions were collected through a field survey on identity/image to have the same absolute emotional perception.

Hence, the result from identity/image field survey showed that 41.93 percent of Ladmayom Market stakeholders (land owners, merchants, and customers) preferred theme 5; 22.83 percent preferred theme 1, and 12.99 percent preferred theme 4. This result is identical with the outcome in second public meeting. Thus, the research team developed the identity/image according to the recommendations arising from the second public meeting. Image 2 shows the redesign of theme 1 and theme 5, the combination of theme 1 and theme 5, and the combination of theme 3 and theme 5.

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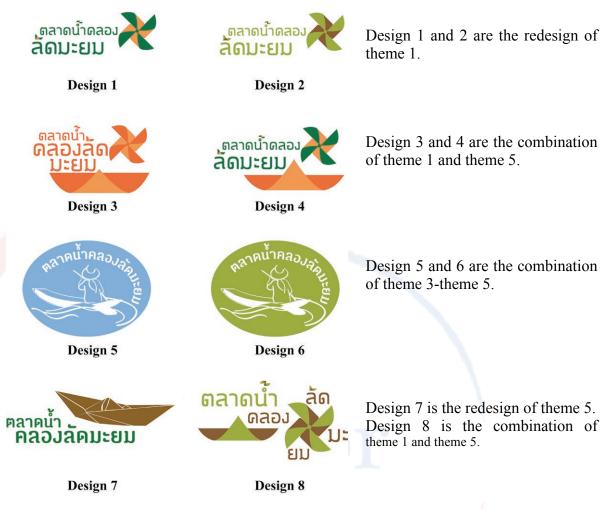


Image 2 - Design development of identity/image for Ladmayom Market

The third public meeting was organized to gather comments for market's identity/image. From fourty six participants, the popular choice was design 5 while the result from field survey showed designs 5, 6, 7, and 4 with corresponding percentages of 27.45, 23.53, 17.65, and 15.69 respectively. Design 5 was selected among the eight designs as the main idea to develop. The message that the participants would like to convey to the public is the "soft and easy life" along the canal in the orchard community. The stakeholder group who represented in the meeting recommended the inclusion of star gooseberry in the image to emphasize geographical identification. The community leader insisted to use the kind of row boat with thatch roof since Ladmayom Market is the only floating market that remains to use this kind of boat. After two new design development and consultations with land owners and community leader, the design was finalized. It is as shown in Image 3.



Image 3 - Final identity/image design for Ladmayom Market

## Conclusion

Social backgrounds play an important part through out the image design process. At the open session of participatory process, The Circle (TC) was conducted differently because of social background in Eastern way, especially on Thai society. Most of the Thai people are reserved due to Thai social norms, seniority and respect, education system, and social status classified by income, and occupation. Therefore, the dialogue in The Circle (TC) which is composed of land owners, merchants, and community leader is not as broad as it should be. Instead of giving ideas young participants, low income participants, and low respected occupation classes listen silently. They discussed among themselves and privately gave their ideas to the participatory process facilitator. This is an ordinary Thai social norm which became a solid social background in the past and still continues until today. However, this tradition made a gradual change in the past twenty years<sup>8</sup>. Thus, many of very young generations these days are not as reticent as those past generations.

The final identity/image of Ladmayom Market started with preliminary internationalized abstract themes. After brainstorming and discussion process, the final design became an authentic representation of the floating market with the geographical identification and name on it. However, the preliminary design themes 2, 3, 4, 6, and 7 were designed by architecture and interior architecture students while the themes 1 and 5 were designed by communication design students. Themes 2, 3 and 7 contained the top view of merchant with thatch hat on small row boat, which is difficult to be recognized by the general public. These are the language for architecture and interior architecture professions. Hence, the percentage of selection for themes 2, 3 and 7 was less: 6.10 percent, 4.72 percent, and 5.51 percent respectively. Thus, it had proven that even in the related professions like architecture, interior architecture, and communication design, the design metaphors were contextually different in terms of communication language and perception in which each profession commonly used. In this case, the social backgrounds of different types of designers were attributed to their education field and experiences in image designing.

Two out of three selected preliminary themes: themes 1, 4, and 5 designed by the students taking communication design course. They were more familiar with image design than the architecture and interior architecture students. Nonetheless, these themes 1 and 5 were replicates so that someone who might not be familiar with them could not remember and could not understand them. Considering the drawback, the final design was mainly developed out of combining themes 5 and 4 together. The reposeful atmosphere, veritable posture of the merchant with thatch hat plus the star gooseberry leaves signifying the geographical identification, was the choice of Ladmayom Market's stakeholders and closely related to the community. Their design perspective was captured from reality with their different social backgrounds from that of the designer. Most of them have not been indulged in design field, and their life experiences in perception and interpretation are simplicity. By this case, the content is delivered to its destination in a common and localized understandable but non-attractive form which seems to be suitable to the sender and the receiver although it does not appear as an internationalized image/identity.

### Acknowledgement

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Essential of Pictograms for Effective Hospital Signage

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### Abstract

Language serves as a tool of social interaction and communication among people. Communication between building and building user needs signage as a device. From this research, texts associated with pictograms help the building to communicate to its users more effectively. Pictogram reduces about half of the perception time used to perceive sign with text only across all literacy levels, especially for people who could neither read nor understand Thai or English. The pictogram designed in this study mainly deals with elderly, and group with vision problems have found that it should possess a large portion of white background as both sample groups have identified that it is the clearest and easiest mode for visibility. At pictogram wrap up tested, medical profession detected mismatched iconic information. This finding proved the following: first, pictogram might not be interpreted correctly by all groups of users since patients cannot detect mismatched iconic information; second, cognitive effect of iconic information must relate to its function and familiarity to users. Thus, designer should be familiar with all iconic information prior to design in order to rid mistakes and to design good quality and effective image-related graphic symbol for competent communication which makes pictogram essential for signage.

Keywords: Pictogram, iconic information, perception time, sign

# Introduction

To communicate well with building users, the elements such as directional sign, floor sign, and directory help the users to determine locations and to go around the building accessibly. All kinds of signs are also very important in case of fire. In public buildings like hospitals which have large quantities of users, signs are more important in solving communication problems. In Thailand, signage in hospitals is mostly based on a lettering which is not a universal language. Patients who could not read both Thai and English cannot perceive information on signs. Graphics, symbols, and pictograms can ease reading as well as optimal contrast of colors since they are universal. However, there are other factors for signage design: font and letter size. In addition, patients with vision problems such as nearsightedness, farsightedness and especially color blindness are also considered in this research. The color blind people are identified by genes or eye sickness which is mostly red-color blindness. Color blind people cannot distinguish the colors especially red, green, yellow, and blue. However, these kinds of people can differentiate blue more than other colors<sup>1</sup>. Charuta (2004) concluded that the elderly can clearly read dark blue information on white background.

Likewise, Norman (1990) concluded that a pictogram is better than a label, and recognizing an image is easier than reading text. Many researches also reported that pictograms have the potential to be interpreted more accurately and more quickly than texts. They are more noticeable, and more easily understood at a distance compared to textual information. However, inappropriate design pictograms with complex contents can cause problem for people with low literacy while basic pictograms can cause problem for literate people<sup>2</sup>.

# Objective

The research aims to study the perception of elements involved in sign design for the hospital, focusing on the essential of pictogram in sign.

### Methods

The following methods are used:

- 1. Literature review.
- 2. Interview the key informant of Ban Phaeo Hospital. Several obtained information is general data, statistics of inpatients and outpatients, statistics of personnel, and existing signage.
- 3. Determine condition and perception time of existing sign in Ban Phaeo Hospital.
  - Interview 121 outpatients and 13 hospital personnel to identify the condition of existing signs and uses as development guideline.
  - Test the perception time of existing sign by 100 sample population with the same demographic as patients.
- 4. Find appropriate design elements for new sign by 100 sample population with the same demographic as patients.
  - Test each element: color, font, pictogram separately.
  - Test new sign which combines all elements.
  - Compare perception time of existing sign and new sign.

- Analysis.
- 5. Redesign pictogram according to sample group's comments and suggestions.
- 6. Informal discussion with hospital personnel.
- 7. Redesign and seek final conclusion from hospital personnel.
- 8. Final touch on all pictograms.

Condition and perception time of existing sign in Ban Phaeo Hospital The research case study was selected from autonomous health facilities. Therefore, Ban Phaeo Hospital (Public Organization), the first autonomous health facility in Thailand, was chosen as it is on the growing stage. To date, it has head quarter in Samutsakorn, 4 more branches to serve Samutsakorn province, 2 branches in Bangkok, and 1 branch in Nonthaburi. The development of head quarter and all branches will be prototyped to other autonomous health facilities in the future. Ban Phaeo Hospital is a medium sized hospital with 180 beds, 14 health departments and 8 service sections. The existing signs in the case study of Ban Phaeo Hospital, and most hospitals in Thailand were mixed patterns: text only, pictogram with text, and number. They caused hospital patients to be confused during their diagnostic process. In particular, the elderly having vision problems and low literacy could not read the signs to determine the exact direction or accurate diagnostic procedure. Eye OPD in Ban Phaeo Hospital tried to improve their signage, but until now they cannot solve the problem. The early step of research dealt with interviewing patients and hospital personnel to identify the condition of existing signs and uses as development guideline. There were 121 patients from Medical OPD, E.N.T. OPD, and Surgical-Orthopedics OPD being interviewed. A little over half of the patients, 53.85%, indicated that they were confused by the existing sign. In case the hospital signage would be changed, 57.02% of the patients preferred the text only as the existing sign and a quarter of sample population recommended adding pictogram along side with text. Another interview was conducted with hospital personnel only involved in public relations, porter jobs, and medical equipment delivery. A little over half of the personnel, 53.85%, preferred the text only as the existing sign in Figure 1.



Figure 1. Existing sign in Ban Phaeo Hospital

Over half of the interviewed patients preferred the sign with text only because they are old patients who are accustomed to the medical checkup routine. But the test results for white DB Fongnamas Bold font on gray background showed that only 75.75% could see the letters clearly, 15.67% for the letters being too small, and 2.61% for letters being too close. The existing color tone was 83.47% clear and too light color was 16.53%. After the interview, test of perception time on existing sign was made. The result from the test showed that as the age of a patient increases, the perception time also increases; see Figure 2.

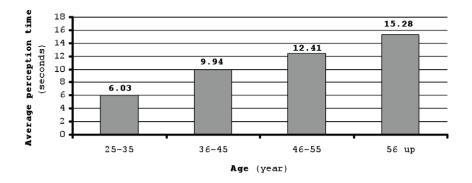


Figure 2. Relationship between age of the patients and perception time

The test also found that the sample group with education level below diploma spent highest average perception time at 12.45 seconds; see Table 1. However, almost a quarter of sample population could not read and their perception time was infinite. This group could simulate patients who could not understand both Thai and English. Table 1. Relationship of education level and average perception time of existing signs with text only

Education level	Below diploma	Diploma	Bachelor and above
Average perception time (second)	12.45	5.07	4.76

The perception time to understand information in the existing sign is inversed with education level. However, for some difficult interpretation either Thai or English medical terms likewise these seven departments: Obstetrics and Gynecology OPD, Eye OPD, Medical OPD, E.N.T. OPD, Pediatrics OPD, Surgical - Orthopedics OPD, and Admission Centre are poorly understood by all patients across all ages and education.

# Pictogram as universal language

The use of pictures or images to convey messages was as long as the prehistoric period which appeared paintings on the cave wall. Pictures were used in telling stories, and communication; they reflected the people's will in the note for future generations although they did not have any written language. As time lapsed and as human community grew and developed, pictures or images were acquired in abstract form or symbol. Pictures were used to provide information to people in the form of signs in 1389 by King Richard III. The King commenced that ale brewery in the United Kingdom must provide the same symbol in front of their properties, so the inspection of ale could be done conveniently throughout the country. Another important reason is that most people in the Middle Ages could not read. Therefore, a picture or a symbol sign was the right choice to communicate and identify various services and shops effectively since it was a universal language.

To this day, countries with low literacy rates like India and Egypt still use symbols for almost everything. For ease of voting, India has used various symbols to represent the election party on the ballot. In Egypt, symbols have been used to define the election

candidates in the ballot. In Thailand, signage in hospitals is mostly based on a text which is not a universal language. Patients who could not read both Thai and English cannot perceive information on signs. A pictogram is a pictorial resemblance to a physical object to convey its meaning and can therefore ease reading.

For patients group that could not read or understand both Thai and English, pictograms in all hospital signage can convey messages better than the texts that cannot represent any meaning. On the other hand, medical terms that are difficult to interpret also merely represent meaning. In all cases, pictograms can better be stored in memory in both visual and symbolic forms (Paivio, 1986). At a far distance and glancing gesture, pictograms can identify meaning at a quicker speed compared to texts. However, pictogram is also disadvantageous because it might not be interpreted correctly by all groups of users across all cultures. It also takes many years for any pictogram to reach a maximum effectiveness. The effectiveness of pictograms relies on their characteristics such as color, shape, and visual complexity; however, the main difficulty in processing the iconic information represented in pictograms is related to the meaning accurately conveyed.

# Design elements in new sign

The design elements in making sign easy to avoid any misunderstanding the diagnostic procedure are the salient points of this research. Thus, all elements: color, lettering, and pictogram for the new sign, were separately tested before combining them in the new sign for testing perception time. Many color tones were tested for ease of reading as a relevant quality. Finally, the white lettering against a colored background, light blue, was selected as it always looks finest and clear if there is a sufficient contrast<sup>3</sup> and it is also Ban Phaeo Hospital's corporate identity. White letter on light blue background is theoretically visible since the contrast of saturation occurs when "two colors with different intensities such as electric blue and neutral blue gray are used together"<sup>4</sup>. The new signs used Freesia DSE font at the height of 5 cm. for Thai letter and 2.8 cm. for English letter. Information was written in white with blue background as the corporate identity of the case study. The new signs were tested at 2.40 m. high above floor with visibility distance of 6 m. The responses to both font and color were clearly visible at 95% and 96% respectively.

Comparison of clear visibility between existing sign and new sign as shown in Figures 3 and 4 shows that the attraction by bright color - orange - cannot help the patients to direct themselves to the destination. As a result, the main information in white letter on grey background is a great neutral color. Because of the contrast of saturation<sup>5</sup>, it is very difficult to be visibly seen by elderly people, the majority group of users in hospitals.

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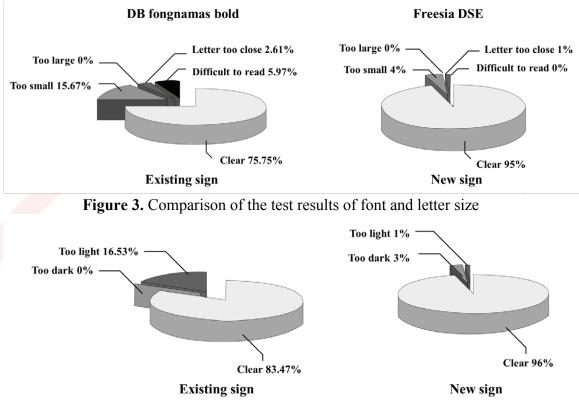


Figure 4. Comparison of the test result of color

### Pictograms decrease conveying time of messages

Prior to capturing the perception time of pictograms, the pictograms were designed and tested extensively. They were designed based on image-related graphic symbol concept with blue image against large proportion of white circle background. This was made in order to frame and differentiate pictogram from text message. This design criterion was pinpointed by the farsighted and color blinded sample population. They asserted that it was the clearest visible pictogram design. Additionally, they explained that a large portion of white would make it easy to perceive.

Pictogram design starts with the first step of identifying the information and the recipients. It is followed by drawing of the image which might be very simple or complex, depending on the information. Designers should be aware that there are many ways to represent information. Thus, it is necessary to use the most understandable image during the drawing stage. The image should be reduced to have only its essential parts either by using stick figures or profile, or by removing any features, details or characteristics that are not essential to represent things or ideas. This can lessen the tendency of confusing the viewer with only the real significant meaning. Finally, testing the pictogram on sample group should be done to determine its effectiveness in transmitting the intended meaning.

The first round of testing pictogram was done with a hundred sample population. Three different pictograms were tested for design quality to determine whether the icon matched the service department it represented. The popular choice of each department was redesigned or modified to ensure a correct understandable image.

Future retest involves a combination of pictogram and prior selected font. The retest of pictograms focuses on the sample population with equivalent demographic quality as the first round to ensure the precision of results. The percentage of correct identification varies from 80-100% according to the pictogram used. According to ISO standard, ISO 9186-1989, a pictogram is accepted if 67% of the users understand it in an unquestionable way or almost unquestionable. While in the United States, the pictogram is accepted if it is understood by 85% of the users, ANSIZ 535-19876. In contrast, the retest of pictogram in this research uses an acceptance level of 95% since the research is conducted in a small number of sample populations, referring to the same hundred sample group. Therefore, many pictograms were redesigned and retested until they had reached 95% acceptance level. These pictograms included four extra departments: E.N.T. OPD, Radiology, Laboratory, and Surgical - Orthopedics OPD, which had difficulty to link image with information as commented by the sample population. However, four departments, Surgical - Orthopedics OPD, Admission Centre, Dental OPD, and Spa, have the perception time for signs with pictogram higher than that of the sign with text only, Figure 5.

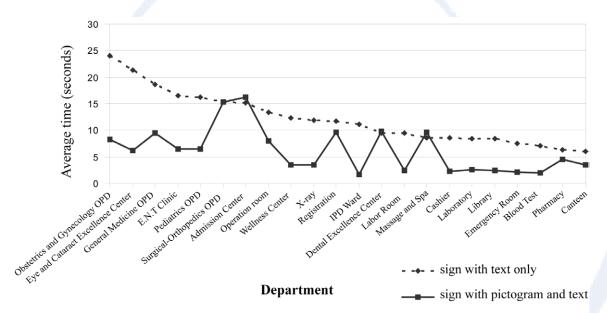


Figure 5. Comparison of perception time for signs with pictogram and sign with text only

Comments from the interview session after the test reveal that four departments with higher perception time are slightly difficult to understand either because the pictogram does not stand out from the background from too light line weight or the sample population is not familiar with those departments. Only Surgical - Orthopedics OPD pictogram obtains comment on its iconic information. Generally, the entire signs with pictogram can decrease the average perception time about half of the time used for the sign with text only; see Figure 5. However, the average perception time of sample population with low literacy is higher than the high literacy group's as same as the average perception time of sign with text only; see Figure 6 and Table 2.

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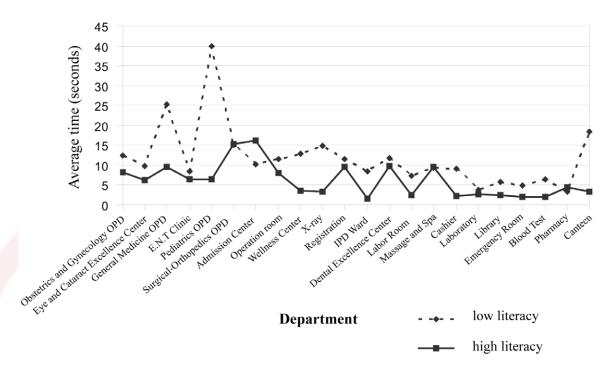


Figure 6. Comparison of perception time for sign with pictogram and sign with text only by low literacy and high literacy sample population

Table 2. Relationship of education level and average perception time of signs with pictogram and text

Education level	Below diploma	Diploma	Bachelor and above
Average perception time (second)	6.17	2.11	1.60

# Pictogram in professional view

The difficulty in designing pictogram is how to interpret information into image. McDougall (2001) identified that the cognitive effect of an image must be distinguished with relationship of its function. Thus, discrepancies in pictogram interpretation are also related to familiarity and context of users. Pictograms and brief texts are suitable for users to undertake familiar or routine tasks i.e. frequent traveler, and building officer.

Therefore, an informal discussion with hospital personnel was conducted after all tests. They raised some comments which were different from the comments of sample population who tested the pictograms. The professional points of view were positioned on Pediatrics OPD, E.N.T. OPD, Operation Room, Delivery Room, and Blood Test Department as the following:

Pediatrics OPD – This department treats infant up to 15 years old, so the pictogram should be a child instead of a little baby.

E.N.T. OPD - It can either perceive a negative or positive space in the picture. The positive space that is the subjects or areas of interest should be emphasized more. Operation Room - The light in the operation room is not the exact real shape.

Delivery Room – It can use the pictogram of Pediatrics OPD that can be easily interpreted as delivery room without complex contents in the pictogram.

Blood Test Department – The pictogram is clear but it causes panic to most patients. There is a need to make it look soft and friendly.

Comments were seriously taken into account in redeveloping those four related departments. Design quality was determined again by the same group of hospital personnel to seek final conclusion on design development. To add the final touch on all pictograms, many components in the design were refined. The position of doctor and patient was fixed on the same side in all pictograms where they should appear. Stiff figure was chosen to represent a doctor, and a profile was selected to signify patient as it could easily show affliction and pain. The passive and negative figures of doctor and patient were consistently made. Other components in pictogram such as bed, and table were also made consistent. Medical professional required the emergency department in red to grab attention in a split second. The final pictograms proposed for use in Ban Phaeo Hospital are as shown in Figure 7.



Figure 7. Proposed pictograms for Ban Phaeo Hospital

Compilation of all elements to compose signage system still manifests the essential of pictogram, likewise directional sign in Figure 8-a. Even though the color of pictogram is darker than the design to differentiate plane and make the pictogram stand out from text information, it affirms the corporate color scheme and visible quality. Installation guide of this set of directional signs is shown in the directory, Figure 8-b. The directory also explicitly shows the essential of pictogram as the main context information.

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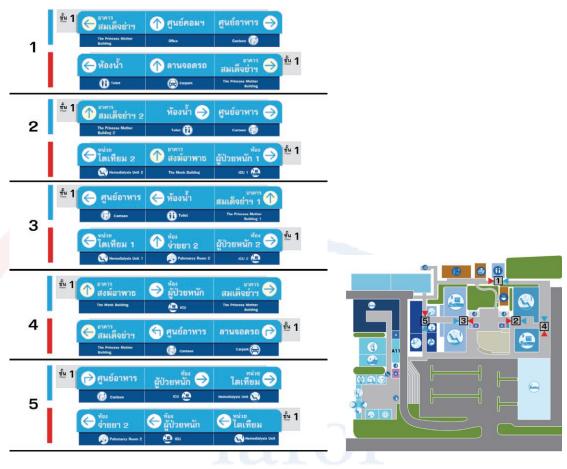
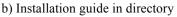


Figure 8. a) Sample directional sign



# Pictogram application to other hospitals

As mentioned, most patients of this hospital are local people with rather low education at the high ratio of being unable to read and write. Some of them have vision problems due to old age or sickness. They cannot understand the existing sign well because it has only texts. After all tests had been made, the researchers concluded as same as Danesi and Perron (1999) that a sign should generally be defined as "something that stands for something else, to someone in some capacity". Elements required in designing the hospital sign to serve all kinds of people with varying age, level of education and physiological problems are categorized:

- Lettering with clear font

- Pictogram with clear and easy perception by the elderly with some vision problems and education levels as well as social, educational and professional backgrounds in some different learning stimuli

Considering all forms of non-verbal communication, pictogram is the most instantaneous element to convey messages and meanings. However, the pictogram needs color to stimulate and work synergistically with all of the senses, to transmit information, and to symbolize abstract concepts and thoughts. Since the color creates interest or curiosity to induce people, the researchers select light blue for this case study as it is defined by its relaxing quality, and white to separate space and to enhance the eye's ability to focus<sup>7,8</sup>. Blue color and circle as the frame of pictogram are the corporate identity of Ban Phaeo Hospital. Therefore, the pictogram itself can be one corporate identity element. Even if these pictograms in this research were designed based on Ban Phaeo Hospital, they can be applied in other hospitals by changing the color and frame of pictograms to match their own corporate identity theme. Thus, pictograms designed by researchers become universally acceptable.

### Pictogram for Effective Hospital Signage

Language is a tool of social interaction and communication among people; however, a building communicates to users through signage. From this research, text associated with pictogram helps the building to communicate to its users more effectively. Pictogram can reduce about half of the average perception time used to perceive sign with text only. This time reduction happens across all literacy levels as shown in Figure 9 particularly for people who could neither read nor understand Thai or English.

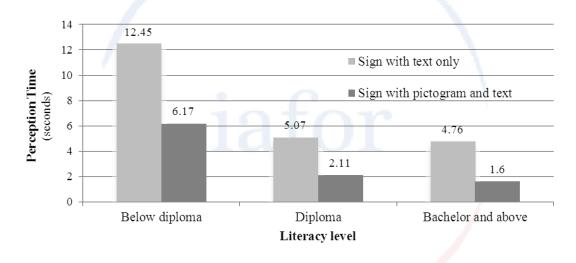


Figure 9. Sample sign for Ban Phaeo Hospital

The design of pictogram for elderly and vision problems group should possess a large portion of white background as both sample groups identify that it is the clearest and easiest mode to be seen. As for the detection of mismatched iconic information represented in pictogram used for medical profession, it caused problems in interpretation this group. It proved two points. First, pictogram might not be interpreted correctly by all groups of users since patient cannot detect those. Second, cognitive effect of iconic information must relate to its function and familiarity to user. Thus, designer should be familiar with all iconic information prior to design in order to rid the mistake and be able to design good quality image-related graphic symbol for competent communication. Composing all elements in signage system should manifest the essential of pictogram throughout. Repeated iconic information every now and then will make the building users memorize, recall and interpret them more quickly and correctly.

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- <sup>2</sup> Charles Tijus, Javier Barcenilla, Brigitte Cambon de Lavalette, and Jean-Guy Meunier, The design, understanding and usage of pictograms Viewed 28 October 2011, <a href="http://www.cognition-usages.org/chart/dmdocuments/inrets22.pdf">http://www.cognitionusages.org/chart/dmdocuments/inrets22.pdf</a>>, page 4.
- <sup>3</sup> Andreas Uebele, Signage Systems & Information Graphics A Profession Sourcebook (Thames & Hudson, 2007), 66-67.
- <sup>4</sup> Sara O. Marberry and Laurie Zagon, *The Power of Color* (New York: John Wiley & Sons, Inc., 1995), 8.
- 5 Ibid.
- 6 Tijus, et al., design, understanding and usage of pictograms, 4.
- 7 Supawadee Boonyachut and Chai Sunyavivat, 'Hospital Directional Sign: Color and Font', *Journal of the National Research Council of Thailand (Social Science)* 43-1 (2011): Page 13.
- <sup>8</sup> Marberry and Zagon, *Power of Color*, 9-16.

Restorying: The Art of Narrative as a Method for Restorative Peace-building

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# *It is the grass under the feet of elephants that gets destroyed in the fight.* (Kenyan Proverb)

In his book *The Moral Imagination* (2005), John Paul Lederach points out that, even though we cannot change the past we have choices in how we remember it and what we do with it. This notion of restorying – of narrating experience and reflecting on its impact on self, identity and community – can provide a renewed sense of agency for victims of violence and can contribute to peace-building and community healing. History is not memory but, rather, divergent rememberings, shaped in culturally specific ways, created by individual narratives (Dissanayake 1995; Lederach 2005; Escobar 2001). When we articulate our memory or our experiences in the way they hold truth for us – whether through song, dance, orally, visually, or through the written word – we can begin to rebuild our lives.

From January to April 2013 I met with and interviewed 675 women in Kenya and Uganda, from the slums of Nairobi to rural women's only villages in Samburu, north of Nairobi past the Rift Valley, and to the south into the Maasai Mara, exploring with them the notion of peace, the roles they played in contributing to, and promoting, peace in their homes and communities, and the idea of conflict. What became evident is that these women's involvement in peace-building is their response to the struggles of their lives within specific contexts, and in relation to others as part of their communities. Each of the 42 Kenyan tribes, and remote communities in Uganda, has a distinct epistemological and ontological world-view that contributes to its idea of self and its place within the homes, community and country, and to the perception of peace (Lederach 2005; Ball 2009; Mohanty 2003; Escobar 2001).

Relationships are central to Kenyan and Ugandan culture – relationships with one another and with each person's environment. Men and women support their extended family and are quick to provide for others, seemingly with little concern for providing properly for themselves.<sup>1</sup> They value friendships and work associates, keeping in contact with them by mobile phone or through an arranged meeting (rather than texting or emailing as is the way in Canada). However, in any relationship there is divergence of varying degrees. From my observations and discussions with the Kenyan women it became apparent that a number of conflicts, ranging from those that are rooted in specific disagreements within relationships to systemic violence, are perpetrated by family and government.<sup>2</sup>

Gender-based violence is pervasive within Kenya and has been used as a weapon of war and oppression to humiliate and to undermine women, through rape, sodomy and defilement.<sup>3</sup> But gender-based violence does not simply become manifest in the use

<sup>&</sup>lt;sup>1</sup> Almost every person I met in the three months I was in East Africa either housed, educated, or financially contributed to extended family members or children orphaned by political or tribal violence or by HIV/AIDS.

<sup>&</sup>lt;sup>2</sup> The human rights violations perpetrated by government are being redressed through Truth, Justice and Reconciliation Commissions in over 39 countries worldwide.

<sup>&</sup>lt;sup>3</sup> "Defilement" is a term used when a virgin child has been raped and it is regarded as more serious than rape. In Kenya, it is very difficult to prove rape when a woman is sexually active because the responsibility falls to her to prove lack of consent (Kenyan Truth, Justice and Reconciliation Commission 2010, transcripts).

of sexual violation but in any restrictive form of violence towards women (Walker 2009). These include a lack of access to education, severe poverty, discrimination based on ethnic and tribal identities, land ownership, inheritance rights, an imbalance of household roles within a patriarchal society, rituals such as female circumcision or female genital mutilation, and many other forms of power that target women's identity or social and cultural roles (ibid). The presence of conflict and gender-based violence contributes to a collapse of relationships, alienation, a loss of one's sense of identity, and interferes with connectedness with others (Mollica 2006; Niaz et al 2009; Skidmore 2003; Lederach 2003).

According to Lederach (2005), when relationships collapse, so does the "center of social change" (p.74). The transformation of relationships after violence is very much like a spider's web. When a strand of its web is severed or knocked down, the spider rethinks its strategy and adapts to begin a renewal process of recreation. By being like spiders, or "smart flexible" (Lederach 2005, p. 84), we understand that permanence is found only in adaptation and in our continuous response to ever-changing situations. The women I met had a deep understanding of this concept. Continually adjusting to their situations, they strived to maintain harmony at home, to rebuild peace, and to help reconstruct their communities.

Rather than recounting the transformative experience of living among these women (which was so culturally different from my privileged experience in the Western World), I shall focus on two experiences and consider connections between the women's lives, communities and their acts of peace-building: Hellen Nkuraiya's narrative reflects the struggle of an individual woman who, through restorying, is transforming her tribal community and helping to change cultural traditions; I shall also review a peace-building and restorying workshop I conducted with a group of seven women displaced to the Kibera slums in Nairobi as a result of the violence after the 2007/08 general election. By participating in the workshop, these women began to rethink their own narratives and, like Lederach's spider (2005), to reimagine their community in order to encourage peace and healing. In each instance, the act of restorying contributed to their sense of identity and their connectedness with one another.

Using qualitative ethnographic and arts-based approaches, I conducted interviews, undertook hands-on arts activities individually and in groups, and, as a researcher and fellow human being, observed. Within the 16 communities I visited, I consistently asked three questions: *What words would you use to describe peace? How do you know when there is peace in your homes/community? What do you do to build peace in your homes/community? What do you do to build peace in your homes/community?* (see Appendix A). The use of arts helped to mediate the women's journey from one set of knowing to another, and assisted them in understanding each other and facilitated a new restorative narrative (Barrett 2007; Knowles and Cole 2008; Leavy 2009; Dissanayake 1995). I made audio and video recordings of some interviews when it was appropriate, took photographs, and kept a journal to document the various ways in which the women began to rethink their past. In many instances the women were given tea, lunch and a stipend to cover travel or expenses associated with their absence from work.

The practice of peace-building is broad. At its best, it involves diverse methods that contribute to nurturing positive relationships, healing wounds, reconciling differences,

restoring self-esteem, renewing communities and instilling feelings of security (Bell and O'Rourke 2007; Mazurana and McKay 2000; Ball 2009: Goodman et al 2002). An important challenge lies in responding to the legacies of human rights abuses and human suffering and examining memory and truth (Herbst 1992; Lederach 2005; Schirch 2005; Goodman et al 2002). As previously mentioned, these abuses happen at all levels of society, occur both within the home and the community and can be perpetrated by individuals, groups or by the State itself. As I discovered, so much of what these women accomplish in restoring peace in their communities is simply seen as "just what women do" and is not highly prized (Goodman et al 2002; Herbst 1992; Mazurana and McKay 1999). Oftentimes, however, these acts are more effective than the work carried out at a political level.

Case Study I – Maasai Mara



Hellen having purchased a goat for the widows, Tepesua

Hellen Nkuraiya is a Maasai, one of the 42 tribes in Kenya.<sup>4</sup> As was customary, when she was nine years old she was ritually circumcised, also referred to as female genital mutilation. When she spoke to me in February 2013, she told me that, as a girl, she was unaware that this was about to happen. In this ritual, pre-pubescent girls are taken into a circle of women and held down. Their labia, and in many cases, their clitoris, are then severed from their bodies with a razor blade. This is a traditional rite of passage that symbolizes the transition from girlhood to womanhood and, although the medical complications that arise from the mutilation can be complex, the practice continues today.<sup>5</sup>

<sup>&</sup>lt;sup>4</sup> The Maasai (also spelled Masai) are part of the Nolita ethnic group of tribes, which includes the Samburu, Turkana, Kalenjin and Luo. They are traditionally pastoralists and semi-nomadic people who live in Kenya and northern Tanzania.

<sup>&</sup>lt;sup>5</sup> Although this cultural ritual is illegal in Kenya, and banned by the World Health Organization, it is the women who want to preserve it because it was done to them. They fear that their daughters and grand-daughters will not be acceptable to marry if the procedure is not carried out.

When Hellen was eleven years old, she married a sixty-year-old man by arrangement with her father, in exchange for the traditional dowry of two cows. She was sent to another village where she became part of an extended family of wives and children. She says the experience was terrifying and lonely. The other wives considered her to be a flight risk (as are so many of these young brides) and so Hellen was kept under a tight watch. When she was about fourteen she managed to run back to her family home. However, because she had not returned with her dowry, she was not allowed to stay and was seen to be an embarrassment to her family and to the Maasai community. Homeless, Hellen was lucky enough to meet some nuns who were willing to educate her, and she was sponsored to attend high school and vocational college, from where she became a teacher.

Hellen is now forty-two years old.<sup>6</sup> She was so traumatized by the experience of circumcision and her early marriage, she vowed to save as many young girls as she could. She opened a "rescue centre", or school, for girls, where she boards them, secures sponsorships and ensures that they are educated. The centre is set within the Maasai community of Maji Moto in the Loita Hills, about an hour outside of the entrance to the Mara National Reserve, two hours from Narok. When it first opened, Hellen received death threats because what she was doing was seen to be against the Maasai community's traditional ways. However, she continued her work and, after some time was supported by the chief and accepted into the community.



Some eight- to ten-year-old girls, saved from female circumcision, boarding in Maji Moto.<sup>7</sup>

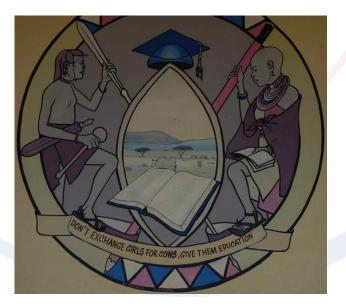
In collaboration with the chief and other members of the community, Hellen also created a village for widows. Owing to the custom of early marriages, many Maasai women become widows when still young and, since there are no inheritance rights for

<sup>&</sup>lt;sup>6</sup> It is thought that this is her age because Maasai do not keep birth records but rather make reference to when someone was born by event (for instance, they may say "she was born during the rains when the *mzungu*, or foreigner, with the lion hair visited"). Doctors examined Hellen and by, looking at her physical health in conjunction with her school records, they were able to estimate her age.

<sup>&</sup>lt;sup>7</sup> The children wear traditional Maasai clothing three days a week and a school uniform two days a week, thereby embracing the traditional rituals of the tribe.

women, they are often left homeless.<sup>8</sup> These widows have no education and are therefore left with no means to support their families. Frequently they go into the sex trade to provide for their children. Hellen says she wants her people to "hold culture in one hand and education in the other", seeking a balance so that young girls, rather than being married young with no education, are given the opportunity to gain knowledge and skills.

In Hellen's case, her narrative was broken when she was circumcised and she became separated through her marriage from her family, friends and community. Although this trauma is not an unusual experience for Maasai girls, Hellen sought change as peace-builder. She has a strong sense of self and her identity is closely linked to her tribe. Rather than remaining a victim, she reflected on her broken narrative, or spider's web, and reconstructed the links to begin to build peace. Restorying is a means of trying to restore a sense of self and place. By considering her past and embracing it creatively into the future, she reimagined her narrative into one that encourages peaceful co-existence. Imaginative narrative goes beyond the simple recounting of an experience or story, but rather encourages imagining what the events mean both locally and globally (Lederach 2005; Winslade and Homer 2001; Freedman and Coombs 1996) and how this act of reimagining shifts our acuities and sense of identity and role in a specific conflict. As Lederach (2005) says: "embracing the paradox of relationship in the present, the capacity to restory imagines both the past and the future and provides space for the narrative voice to create" (p. 149). Through Hellen's efforts, the ritual of female circumcision in her community is now practised through a symbolic cutting of the inside of the girls' thighs and is far less traumatizing or physically damaging to them.



The logo for Hellen's centre in Maji Moto.

<sup>&</sup>lt;sup>8</sup> In the 2010 revised Kenyan Constitution, however, these laws have been changed, and women now have inheritance rights. In spite of this, law and practice are two different things and it takes a while for people to become knowledgeable of their rights.

The lack of opportunity for girls to receive an education can provoke conflict. Within the Maasai community, this is largely as a result of the traditional practice of marrying and having children at a very young age. Education leads to knowledge, which in turn inculcates a tolerance of differences and societal norms, rather than the fear and ignorance that can perpetuate discrimination (Lederach 2005; Bar-On 2002; Brookfield and Holst 2010; Friere 1970; Harman 1997). In the above image we see the logo that is painted on the outside of Hellen's rescue centre, or school. This visual narrative depicts a Maasai Warrior on the left and a young Maasai female on the right, both traditionally clad. The warrior looks directly at the young woman, who gazes down in deference, reflecting respect. However, the female wears a ring of red beads around her neck, telling the viewer that she is uncircumcised, and she is holding a book. In the centre, in front of a rendering of the land, houses and cattle (a sign of wealth), is a book, symbolizing knowledge. A mortarboard crowns the top of the image as an indication of a completed education, while the circle that surrounds the images is a symbol of unity and wholeness.

According to Knowles and Cole (2008), images rendered artistically can generate empathy that makes action possible. Strategically using the visual arts as a tool for mediation, critical thought<sup>9</sup> and dialogue helped to create social change by shifting preconceptions, prejudices and patterns (Bohm 1996; Redekop 2002; Lederach 2005). Although the ratio of girls to boys is six times greater in Kenya, girls are rarely educated (interviews with young widows in Tepesua, Maasai Mara, February 2013). Within Hellen's community, many of the girls now receive an education. For those who do not go on to secondary school, Hellen has created a small vocational training centre where sewing and entrepreneurial skills are taught. Village elders also teach the Maasai language to the children to ensure that cultural traditions are sustained. So, although challenging some traditional rituals and practices, Hellen Nkuraiya is embracing others.

### **Case Study II: The Slums of Kibera**

Kibera is two-kilometre square slum in Nairobi in which two million people live; there is no electricity, sewage or roads in Kibera. In fact, if there is a house fire, or a flood, there is no way aid can reach most of the people who live there. Toilets are outhouses and water is retrieved from boreholes located throughout the community. There is a railway track that runs through the slum and, when a train comes, stalls selling food scatter and people who have been using the track as a thoroughfare also make themselves scarce.

Two weeks after I arrived in East Africa, I ran a day-long workshop for women in Kibera (11 February 2013). The seven women were all from different tribes and were displaced victims of the 2007/08 post-election violence. Since another general election (4 March 2013) was getting near, the women were apprehensive, experiencing an increase in tribal discrimination. All were mothers of varying ages and they had never met one another. I devised a workshop in which I used the arts as a means of engaging in conversations that otherwise could not take place, and as a

<sup>&</sup>lt;sup>9</sup> By critical thought, Bohm (1996) refers to both our conscious intellect and our feelings, desires, emotions and intentions, or our "active response of memory in every phase of life".

visual tool through which the women could reflect on their lives and reimagine a future where difference was embraced. I know from experience that community-based participatory art methodologies have the potential to benefit those who are suffering conflict by stimulating personal and communal change through reflection and empowerment (Gray et al 2010). The social support that comes through the collaborative artistic process, which by its very nature is subjective, would bring the women together, thus enabling them to discover each other's personal narratives. This social support is critical to rebuilding and transforming the community toward sustainable peace (Lederach 2005; Staub et al 2006; McNiff 1992; Schirch, Spring 2008).

As the day for the workshop approached, my apprehension grew and I asked myself "how can I give voice to those who are quietly engaging in peace-building on a daily basis within their own homes through communal ritual. I come from Canada where we have what we need. I don't understand this new culture and am scared of imposing my own ideas" (8 February 2013). As scholars and practitioners in the field of peace-building agree, it is so often the mistake of the peace-builder to be parachuted into a community and impose what we think is needed, rather than allowing the inhabitants to lead the way (Lederach 2003; Ball 2009; Escobar 2001; Mazurana & McKay 2000; van Tongeren 1999). I hoped to listen and to learn and to avoid making this mistake. In my journal I wrote: "In a country where there are 42 tribes, it seems to me that, rather than embracing all the diverse tribal cultures and people, there is a deeply rooted fear of difference and of change which has contributed to the violence" (12 February 2013).



Women participating in an arts-based workshop, Kibera

The day began with introductions and some tea and the ritual prayer which starts and closes most community meetings in Kenya. We then sat outside and, using a tape recorder, I asked the women the three questions (Appendix A) and recorded their answers. Each time one of them spoke, they held a ball of yarn, which they passed along to the next person who wanted to speak while holding some of the yarn in their hands. In this way, we created a web (symbolic of Lederach's spider's web) so we

could visualize our connections to one another.<sup>10</sup> After sharing stories, the women gathered in a circle, held hands and sang a prayer. We then washed our hands and ate lunch together.

After lunch I introduced an arts-based activity that would engage the women in a collective project for three hours. The women were invited to consider together how to divide a large sheet of paper into sections that would reflect their perception of their communities. The sections would symbolize what they agreed it was like (a) before the violence, (b) during the violence and (c) after the violence. They were invited to decide on the significance of the time of each section and allocate it space – so something more significant would have a larger allocation. They were asked also to choose a fourth area on the paper where they would visually represent their hopes and dreams for the future after the general election. The first hour we spent exploring the idea of community and their various communities of these women were before the post-election violence of 2007/08. Together they discussed the elements in their communities which made them feel at peace – schools were open, hospitals looked after them when they were ill, transportation ran smoothly, flowers grew and children played. All was calm.

They then talked about the challenges and violence they had had to endure (no matter where they lived) and how they had come to live in Kibera. They spoke of defilement, rape, killings, the destruction of property and a more pervasive poverty and worsening fear. They made markings on the paper, using words and images to reflect what they had witnessed. During this activity, the women spoke about their apprehension of the forthcoming elections and the violence that might occur afterwards if the outcome was not popular or if the politicians or press encouraged protests. The women reflected on how their community was different now that the election was imminent. They marked the paper and spoke of the renewed tribalism that was prevalent at the time of our meeting.

The section of paper these women had chosen to represent their hopes and dreams for the future was large and they drew images of more schools, better transportation, toilets and hospitals. They envisioned a peaceful community in which they could get enough food and where their important relationships were restored. They articulated that, through the experiences they had witnessed and now embodied, they could begin to see a bright future and move forward. This arts-based activity was reflective and encouraged the women to think about how their experience had contributed to their view of their community. They pondered their self-image and discussed how they related to one another and how the violence they had experienced had become a part of their identity.

After tea, I invited them individually to create an image that represented peace to them. Most women used the image and components of the flag of Kenya – "peace is the unity of the people of Kenya" (one workshop participant).

<sup>&</sup>lt;sup>10</sup> For details about this, please see http://interchange4peace.org/?p=309.



After the workshop

Because of the memory of violence and the apprehension of it recurring, personal narratives have been broken and several of these women, at the outset of the workshop, saw themselves as victims. They continued to be angry towards those who had been perpetrators of the violence – even if their anger was not directed at an individual but toward a particular tribe. During the workshop, however, through story-telling and shared narratives and by listening attentively to one another's stories, they became witnesses of each other's trauma and were able to begin to embrace (rather than fear) their experience and to re-imagine their lives. They agreed, as they were drawing and talking, that they would work together to promote peace and that, through example, they believed they could change people's attitudes towards tribalism. As Lederach (2003) asserts: by looking at our past and "acknowledging its value and its impact on us [we can find] a way of incorporating that past of remembered and lived history, to recent events to the present and into the future" (p.141). This is the "past that lies before us" and reflects an African world-view – so different from a view from the West.

### **Findings/Analysis**

The conflicts within East Africa are complex. Tribal patriarchal attitudes towards women have been overlaid with colonial practices of exploiting tribalism.<sup>11</sup> Historically women were not allowed to own land<sup>12</sup> and are frequently uneducated, and so, if widowed, they are left with few skills to support their families. In many instances, women described to me how, after their husband's death, they had been banished from their homes and had no place to live. In order to combat this, people like Hellen created women-only villages for widows or young girls escaping early marriage and female genital mutilation. Together, the women in these villages are

<sup>&</sup>lt;sup>11</sup> For instance, the bible was translated into Kikuyu before any other tribal language in Kenya. In addition, when the colonials left, much of the land that had historically belonged to another tribe, was given to the Kikuyu. This has compounded the tribal hostilities.

<sup>&</sup>lt;sup>12</sup> This has changed with the new Constitution of 2010 (which mandates equity between the sexes) but the cultural practice has yet to catch up with the new legislation.

striving to change the attitudes in their communities, restorying their lives through supporting one another, and gaining financial independence. It is a struggle, but they have had a modicum of success.

With my privileged eyes I had conceptualized the notion of *peace* in a united global context, where people and nations get along together. I imagined the desire for global peace that we hear beauty pageant candidates articulating. What I discovered through my discussions, observations and documentation was that the concept of peace is intrinsically different and more personal than I had imagined. For many of the women with whom I spent time, peace was a highly intimate experience that often meant security: security of home, finances, family, nutrition, education and friendships. Many told me that they envision "peace as harmony and balance within their home and within their hearts" (women in internal displacement camp, Lezeria Prison, Kampala, Uganda, 8 March 2013). As a result of the extreme poverty, trauma and internal displacement they have suffered and witnessed, they have feelings of alienation, their individual identity has been ruptured and these women desire to be connected with the community from which they have been separated.

It is generally believed that narratives can be both personal and communal since individual stories and rememberings contribute to group identity (Lederach 2005; Winslade and Homer 2001; Freedman and Coombs 1996). What I discovered is something so foreign to my own personal experience: that the narratives I listened to are embedded in tribal identity.<sup>13</sup> All the women I met sought to maintain their tribal identities. However, they frequently marry into other tribes, and their tribal loyalty can be questioned when conflict arises. It is within this paradox that, although potentially difficult to navigate, these Kenyan women can find the balance that embraces their communities' traditions while simultaneously contriving to introduce change. In the words of one research participant: "We can heal our community and build peace by telling people that peace is the only way. Through sharing our stories, we can weave together our lives before and after violence to create something new" (in conversation 18 March 2013).

Once on the ground in Kenya and Uganda, I became very aware of my place as a privileged white female. Frequently, I was asked to tell the women what they should do if they were talking about a conflict in their homes or community. Perhaps their husbands were drinking and beating them. Maybe their children were starving. Perhaps they wanted money to educate a family member. However my role was not to offer solutions but to find ways to facilitate reconnections to their community and to encourage self-advocacy. Through the use of arts-as-method, these women were able to re-imagine their lives and traumas. Fear of tribal difference and gender roles was replaced with a curiosity about the patterns within their communities, the cycles of violence, and the women became alert to a "story that repeats itself" (Lederach 2005, p. 148). I found that they began to trust one another, and me, and to view themselves and the others in a new light.

<sup>&</sup>lt;sup>13</sup> Unlike men, women have more complex relationships with their tribes. Frequently women are married into a tribe that is not their own. Although this is not the case with Maasai in general, it does occur in most tribes in Kenya.

### **Appendix A – Interview Process**

Interviews were conducted either individually or in a group setting. In most cases, an audio recorder was passed around the group and the women would speak of their experiences – this was done after guidelines set by a community-building workshop group were created for each meeting in order to establish confidentiality. In cases where the women did not speak English, an interpreter was present.<sup>14</sup> In some instances, after private interviews, I would transcribe what the women had said through annotations in my journal.

Throughout my time in Kenya and Uganda, I asked each woman the same three questions:

### 1) What words would you use to describe peace?

The response to this question evoked words such as community, harmony, coexistence, cooperation, and caring for each other. The three sentences below reflect the sentiment of those who were interviewed.

"Peace is understanding your neighbour and accepting all tribes."

"Peace is when you have enough to eat and when you are together calmly."

"Peace comes when we love each other, even though we are different."

### 2) How do you know when there is peace in your homes/community?

Many of those with whom I spoke talked freely and clearly about their immediate situation and community. Words and phrases that were used frequently were calmness, togetherness, free speech, enough food and sleep.

"When everyone is talking, no matter what tribe they are from, there is free interaction."

"Peace is knowing that I will not be circumcised and can go to school."

"I have a place to live where my children are safe."

### 3) What do you do to build peace in your homes/community?

Most women spoke of friendship, helping one another, sharing the little we have, talking to neighbours about peace, and rituals such as dancing.

"We work together to earn enough money to feed our community."

"I speak up for education so children can contribute to their families' well-being." "We hold cultural traditions close to us but do not encourage tribalism."

<sup>&</sup>lt;sup>14</sup> In larger group settings where there were time constraints, and in view of the number of participants, I would ask the three specified questions and each woman was given a piece of paper on which to write her response. They were asked to write it in the language they were most comfortable with and if illiterate were invited, if they wished, to have someone transcribe their words.

KENYA RURAL	Tepesua, Maasai Mara	13
	Maji Moto, Maasai Mara	23
	Umoja, Samburu	30
	Unity village, Samburu	20
KENYA URBAN	Kibera Slum	8
	Interchange Kenya*	
	Mathare Slum	40
	Japan Centre for Conflict	
	Prevention*	
	Haruma Slum	8
	Ngara	70
	Life Bloom Service*	
	Maai Mahui	120
	Life Bloom Services*	
	Nakuru	100
	University of Nairobi	40
	Student Peace Club*	
UGANDA RURAL	Lutengo	20
	Interchange Uganda*	
	Lutengo	20
	Rhomu Care*	
	Budhuumba	53
	Initiative to Support Needy	
	Communities*	
UGANDA URBAN	Kayonga	25
KAMPALA	Women's Development	
	Association*	
	Lezeria Prison: Northern	45
	Ugandan Resettlement	
	Project*	
	Lezeria Prison	4
	Prison Fellowship Uganda*	
KENYA AND UGANDA	Individual Interviews	36
	TOTAL INTERVIEWS	675

\*Host Organization/Partners/Mobilizers

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Van Gogh's Last Supper: Transforming "the guise of observable reality"

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# The European Conference on Arts & Humanities 2013

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### Abstract

"That doesn't stop me having a terrible need for, dare I say the word – for religion – so I go outside at night to paint the stars and I always dream a painting like that with a group of lively figures of the pals." – Vincent van Gogh

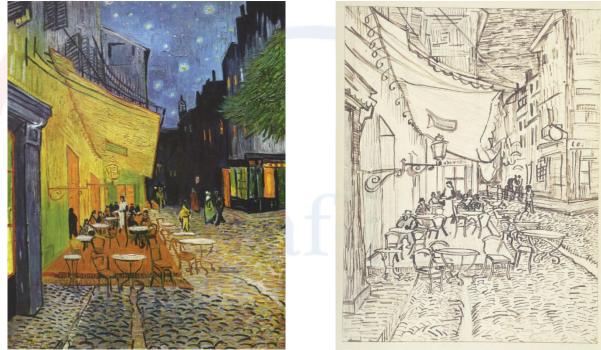
("Cela n'empêche que j'ai un besoin terrible de, dirai je le mot – de religion – alors je vais la nuit dehors pour peindre les étoiles et je rêve toujours un tableau comme cela avec un groupe de figures vivantes des copains.") (691)

This oft-quoted van Gogh sentiment is usually truncated at "paint the stars." Written in late September, 1888, while completing *Starry Night over the Rhône* which depicts two, not a "group of figures;" the more likely reference is to his *Café Teras*, painted two weeks earlier.

Further analysis of the inspiration behind and composition of *Café Teras* reveals it to be a uniquely innovated *Last Supper*.

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Although little has been written about *Café Teras* (Fig. 1), it has enraptured the imagination of the general public, becoming one of the world's most reproduced paintings (Reynolds 2010). Perhaps the accepted, perhaps superficial interpretations of this seemingly casual street scene: that it is "something like" the opening description of "*drinkers in the harsh, bright lights of their illuminated facades*" from Guy de Maupassant's *Bel-Ami* (Jansen et al. 2009, <u>1. 678, n. 15</u>) or homage to Louis Anquetin's *Avenue de Clichy: 5 o'clock in the Evening* (Welsh-Ovcharov 1981); coupled by the relatively scant description in van Gogh's existing letters and 20<sup>th</sup> century art critic Dr. Meyer Schapiro's slight that it may be "less concentrated than the best of van Gogh" (1980 p. 80), have undermined a more thorough investigation of this luminous subject.



(Fig. 1 Café Teras)

(Fig. 2 Café Teras, Sketch)

Nevertheless, this lack of inquiry seems peculiar for a number of reasons. 1) *Café Teras* was conceived over several months during his self-imposed isolation in Arles, a time when Vincent, feeling marginalized and alienated, ceaselessly schemed to reconnect with his *copains* Émile Bernard, Paul Gauguin and others, hoping to found a kind of Pre-Raphaelite brotherhood of twelve "artist-apostles" who, communally, would forge the new Renaissance. 2) It is Vincent's original "starry night," composed "on the spot," painstakingly crafted over several nights while he reported feeling a "terrible need for religion" (Jansen et al. 2009, <u>1</u>. 691). 3) It bears striking differences from the original sketch (Fig. 2). 4) And principally, it was conceived and executed during the nascent phase of his "search for sacred art" (Silverman 2000) – a time when Vincent would discover his full and robust identity as an artist – the promethean expressionist whose primordial penetration into "sacred realism" would eventually transcend culture, class and time, for today, his singular, all-encompassing passion to console humanity, is realized.

Here, we will discover the deeper meaning within *Café Teras* by explicating the evolution of thought regarding his *Symbolist Art*; providing contextual and circumstantial evidence through careful attention to his summer letters and works, and finally, closely examining the painting.

# SYMBOLIST ART

Eugène Delacroix wrote,

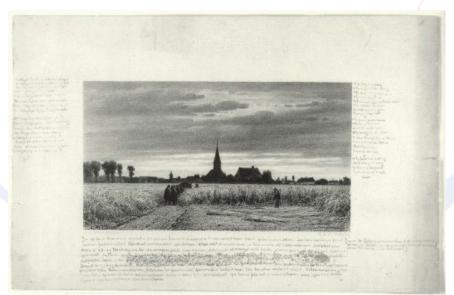
"There is an emotion peculiar to painting [...] what one might call *the music of the painting*. Before you even know what the painting represents [...] when you are too far away from it [...] you are conquered by this magical accord" (Dorra 1995, p. <u>3</u>).

Ideals which influenced Charles Baudelaire and the genesis of the Symbolist movement – based in the theory of Correspondences – which simply put, is a "complex play of associations" or, a "multiplicity of metaphors." Dr. Henri Dorra explained,

"...that romantic poetic vision was characterized not so much by the mere use of metaphor (a characteristic of all relatively mature poetry) as by the richness and multiplicity of its metaphors, which, when released by a well-stocked memory and governed by an intuitive imagination, could bring forth a complex play of associations" (1995, p. 4).

Interestingly, a similar tradition existed in 19<sup>th</sup> century Holland. Dr. Tsukasa Kodera spent the entirety of his first chapter explicating "Dominocratie," the dominant role exacted by the Dutch clergy in their culture's literature, in part by illustrating "Bijschriften-poëzie," a combination of image and poem wherein a theologian would take an image and caption it with poetical notes; a form Vincent practiced often (Kodera 1990).

For example, in the margins of this lithograph (Fig. 3), Vincent inscribed verses from Mark, Luke and John, also a Dutch hymn and a Longfellow poem. The point being, each passage was evoked within Vincent when he viewed this final procession.



(Fig. 3 Funeral procession in the wheat field lithograph (with inscriptions by van Gogh))

If we consider "Bijschriften-poëzie" the Dutch "correspondences," we may gain an insight into Vincent's creative process; key to appreciating how his art has connected on a global level. Dr. Kodera described Vincent as a "preacher-artist," concluding chapter one, "In the following chapters, we will see how van Gogh preserved the preacher-like character and how he transformed "Christianity" in his life and works" (p. 26). Incidentally, Vincent gave this lithograph to his tutor Mendes da Costa, who later recalled,

"...we made rapid progress [...] soon I was able to let him translate an easy Latin author. Needless to say, fanatic that he was at that time, he immediately started applying that little knowledge [...] to reading Thomas a Kempis in the original.

"But [...] the Greek verbs [...] became too much for him. [...]

"Mendes, do you really think such horrors are necessary for someone who wants what I want: to give poor creatures a peacefulness in their existence on earth? [...] Bunyan's Pilgrim's Progress is of much more use to me, as is Thomas a Kempis and a translation of the Bible; more than that I don't need.'

"I no longer know how many times he said that to me. [But each time] it was decided [...] Vincent should give it another try. But before long it was the same old song, and then he would arrive in the morning with the all-too-familiar announcement: 'Mendes, last night I used the cudgel again.' ... this was some sort of self-chastisement [...] which I suspect was a form of [...] masochism..." (Stein 1986, p. 44).

In his younger years, Vincent was an exceptionally devout, if misguided, imitator of Jesus Christ.

# MORÉAS, AURIER & KODERA

To separate Symbolists from Decadents, Jean Moréas stated in his Symbolist Manifesto,

"In this art, scenes from nature, human activities, and all other real world phenomena will not be described for their own sake; here, they are perceptible surfaces created to represent their esoteric affinities with the *primordial Ideals*" (1886).

In other words, within any deftly produced "complex play of associations" or "multiplicity of metaphors" where symbols are numerous as trees in a forest, beneath it all lies a single idea, a *primordial idea*, an *idée fixe*, like a hieroglyph of God.

In the first article to publicly praise Vincent's art, Albert Aurier wrote,

"In almost all his canvasses, beneath this morphic exterior [...] there lies, for the spirit that knows how to find it, a thought, an Idea, and this Idea, the essential substratum of the work, is, at the same time, its efficient and final cause [...] how could we explain that obsessive passion for the solar disk that he loves [...] which he repeats, tirelessly, monomaniacally if we refuse to accept his persistent preoccupation with some vague and glorious heliomythic allegory?" (1890)

Here Aurier, who had read Vincent's correspondence with Bernard (Jansen et al., 2007, p. 19), put forth that the *primordial ideal* from much of this era's work, including *The Sower* (Fig. 4), *Pollard Willows with Setting Sun* (Fig. 5), *The Red Vineyard* (Fig. 6) and others is a "heliomythic allegory." The sun god, known to every culture by many names: Apollo, Ra, Sol, Surya, etc... In chapter two, "*The Church versus the sun*," Dr. Kodera repeatedly

demonstrated how Vincent replaced church motifs with sun motifs to illustrate his "naturalization of religion" (1990, p. 31).



(Fig. 4 The Sower)





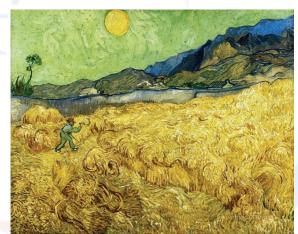
(Fig. 6 The Red Vineyard)

For example, in *Grain Harvest* (Fig. 7), Vincent placed a church steeple in the background. This would all but disappear when he moved to Arles, replaced by the sun in *The Reaper* (Fig. 8), illustrating one of his favorite adages, "religions pass, God remains" (Jansen et al. 2009, <u>1. 294, n. 6</u> and <u>1. 507, n. 2</u>). By 1888, Vincent celebrated the divinity of nature, free from the irrefutable dogma of the clergymen's God whom he for years had found "dead as doornail" (<u>193</u>).

Setting Sun)



(Fig. 7 Grain Harvest)



(Fig. 8 The Reaper)

# SILVERMAN

Dr. Debora Silverman delineated Vincent from the primary canon of Symbolists: Maurice Denis, Odilon Redon and Paul Gauguin, who sought to "dematerialize nature in a flight into metaphysical mystery" (2000, p. <u>50</u>). Quite the opposite, "Van Gogh's art had evolved by 1888 into a symbolist project that can be called 'sacred realism,' a project of divinity made concrete and discovering the infinite in weighted tangibility" (2000, p.<u>117</u>).

In this letter to Theo (Fig. 9), Vincent explained, "You must realize that if you arrange them this way, say the *Woman rocking a cradle* in the middle and the two canvases of sunflowers

to the right and left, it makes a sort of triptych." (776) His Madonna and Child (Figs. 10, 11 and 12).



(Fig. 9 Triptych with La Berceuse and two versions of Sunflowers in a vase 776)



(Fig. 10 Sunflowers)



(Fig. 11 La Berceuse)



(Fig. 12 Sunflowers)

Dr. Evert van Uitert expounded,

"The image created is that of an altarpiece in which Madame Roulin takes on the role of the Virgin Mary as *Stella Maris* and [...] the sunflowers can be associated with Christ."

He further opined,

"By employing the triptych form Vincent intensifies the religious aspect, but it remains no more than one facet of the work; one of the possible interpretations of this realistic image. Vincent wants to retain the guise of observable reality even when he transforms this reality in his paintings" (1980, pp. 85-86).

Dr. Silverman, however, advanced the argument that Vincent "devised the *Berceuse* as a type of Protestant counter-imagery to the dynamic supernaturalism he encountered in Provencal

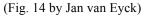
Catholic culture" (2000, p. 312) by offering new insights to its composition. Briefly, the floral wallpaper, red and green color fields and "lullaby" title are all highly evocative of Flemish Renaissance *Madonnas* (Figs. 13 and 14). Further, it was crafted during the spectacle of an expansive two-month Arles' Nativity festival and finally, bears reminiscences of the Andrieskerk *Maris Stella* in Antwerp (Fig. 15) which he applauded as "superb" and "very, very curious" (551).



(Fig. 13 by Hans Memling)

She concluded,







(Fig. 15 Maris Stella)

"His *Berceuse* culminated his art of sacred realism, shorn of miraculous rescues and visionary ruminations but nonetheless vested with spiritual force and the consoling function associated with religious art" (2000, p. <u>369</u>).

Several months prior his "consoling" experiments included innovating a Last Supper.

### **SUMMER**, 1888

Next, we will consider pertinent artistic influences Vincent was parsing: his search, with Bernard, for a new Renaissance, colorizing Millet's pious genre scenes with Delacroix's luminous palette, the naturalization of divinity through Japonism and Cloisonism and his attempts to found an idyllic artist's colony.

The letters to Bernard offer unparalleled insight into Vincent's mind (Jansen et al. 2007, p. 7). That summer, Bernard began studying the Bible. Vincent encouraged him, exalting...

"*an artist greater than all artists* – disdaining marble and clay and paint – working in LIVING FLESH. I.e. this extraordinary artist, hardly conceivable with the obtuse instrument of our nervous and stupefied modern brains [...] he states it loud and clear.. he made.. living men, immortals. That's serious [...] especially because it's the truth" (<u>632</u>)

... and their conversations about Christianity unfurled.

On several occasions Vincent invoked St. Luke's symbol, the ox,

"The symbol of Saint Luke, the patron of painters, is, as you know, an ox; we must therefore be as patient as an ox if we wish to labor in the artistic field" (<u>628</u>).

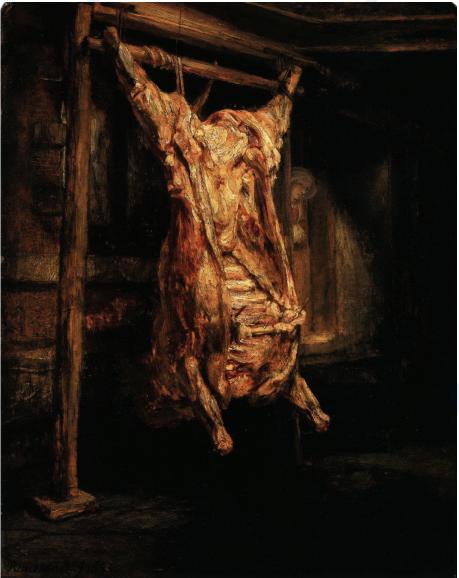
And,

"patron of painters — physician, painter, evangelist — having for his symbol — alas — nothing but the ox is there to give us hope" ( $\underline{632}$ ).

When Bernard praised a Baudelaire poem about Rembrandt, Vincent caustically replied,

"... all admiration for Baudelaire aside — I venture to assume, especially on the basis of those verses.... that he knew more or less nothing about Rembrandt. [...] have you ever looked *closely* at '*the ox*' [...] in the Louvre? You haven't looked closely [...] and Baudelaire infinitely less so" (649) (Fig. 16).

Vincent believed "looking closely" led to the apotheosis of artistic appreciation, comparing it to coitus ( $\underline{649}$ ), admonishing Bernard, "So to you, I can only reply, come on, just look a little more closely than that; really, it's worth the effort a thousand times over" the very next day ( $\underline{651}$ ).



(Fig. 16 *The Slaughtered Ox*)

It is not within the scope of this work to argue this painting represented Vincent's *primordial Ideal* of the artist and his destiny: labor, suffering, castration and ultimately, crucifixion, because of far more importance, was his spirited response to Bernard's ten scenes of a brothel he had just received. Vincent gratefully began this same caustic letter,

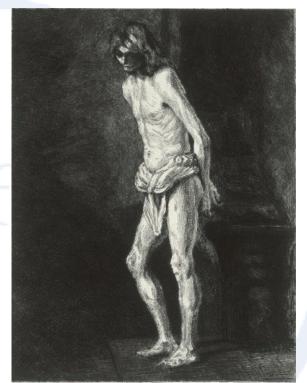
"A thousand thanks for sending your drawings. I very much like [...] the one washing herself, a grey effect embellished with black, white, yellow, brown. It's charming" (649).

Quite charming (Fig. 17); the same day he described it to Theo as, "very Rembrandtesque" (650).

And what is so "Rembrandtesque" about it?



(Fig. 17 A Woman Washing Herself)



(Fig. 18 Christ at the Column)

It is the first example of either artist crafting a subject within window mullions that form a cross as though bearing a crucifix.

Now, directly after exclaiming Baudelaire knew nothing about Rembrandt, Vincent wrote,

"I've just found and bought here a little etching after Rembrandt, a study of a nude man... realistic and simple; he's standing, leaning against a door or column in a dark interior. A ray of light from above skims his down-turned face and the bushy red hair" (649, n. 7) (Fig. 18).

Vincent carefully tucked these images away in his "well stocked memory." Soon, we will discover how they were governed by his "intuitive imagination."

# JEAN-FRANÇOIS MILLET

At the outset of their Biblical discourse, Vincent wrote Bernard that Barbizon School pioneer, Jean-François Millet had painted "Christ's doctrine" ( $\underline{632}$ ) and his obsession with the sower was rekindled (Fig. 19), evidenced by his immediate return to and reworking of *The Sower with Setting Sun* ( $\underline{634}$ , n. 4) (Fig. 20).



(Fig. 19 The Sower)

Dr. Silverman devoted chapter two "*Van Gogh's Sower*" to highlighting the intricacies of this first symbolist project, about which Vincent, himself wrote, "Later on, when I've taken those experiments further, the sower will still be the first attempt in that genre" (676). These summer conversations with Bernard had inspired Vincent to innovate traditionally "Christian" subjects as Silverman stated, "by naturalizing divinity, in the service of what he called a 'perfection' that 'renders the infinite tangible to us'" (2000, p. <u>50</u>). I would offer this genre was also parabolic and thus highlights his emerging evolution as a "preacher-artist." He explained to Theo,

"I'm beginning more and more to look for a simple technique that perhaps isn't Impressionist. I'd like to paint in such a way that if it comes to it, everyone who has eyes could understand it" (666).

Thus invoking the parable of the sower, "He who has ears to hear, let him hear."

### EUGÈNE DELACROIX

Another artist of immeasurable impact, Vincent mentioned this Delacroix (Fig. 21) in five existing summer letters (Jansen et al. 2009). He wrote Bernard,

"Delacroix paints a Christ using an unexpected light lemon note, this colorful and luminous note in the painting being what the ineffable strangeness and charm of a star is in a corner of the firmament." (649)

He wrote Theo, the "little lemon yellow for the halo, the aureole — speaks a symbolic language through color itself." (634)



(Fig. 21 Christ asleep during the tempest)

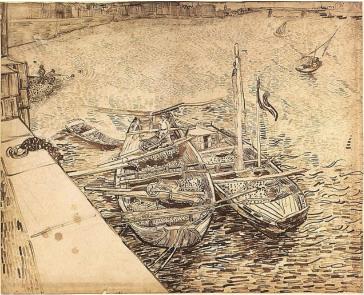
We will get back to this Delacroix in a moment, but I would first like to offer that a painting Vincent executed that summer and later dedicated to Bernard, *Quay with Sand Barges* (Fig. 22) is a Symbolist, or "sacred realism," if you prefer, rendering of the Delacroix.



(Fig. 22 Quay with Sand Barges, Folkwang Museum)

When we consider Vincent has replicated not only the color of the sea and the likeness of the boat, but also, as evidenced in this earlier sketch (Fig. 23), he has transformed Arles' cityscape into a mountain, there is little doubt the Delacroix heavily inspired this composition, especially when we read this admonition to Bernard, "If the study I'm sending

you in exchange doesn't suit you, just look at it a little longer" ( $\underline{698}$ ) repeating this sentiment again in the next paragraph.



(Fig. 23 Quay with Sand Barges, Sketch)

# JAPONISM & CLOISONNISM

Vincent recalled discovering the Japanese prints at Bing's Gallery with both Bernard and Louis Anquetin while living in Paris (642, n. 5), perhaps even this Hiroshige (Fig. 24). Vincent owned this print and Dr. Bogomila Welsh-Ovcharov argued that since it "displays not only a night scene but also a funnel-like perspective and dominant blue-yellow tonality" (1981, p. 133) it likely inspired both *Café Teras* and Anquetin's *Avenue de Clichy* (Fig. 25), which was hailed as "the first appearance of a rather new and special manner" by art critic Edouard Dujardin, who subsequently defined the style as Cloisonnism (620, n. 12).



(Fig. 24 Night View of Saruwakacho)



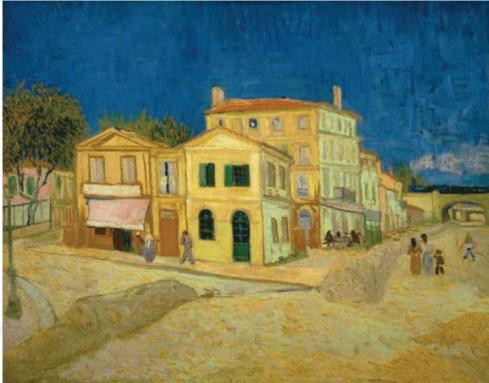
(Fig. 25 Avenue de Clichy: 5 o'clock in the *Evening*)

Almost a knee-jerk reaction to Seurat's Pointillism, which Bernard and Anquetin considered a "reduction of pictorial intensity, resulting in static, wooden figures," they developed this form, taking a cue from the Japanese prints, by outlining bold, flat color fields with dark contours, giving their work a stained glass window effect (Jansen et al. 2007, p. 10).

Dr. Kodera argued Vincent's Japonism was "an expression of his utopian ideals" (1984) and we have already witnessed that his *Berceuse*, painted in a Cloisonist style, held deep religious meaning to him. And while these styles influenced Vincent's "search for sacred art," he was incorporating them with his *plein air* and impasto techniques, developing an identity all his own.

# *"GEMEINSCHAFTSIDEAL"*

Vincent rented the Yellow House (Fig. 26) in May of 1888. Over the summer, however, he used it solely as a studio while renovations and upgrades were completed (602, n. 3). Preoccupied with establishing it as a home for a brotherhood of "artist-apostles," he anointed Theo the "first apostle-dealer" and Gauguin the "father superior" (694) as he tirelessly schemed for the latter to join him (Naifeh & Smith, p. 588).



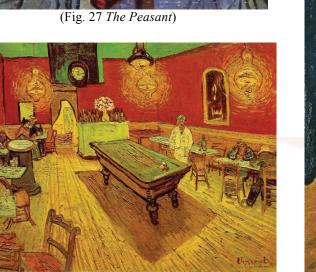
(Fig. 26 The Yellow House)

When Vincent received an additional 300 francs from Theo on Saturday, September 8<sup>th</sup>, he reported immediately going out to buy two beds (one for himself, the other, hopefully for Gauguin), a mirror (for painting self-portraits) and twelve chairs (perhaps, no better evidence of his obsession with his *Gemeinschaftsideal*) to furnish his "artist's house" (677).

It is important here, to try to recreate Vincent's mindset. He was elated. Dr. Welsh-Ovcharov described his mood as "a special moment of optimism, even gaiety" (p. 134) and with good reason: not only was Gauguin about to join him, artistically, he had never been better, his

inspiration ignited by the creation of his many decorations for his "studio of the south," including *The peasant* (Fig. 27), *The Night Café* (Fig. 28), *The Poet's Garden* (Fig. 29) and *The Poet* (Fig. 30), his portrait of Eugène Boch, featuring "the ineffable strangeness and charm of a star [...] in a corner of the firmament." Weeks later, Vincent wrote Boch that he had painted, "a view of the café on place du Forum, where we used to go, *painted at night*" (emphasis Vincent's, <u>693</u>).

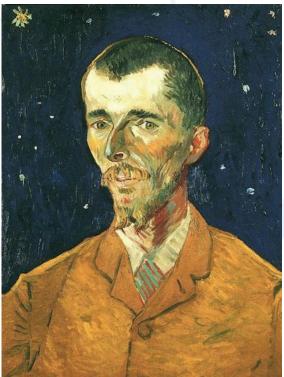




(Fig 28 The Night Café)

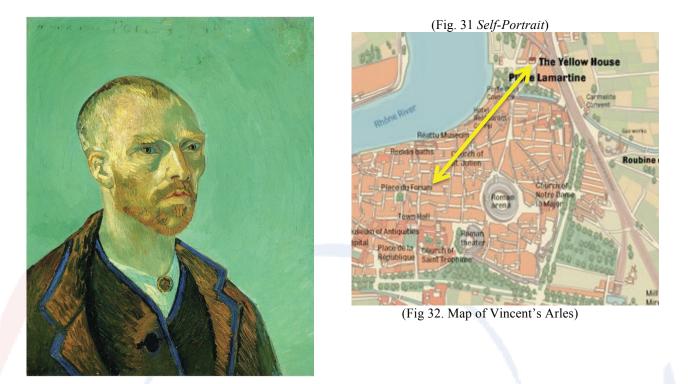


(Fig. 29 The Poet's Garden)



(Fig. 30 The Poet)

Vincent hoped Boch would be one of the twelve ( $\underline{677}$ , n. 4) "artist-apostles" of his "ideal community" (Naifeh & Smith 2011, p. 637). While it is not within the scope of this work to delve into their relationship, I would offer, on a very visceral level, that Vincent shaved his head as Boch wore his (Fig. 31), in a show of brotherhood and solidarity.



Finally, it should be noted that Vincent, Yellow House finally furnished, was too anxious to sleep there alone for an entire week (<u>682</u>), preferring to lug his easel and gear 20 minutes each way to the center of Arles (Fig. 32) where he would craft the consoling masterpiece of his twelve *copains* to keep him company, his first starry night.

### MYSTICAL LAST SUPPERS

Our analysis begins four years earlier, in 1884, when Vincent earned a commission from a retired goldsmith to help him paint, of all things, a *Last Supper*. We will examine a couple of studies Vincent was tinkering with in late August, 1888, compare and contrast the original sketch, and finally, consider the symbolic elements within the painting.

While Vincent's lack of success as a living artist is well-known, he was paid in paints, supplies and maybe more to help Antoon Hermans decorate his dining room (Naifeh & Smith, pp. 399-400). Vincent rebuked the retiree's plan to paint a *Last Supper*, as he explained in a letter to Anthon van Rappard,

"Then I said to him that in my view — since it's a dining room — it would do considerably more to whet the appetites of those who would have to sit at table there if scenes from the peasant life of the region were to be painted on the walls rather than mystical last suppers. The good fellow didn't contradict me" (454).

Instead of Gothic saints, Vincent created a *Sower* (Fig. 33), *Ploughman* (Fig. 34), *Wheat Harvest* (which has not survived), *Planting Potatoes* (Fig. 35), *Shepherd* (also, has not survived) and *Ox Cart in the Snow* (Fig. 36).



(Fig. 33 The Sower)



(Fig. 35 Planting Potatoes)



(Fig. 34 Ploughman)

So, is it ridiculous to think Vincent would ever paint a Last Supper? Maybe not when we consider that sometime after this commission began ruminations for his first, months-long, career-defining study, The Potato Eaters (Fig. 37).



(Fig. 37 The Potato Eaters)

The religious overtones inspired, as elucidated by Steven Naifeh and Gregory White Smith,

"through a kaleidoscope of other images. From the monumental laborers of Millet to the idealized rustics of Breton to the bathetic simplefolk of Israels... He had also absorbed scores of images of families at table, sharing both food and prayer [... and] Vincent ardently admired Charles de Groux's The Benediction, a solemn, Last Supper-like panorama of a peasant family giving thanks" (pp. 424-425).

Also known as Saying Grace (Fig. 38), Vincent wrote Theo in the first postscript of his September 3<sup>rd</sup>, 1888 letter, "[Boch] said that at home they have a Degroux the sketch for Saying grace in the Brussels museum" (673) and it was thus very much on his mind again.



(Fig. 38 Saying Grace)

Perhaps the biggest reason some do not consider Vincent's work 'religious,' stems from a passage sent to Theo, "Of course there's no question of me doing anything from the Bible" (823).

Vincent had criticized Bernard's *Adoration of the Shepherds* (Fig. 39) and *Christ in the Garden of Olives* (Fig. 40), deriding them as "something artificial — something affected," expounding,

"Because I adore the true, the possible, were I ever capable of spiritual fervor; so I bow before that study, so powerful that it makes you tremble, by *père* Millet — peasants carrying to the farmhouse a calf born in the fields. Now, my friend — people have felt that from France to America. After that, would you go back to renewing medieval tapestries for us?" (822) (Fig. 41)



(Fig. 39 Adoration of the Shepherds)



(Fig. 40 Christ in the Garden of Olives)



(Fig. 41 Peasants bringing home a calf born in the fields)

It is important to underline a concept Vincent held steadfastly to: "Aemulatio," explicated by Dr. van Uitert,

"... as it was formulated in the 19<sup>th</sup> century, 'doing something different' from one's predecessors [...] was elevated into a cast-iron law as the idea [...] that 'one must be of one's own time" (1977, p. 150).

We have already seen that Vincent found the divine in nature and the sacred in everyday people from peasants and sand barge workers to matronly cradle rockers. His form of innovation was simply extracting these "common, every day" scenes from reality and imbuing them, through his vast knowledge of history's artwork, with touches from previous masters. The implication is that within the ordinary is the sacred; maybe even bourgeois drinkers on an outdoor terrace at night.

### "LOOK A LITTLE MORE CLOSELY"

Accurately dating *Interior of a Restaurant in Arles* (Fig. 42) has been difficult. Pierre Leprohon placed it in late August, 1888, due in part to the blossoming sunflowers (1964, p 415) and this has been generally accepted (Hulsker 1996, p. 354). It is one of two studies Vincent created of this restaurant, the second, we will examine in a moment. Long supposed to be a view from inside the Hotel Carrel, Dr. Hulsker argued they were, "undoubtedly the *Restaurant Vénissat* at 28, Place Lamartine, where Vincent now went for dinner every day" (1996, p. 354).



(Fig. 42 Interior of a Restaurant in Arles)

I would offer this is Vincent's first attempt at creating a "sacred realism" Last Supper.

Let's consider some similarities between this painting and a few Renaissance *Last Suppers*. In the center is a serving figure. Most of the diners are stretched along the far side of the table. Three wine carafes feature prominently in the foreground. Admittedly, not much, but it is a start.

While Dr. Hulsker argued determining if this or its sister painting came first would be speculation, if you'll give me a moment, I believe we'll put this problem to rest.

So, what is required in a *Last Supper*? A figure of Christ, typically in the center, twelve diners, one of whom is a Judas, haloes are quite prevalent, though not necessary, the same can be said of bread and wine, and finally, an adroitly depicted moment from the gospel.

Here (Fig. 43), Tintoretto has all that, plus a few angels, and the extra figures of those attending to the suppers. The moment from the Bible is the Eucharist, Christ offering the bread as his body.



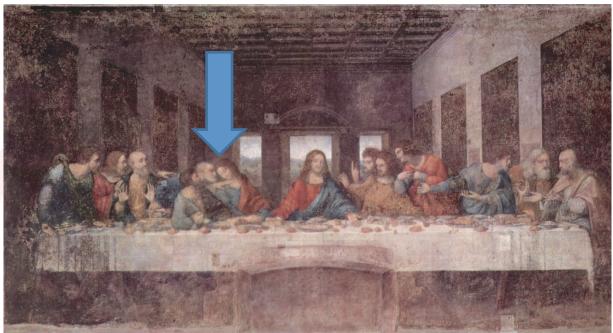
(Fig. 43 by Tintoretto)



(Fig. 44 by Rubens)

Rubens featured the same moment. Here (Fig. 44), only the figure of Christ is crowned with a halo, while Judas, in the foreground, appears very unsettled.

Leonardo da Vinci painted no mystical haloes and this is very much a work of realism (Fig. 45).

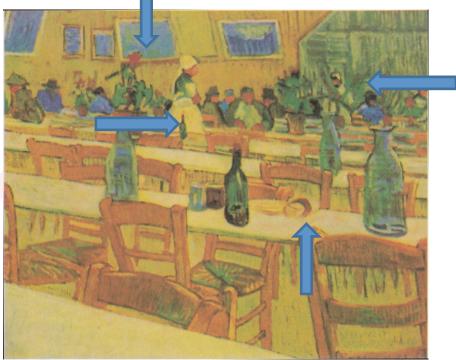


(Fig. 45 by Leonardo da Vinci)

Arguably the quintessential example in vanishing point perspective, everything leads the eye to the center, to the form of Jesus. Depicted is the moment Christ announced one of them would betray him and the apostles' reactions, including the shadowed figure of Judas, Simon Peter holding a knife and this curious figure of the apostle John, the beloved disciple.

Which brings us back around to Vincent and, what will be revealed, I believe obvious, his second study of a "sacred realism" *Last Supper* (Fig. 46). This version is much cleaner, due in part, to its Cloisonist style.

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(Fig. 46 Interior of the Restaurant Carrel in Arles)

He has added bread (up arrow) and placed a new wine bottle here (arrow pointing right); adding emphasis upon the central serving figure. He has added a couple of diners, including this figure hiding behind, what was once a vase of flowers, now appears to be a palm frond (arrow pointing left). And here's where it gets really interesting. This flower arrangement (down arrow) now resembles the top of a pollaxe and is at about the same position where Simon Peter wields a blade in Leonardo's version. But the "smoking gun" sits right next to it where Vincent has unquestionably replicated Leonardo's leaning image of the apostle John.



(Fig. 47 Interior of the Restaurant Carrel in Arles, cropped, and Leonardo da Vinci's figure of John)

Vincent, who often felt alienated from these Arlesians, sitting several tables away, no doubt dining (and drinking) on his own, witnessed a scene much like this and was inspired by the thought that these devout Catholic townsfolk were sitting down to supper together, much like Christ and his followers had so many years prior. In light of this new evidence, there is little

doubt Fig. 42 was the first version, quickly roughed out while the scene unfolded, the second, thought about and tinkered with a bit more but finally, and undeniably, finding a way to innovate a *Last Supper* while retaining the "guise of observable reality," was very much on his mind.

Two things strike me about these studies. First, he has enframed a female serving figure with vases of flowers, a motif he would return to months later with his *Berceuse* triptych. And second, all the empty chairs. They should be immediately recognizable from *Vincent's Chair* (Fig. 48), also his bedroom in Arles (Fig. 49), and you may recall, he'd just bought twelve to furnish the Yellow House <u>literally hours</u> before beginning *Café Teras* (677, n. 2).



(Fig. 48 Vincent's Chair)



(Fig. 49 The Bedroom)

# CAFÉ TERAS

That the sketch (Fig. 50) came first has been argued by nearly everyone from Dr. Hulsker to Dr. Joachim Pissarro (2008). Dr. Welsh-Ovcharov's dissenting, though couched opinion that it, "might well have recorded rather than preceded Vincent's oil version" (p. 134) stems from her attempt to reconcile Vincent's report to his sister that it was created "on the spot." A better solution is that he colorized "on the spot" after this original, lined composition.

Sketched during the day, a number of differences from the final *tableau* are apparent: fewer pedestrians and diners, most notably, the shadowed figure exiting or entering the café (arrow pointing left). More space has been created for the starry sky and he has added the triangular boughs of an evergreen tree in the foreground, the Christian symbol of life everlasting (arrow pointing right). The vanishing point remains the same and next to it stands a serving figure, framed in the lower-left quadrant by a cross or crucifix as though he were bearing it. Vincent, no doubt, borrowed this "Rembrandtesque" image from Bernard's *A Woman Washing Herself*. Incidentally, it's one of three crucifixes in the painting. We'll discover the other two in a moment.



(Fig. 50 Café Teras, Sketch)

(Fig. 51 Café Teras)

The final composition (Fig. 51) is unique in Vincent's oeuvre. It's the only painting with lines of composition that, as in da Vinci's, draw the viewer's eye to the center. This was accomplished, in part, by adding the foreground evergreen tree and making the lines of the lintel, awning and roof parallel, a trick of perspective that doesn't exist in the real world (Schapiro, p. 80).

That summer, Vincent had attempted to create two separate renditions of *Christ in the Garden of Olives*, but had to scrape off the canvasses for lack of a model and quote, "because here I see real olive trees" (<u>685</u>, n. <u>11</u>). I would offer he found a solution to creating a likeness by combining *Christ at the Column* (Fig. 52) with the similar likeness and colorization of *Christ Asleep during the Tempest* (Fig. 53), creating a countenance, without, as he put it, "heading straight for the Garden of Gethsemane" (Fig. 54) (<u>822</u>), and all-the-while, after artists whom he wrote, "[...] Christ has been painted — as I feel it — only by Delacroix and by Rembrandt" (<u>632</u>).



(Fig. 52 Christ at the Column)



(Fig. 53 Christ Asleep during the Tempest, cropped)



(Fig. 54 The Server)

A closer look at the terrace reveals Vincent has purposely omitted a second gas lamp (Fig. 55).



(Fig. 55 One Lantern)



(Fig. 56 Crucifix above the Cab-horse)

While there are two scrolled, iron prickets, there's only one, enormous lantern burning above the central serving figure. It creates a halo-like effect with the exact luminous yellow note that "speaks a symbolic language through color itself" or, as Dr. Joan Greer explained,

"[...] van Gogh's view of what constituted successful religious art. In particular, the device of light pouring onto a domestic scene as the only signification of religious meaning held strong resonance for him" (Stolwijk et al. 2003, pp. 67-68).

As to the other crucifixes, he's placed one above the cab-horse (Fig. 56), which Vincent considered a symbol of suffering, writing Theo during early ruminations for his "artists' house,"

"For many reasons I'd like to be able to create a pied-à-terre which, when people were exhausted, could be used to provide a rest in the country for poor Paris cab-horses like yourself and several of our friends, the poor Impressionists" (585).

The third crucifix is emblazoned on the chest of the server (Fig 58). Next, we must answer that all-important question, "Are there 12 diners?" (Fig. 57)



(Fig. 57 3<sup>rd</sup> crucifix and eclipsed diner)



(Fig. 58 Head Count)

# Where's the 12<sup>th</sup> diner?

The server eclipses all but the hand of the  $12^{th}$  diner (Fig. 57). Additionally, two diners sit near the very center of the painting – seated on the road and rendered in auras of gold and orange – less realized than even the other figures, perhaps they're intended to be angels.

Vincent reported re-reading Thomas Carlyle often, who wrote, in conjunction with describing Voltaire, another Enlightenment author whom Vincent adored, "People of quality disguise themselves as tavern-waiters" (2008) and Vincent seems to have taken this to the extreme.

Finally, when we consider where this hand is pointing – to the shadowed figure in the doorway – I would offer we have discovered the final piece of the puzzle: the gospel moment depicted. John 13:30, "As soon as Judas had taken the bread, he went out. And it was *night*" (emphasis mine).

"That doesn't stop me having a terrible need for, dare I say the word – for religion – so I go outside at night to paint the stars, and I always dream a painting like that with a group of living figures of the pals." (691)



"And in a painting I'd like to say something consoling, like a piece of music. I'd like to paint men or women with that *je ne sais quoi* of the eternal, of which the halo used to be the symbol, and which we try to achieve through the radiance itself, through the vibrancy of our colorations." (673)

(Fig. 59 Café Teras, cropped, depicting pointing direction of the "disembodied hand")

I would like to finish with two thoughts. First, Vincent's humble sentiment,

"Try to understand the last word of what the great artists, the serious masters, say in their masterpieces; there will be God in it. Someone has written or said it in a book, someone in a painting" (155).

And lastly, Vincent's legacy – the archetypal tortured artist – was wrought by his longing to seek his own path; a course that thrust him through a liminal alienation, while liberating to discover his unique creative process and true identity, that of "preacher-artist." His long-enduring allure is not that he painted imaginary or mystical scenes that reside outside of the human experience. Quite the opposite, his paintings provide a connectedness for everyone with eyes who can see, that through his imagination, being human, is itself, a mystical experience.

# APPENDIX A: ILLUSTRATIONS

Fig. 1, *Café Teras (Café Terrace on the Place du Forum, Arles, at Night)*, early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

Fig. 2, *Café Teras*, Sketch, early September, 1888 (F 1519 / JH 1579) Dallas Museum of Art, reed pen, 62.0 x 47.0 cm.

Fig. 3, *Funeral procession in the wheat field*, J.J. van der Maaten, University Library, Amsterdam, lithograph (with inscriptions by van Gogh), ??

Fig. 4, *The Sower*, late November, 1888 (F451 / JH 1629), Van Gogh Museum, Amsterdam, oil on canvas, 32.0 x 40.0 cm.

Fig. 5, *Pollard Willows with Setting Sun*, early March, 1888 (F 572 / JH 1597), Kröller-Müller Museum, Otterlo, oil on canvas on cardboard, 31.6 x 34.3 cm.

Fig. 6, *The Red Vineyard*, early November, 1888 (F 495 / JH 1626), Pushkin State Museum of Fine Arts, Moscow, oil on canvas, 75.0 x 93.0 cm.

Fig. 7, *Grain Harvest*, late August, 1885 (F 1301r / JH 917) Kröller-Müller Museum, Otterlo, black chalk, grey wash, traces of fixative, on wove paper, 27.0 x 38.5 cm.

Fig. 8, *The Reaper*, early September, 1889 (F 618 / JH 1773) Van Gogh Museum, Amsterdam, oil on canvas, 74.0 x 92.0 cm.

Fig. 9, Triptych with *La Berceuse* and two versions of *Sunflowers in a vase*, late May, 1889 (Letter 776) Van Gogh Museum, Amsterdam, letter sketch 7761r.

Fig. 10, *Sunflowers in a Vase*, late August, 1888 (F 454 / JH 1562) The National Gallery, London, oil on canvas, 93.0 x73.0 cm.

Fig. 11, *La Berceuse*, late January, 1889 (F 504 / JH 1655) Kröller-Müller Museum, Otterlo, oil on canvas, 91.0 x 72.0 cm.

Fig. 12, *Sunflowers in a Vase*, late August, 1888 (F 456 / JH 1561) Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich, oil on canvas, 91.0 x 72.0 cm.

Fig. 13, *Madonna and Child Enthroned with Two Angels*, 1480, Hans Memling, Galleria degli Uffizi, Florence, oil on wood panel, 57.0 x 42.0 cm.

Fig. 14, *The Lucca Madonna*, 1436, Jan van Eyck, Stedelsches Kunstintitut, Frankfurt, oil on wood panel.

Fig. 15, *The Maris Stella Window*, Andrieskerk, Antwerp, 16<sup>th</sup> century.

Fig. 16, *The Slaughtered Ox*, 1657, Rembrandt van Rijn, Musée du Louvre, Paris, oil on board, 51.7 x 73.3 cm.

Fig. 17, A Woman Washing Herself, 1888, Émile Bernard, Van Gogh Museum, Amsterdam.

Fig. 18, *Christ at the Column*, 1881, Eugène Gaujean after Rembrandt van Rijn, Van Gogh Museum, Amsterdam.

Fig. 19, *The Sower*, 1850, Jean-François Millet, Museum of Fine Arts, Boston, oil on canvas, 82.6 x 101.6 cm.

Fig. 20, *The Sower with Setting Sun*, mid-June, 1888 (F 422 / JH 1470), Kröller-Müller Museum, Otterlo, oil on canvas, 64.2 x 80.3 cm.

Fig. 21, *Christ Asleep during the Tempest*, c. 1853, Eugène Delacroix, oil on canvas, The Metropolitan Museum of Art, New York, 50.8 x 61.0 cm.

Fig. 22, *Quay with Sand Barges*, early August, 1888 (F 449 / JH 1558) Museum Folkwang, Essen, oil on canvas 55.0 x 66.0 cm.

Fig. 23, *Quay with Sand Barges*, Sketch, late July, 1888 (F 1442 / JH 1556) Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, pen, reed pen, 48.0 x 62.5 cm.

Fig. 24, *Night View of Saruwakacho*, 1856, Hiroshige, color print from "One Hundred Views of Edo," Van Gogh Museum, Amsterdam.

Fig. 25, *Avenue de Clichy: Five o'clock in the Evening*, 1887, Louis Anquetin, Wadsworth Atheneum, Hartford, oil on canvas, 69.2 x 53.0 cm.

Fig. 26, *The Yellow House ('The Street')*, late September, 1888 (F 464 / JH 1589) Van Gogh Museum, Amsterdam, oil on canvas, 72.0 x 91.5 cm.

Fig. 27, *Patience Escalier 'The peasant'*, late August, 1888 (F 444 / JH 1563) private collection, oil on canvas, 69.0 x 56.0 cm.

Fig. 28, *The Night Café*, early September, 1888 (F 463 / JH 1575) Yale University Art Gallery, New Haven, oil on canvas, 70.0 x 89.0 cm.

Fig. 29, *The Poet's Garden*, early September, 1888 (F 468 / JH 1578) Art Institute of Chicago, oil on canvas, 73.0 x 92.0 cm.

Fig. 30, *Eugène Boch ('The Poet')*, early September, 1888 (F 462 / JH 1574) Musée du Louvre, Paris, oil on canvas, 60.0 x 45.0 cm.

Fig. 31, *Self-Portrait*, early September, 1888 (F 476 / JH 1581) Fogg Art Museum, Cambridge, Massachusetts, oil on canvas, 62.0 x 52.0 cm. Fig. 32, *Map of Vincent's Arles*.

Fig. 33, *The Sower*, Sketch, late August, 1884 (F 1143 / JH 509) private collection, pen, 5.5 x 14.0 cm.

Fig. 34, *Ploughman*, Sketch, late August, 1884 (F 1142 / JH 512) private collection, pen, 5.5 x 15.0 cm.

Fig. 35, *Planting Potatoes*, Sketch, late August, 1884 (F 1141 / JH 510) private collection, pen, 5.0 x 13.0 cm.

Fig. 36, *Ox Cart in the Snow*, Sketch, late August, 1884 (F 1144 / JH 511) private collection, pen, 5.0 x 13.5 cm.

Fig. 37, The Potato Eaters, late April, 1885 (F 82 / JH 764) Van Gogh Museum, Amsterdam, oil on canvas, 82.0 x 114.0 cm.

Fig. 38, Saying Grace, c. 1861, Charles Degroux, Royal Museum of Fine Arts, Brussels, oil on canvas, 80.0 x 154.0 cm.

Fig. 39, The Adoration of the Shepherds, 1889, Émile Bernard, private collection.

Fig. 40, Christ in the Garden of Olives, 1889, Émile Bernard, present whereabouts unknown.

Fig. 41, *Peasants bringing home a calf born in the fields*, c. 1864, Jean-François Millet, Art Institute of Chicago, oil on canvas, 81.1 x 100.3 cm.

Fig. 42, *Interior of a Restaurant in Arles*, late August, 1888 (F 549a / JH 1573) private collection, oil on canvas, 65.5 x 81.0cm.

Fig. 43, *The Last Supper*, 1592-1594, Tintoretto, San Giorgo Maggiore, Venice, oil on canvas, 365.0 x 568.0 cm.

Fig. 44, *The Last Supper*, 1632, Peter Paul Rubens, Pinacoteca di Brera, Milan, oil on canvas, 304.0 cm x 250.0 cm.

Fig. 45, *The Last Supper*, 1495-1498, Leonardo da Vinci, Santa Maria della Grazie, Milan, oil, tempera on canvas, 910.0 x 420.0 cm.

Fig. 46, *Interior of the Restaurant Carrel in Arles*, late August, 1888 (F 549 / JH 1572) private collection, oil on canvas, 54.0 x 64.5 cm.

Fig. 47, *Interior of the Restaurant Carrel in Arles*, cropped, late August, 1888 (F 549 / JH 1572) private collection, oil on canvas, 54.0 x 64.5 cm.

Fig. 48, *Vincent's Chair*, late November, 1888 (F 498 / JH 1635) The National Gallery, London, oil on canvas, 93.0 x 73.5 cm.

Fig. 49, *The Bedroom*, mid-October, 1888 (F 482 / JH 1608) Van Gogh Museum, Amsterdam, oil on canvas, 72.0 x 90.0 cm.

Fig. 50, *Café Teras*, Sketch, early September, 1888 (F 1519 / JH 1579) Dallas Museum of Art, reed pen, 62.0 x 47.0 cm.

Fig. 51, *Café* Teras, early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

Fig. 52, *Christ at the Column*, 1881, Eugène Gaujean after Rembrandt van Rijn, Van Gogh Museum, Amsterdam.

Fig. 53, *Christ Asleep during the Tempest*, cropped, c. 1853, Eugène Delacroix, oil on canvas, The Metropolitan Museum of Art, New York, 50.8 x 61.0 cm.

Fig. 54, *Café* Teras, cropped to "*The Server*," early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

Fig. 55, *Café* Teras, cropped to "*One Lantern*," early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

Fig. 56, *Café* Teras, cropped to "*Crucifix above the Cab-horse*," early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

Fig. 57, *Café* Teras, cropped to "3<sup>rd</sup> crucifix and eclipsed diner," early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

Fig. 58, *Café* Teras, cropped to "*Head Count*," early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

Fig. 59, *Café* Teras, cropped to "*depicting pointing direction of the 'disembodied hand,*" early September, 1888 (F 467 / JH 1580) Kröller-Müller Museum, Otterlo, oil on canvas, 81.0 x 65.5 cm.

# APPENDIX B: WORKS CITED

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The Associative Field of The Emotional Concept «JOY» in Literary and Religious Discourses

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The European Conference on Arts & Humanities 2013

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iafor The International Academic Forum www.iafor.org The verbalization of the emotional concept «joy» in literary and religious discourses is being considered in the article.

The emotion of joy has a great variety of means of linguistic representation, complex analysis of which, however, in two types of heterogeneous discourses (literary and religious), taking into considerations the unique character of each one in English linguistic consciousness, has not been a subject of scientific research yet. Its availability is apparent: the concept is the most developed notion in modern linguistics.

The emotional concept is ethno cultural and complex semantic formation which includes concept, figurative meaning, and cultural value. Scientists use different methods to analyze the concept, but its connections with discourse have not been enough considered yet. In the article we try to prove the hypothesis that the type of discourse influences on the character of concept representation directly.

The associative field of the emotional concept «joy» is in the spotlight of the research. It is more than the semantic one; it reflects the communicative aspect of language which gives a speaker an opportunity to use a common word to express his/her ideas.

Studying the associative field of the concept «joy» we apply to the principle of continuity proposed by Rolandas Pavilionis. It allows to build a structure of concepts in a particular conceptual framework within which each concept is understood and interpreted by means of other concepts.

In our research we also apply to Christine Hardy's theory. It says that concepts exist in the consciousness in the form of clusters, each of which is a network of interconnected concepts.

Indeed, these theories are very important in the process of research and interpretation of the emotional concept «joy» in two types of discourse: literary and religious, because they have different conceptual systems. Everybody has the same ability to form concepts, but these concepts depend, to some extent, on his/her everyday and religious experience. In other words, language division of the world is done by distinguishing concepts and situations.

The notion «associative value» was formed in the search for the specific internal structure, i. e. a model of connections and relationships, which develops in human through speech and thinking and which is the basis of the «cognitive organization» of his multilateral experience and can be detected through the analysis of the associative links of the word.

Based on the above principles and theories, we have analyzed the associative field of the concept «joy» in literary and religious discourses. Analysis of different English dictionaries and fiction shows that the concept «joy» in literary discourse is in associative relations with five conceptual clusters, each of which is called according to the name of the dominant concept: «happiness», «pleasure», «gaiety», «rejoicing», and «ecstasy».

Let's consider each of them.

The cluster «happiness» includes such concepts as «bliss», «felicity», «beatitude», etc. Language units which represent the concepts of this cluster express a state of complete and great satisfaction. This emotional state may be felt without any demonstration of feelings (except sparkling eyes and a faint smile on smb's face.) A state of complete and great satisfaction may be expressed by such phraseological units as: *a fool's paradise, to be over the moon, to be flying high, to be in the seventh heaven, to be on cloud nine, to be (sitting) on top of the world, to live in Eden, etc.* 

Language units representing concepts of the cluster «pleasure» («delight», «gratification», «delectation», etc.) express a feeling of joy the causes of which are pleasurable feelings, emotions and thoughts. Concepts of this cluster may be expressed by the following phraseological units: to make someone's day, to gather life's roses, to wish someone joy of a person / thing, to be as pleased as Punch, music to one's ears, to be in good spirits, to carry away, to do one's heart good, to enjoy oneself, etc.

The cluster «gaiety» includes such concepts as «hilarity», «festivity», «cheer», «exhilaration», «glee», «mirth», «merriment», «revelry», etc. Language units, representing concepts of this cluster, express devil-may-care and joyful mood, the result of which is fun, entertainment and laughter. Concepts of this cluster are expressed by the following phraseological units: *to have a rare time, to be in fine feather, as merry as a cricket, big time, to jump for joy, to leap for joy, one's feet went pita pat with joy, to dance for joy, to shout for joy, etc.* 

Language units, representing concepts of the cluster «rejoicing» («exultation», «jubilance», «jubilation», etc.), express an ecstatic emotional state. Associative links of the concept «joy» with the concepts of this cluster show that high spirits is interpreted as a result of success or victory over something / someone. Rejoicing may be expressed by the following phraseological units: *to walk / dance on air, to crow (over), to rejoice / warm the cockles of one's heart, etc.* 

The cluster «ecstasy» includes such concepts as «elation», «rapture», «ravishment», «transport», etc. Language units, representing concepts of this cluster, express enthusiastic, emotional state, a feeling of elation, excitement. Associative links of the concept «joy» with concepts of this cluster are identified in the examples of fiction that describe the highest level of emotional state of joy which people are unable to control in some situations characterized by the manifestation of passionate feelings. For example, in the case of solving a problem. Delight, lickety-split joy is expressed by means of phraseological units such as: *to burst with joy, one's joy overleaped all bounds, one cannot contain oneself for joy, to be beside oneself with joy, to be wild with joy, in the ecstasy of joy, in a transport of joy, etc.* 

Analysis of examples taken from texts of the Bible has shown that the concept «joy» in religious discourse is understood and interpreted by means of the key concepts of the discourse: «God», «faith», and «virtue».

Connection between two concepts «joy» and «God» is clearly manifested in the Scriptures. Joy is shown as a constant feature of believers. Joy is a distinctive feature of life, not just a fleeting emotion. Joy originates in God Himself, and «flows from Him»:

But everyone else praised the Lord God All-Powerful because of the miracle that had kept the temple safe. A little while earlier, the temple was filled with fear and confusion, but now there was joy and happiness because the Lord had appeared [2 Macc 3, 30];

At that same time, Jesus felt the joy that comes from the Holy Spirit... [Lk 10, 21].

Joy is not a separate or accidental result of faith, but rather an essential part of the relationship with God. Fullness of joy comes when a person's life is a deep awareness of God's presence. The following example proves the existence of associative links between two concepts «joy» and «faith»:

I call God as my witness that it was in order to spare you that I did not return to Corinth. Not that we lord it over your faith, but we work with you for your joy, because it is by faith you stand firm [2 Co 1, 23–24].

In the apostle Peter's words *Though you have not seen him, you love him, and though* you do not see him now, but believe in him, you greatly rejoice with joy inexpressible and full of glory [1 P 1, 8] addressed to believers who were persecuted, there are two characteristic of true faith in God, love for Christ and joy of Christ. The suffering of believers was terrible, but their inner spiritual joy exceeded torment. This feeling gave them energy and allowed to suffer with joy. There are two more facts about joy to which Peter draws our attention. Firstly, to is origin. According to Peter's words, joy originated as a result of faith: «though you do not see him now, but believe in him, you greatly rejoice». Secondly, he describes the nature of this joy: «inexpressible and full of glory». Peter says about the unspeakable joy that is very different from the temporal one. It is pure, virginal and divine. It is strong: God abundantly water joy on sufferings. This joy fills believers' minds with a sense of dignity and the light of God's glory, but not corrupts as the temporal joy. Thus, Peter's doctrine teaches the following: true religion consists of holy emotions. Describing the life experiences, the apostle identifies them as main emotions of love and joy which indicate the spiritual health of believers.

Associative links of the concept «joy» with the concept «virtue» are shown in such examples taken from the Bible as

But the fruit of the Spirit is love, joy, peace, longsuffering, kindness, goodness, faithfulness, gentleness, self-control. Against such there is no law [Ga 5, 22].

In our opinion a special attention should be paid to Psalm 84 «The Joy of Worship» which is a kind of anthem to joy. Its content is penetrated by light feeling of joy that a believer has with regard to his Creator, though there is only one case of using a lexeme with the semantic «joy» in the text:

LORD God All-Powerful, your temple is so lovely! Deep in my heart I long for your temple and with all that I am I sing joyful songs to you [Ps 84, 2]. People go to church, pray, worship, give thanks to God with joy. And even the fact that they are completely dependent on God, pleases them.

So, having analyzed examples from fiction and the Bible we came to the conclusion that literary and religious discourses have different conceptual systems.

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Visionaries, Pioneers, Apostles and Healers: The Contribution of Migrants from Trinidad and Tobago to the Development of Black Britain, 1948 to 1986

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# Introduction

In the attempt to rebuild after the devastation experienced during World War II, the British government passed the British Nationality Act in 1948, which ushered in a recruitment drive in the colonies. The resulting post 1948 influx of Commonwealth immigrants included the June 1948 arrival of the Empire Windrush in Tilbury which initiated a Caribbean migration that would later mushroom. This movement set Britain along the road to becoming the cosmopolitan society it is today. This paper gives insight into the contribution of migrants from Trinidad and Tobago to the development of British society. It will focus on developments in the cultural sphere, the origins and transformations of the Notting Hill Carnival, the black power movement, education, broadcasting, medicine and literature. These will illustrate the fundamental contribution of Trinidad and Tobago migrants in establishing Black Britain as a permanent reality. The term Black Britain describes all non white groups and persons present in Britain during the period under review.

### Arts and Entertainment

Entertainers from Trinidad and Tobago were part of the cultural encounter of unprecedented vibrancy that emerged in London from as early as the 1950's. Due to rebuilding efforts after the war, London had become "the cosmopolitan hub of the Commonwealth family of nations" (Gilroy 140). Names such as Boscoe Holder and the Holder Company, Winifred Atwell, Edric Connor and Aldwyn Roberts – the Lord Kitchener featured in performances at various establishments in Stratford, Blackpool and Manchester to name a few. Edric Connor was very active, not only in the theatre and on radio, but also visiting churches where he spoke and sang. More often than not reports on entertainment in Britain would feature the names of the previously mentioned artistes. Connor was also involved in the recording of West Indian folk songs for gramophone records. He was also a key figure in producing a concert at St. Pancras Hall where the steel band played in Britain for the first time at the 1951 Festival of Britain. Artistes involved included Connor, Lord Kitchener, Boscoe Holder and his dancers and others. London shook with the pace and excitement of West Indian art.

The vibrancy and enthusiasm of West Indian culture and talent continued into the 60s. Pearl Connor, wife of Edric Connor was also a key figure in the development and promotion of black entertainers in Britain from the 1950s into the 60s. In an interview with Guardian reporter Derek Malcolm in 1965 Connor lamented: "I am the world's greatest fool, I work for those whom there is no work" (Guardian 7). Malcolm retorts that Connor's words are a "pardonable exaggeration for as Pearl Connor Management Ltd she is a theatrical agent and a manager with what most would call a fairly hopeless task-that of finding regular employment in this country for coloured Commonwealth singers, actors and dancers" (7)

In July 1961 at a meeting in Notting Hill Gate the idea emerged to form an organization that would have as its main objective the promotion of black artistes in Britain. By 1963 things had not improved much so together with several others Connor formed the Negro Theatre Workshop. She remembers that:

"There were about 30 of us involved. We began by presenting productions in churches and town halls, those that were available to us. We rehearsed and previewed at the African Centre, and the West Indian Students' Centre. We were supported by Christian Sampson, a BBC producer/director who made it possible to have our production The Dark Disciples, a jazz version of the St. Luke's Passion with music composed by Mike McKenzie televised by the BBC" (Harris and White 13).

Connor had a never say die attitude and was a driving force behind the Workshop. Her persistence eventually paid off to a certain extent and did bear some fruit in the 60s. The Negro Theatre Workshop was involved in two productions at the Commonwealth Arts festival in 1965. The group was also chosen to represent Britain at the first World Festival of Negro Arts in Dakar in 1966. The group went to Senegal and the production which was co-directed by Bari Jonson scored a resounding success. The experience Connor recalls was excellent for all involved.

Upon their return the Workshop continued to strive for its ultimate purpose which was "to provide a regular platform and a permanent headquarters for immigrant artists" (Guardian 7). Connor continued to give yeoman's service despite not being able to achieve a real breakthrough in terms of acceptance and sponsorship. However it was not all doom and gloom. During her tenure as theatrical agent and manager Connor could point "to cases of formidable individual achievement like the success of the Manhatten Brothers from King Kong, Errol John's Othello at the Old Vic and Pearl Prescod's contract with the National Theatre. But her chief concern and that of the Workshop-is with establishing the less well known artist, of finding him work which sacrifices nothing to his standards" (7).

The Negro Theatre Workshop was not the only organization that attempted to further the cause of Commonwealth artists in Britain. Connor-Mogotsi recalls that: "Another development was the Caribbean Artists Movement, established by John La Rose, Andrew Salkey and Eduard Kamau Braithwaite in 1966. Through CAM, artists, musicians and poets got an opportunity to exchange ideas, and arranged performances of poetry and play readings which filled a need in the artistic development of our community" (Harris and White 13). Thus La Rose was another migrant from Trinidad and Tobago who assumed a leadership position in the cause of promoting West Indian culture in the United Kingdom. However the reality of the situation was that these West Indian people were greatly enhancing the cultural landscape and reputation of Britain yet were still being treated as outcasts.

### **Carnival and Carnival Arts:**

A second area where the influence of migrants from Trinidad and Tobago blossomed was in the development of Carnival and Carnival Arts. In January 1959 Claudia Jones organized an event which was the precursor to the Notting Hill Carnival. It was held at the St. Pancras Town Hall in Euston later renamed the Camden Town Hall. "The Carnival Cabaret directed by Edric Connor featured the Trinidad All Stars and Hi-fi steel bands, a Carnival Fantasia by Boscoe Holder's dance troupe, the Mighty Terror singing the calypso 'Carnival at St. Pancras', Nadia Catouse, Pearl Prescod's Sepia Serenaders, the Malimba limbo dancers, Cleo Laine and the Mike McKenzie Trio, Tambour Bamboo bongo dancers and the Southlanders. The proceedings concluded with a Caribbean Carnival Queen beauty contest and a Grand Finale Jump-Up by West Indians in England" (Vague 7).

Ansel Wong writing in the publication Black History 365 (17) notes that the event "was timed to coincided with the Caribbean's largest and most famous carnival in Trinidad and designed to make a determined and positive statement against the Notting Hill race riots of 1958". Jones continued to organize the event that grew in attendance and importance each year. Tom Vague (8) explains: "In the early 60s the basic ingredients of Notting Hill Carnival were coming together, though not in Notting Hill. The second Caribbean Carnival in 1960 took place at the Seymour Hall at Marble Arch in W1. The nearest the 'indoors Carnival' came to Notting Hill was another show in 1960 at the old Kensington Town Hall".

The influence of people from Trinidad and Tobago in the development of Carnival and Carnival Arts in Britain continued between 1963 and 1973. In 1962 the Carnival's show main draw was the Mighty Sparrow and was held at the Seymour Hall and on tour at the Manchester Free Trade Hall. These venues were repeated in 1963. Because the London Caribbean Carnival Committee's events through the years 1959 to 1965 were organized in the height of winter, there was no chance of any outdoor activities in mirroring its parent the Trinidad and Tobago Carnival held at the same time in the tropics. The founder, Claudia Jones died at Christmas in 1964 of a heart attack. After her death Victor Crichlow, Phillip Allscrub and Frank Bynoe took up where she left off and in 1965 steel band and calypso dances were held at the Lyceum and Porchester Hall in Bayswater. But in 1966 the London Carnival was to enter the second phase of its evolution when activities moved from indoors to the streets of Notting Hill.

Examining the second phase one cannot help but notice that people from Trinidad and Tobago were key players in the movement of the carnival activities to an outdoor event. Two years after the death of Claudia Jones a social activist Rhaune Laslett invited "Russ Henderson's Trinidadian Steel band from the Culherne pub in Earl's Court, to play for the Notting Hill Fayre and pageant" (Vague 13). Sterling Betancourt (050) a member of the band recalls:

"Mrs Laslett invited Mr Henderson and myself and some of the boys to come and play in the Carnival. At that time we used to play in a pub in Earl's Court called the Culherne, every Sunday we used to play there, to play musical instruments as well. And we told everybody in the pub that we're going out in Notting Hill Gate for a Children's Carnival and everybody follows us there".

Russ Henderson (067) remembers that this first event was confined to one street, Acklam Road which was blocked on both sides. In his opinion it was more of a Children's Fair and the steel band was really not in keeping with the event. He states: "I felt really out of place in the steel band playing for these people. After a time I said we've got to do something to make this thing come alive and I called to the people make a little block which was just a little block up the street ......, we said we'll move the barriers and make a little rungs. But that little rungs turned out to be the biggest rungs ever, we set down on the Great West Road went past Whiteleys into the Bayswater Road, right down and come back up Ladbroke Grove". This was the start of the outdoor activities which would eventually develop into the Notting Hill Carnival. Henderson notes that in 1966 only three of them played, but word got around and in 1967 other players joined along with more people. Ashton Charles, costume designer, recalls declining the invitation to join the now established jump up in the streets with the steel band in 1968 (Charles). After a few years Charles said he consulted with Betancourt and Henderson and they began to incorporate sailor costumes into their portrayal and that is how he became involved in producing Mas bands. Others began to get involved and what had begun as accompaniment for a Children's Fair soon emerged as a parade dominated by adults.

Under the guidance and with the input of other nationals from Trinidad and Tobago the Notting Hill Carnival began to incorporate other aspects of Carnival Arts. Ashton Moore (056) remembers the exploits of the Victory Calypso Tent in 1971. The introduction of calypso as part of the carnival landscape set the tone for a takeoff in this art form which would come later in the 70s.

1973 was the next pivotal year in carnival history and yet another migrant from Trinidad and Tobago features prominently. It was the year that Leslie Palmer arrived on the scene. Palmer was a "Trinidadian steel band leader who appeared at early 60's indoors Carnivals, Palmer had the plan to expand the local hippy festival into the modern Caribbean Notting Hill Carnival" (Vague 22). With the assistance of Anthony Perry he was set up in an office at 5 Acklam Road.

"Under the administration of Leslie Palmer, the Notting Hill Peoples Carnival was transformed into an urban festival of black music, incorporating all aspects Trinidad's Carnival. From Acklam Road, Palmer, Alwin Bynoe and Tony Soares established the blue print of the modern event; getting sponsorship, recruiting more steel bands, reggae groups and sound systems, introducing generators and extending the route. The attendance went up accordingly from 3,000 at the beginning of the 70's to 30 - 50,000" (22).

The Carnival was beginning more and more to resemble its mentor in Trinidad and Tobago but because there were other Caribbean Communities in Britain it also developed certain elements that would give it its own unique character and incorporate aspects of their culture.

The evolution of the Notting Hill carnival as an outdoor event meant that the involvement of carnival costume designers would be crucial. Elma Betancourt (039) remembers that: "this Mas thing just developed by us going to Ladbroke Grove because they were involved with friends of that Lady (Mrs. Laslett)". At first they were involved as spectators as they took their children to see the children costumes, then one year they decided to make costumes for their own children. Betancourt contends that Ashton Charles first attempt at costume designing for Notting Hill was sailor costumes for their children. Slowly but surely as the event grew the participation of adults steadily increased.

During the period under review other designers from Trinidad and Tobago became involved in the Notting Hill carnival. Lincoln Rahamut, Peter Minshall and Clary Salandy all began and fine tuned their skills via the Notting Hill festival. Minshall had a brief stint, before returning to Trinidad and Tobago, in collaboration with Dexter Khan the founder of the Mas band Cocoyea. Rahamut came to Britain in 1970, completed his education in Theatre Arts and Design and became involved as a designer for carnival bands. He helped form the Perpetual Beauty carnival Club in 1972 and began producing costumes for Notting Hill Carnival in that year (Rahamut). He continued developing his craft into the seventies and began to create a reputation as one of the leading carnival designers in Britain and eventually Europe.

Salandy (037) started her mas designing experience working with Nicky Lyons and Arthur Peters in the Cocoyea Mas Camp. She credits these two with teaching her much about the craft. Her first set of tasks involved making head pieces for the band. Salandy used her creations from Cocoyea in her degree exhibition at the Wimbledon School of Art. After her time with Cocoyea she became a designer in her own right when she was asked by Carl Gabriel to produce for Stardust a break away from the band Ebony. Salandy moved from assistant in 1982, when she also wore for the first and only time a teddy bear costume designed by Lyons to premier designs and then bandleader in the latter years of the 1980's. After that experience of wearing the costume in Cocoyea's first portrayal, Salandy has been more active as designer and organizer needing to see the entire event to visually appreciate it. Having established herself with Cocoyea and Stardust, Salandy continued to create forming her own Mas band, Mahogany at the end of the decade.

Later in the 70s other notable developments and achievements came in the form of calypso, steel band and the introduction of the Carnival stage. Ashton Moore (056) recalls that the first Calypso competition was organized by Roy Mc Quilken at Hammersmith Town Hall. Moore won and was recognized as the first Calypso Monarch in Britain. "His sobriquet was Young Tiger which he changed to Mighty as the Tiger got older and mightier". In the year 1978 steel band competitions or Panorama began. The first event was won by Paddington Youth led by Zack Herbert. It would be established as an annual feature of the Carnival celebrations in Britain. To complete the period the Metronomes Steel Band won the U.K. Panorama competition in 1979 dethroning the original champions, Paddington Youth.

In that same year Wilf Walker the man at the helm of Black Productions was developing a reputation as a major talent promoter in the Notting Hill Community. He would become even more renowned in the community in 1979 when he presented the "first Notting Hill Carnival stage off Portobello Road beside the West way Flyover" (Vague 30). This pioneering activity was credited with the inclusion of alienated black youth and punk rockers into the Carnival event. Because the youth of Caribbean heritage would have parents from all the territories and not just Trinidad and Tobago various types of Caribbean based and pop music would be featured at the Carnival Stage. These features would become permanent fixtures of the festival known as the Notting Hill Carnival.

The Notting Hill Carnival in West London was not the only place in the U.K. where migrants from Trinidad and Tobago affected the development of Carnival and Carnival Arts. Another unit we can identify is the Trinidad and Tobago Ladies Group which operated in Huddersfield. Joanna Furlong-Walker explains that in the 1980's about twenty women from Trinidad and Tobago who had come to the U.K. between 1955 and 1975 to study nursing found themselves living in Huddersfield, working and raising their children. She stated: "Most people would be familiar with the Notting

Hill Carnival but there were other carnivals in Britain, such as Leeds and Liverpool at which the T & T Ladies assisted. But our main Carnival activity was ours in Huddersfield which took place on the second Saturday in July" (Furlong-Walker). The Trinidad and Tobago Ladies Group considered the Huddersfield Carnival as an ideal opportunity to expose the community to Caribbean and more specifically Trinidad and Tobago's cultural expressions. They hosted a Carnival Queen Pageant on the Friday evening and the main event was the Parade of Bands on the Saturday. Angeline Liverpool notes that the Ladies Group band was a large band because they encouraged co-workers, friends and members of their families to join them and play mas. The group operated during the 1980s until they reached retirement age and the majority of them returned to Trinidad and Tobago.

#### **The Black Power Movement:**

During the period 1963 to 1973 migrants from Trinidad and Tobago were key agents of the development of black consciousness, pride and the Black Power movement in Britain. From as early as the 1950's it can be recognized that the activities of Claudia Jones were meant to showcase Caribbean and black pride, urging the black community to stick together. Jones chose carnival as the major vehicle to exhibit black pride and consciousness but her activities expanded beyond this medium. Jones was also intimately involved in the protests organized against the Commonwealth Immigrants Act in Britain in 1962. After the British government announced its intention to introduce legislation restricting the entry of mainly coloured immigrants from the New Commonwealth into Britain, a number of organizations united to fight the immigrants ban. Jones, who had started the West Indian Gazette in the aftermath of the race riots in Notting Hill in 1958, was in the forefront of the coming together of the West Indian Standing Conference, the Pakistani Workers' Association, and the West Indian Workers' Association among others to form umbrella organizations to campaign against what they deemed racist immigration laws. Jones also attempted to further the cause of blacks in the United Kingdom by writing about their experiences and highlighting the presence of the Caribbean Community in Britain. From her arrival in London in 1957 to her death in December 1964, Jones was one of the prominent migrants from Trinidad and Tobago in developing the Black Power movement in post World War II Britain.

If Claudia Jones was one of the prominent women who advocated organization of the black community in post World War II Britain, there is no doubt that the most prominent male advocate of Black power in Britain from the late fifties to the early seventies was another migrant from Trinidad and Tobago, Michael De Freitas, alias, Michael X, Michael Abdul Malik, and Black Power – Michael. Whatever name was used De Freitas had a colourful and controversial stay in Britain in the 50s and early 60s. However, this phase of his life ended when he met Malcolm X for a few days in England in 1964. He converted to Islam and as part of his rehabilitation he started the Racial Action Adjustment Society, R.A.A.S. During this redemptive phase the now converted Michael Abdul Malik a.k.a. Michael X becomes intimately involved in exercises seeking to build the esteem of the community of blacks in Britain.

Malik through the medium of R.A.A.S. held meetings at various venues and plans were put in place to deal with current issues affecting the black community in Britain. The group advocated unity and solidarity of all black peoples and in particular the black minority of Britain. Malik himself was at the forefront of their activities which included among other things, dialogue with other groups and social activists black and white. Malik was one of the people who supported Rhaune Laslett in her attempt to expand her children's Fair, which with the help of other migrants from Trinidad and Tobago would eventually develop into the Notting Hill Carnival outdoor activities. He also encouraged fraternal association and mutual support between coloured peoples in The United Kingdom and abroad. He was ever present when celebrities from the United States, Sammy Davis Jr. and world heavyweight boxing champion Muhammad Ali visited London. Malik interacted with them accompanied them around London and used their visits as a means of promoting racial harmony in England. The visits and activities of Davis and Ali in London would have been a great boost to the black community activists in Britain. However the cause of Black Power in Britain would have gained its greatest momentum from another migrant from Trinidad and Tobago, Stokely Carmichael when he visited London in 1967.

Carmichael was based in the United States since he was a teenager, but in July 1967 he came to England to be one of the feature speakers at an "International Congress on the Dialectics of Liberation" (Observer 4). Carmichael who was dubbed the Black Power Apostle by Guardian Reporter David McKie delivered his address at the Congress in his usual militant style. He impressed upon his audience that there were two forms of racism, the overt and the covert. Carmichael encouraged his audience to look beyond the stereotypes presented by whites on almost every topic, for example, integration and violence. Apart from his attendance at the Congress, Carmichael held meetings with members of the black community in Britain. An article in the newspaper written by Colin Mc Glashan reports that: "At meetings in Hackney, Notting Hill, Brixton and elsewhere last week Carmichael's bitter memories of a West Indian Childhood reached and moved his audiences" (Observer 17). Carmichael continued to impress upon those who attended his various meetings that he was following in the footsteps of those who went before him, like Malcolm X. He called on blacks to exhibit pride and to recognize themselves as beautiful people. Carmichael lamented the fact that even when it comes to the area of our appearances we are confused by white ideals. He noted that: "We keep thinking the only thing that is beautiful is white, a chick with long blonde hair. We've got to understand that we have thick lips and a flat nose and curly hair and we're black and beautiful. And we're not going to imitate the white man anymore" (17). Like Malcolm X, Carmichael saw his role as being an out spoken advocate for change against institutionalized racism. He appealed to his fellow West Indians living in Britain to reject the idea of them being British and see themselves as West Indians, part of the third world. He told them that any enjoyment of luxuries in Britain was at the expense of their brothers and sisters back home in the West Indies who continue to be exploited.

While Carmichaels' visit to Britain was a short one, it was definitely fruitful from the point of view of invigorating and energizing the embryonic black power organizations in the United Kingdom. His speeches put out in the public domain a point of view that was present in Britain but largely dormant. Events that occurred soon after his departure, speak to the type of influence Carmichael's visit had on the members of the black community in Britain. Because of Stokely Carmichael's first visit to London, black activism in Britain received the radical push it courted and so desperately

desired. Like Carmichael, the leader of R.A.A.S. Abdul Malik would soon find himself once again being challenged by British authorities.

However, the effects of Carmichael's sojourn in Britain were not all legalistic, and negative. For existing groups of black activists like R.A.A.S. it meant a firm and serious link with similar organizations in the United States which may have been forged already but were now definitely strengthened. Carmichael's organization, Student Non-Violent Co-ordinating Committee (S.N.C.C.) would be added to the Nation of Islam and the Congress for Racial Equality as allies of black community groups in Britain. The relationship among these organizations would be strengthened and further developed by exchange visits. Abdul Malik explained to the press in August that representatives of the Racial Adjustment Action Society and the Universal Coloured People's Association were already chosen and would soon be leaving for the United States.

Black activism post July 1967 entered a new era of organization, without a doubt exhibiting the militant character of one Stokely Carmichael. He came, he saw, and he conquered the hearts of coloured people in Britain. Of course the coloured organizations in Britain at this time would be synonymous with immigrant organizations and they were quickly losing faith in the ability of existing institutions to represent them. Carmichaels' visit also caused battle lines to be drawn between the black and white members of the government sponsored Campaign Against Racial Discrimination. Differences of opinion between the two groups were accentuated by the black members' response to the governments' actions against the U.S. based Black Power leader. The Observer (17) reported that:

"CARD possibly to the horror of some of its predominantly white membership, is writing to the Home Secretary to protest at his decision to ban the Black Power leader from Britain. We hope says a resolution passed last week that Brother Carmichael will be able to come and go freely because he is an honoured guest of the coloured community in this country".

Their plea fell on deaf ears, however Carmichael's influence was already evident and the black groups in Britain remained grateful and sought to build their resistance to discrimination in the years ahead. In November of that year a report outlining strong new anti discrimination laws for Britain was released in London. Although the authors were not able to agree on a few points the report called for "outlawing racial discrimination in housing, employment, automotive insurance and in virtually all areas where the public is offered a service" (Irish Times 4).

Another issue emerged in the post Carmichael era in Britain which again highlighted the development of black consciousness and activism. This issue involved the use of books written by Helen Bannerman in particular one titled Little Black Sambo. This was a book written for children and widely used in schools. On one hand those who called for its removal noted that the terms used in the book were racist and should not be tolerated in a developing multi-racial society such as Britain. The debate was well ventilated in the local newspapers. One letter to the editor stated:

"The removal of such books would make words like Sambo, golliwog and darkie obsolete to small children. That in itself would be a blessing as to coloured children such words give deep offence and to their parents such words are obscene. Any harmonious multiracial society of the near future will find books like Little Black Sambo intolerable" (Times 15).

The protagonists in this issue countered by insisting that Bannerman's books were used for over fifty years and there was no reason to change now. However despite the failure and/or refusal of many, including the publishers of Bannerman's books, to recognize the racist nature of same, one group Teachers Against Racism adequately dealt with the apparent blindness affecting so many. This group, along with many others in the society, was totally convinced that Helen Bannerman's books were both dangerous and obsolete for the multiracial society which was Britain in 1972. They were willing to continue their campaign for the long haul until they achieved the desired result.

#### Literature and Media

Any attempt to examine the contributions of Trinidad and Tobago migrants to England in the period 1948 to 1986 in the field of literature, must obviously first mention the name of V.S. Naipaul. This extraordinary novelist has been described as a master of modern English prose. He produced notable works both fiction and non-fiction, 'The Mystic Masseur', 'A House for Mr. Biswas', 'Miguel Street', 'The Return of Eva Peron' and many others. He has been awarded numerous literary prizes including the John Llewellyn Rhys Prize [1958], the Somerset Maugham Award [1960], the Hawthornden Prize [1964], the W.H. Smith Literary Award [1968], and the Booker Prize [1971]. In 1969 he was one of ten writers awarded bursaries by "the Arts Council on the recommendation of the literature panel" (Guardian 20). Naipaul received the largest amount; £ 3,500.He would also be a future Nobel Prize winner [2001].

Another writer from Trinidad and Tobago whose work during the time period we can also highlight is Samuel Selvon. The Lonely Londoners, as with most of his later work focuses on the immigration of West Indians to Britain in the 1950's and 1960's and the cultural differences which are often subtle and implicit to the dying empires fantasy of a 'white nation'. While in England, Selvon like Naipaul, produced world class literary works, again making an enormously positive contribution to the British society.

The person highlighted as a media practitioner during the period is Trevor Mc Donald who would in time become famous as our literary luminaries in Britain. Mc Donald began his career in local radio in Trinidad and Tobago. He would also work in other branches of the media, including newspapers and television. He joined the Caribbean regional service of the BBC World Service, in 1960, as a producer before moving to London to work for BBC Radio London. In 1973 he moved to another station of the electronic media Independent Television News I.T.N. where he rose steadily through the ranks. He served as a news and sports reporter and later as a diplomatic correspondent, diplomatic editor and finally a newscaster. His popularity as one of the few black visible faces in British media would mushroom later in the 1970s and into the 80s.

#### **Other Activities**

During the period 1948 to 1986 there were other achievements that highlighted the contribution of migrants from Trinidad and Tobago in Britain. John La Rose already credited in this paper for co-founding the Caribbean Artists Movement with Andrew

Salkey and Kamau Braithwaite was also the first coloured publisher in Britain. "In 1966 he founded New Beacon Books, the first Caribbean publishing house, bookshop and international book service in Britain" (Guardian 27). La Rose was also instrumental in the establishment of the George Padmore Supplementary School in 1969. The development of the supplementary schools came about as part of the struggle in the 1960s against banding, and the placing of West Indian children in schools for the educationally sub-normal. He was also one of the founders of the Caribbean Education in Community Workers' Association. "That organization published Bernard Coard's ground breaking: How the West Indian Child is Made Educationally Sub Normal in the British School System [1971]" (27). Between 1972 and 1973 La Rose was the chairman of the Institute of Race Relations and Towards Racial Justice, which published the radical campaigning journal Race Today which was edited by yet another migrant from Trinidad and Tobago, Darcus Howe.

The year 1966 would also witness another first in Britain yet again accomplished by a Trinidad and Tobago migrant. Ralph Ramadhar would become the first coloured policeman in Birmingham.

Ramadhar's entry into the West Midlands Police Force predates the entry of the first coloured, Norwell Gumbs, into the Metropolitan Police Force in London. Ramadhar's widow, Nell recalls that when he entered in 1966 he was one of only two coloured policemen in all of Britain. In 1970 Ramadhar furthered his pioneer status by becoming the first coloured sergeant in the police force. To achieve this he had to study criminal law, traffic law and duties, and general police work. He passed the required exam with flying colours and was one of the youngest officers in terms of service to win promotion.

During the period under review Dr Bert Achong another migrant from Trinidad and Tobago made two medical discoveries that would impact not only Britain but the entire world. Achong graduated from the University College in Dublin Ireland in 1953 and specialized as a clinical pathologist at Lambeth Hospital in London. He then joined Sir, Anthony Epstein, a leading researcher in viruses associated with cancer at the Bland Sutton Institute at Middlesex Hospital where he made the important discoveries. Achong and Epstein attended a lecture by Dr Denis Burkitt in London on the most common tumour of childhood in African children. Burkitt had brought with him tumour samples.

"Dr Achong and Dr Epstein then proceeded to do ultramicroscopic and viral studies of the tumour samples, when they discovered particles of the virus. Their discovery was published in the [Lancet Medical Journal] in 1964. Dr Achong was at the time doing research in Electron Microscopy at Middlesex Hospital. The paper was published as a study by Epstein and Achong but unfortunately, after the discovery of the virus, Dr Achong's name was omitted" (Sunday Guardian 12).

The virus would be from then known as the Epstein-Barr Virus after Sir Epstein and Dr Yvonne Barr.

Apparently the omission of his name did not seem to disturb Achong and he continued in the field of research and became internationally recognized as one of the world leading researchers in viral tumors and related cancers. This fact in itself was remarkable as it was Achong who produced electron micrographs which pinpointed particles of a virus of the herpes family. "Since that time the EBV has been associated

with two forms of human cancers and is also considered as the favoured explanation of chronic fatigue syndrome" (NIHERST 54). Therefore this team, of which Achong was an integral part, improved scientific understanding of and progress in several areas of medical research. Apart from the major breakthrough discovery of the EBV, Achong was also credited with the discovery of another virus. In 1971 while examining human cancer cells he discovered what was termed at the time a "Foamy Virus belonging to the family of retroviruses [viruses which contain RNA as the hereditary material in place of the more common DNA] and was the first example of this type of infection in man" (54).

Yet another migrant from Trinidad and Tobago whose achievements during this period must be mentioned is Learie Constantine. After serving as Trinidad and Tobago's first high commissioner to London between 1962 and 1964 he remained in Britain where he held several important positions. In 1966 Constantine became a member of the Race Relations Board continuing his work as an activist for racial equality and against racial discrimination. In 1967 he was appointed as the first black rector of the University of St. Andrews in Fife. This was followed in 1969 by what would definitely rank as his major achievement when he was granted a life peerage and became the first black man to be appointed to the House of Lords. He assumed the title of Baron of Maraval and Nelson. Between 1969 and 1972 he served as a governor of the BBC.

#### **Conclusion**

There can be no doubt that during the period 1948 to 1986 coloured migrants from the Commonwealth faced innumerable challenges in the British society. The anti coloured and anti immigrant forces had won their early victories climaxed by the passage of the Commonwealth Immigrants Acts in 1962 and 1968 respectively. However in the period amidst the continued growth of the pro white lobby epitomized by the emergence of Enoch Powell and Powellism in 1968, the black community in Britain flourished in every sphere. The black community was here to stay in Britain, firmly entrenched and deeply rooted. The activities of the migrants from the Caribbean in general and Trinidad and Tobago in particular stood out as a beacon in the darkness illustrating how enriching their presence was for Britain. They were indeed pioneers in the development of the multicultural society that Britain is today.

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The Formation and Development of Motivation among Foreign Language Learners

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iafor The International Academic Forum www.iafor.org Nowadays the concept of motivation is extremely important in the field of education. Not only the teachers of foreign languages, but also specialists in other subjects reflect on how to achieve maximum concentration of students during the lesson. For the second half of the XVIIIth century teachers wondered how to create interest in students to learn. On this basis, it can be assumed that increasing the students' motivation by improving the means of indication of the scientific and organizational structure of the lesson for a long time is a part of methodology and pedagogy of foreign languages teaching.

Scientists call motivation "trigger mechanism" of all human activity, be it work, communication or knowledge. While foreign language training especially the student must be motivated to learn. If not, then the student is not interested in working, and it is hard for him too. Therefore, teachers need to motivate students in class. There are students who have been motivated to study foreign languages, this should not be go out, but be developed further in the right direction. There are students who do not have motivation at all, their motivation must be formed also in the correct way.

The principal aim of teaching is to form a positive motivation to learn foreign languages, leading to the presence of practical skills, communication, activity in the class. This kind of activity is the result of purposeful actions of the teacher. In most cases, the teacher - the only example in the student's sight, whose speech he imitates. In this regard, a great responsibility falls on the teacher: he should be a great professional, fluent in a foreign language, there are also particularly important personal features of the teacher: demeanor, facial expressions, gestures, intuition, good relations with the students, as well as the knowledge of psychological and age characteristics of the students.

Foreign language acquisition involves the student's intense activity, one of the factors for which is motivation. Among the aspects that form the motivation, should be made, first of all, always kept interest of students to the process of foreign language acquisition, its effectiveness, and the use of various teaching methods, meeting the students' needs in the novelty of the studied material and the variety of the exercises. The use of various teaching methods helps to consolidate linguistic phenomena in memory, create more persistent visual and auditory images, keep the students' interest and activity. We offer the teacher to follow the following specific methodological rules, which will definitely raise the students' interest in foreign language learning and strengthen students' motivational readiness in a foreign language lesson:

1. Begin a lesson with a funny story or a problem to be solved. This will cause the interest and revive the curiosity of students;

2. Ask the students' opinion, be interested in their attitude to the problem;

3. Give examples from the students' everyday life and ask them to give examples from their lives;

4. Organize the material under study with diagrams, tables, photographs, drawings;

5. Presenting the new material, use a plan of the story;

6. Draw analogies with the material studied in other lessons in the mother tongue;

7. Remember that the student - the main character in all aspects of the lesson (reading, speaking, writing, etc.);

8. The lesson must contain game time;

9. Use variety of tasks (tasks of the same type reduce motivation and suppress student's initiative);

10. Give the opportunity for each student to speak, not limiting his speech over time (often a student is forced to listen to the teacher's monologue, and in his answer is given too little time);

11. Improve the assessment system (it should be more flexible);

12. Take into account the interests of each student;

13. Create a friendly atmosphere in the class (you should form an adequate attitude to your and others' mistakes);

14. Encourage the student even for the smallest success, development of selfconfidence, independence from other people's opinions.

As can be seen from the above the lesson should be student-oriented, which means that the lesson should be organized around the very student, his life, his interests, but the teacher should be tactful not to offend the student, having accidently taught an unpleasant issue for him. The teacher should touch only positive or neutral issues for the student.

The presence of visibility - the following criterion that would increase the students' motivation to learn a foreign language. Modern TMCs are based on the principle of redundancy of required visual aids which facilitate foreign language learning, and do not lack them.

Let's consider the criteria of the TMC analysis for the presence of problematic tasks by main types of speech activity (listening, speaking, reading, writing) that promote students' interest in foreign language learning. One of the main aims of teaching is now the formation of students' communicative competence, so in modern TMCs widely available exercises to achieve this goal. At the same time, many of these exercises can be effective in terms of increasing motivation to learn foreign languages. Thus, the use of design methodical system is becoming more popular among teachers and among students, and in TMCs are almost all of today's types of projects:

- 1) design and practical, such as journaling, collage-making, etc.;
- 2) game-role projects (game-playing, dramatization or writing of the own play);
- 3) information and research projects;
- 4) projects of specific sociological research;
- 5) publishing projects;
- 6) scenario projects;
- 7) creative works.

For teaching speaking as a kind of oral activity modern TMCs offer a wide range of discussion tasks in the framework of the studied topics of oral speech. Problem situations are the basis of discussion tasks, stimulate students' mental activity, contribute to motivation emergence and needs for speech, forming hypotheses, assumptions. Discussion use in the foreign language lesson develops the ability to work effectively with other participants, the ability to speak logically and consistently, to argue a point of view, the own opinion, to clarify/ supplement the speech, to transfer the conversation to another theme, to use emotional and expressive means, to use facial expressions, gestures, etc. The discussion motivates the students'

activity, allowing each student to express themselves in the lesson and join the oral foreign-speaking culture. Listening along speaking plays a significant role in forming the secondary language personality of the students as to the success of speech communication in a foreign language one must continuously improve audio-verbal skills.

Audio texts acquaint students with the features of foreign-speaking culture and accompany by communicative tasks directed on development and maintenance of students' interest in foreign language learning. Typically, these exercises are associated with a dramatization of listened stories and allow students to feel like actors, try to play the role of foreign-speaking peers, repeatedly play the different communication situations in the student-painted context, creating the additional motivation to learn a foreign language. Other TMCs contain authentic audio texts covering various areas of the activity of the representatives of foreign-speaking culture – radio program, work of science fiction, short stories of modern foreign-speaking literature. Thus, in the present TMCs audio material acts as an independent means of motivation development to learn a foreign language.

Thus, we can conclude that in the present TMCs audio texts dominate with a strong motivational coloration, which is fully consistent with the goals of foreign language teaching nowadays. Reading as a form of speech activity is gradually losing the dominant role in a foreign language teaching, although this trend is not yet reflected in the current TMCs. In order to maintain students' interest in the foreign language learning, authors include texts of four functional styles of speech in TMCs. Let's dwell on each of them.

Thus, the fiction texts create more opportunities for the accumulation and refinement of knowledge about the culture of the language-speaking country, including the knowledge in history, geography, literature, etc., that can act as an additional incentive to foreign language learning. The main objective of the texts of the popularscientific style is the promotion of science and technology. As the texts of this style are addressed to general readers, the material is presented in a fascinating and accessible way that facilitates the perception of foreign-speaking information, and support students' interest in the studied theme. Many of the texts in analyzed TMCs are the species.

Texts of scientific style, combining knowledge from different disciplines and offering mediated communication with scientists, can also act as a means of motivation formation to learn a foreign language. Thus, these texts contribute to the formation of a scientific picture of the world of students and act as interdisciplinary with other study disciplines (geography, biology, etc.), creating additional motivation for knowledge of the world by means of a foreign language. Texts of newspaper and journalistic style allow to join the culture of the target language, to feel as a native speaker, which affects the development of the motivation to learn the language. Thus, the use of texts of different genres and styles can allow to activate the emotional and mental processes of students, to increase interest in the acquaintance with the foreign-speaking culture in a foreign language leason, and thus, to increase the effectiveness of the process of foreign language learning as a whole.

Writing as a teaching goal is provided at all stages of teaching. Teaching should provide more intensive development of the skill writing mastering in different communication situations. Teaching content is more informative and is based primarily on authentic material. To maintain the motivation to learn a foreign language, TMC provides for the following exercises: students' essay writing on a given topic; personal letters writing; newspaper article writing; creative tasks writing. The use in these exercises of the students' experience can influence their motivational sphere and achieve positive results in foreign language learning.

As for phonetics teaching, pronunciation teaching material has been studied mainly at the initial stage. At the medium stage phonetic knowledge is fixed and regulatory pronunciation skills are improved. The main methods of motivation increasing to learn a foreign language in its phonetic aspect were discussed above, during the analysis for the presence of hearing visual aids in TMCs. In general, it can be noted that the work on pronunciation aspect of speech is closely related to the work on other aspects of language - vocabulary and grammar - and integrated into the communication activities of the students, so it is advisable to consider other aspects of the language.

To develop the skills and abilities to use vocabulary in different forms of oral and written communication, as well as to increase the students' motivation to learn a foreign language modern TMCs use in modern communicative games:

language games provide the primary vocabulary fixing (bingo, crossword puzzles, playing with a dice, cards, mazes, drawing words, sentences, etc.);
 games to develop language guesses.

Thus, communicative games can be successfully used in vocabulary teaching, since they help to improve the relationships between students and the teacher, as the latter appears in the game as a partner in communication; there are conditions for a creative environment and maintenance of a lively interest; greater opportunities are created for expanding the students' scope by exploring the history, culture, traditions and personalities of the target language countries, which ultimately increases the students' motivation to learn a foreign language.

When teaching grammar one can also successfully use language games, for example, the following games are offered by the authors of the analyzed TMCs to fix grammatical phenomena in the example of teaching English Future Indefinite Passive, Conditional Mood and Past Perfect:

- "Look at the pages from Caroline's diary and say what will be done on each day of the week"; "You see how busy Caroline is going to be this coming week. She won't be able to do a lot of things that she has to do. Think of five things that won't be done by Caroline. ";" Work in pairs and ask each other what things will and won't be done in your family at the coming weekend. ";

- "Play the" IF "game. You may begin like this, for example: Pupil 1," If I go to the country, I will get up early. "Pupil 2," If I get up early, I'll see the sunrise. "Continue:" If I visit London ... "; "If I have a long holiday ... "; " If I have a lot of money ... ";

- "Do you remember your Mother's birthday? Each member of your family had prepared a surprise for Mother. Role play the situation. Say what your Mother saw when she came home after work that day". Communicative games can successfully combine group and individual forms of work, thus activating the students' motivational resources and increasing the density of communication in the class.

Methods increase the level of motivation to learn a foreign language. If we talk about specific methods that can be used for the motivation development, we can offer here these means:

role-play, project technology, collage-making, use of internal and external visual aids and use of videos, cartoons and animated films. Let's consider the given methods in detail.

Opportunities to activate the teaching process is the use of role-play games. Pedagogues note that "role-play game is its members' conventional reproduction of a people's real practical activity, create conditions for real communication, so the effectiveness of the teaching is due primarily to the motivation explosion, increased interest in the subject". Furthermore, scientists note the positive aspects associated with the use of role-play games in the class, "role-play game motivates speech activity, as students find themselves in a situation where demand is necessary to say something, to ask, to find out, to prove, to share with an interlocutor. Unlike dialogue or games that teach how to say, role-play answers the questions why (motive), and what for (purpose) are needed to say something." Thus, the students' focus becomes the conversation content that helps students clearly see that the language can be used as a means of communication and as a result, role-play game assists the students' communicative competence formation, necessary skills to communicate in a foreign language: "In games learners master such communicative elements such as the ability to start a conversation, to support it, to interrupt an interlocutor, at the right moment to agree with his opinion or to refute it, the ability to specifically listen to an interlocutor, ask qualifying questions" methodists emphasize.

There are some pros to use role-play games in the class:

1) role-play assists expanding of the associative base for language material learning as teaching situation is based on the type of plays that requires the description of the situation, the nature of the actors and the relationships between them. For every line segment is thought simulated reality;

2) role-play game has many opportunities of motivational and incentive plan;

3) role-play game has educational value, as the very incarnation during the game assists the expanding of psychological range, understanding of other people;

4) role-play game is intended to increase the personal complicity to all happening. Therefore, we can conclude that role-play game is a promising form of foreign language teaching, as it helps to create a favorable climate in the class, increases motivation and strengthens students' activity, provides an opportunity to use existing knowledge, experience and communicative skills in different situations, and therefore the use of role-play games in the class increases the effectiveness of the teaching process and allows us to keep the students' interest throughout the teaching period.

Another effective method of motivation development to learn a foreign language is a project technology in foreign language area. Project-based learning is now widely used in many countries, mainly because it allows to seamlessly integrate the students' knowledge from different areas for the solution of a problem, makes it possible to apply this knowledge in practice, thus generating new ideas. Thus, scientists consider the project method (project technology) as "one of the technologies in teaching,

including foreign language, based on the simulation of social interaction in a small group during the teaching process; the interaction in teaching and teaching in the system of social interaction, with which students take and perform different social roles and learn, prepare to implement them in the solution of the problem tasks in situations of real interaction" (Koryakovtseva, 2002, p.176). Project technology provides a development situation in the independent work of the student and creates optimal conditions for productive teaching activity through:

-aimed at creating of a personal educational product;

-actualization of constructive and creative independent educational activity of the student;

-realization of the creative potential of the student as the subject of independent learning

activity;

-actualization of personally important motives of learning activity;

-actualization of interaction between different actors of learning activity;

-integration of interdisciplinary knowledge;

-the process of mastering the target language and culture in the real information and educational, project-research and socio-cultural activity;

-creation the conditions for the formation of students' learning competence in the field of foreign language learning and his development as a linguistic personality. Thus, an orientation on the personal significant semantic-forming motivation creates the conditions for personal self-realization, the "self-concept" implementation, provides individual awareness of his place in the world, the ability to evaluate his own capabilities and the ability to predict the probability of the realization of the objectives, choose an adequate way to achieve them.

Other scholar note the positive trends in the use of project technology in terms of creative thinking development, students' "creative competence": "The creation process is to create a qualitatively new with respect to the situation, the activity product as a result of the implementation of the special qualities of the individual personality. In addition to the necessary knowledge, awareness, intellectual potential of an individual, creativity is characterized by imaginative thinking and certain creative cognitive processes, on the one hand, and specific attitude to the activity on the other. Project technology creates optimal conditions for the development of the personal qualities of the student and the development of his real independence and creativity, which in the long ultimately assists to the motivation to learn a foreign language" (Gal'skova, 2003, p.192).

Still, scientists note that exploring the possibility of using the project method in the foreign language class, one can come to the conclusion that "only project method can turn foreign language lessons into a discussion and research club, which solves some really interesting, practically relevant and accessible to students, problems taking into account peculiarities of the culture of the target language country" (Polat, 2000, p.3). Because in order to develop the students' motivation to learn a foreign language, it is needed to "teach students to think independently, to find and solve problems involving for this purpose knowledge from different fields; predict the results and possible consequences of different solutions"; it is obvious that the project method has broad capabilities of these goals implementation in practice, since it "involves essentially the use of a wide range of problem, research, search-based methods clearly oriented on the real practical result, important for the student, on the one hand, and on

the other, the problem development integrally taking into account various factors and conditions of its solution and the implementation of the results."

At present, the method system of teaching foreign languages widely uses the method of collage-making, or associative building of lexical and semantic background of the key concept-really, that is absent in the native culture of students. By definition of one of the methodists, "collage is primarily a means of visual aids, which is a graphic, schematically fixed by means of linguistic and extra-linguistic means, representation of some part of the subject content, combined by key, core notion-really, around which is grouped diverse, multilevel and diversified satellite information constituting the lexical-semantic background of the basic concept" (Nefyodova, 1993, p.5). The peculiarity of collage using in foreign language learning is that it acts as a semantic support for foreign language utterance and its understanding at the same time representing a unique plan for mastering the content of the key realities, and serves as an incentive for further speech activity in a schematic given logical sequence. According to the same methodists, collage is "universal means of methodical and pedagogical, educational impact on students," because it is:

-appears in a material form, as a work instrument of a student and the teacher, thus creating a positive motivation for learning activity;

-focused on the learning objective, serving as the introduction of a set of objectives and targets in practice;

-is relevant to modern methodical directions, based on the most advanced principles (communicative necessity and sufficiency, educational and methodological expediency, subject matter-situational correlation);

-is the end result of the reception of collage-making, its fixed reflection.

Specificity of the use of collage-making in the teaching process is determined by quite wide possibilities of this method in terms of creating a positive motivation to learn a foreign language, as it facilitates the process of students' learning realities of foreign-speaking culture, opens the door for creative activity of students. Finally, we come to the conclusion that the use of collage making in learning activity in the class will help to create an atmosphere of creativity, to develop critical thinking skills, will cause a bright, imaginative vision of reality, thus helping to improve the effectiveness of foreign language teaching in general.

Other methodists offer the use of external and internal visibility as a means of creating communicative motivation; with this the external visibility is understood "perceptual visibility, based on the processes of direct sensory reflection of reality (sensation and perception)," and internal - a form of visibility that is "related to the content of mental activity of the speaker and serves as a kind of "transition bridge" from "reference" statement to independent" (Prokof'yeva, 1990, p.41). Thinking content, reflecting the objective reality stimulates the subject to the statement and becomes an inner visibility in the process of teaching a foreign language, so the author points to the ways of the communicative motivation development among students: "Motivation for saying there is, provided that the student has a need to express a thought. Thus, communicative motivation depends on the content of mental activity of students. The more intense the content is, the stronger the need for its expression is. Therefore, the external visibility first of all must be semantic visibility, then it can provide the communicative motivation and creation of the internal visibility." Some educators believe that is an appropriate use of local lore material to increase motivation in

learning foreign languages, as "local lore material brings foreign-speaking communication to the students' personal experience, allowing them to operate in the learning conversation by the facts and the information they face in everyday life, in existence in their native culture that meets the principles of cultural studies approach to teach foreign languages" (Godunova, 2006, p.46). In their opinion, the concept of intercultural dialogue requires at least two different cultures in the class.

The use of videos, cartoons and animated films can also act as a means of increasing students' motivation in foreign language learning. The film work, according to one of the scientists, is "an effective form of teaching activity, which not only activates the students' attention, but also helps to improve their listening and speaking skills as visual support of sounding acoustic series from the screen helps a more complete and accurate understanding of its sense" (Verisokin, 2003, p.31). The author believes that the film made by the students themselves under the teacher's guidance, helps to engage the personal factor of the students' participation in the learning process, to increase motivation to foreign language learning not only as a compulsory subject, but as a new means of communication for them, because the characters in the film are students themselves: "This work is interesting in that the students, after watching, talk directly with "the very hero of the film". That's why the film watching and all the subsequent work on it - not an end in itself, but an effective means of activation the students' attention to maintain their interest in the subject." Another researcher offers independent production of short animated films by students as a form of project work, assisting the students' motivation. The author notes that work in groups to create such projects is a favorable factor that promotes the involvement of all students in the learning process: "In regard to the didactic, group where work together strong, average and weak students, gives the best results. Mixed composition of the group assists to the strong exchange activity among students, thus strengthening interpersonal relationships in the team" (Chernogolovaya, 2006, p.28).

Finally, computer multimedia presentations, created by students, of cartoons and animated films have a strong impact on students in motivational terms.

These are some of the methods of motivation development to learn a foreign language, which are used in modern education.

We also promised to address the problems arising from the formation and stimulation of motivation in foreign language teaching. To the teacher who is interested in motivating students to work with difficulty in foreign language learning, we can make the following recommendations for pedagogical communication:

be confident yourself in the student's abilities and constantly tell him about it;get rid of the student's sense of shame and self-doubt (the natural charm of the

teacher, kindness of his voice, his acting talent, sense of humor is the best help that). - avoid competitive situations with difficult tasks, where it is known such student loses;

- praise as often as possible in the presence of other students, and in any case not to make comments in front of others (I'm sure that tomorrow you can do better, you should try);

- put before him real problems and not to express pity about the mistakes (it's OK, you did all you could);

- if possible, pay more attention to them (often ask, answer questions, support their answers with an approving smile);

- in every way show a personal interest in their success. By and large, the teacher should be in the eyes of these students, an adult, who loves himself to learn, can teach others, and the most important - is convinced that anyone can learn a foreign language;

- be able to put yourself in the students' shoes;

- find the positive moments in any answer, in any executed task.

The experience of regular work to strengthen the motivational readiness of students in teaching foreign languages confirms the effectiveness of the methods of pedagogical support of this activity, described in the article.

We do not claim the ideal system for the formation and development of motivation in foreign language teaching, but we have tried to present our design on this issue and believe that it best fits to all the questions of modern education in the framework of this theme.

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Industrialisation and the Idea of 'suburb': Birmingham, England, 1780-1850

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iafor The International Academic Forum www.iafor.org Toward the twentieth century the image of a residential suburb seems clear: a district with detached houses and neat streets in gridded blocks, with their own gardens and public greenery. (Fishman 1987) But before this 'standard type', what did the urban fringes with a residential function look like and how were they understood and represented during the age of Industrialisation (1780-1850)? (Thomis 1976) Based on Phillip Henry Witton Junior and John Edwards' *Views of the Ruins of the Principal Houses Destroyed during the Riots at Birmingham 1791*, published in 1792, this paper will analyse how the idea of 'the suburb' was represented in text and images, and argue how country houses, particularly those on the periphery of the city, might have changed their cultural and geographic meanings in the process of urban expansion and industrial development.

Birmingham, England is the case study here because it is generally agreed upon that it took less than two centuries (i.e. from the early eighteenth to the early twentieth century) for the town to develop from a provincial settlement to the country's most important manufacturing centre and 'Europe's workshop' (Skipp 1980), and then from a modern city in 1889 to a huge metropolis in 1911, finally becoming the second largest city of the country. (Cherry 1994) Compared with other industrial cities in England, like Bristol or Manchester, Birmingham's urban and industrial growth was unprecedented and therefore makes an interesting topic to explore.

Witton's and Edwards' publication is a pictorial album made to commemorate a turbulence taking place in 1791, in which many beautiful country houses of local cultural elites were destroyed. I will argue that these country house views represent the desire of living in one's own house away from the bustling town. Toward the end, I will conclude, the views of the houses on the periphery of the town represent the idea of the suburb not only because they show an ideal way of living, but also because they embody the clashes and problems about residence and housing on the suburb between different social classes.

On 14<sup>th</sup> July 1791, the second anniversary of the fall of the Bastille, a commemorative banquet was held at Thomas Dadley's Hotel in the town centre of Birmingham. The attendants included the circle of the Lunar Society, a loose circle of natural scientists, social scientists, industrialists, and scholars active in the West Midlands. Many of the guests were considered 'Dissenters' (nowadays referred to as nonconformists) as they held radically different views on politics and religion from the King and the Church. Disagreement between the Dissenters and the King's advocators had already been in existence, but the banquet triggered further discontent with the Dissenters. Although the guests retired early from their dinner, a hostile crowd still gathered outside the hotel and started to break windows. After damaging the hotel, the mob proceeded to the places that had direct relation to the Dissenters, and ruined them.

For example, their fury fell on Dr Priestley's property. He was not only a member of the Lunar Society and the Royal Society, but also a sympathiser of the French Revolution and American War of Independence. He was considered the most notorious Dissenter, who "tended to unsettle every thing, and yet settle nothing" (Maddisons 1956). He was dissuaded from attending the banquet so as to not infuriate his haters, but they still targeted him and burnt his home. On the following day, the riots continued and the size of the mob increased. The local authorities tried to fight back, but it was not until the military arrived on 17th July that the rebellion finished.

During the four days of riots, more than thirty of the Dissenters' and their associates' chapels, houses, homes, and offices were destroyed (Schofield 1963).

The aftermath of the riots was more complicated than the incident itself. For individuals, Dr Priestley went into exile in Pennsylvania, the United States and never returned to England; for the country, the outbreak was a trauma and the split between the two groups was worsened (Schofield 1963). While agitation went on, there was still a relatively positive side: public attention was drawn to the environment of Birmingham and curiosity could be satisfied through visual representation.

In 1792, an album on the ravaged residences, *Views of the Ruins of the Principal Houses Destroyed during the Riots at Birmingham 1791*, was published (Witton & Edwards 1792). It is a unique dedication because, through concentrating on those "principal houses" distributed on the outskirts of Birmingham, the publication informed readers that the suburban space of the town was lived by people and developing. I will locate the residences on a map (Figure 1), analyse the text and the images in the album, and discuss how they contributed to that sense of spatiality. Besides, as the publication includes the French translation of its text, I will also discuss, towards the end of this paper, what the inclusion of the French text might mean.

Views of the Ruins contains eight plates, each showing one ruined place; to the right of each plate is for text, with English in one column and its French translation in another. Arranged following the ringleaders' route, the first plate is the New Meeting House (The album only calls it "New Meeting"). The picture shows the chapel after the attack. The façade looks like a crying face as the two round windows on the top look like a pair of eyes and the two symmetrical cracks underneath look like two lines of tears. The two doors under the cracks are completely destroyed; through them is a desolate interior. The doorway is also a mess, with broken stones. Only the side façade with four rectangular windows looks slightly better. By contrast, the neighbouring buildings do not appear damaged. The road is clear and the small house to the left, possibly belonging to non-Dissenters and protected by a wall, is intact. The road and the small house communicate with the ruin through a contradictory intactness. In this way, the picture is like a house portrait and the New Meeting is highlighted like a monument. Indeed, in the passage comprising six sentences, three sentences describe the magnificence of the building, calling it an "edifice" and "a considerable pile" and noting its "more remarkable" "plainness and simplicity." (Witton & Edwards 1792) Even in the fifth sentence concerning how the mob damaged the building, architectural value is still emphasised: "This structure, after having existed upwards of sixty years..." (Witton & Edwards 1792) Showing readers a ruin but telling them its past glory, Witton monumentalises the New Meeting.

Next, a party of the mob proceeded to Dr Priestley's house and laboratory, about one mile to the southeast of the town (Figure 1). Witton's plate two depicts the site using the same tone of portraiture and monumentality, but begins to change the landscape setting. I shall first discuss the consistency. Since Dr Priestley was the most hated Dissenter, his property was "attacked with the most savage and determined fury." (Witton & Edwards 1792) It was even said the mob wanted to take him, too (Witton & Edwards 1792). This time Witton's text concentrates on the violence:

"They began by breaking down the doors and windows; and

Brighton, UK

having entered the cellars, many of them drank...wine and ale...many battles were fought; among themselves...after the effects of the liquor had subsided, they broke into, and, in the true spirit of Goths and Vandals, they destroyed an apparatus of philosophical instruments, and a collection of scientific preparations...of such number and value...the whole building was set on fire...One man was killed...by the falling of a cornice stone". (Witton & Edwards 1792)

While the text describes the violence, the picture focuses more on topographic and architectural details. There are rendering of the mangled wall, a ruin in the centre, and three more buildings to the left. One is smaller and can only be seen partially. The other two to the further left are bigger but simplified into pure shapes, such as roofs into a triangle and a trapezium, and walls into rectangles. It is unknown which of them exactly was the laboratory, but their presence endorses the title, "Dr Priestley's House and Laboratory," by giving sight of more than one building. Thus, Witton's plate two concentrates on the architecture, monumentalises it, and makes a house portrait.

The depiction of landscape setting makes plate two different from plate one. Indeed, since Dr Priestley's place was outside the town centre of Birmingham and from then on the mob mainly operated outside the town centre, it is necessary to distinguish townscape, as in plate one, from suburban and countryside landscape, as in plates two to eight. The townscape in plate one is merely blank, for it shows an empty stree. But the landscape in the following seven plates is different: the setting becomes more spacious, the fore, middle, and backgrounds are outlined, trees arranged, gardens shaped, private space enclosed, and the residences thus neatly placed. Through these changes in landscape, the artist tells readers that the riots did spread out of the town. In other words, while the townscape in plate one is present by implication, the countryside and suburban landscape in plates two to seven are present through depictions of country objects and landscaping.

Again in plate two, plenty of trees are shown growing on both sides of the buildings. The luxury of having so many trees could give an illusion that the property is some country house surrounded by a green park. Even though the tree-covered area is not large enough to form a real park, it at least shows that Dr Priestley had his own garden. While a proper country house is always seated in a 'park', a 'garden' is equally significant to a (modern) suburban house, for it means green space to be enjoyed by the owner of the house (Slater 2002). Of course, Dr Priestley's residence was not a (modern) suburban house, but due to its close distance to the town, it was not a proper country house, either. This ambiguity well illustrates the suburban situation of the residence located on the periphery of the town.

On the second day of the riots, misfortune fell on John Ryland, a regular member of Dr Priestley's circle. Plate three depicts his damaged home, known as Baskerville House. Ryland's Baskerville House is on the same site as today's Baskerville House, about just one kilometre to the north-west of the heart of Birmingham. Originally, it was John Baskerville (1706-75), an innovator of typefaces and print-making, who leased the estate and built houses and workshops on the site in the 1740s. (Oxford Dictionary of National Biography online, consulted in 2011) Then Ryland moved in

and had further refurbished the house to be "more spacious and more elegant" just before the mob came. (Witton & Edwards 1792)With an ideal location, extensive greenery, and beautiful decoration, a pleasant residence is formed.

Again, Witton represents such a treasure using two approaches: a monumental and portraiture effect (all his eight plates) and the mimicry of the landscaping of a country house (plates two to eight). The first feature is seen in the ruined part, including some damaged walls and absent roofs behind the principal mansion. The second feature can again be found in its setting and landscaping.

To the right of the plate, an avenue of trees is paralleled by a curvy walk in the foreground and the two thoroughfares give different layers to the meadow. In the extreme foreground to the left, the meadow is further layered by a lower pond. A bank of the pond is densely wooded with coniferous and deciduous trees, mirroring the avenue whose trees are also densely grown and trimmed. As a result, the bank completes the whole setting by providing a green corner. This embracing view of the landscaped residence conveys the vision that, even if the town was expanding, the estate should not reveal any signs of urbanisation and should, instead, maintain an undisturbed 'country house' look to exemplify the value of a detached residence and the preciousness of living outside the town.

However, this vision does not begin with John Baskerville or John Ryland, but with John Taylor (1711-75). After gaining huge profits from making buttons, Taylor started to accumulating properties; he eventually owned forty-three houses, land, and farms. (Oxford Dictionary of National Biography online, consulted in 2011). Besides quantity, he cared about quality, too. For his home, he chose an Elizabethan mansion inside a park at Bordesley, within a mile of the town (Figure 1), and spent a total of  $\pounds 10,000$  to landscape the park and rebuild the house (Oxford Dictionary of National Biography online, consulted in 2011).

As seen in Witton's plate four, the Bordesley Manor is seen with a brook spanning the lower foreground, with banks covered with beautiful trees to the left. The water is so calm that it reflects the figures of the ladies gazing at the mansion. In the middle ground, the mansion is located in a large and higher area. The steepness is neutralised to the right with a dense wood. As a whole, this carefully considered residence with its wonderful landscaping and location seemed to set up a model among Taylor's circle and he became the leader of moving out of the built-up town and into a landscaped residence (Oxford Dictionary of National Biography online, consulted in 2011). In other words, in terms of resisting urbanisation and maintaining residential independence, Taylor' manor at Bordesley was more indicative and representative than Baskerville House.

As the last picture in Witton's album, the view of Moseley Hall is surprisingly simple and accompanied by the shortest text. As a whole, the view remains neat and comprises, from the centre to the two sides, a neat and beautiful three-story house, two symmetric walls with doors, two side or gate houses, and a long decorated wall to the left. The focus on the landscaping and the architecture, like that in Bordesley Manor, suggests Witton's belief that Taylor's choice house is too fine to pose for a ruin. Nevertheless, Witton's say is not final. Since Moseley Hall was destroyed during the riots, to restore its beauty, rebuilding was necessary. John Stanbridge was commissioned to rebuild the hall and Humphrey Repton to re-landscape the garden (Innes & Behrens 1991). To re-landscape meant to re-plan and re-assess, and this time residential independence and geographic isolation became harder to achieve. In the autumn of 1791 when Repton first arrived at the estate, he wrote about the environment of the hall:

"in so populous a neighbourhood, scare a branch can be lopped off that will not let into view some red house or scarlet tiled roof. The Town of Birmingham tho' in some parts of view may be a beautiful object, must be introduced only in part, and instead of removing that ridge of hill, and the trees to North-west, I should rather advise that a few more be placed upon the lawn, so as to hide more of the gaudy red houses." (Repton, cited in Denials 1999)

Finally, Repton found a angle through which the town

'looks so picturesque...so low down the hill, as to not see much of that flaming red part of the town, but merely St Philip's Church, and the neighbouring houses dimly thro' the intermediate smoke, which gives that misty tone of colour, so much the object of Landscape-painters.' (Repton, cited in Denials 1999)

Again we see how the town grew and encroached upon its suburban areas, and how this reality is avoided in visual representations.

After Mosley Hall, I now go back to the sequence of the riots and explore Witton's plate five. This time the victim was William Hutton (1723-1815), Birmingham's first historian. He had a town house in High Street whose furniture was stolen on the night of July 15<sup>th</sup>; on the following morning, the mob moved to assault his "county house", so described by Witton (Witton & Edwards 1792). Located in Washwood Heath, about three miles to the north-east of the town (Figure 1), the residence is encircled by a large field. This can be seen from the hedged pasture to the right of the picture. A farmhouse and an animal standing behind one of the hedges also give a rural atmosphere. To the left of the picture behind the bridge is another simple and functional building. It is likely to be a barn or warehouse which adds a naive feeling.

In contrast to the rusticity, the area in front of the house is exquisitely landscaped. The central lawn is a circle and has a marble in its centre. To the left of the lawn in the extreme foreground is another lawn in a square shape. The two lawns seem to make a geometrical pattern. At the back of the central lawn are gentle steps between two grassed slopes. The steps lead to the principal house whose gable is decorated with an urn.

The neatness discovered above appears so dominant that it overwrites the signs of destruction. The signs of destruction include the smoking windows; the only intact window still with its window panes is on the top-left corner of the façade. Another sign of damage is on the two wings of the house. The trapezoid walls and the absent roof (whose connection to the principal house can still be seen from a white trace on the left wall of the principal house) suggest the ruin of the side wings. These signs of

damage occupy limited space and the principal house and its landscaping remain the visual focus. Hence, although Witton writes: "this [the principal house], together with its offices, they [the mob] reduced to ashes, excepting what appears in the View here given" (Witton & Edwards 1792), it is the remaining parts and their magnificence that he stresses.

Around noon of that day, the mob proceeded to the house of George Humphrys, a tradesman in the Dissenters' circle. The mansion is in Spark Brook, one mile to the east of Birmingham, where Dr Priestley's house is also located (Figure 1). Drunk and infuriated as always, the rioters did not listen to any beseeching words and started by smashing windows. (Witton & Edwards 1792) Yet the walls of brick and stone were too strong to be penetrated, which limited the harm on the exterior. (Witton & Edwards 1792) The fact that the exterior was not badly ruined partially justifies why plate six visualises such an intact extravaganza of architecture and landscaping: if seen without the knowledge of the turbulence, the view is a perfect celebration of a country house because it shows everything a country house portrait should show: a gable with an urn, a circular lawn, a simple but elegant garden house to the right, a nervously symmetric mansion complex, and the pleasure-ground with a ha-ha and pleasure-seekers on it. In other words, plate six continues to represent the suburban residence as a country house and celebrate the merits of living outside the town.

Witton's take of the historical event ends in an unusual way. Although the last plate, plate eight, is of Moseley Hall (which I have discussed earlier), it looks too simple and elegant to make a strong ending. The real conclusion lies in plate seven. After feeding readers' eyes on fine houses and landscaping, a seriously damaged ruin turns up. It was the house of William Russell (1740-1818), a rich iron merchant who sponsored the vital dinner. (Oxford Dictionary of National Biography online, consulted in 2011) The house was located at Showell Green, with Spark Brook to its north and Moseley to its west, and is about two miles to the southeast of the town (Figure 1). Russell was brave enough to stay by himself to fight, but then still had to escape (Witton & Edwards 1792).

The text focuses on his bravery, but the picture, as we have seen elsewhere in the album, shows something else. It shows a site of dilapidation on an unprecedented scale, mysterious as a time-worn relic hidden in an old forest. In the dilapidation, almost all the façades are gone, exposing the interiors whose floors are also missing. The large collapse in the centre is a zigzag and unmasks the trees behind. These trees, together with all the other surrounding trees, replace artificial landscaping and present a wild look that is so different from the tamed and planned suburban vision proposed previously. These trees not only belie the order and the neatness Witton always emphasises, but also overthrow it as they vigorously grow over the dying man-made house. While the massive dilapidation still echoes Witton's way to monumentalise his subjects, the wild 'landscaping' created by Nature unusually replaces his signature setting. Possibly not daring enough to put the shocking scene as the coda, he appends the safer picture of Moseley Hall instead. Nevertheless, drawing Nature's power, the artist allows the sight to become a lesson told by time as an emblem that concludes the traumatising riots.

To sum up, there are six points to be made about the pictures. First, they represent the seven residences like country houses, regardless of the fact that their location was

becoming more and more 'suburban'. Second, although the signs of ruin are shown and through them the buildings can be monumentalised, Witton tends to focus on the neatness and magnificence, rather than the dilapidation, of the architecture. Third, these 'monuments' are usually appreciated like antiquity by some spectators in the foreground. Fourth, except for plate one which is a townscape, all the other plates show landscaped residences and indicate that the scene is shifted to the suburb/countryside. Fifth, the landscaping of the residences include a more spacious setting, levelled grounds, greenery (trees or plants), and gardens (large and landscaped or small and enclosed). Sixth, the landscaped residences are made possible by the capital of those cultural elites. Many of them made money from manufacturing, such as John Taylor (button-maker), George Humphrys (businessman), and William Russell (iron merchant). While benefitting from the industry, they chose to live away from the disturbance produced by their manufactories. So, the landscaping presented in the album can be seen as made possible by the power of manufacturing.

There are three points drawn from the text. First, its primary task was to point out the location of the residences, which was on the periphery of the town. Second, the closest houses to the town are Dr Priestley's house, Ryland's Baskerville House and Taylors' residence, ranging from half to within a mile. And then the distance increases to one mile (Humphrys' house) and two miles (William Russell's house); the longest distance recorded is three miles (Hutton's country house and Taylor's Moseley Hall). The radius of about three miles was not necessarily the administrative border of Birmingham during the 1790s, but it still illustrates a residential suburb around Birmingham. Third, although the architectural details he wrote imply a country house. Witton never says the residences are exactly country houses. The only exception is in Hutton's case, in which the victim's "town house" had been mentioned first so that his next property (three miles from the town at Washwood Heath) has to be described differently, i.e. "country house." (Witton & Edwards 1792) Moreover, when illustrating Humphry's house at Spark Brook (one mile from Birmingham), Witton notes that the place was "in the vicinity of Birmingham." (Witton & Edwards 1792) Although he does not call the seven residences 'suburban houses', he might know there was something existing between the country and the town.

As a complete album, the words and the pictures together convey seven points. First, though a calamity, the event has a relatively positive side: the environment of Birmingham was noticed and had a chance to be imagined and represented. Second, seemingly arranged according to the sequence of time, the editing actually provides a journey through space: from the New Meeting in the town centre to all around the urban fringes (Figure 1). Third, the album gives an impression that Birmingham by that time was a proper town that had both a centre and a periphery. Fourth, while the town centre is more easily positioned, the periphery, as the album proposes, can be fixed upon and signified through the image of those suburban residences. Sixth, using the image of the residences as a sign to signify the suburb could help reduce the ambiguous and mingled impression of the place and propose a more agreeable and unified form for it. Seventh, although a residential suburb for the upper middle class was not available until the development in Edgbaston since the 1780s and massive suburban housing for the lower middle class was not begun until the 1870s (Cherry 1994), Witton's album already represents the suburb as a residential area.

Finally, our understanding of the album is not complete without exploring its social and class connotations. Witton's album presents elegant residences, but behind it, the housing fact of the time was that about 8,000 out of a total of about 13,000 inhabited houses in and around Birmingham were occupied by those who were too poor to pay parochial tax: there was a great difference in class (Hutton 1805). While the cultural elites and the new moneyed class in Birmingham celebrated with the dinner what was triggered by the clash of class on the other side of the English Channel, the class issue at home was a blind spot. In France, it was the theories of liberalism and a combination of peasants and professionals that powered the Revolution; it was the Royal regime and the Church who imposed excessive power and taxation over the former that was toppled (tarns Goldhammer 1989). In Birmingham, however, it was the King and Church advocates, mostly working-class, that targeted the rich professionals who embraced the liberal or even revolutionary ideas.

There are some pieces of evidence that show how the Birmingham elites rejoiced at the French Revolution. Not long after the French Revolution, Wedgwood wrote to Darwin (both are members of the Lunar society):

'I know you will rejoice with me in the glorious revolution...The Politicians tell me that as a manufacturer I shall be ruined if France has her liberty...I [do not] see that the happiness of one nation included in the misery of its next neighbour'. (Schofield 1963)

Darwin also wrote to Watt in the winter after the revolution: "Do you not congratulate your grandchildren on the dawn of universal liberty? I feel myself becoming all French both in chemistry & politics." (Schofield 1963) Keir (another member of the Lunar Society), moreover, on being invited as the chairman of that fatal dinner, wrote

I accepted the compliments,...never conceiving that a peaceable meeting for the purpose of rejoicing that twenty-six millions of our fellow-creatures were rescued from despotism, and made as free and happy as we Britons are, could be misinterpreted as being offensive to a government, whose greatest boast is liberty, or to any who profess the Christian religion, which orders us to love our neighbours as ourselves. (Schofield 1963)

While the Birmingham elites celebrated the ground-breaking deeds achieved partially by the French lower class, the English mob of the same class who destroyed their beautiful houses was not regarded as advanced or civilised. Witton uses "pitiable", "in the true spirit of Goths and Vandals", "deluded", "callous to each feeling of humanity", and "unprovoked and wanton fury" to describe the rioters and their doings. (Witton & Edwards 1792) One of the victims, the town's first historian, William Hutton, regarded the riots as "a disgrace to humanity, and a lasting stigma upon the place. (Hutton 1805)" Although the French Revolution and the Birmingham Riots had different backgrounds and conditions, both events reflected and were indeed sparked by class difference. The Birmingham elites seemed blind to this similar social complexity and read the French Revolution as a sign of Enlightenment but regarded the riots they experienced at home as a sign of folly. Just as the celebratory diners were in sympathy with the Revolution, the French translation on each page of Witton's album is meant to reciprocally raise sympathy among French readers, too, but before sympathy is felt, the social and class complexity behind such sympathy should not be neglected.

This paper found how urban fringes were used for residential purposes and therefore might be read as a pioneering suburb. I also explored a suburban distribution of the houses destroyed during the 1791 riots. Witton's eight pictures not only elaborate on the architecture and landscaping of the houses, but also give an impression that Birmingham by that time was a proper town that had both a centre and a periphery, and that the periphery can be positioned and signified through the country/suburban house views. Moreover, since the dwellers were mostly the newly rich people who usually had new thoughts, the social, cultural, and political connotations behind their suburban homes are much more complex than the neat façade and beautiful gardens they had owned.

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The Victorian Novel Revisioning: J. Fowles vs. The Victorians

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iafor The International Academic Forum www.iafor.org The paper is dedicated to the notion of the Victorian epoch and linguistic means of its representation in J. Fowles' novel "The French Lieutenant's Woman" in comparison to that of the Victorian authors (Ch. Dickens, T. Hardy, G. Eliot, W. Thackeray etc.).

The main linguistic **methods** used in the research were contextual analysis and complex stylistic analysis based on the principles of foregrounding together with such universal scientific methods as comparison and quantitative analysis.

The research is of great **importance** because the Victorian epoch is considered to be a precedent phenomenon for the English native speakers, sharing the nation's system of values. Thus it has always attracted attention of the British novelists. However the notion and the perception of the Victorian epoch in the novels of the representatives of the Victorian society and contemporary writers differ considerably.

J. Fowles' novel is a striking example of how a vision of the Victorian England is introduced into the picture of the world of the XX century writer. The novel is considered by all the critics (Conradi, 1982; Foster, 1994; Hammond, 2003; Onega, 1986; Vianu, 2001) to be a postmodernist novel, which makes it particularly interesting for the analysis, as J. Fowles deliberately plays with a classical Victorian novel form and plot. Moreover the author explicitly manifests this play.

In the focus of the author's attention in **"The French Lieutenant's Woman"** is the existential quest of a young aristocrat Charles Smithson, who lives in the Victorian epoch. A difficult choice between a marriage to a rich heiress and his love to a poor, but mysterious companion Sarah Woodruff helps the main hero to find his true self and establish his personal freedom. The notion of freedom has always attracted J. Fowles' attention and has been the main theme of most of his novels ("The Collector", "The Magus", "Daniel Martin"). In these novels he presented various aspects and images of freedom, like personal freedom, physical freedom (e.g. from captivity), freedom that is gained through the process of creation etc. Here J. Fowles concentrates on the social aspect of the phenomenon of freedom.

Further study of the problem enables to disclose the modern English attitude to the Victorian epoch and illustrate the evolution of the Victorian novel genre. This stipulates for the **novelty** of the research as the Victorian novel has never been studied within the postmodernist philosophical and literary paradigm. In respect to the abovementioned the paper distinguishes between the notion of the postmodern Victorian novel and the Neo-Victorian novel, which became very popular in the last decade of the XX century and the beginning of the XXI century. The later variation of the genre usually exists within the mainstream of the popular literature and is characterized by an accurate stylization of the original model and overuse of sensational plots and thus can hardly be considered an evolution of the genre.

The term "Victorian" does not simply indicate a certain historical period, but presents a precedent phenomenon, which awakes a number of emotions and aesthetic and ethical associations for a typical member of the English society. Queen Victoria (1819-1901) governed the country during 64 years (1837-1901) and strictly speaking only this period should be called "Victorian". Nevertheless usually the entire XIX century is associated with the Victorian Age. This can be explained by the importance of this century for the development of the UK and integrity of social and historical processes throughout this period. During the XIX century various spheres of life (social, economical, political, cultural) come to the peak of their development, which stimulates growth of national consciousness. Queen Victoria's patriarchal views and moral values influence a rigid set of social standards established during her reign. Conceptions of Puritanism and moderation, priority of rational above emotional, domination of law, practicalness and empiricism are the predominant characteristics of the epoch. However this time shouldn't be associated with a totalitarian atmosphere, as such basic national concepts as personal freedom and privacy start to develop during the Victorian Age (Betensky, 2010).

But why is Victorian novel revised so considerably within the postmodernist literary paradigm? To answer this question it is necessary to summarize the main characteristics of the postmodernist literature.

Postmodernism is a cultural trend which became widespread during the last two decades of the XX century, being not merely an artistic trend, but philosophical, aesthetical and scientific as well. Postmodernist philosophy is based on the works of French poststructuralists and post-Freudians (Jacques Derrida), conception of irony (Umberto Eco, Richard Rorty) and language of unconsciousness (Jacques Lacan), bearing a feeling of disappointment in values of the Renaissance and Enlightenment epochs with their belief in progress, rationalism and human unlimited capacities.

While modernists aim at novelty postmodernists try to include into a contemporary art the whole world art's heritage by means of its ironic citation. The introspection over the modernist conception of the world as a chaos leads to the postmodernist play with this chaos. The main principle of the postmodernist aesthetics is rejection of all kinds of dogma, rigid conceptions and systems, on the contrary its main symbol is labyrinth. The postmodernist idea of a global humanism leads to repudiation of ethnocentrism and Eurocentrism and growth of attention to the whole mankind, nature and universe in general. Thus postmodernists destroy traditional symbolic oppositions like "real/imaginary", "natural/artificial", "old/new", "individual/collective", "East/West", "elitist/popular art" and proclaim synesthesia their main principle. Their artistic experiments stimulate reevaluation of classical distinction between kinds of art and their genres. Basic aesthetic categories are modified in their turn: beautiful is treated as synthesis of sensual, moral and conceptual, tragic is substituted by paradoxical, comic – by ironic while lofty is substituted by surprising.

Considering literature, the main characteristics of a postmodernist novel are as follows:

- irony;
- cognition through game;
- stylization and parody;
- intertexuality;
- importance of context (historical, cultural, artistic, religious, scientific etc.);
- modification of basic aesthetic categories;
- destroy of classical oppositions;
- revision of traditional genres.

All of the above-mentioned characteristics can be found in J. Fowles' novel "The French Lieutenant's Woman", in which the notion of the Victorian epoch together

with the classical form of the Victorian novel changes considerably. The following table summarizes the main differences between a classical Victorian novel and a postmodernist one on the four criteria: position of the author, model of literary communication, use of Bildungsroman form and the main hero. See table 1.

VICTORIAN NOVEL	POSTMODERNIST NOVEL
Position of the author	
Omniscient	Observer
Literary communication	
Reader is excluded	Reader is a co-author
Bildungsroman	
Particular goal to reach	Existential quest
Hero	
External conflict	Internal conflict
Table 1	

In accordance with the four chosen criteria it is possible to describe the evolution of the Victorian novel within the postmodernist paradigm.

**1. Position of the author.** To begin with, J. Fowles does not simply describe the Victorian epoch by setting the plot 100 years before the year of the novel in question publication (1969). Such choice of the time of action (1869) fulfills several functions. Firstly, the author explicitly manifests his point of view that the Victorian epoch has strong bonds with the present-days England and it is necessary to study this historical period to understand English mentality and current system of values. Second, he emphasizes his desire to play with the Victorian novel form and plot. Finally, J. Fowles sets a completely different in comparison to the classical Victorian novel position of the author: he is not a Victorian author, but our contemporary, who describes the events that happened 100 years ago from the modern viewpoint. Moreover, J. Fowles does not allow his reader to forget about this essential characteristic of "The French Lieutenant's Woman".

J. Fowles uses a variety of classical postmodernist techniques to achieve his aim. For instance, parody and stylization of the recognizable Victorian writers' styles (Ch. Dickens, T. Hardy, G. Eliot, W. Thackeray) is widely introduced into the text of his novel. Besides, he makes allusions to the well-known Victorian novels through the heroes' names (for example, Ch. Dickens' Samuel Weller from "The Posthumous Papers of the Pickwick Club" vs. J. Fowles' Samuel Farrow, Charles Smithson's valet). Such precedent names helps to reveal the author's game even for a "naïve" reader.

Concurrently J. Fowles employs a number of personal stylistic devices that could never have appeared in the classical Victorian novel, such as similes and metaphors which establish comparison to different objects that were invented only in the XX century, long after the Victorian epoch finished. For example, when the author describes the emotional state of the main hero in one of the crucial moments of his life he compares it to an atom bomb: "*Charles < ... > was like a city struck out of a quiet sky by an atom bomb*" (Fowles, 1996, p. 151). Or, characterizing the main heroine, he states that her ability to feel peoples' lie was as precise as a computer programme: "...she was born with a computer in her heart" (Fowles, 1996, p. 22).

It is necessary to point out that the authors intentional exclusion from the Victorian context helps not only to give a critical assessment of this epoch, but also to achieve one of the key principles of the postmodern philosophy – possibility of multi-interpretation. In accordance with R. Bart's postmodernist conception of "the author's death" (Bart, 1994), which states that the author's consciousness is dissolved in the text, J. Fowles tries to avoid being a creator of the novel characters' fate. On the contrary he acts as if he is not involved in the events described or even not a witness of them, but simply a person, who watches a film about a different historical epoch and may not always understand the logic of the characters' behavior or predict their further actions.

This modus of narration differs considerably from that of the Victorian novel, where the model of an omniscient narrator was the principle one used together with the first-person narrator (the later usually being a participant of the events described). J. Fowles highlights this difference himself in the novel: "*The novelist is still a god, since he creates <...> we are no longer the gods of the Victorian image, omniscient and decreeing; but in the new theological image, with freedom our first principle, not authority..."* (Fowles, 1996, p. 99).

**2. Model of literary communication**. In fact, Fowles does not simply state his position of an observer, but following the postmodernist aesthetics revises the classical model of literary communication. Traditionally the reader is excluded from the narration and occupies the position of an addressee who receives the author's message through the text. Speaking about the modern reader of a classical Victorian novel, he is separated from the addresser both in time and space. In Fowles' novel not only the reader plays an active role in the literary communication, becoming a co-author to the extent that is provided by a possibility of multiple interpretation, but Fowles himself is not always an active author as he becomes a hero himself in one of the chapters (chapter 55).

One of the examples of the possibility of multiple interpretation in the novel is its famous triple ending: Victorian (chapter 44), sentimental (chapter 60) and existential (chapter 61). The first Victorian ending may confuse the reader only at the beginning as it appears in the text quite far from the real end of the book and is written in an extremely ironic way, presenting a brief summary of all heroes' life up to their death. In this summary J. Fowles mocks classical Victorian novel plot schemes and widespread happy endings (e.g. Charles and Ernestina are married and have seven children, Charles becomes a successful businessman, Charles' valet is married to Ernestina's maid, malicious Mrs. Poulteney is punished for her villainy and literally goes to hell after her death). The choice between a sentimental and an existential ending is not so evident for the reader, because J. Fowles uses various techniques to persuade the reader that the endings are equal and one can replace another easily. The sentimental ending is written in a realistic manner and only implicit details give a hint that something is wrong with it (e.g. at the very end of the chapter when Charles finds out not only that Sarah still loves him, but also that he is a father of her daughter, he hears through the open window false violin play which suddenly stops, as if the whole scene is too theatrical to be real and it should be stopped and rewritten). Finally the existential ending (Charles loses Sarah and has to leave England) is what meets J. Fowles initial plan and he explicitly admits it: "But what you must not think is that this is a less plausible ending to their story. For I have returned, albeit deviously, to my original principle... A modern existentialist would no doubt substitute "humanity" or "authenticity" for "piety"" (Fowles, 1996, p. 445).

**3. Bildungsroman**. J. Fowles revises the classical Victorian form of the so-called "novel of education" (Bildungsroman). Personality crisis and the loss of sense in the world that lost its sense having turned back into chaos after two World Wars replace the world of sense and rules of the XIX century realistic novel. To come to a new step of a personal development it is no more enough for a hero to follow moral and social principles of conduct. On the contrary, he should undergo his personal existential quest, discover his true self, usually through breaking some traditional, religious or family standards. Thus, traditional values and stereotypes of a classical novel of this genre are revised in the XX century literature.

The idea of perfection is central to a Victorian novel. There is always a clear moral and life standard which a person needs to achieve in his self-development. The hero may face different challenges, make mistakes, be tempted, but at the end of the novel he is sure to find the right way and more often even to settle down comfortably. According to Bakhtin, this is the idea of the novel of education: to give the reader a clear set of rules to follow, an awareness of typical mistakes or at least an emphasis on some human features that need to be improved (Bakhtin, 1979). The purpose of a postmodernist novel of education is not so purely educative. The postmodernist hero may go through similar collisions as the Victorian one, but the result of this is him being mature and disillusioned at the end of the novel, but hardly knowing where is his proper place. The idea of his existential quest is not simply to improve or to achieve a visible result, but to receive a clear vision of himself, free from social or other stereotypes: "The river of life, of mysterious laws and mysterious choice, flows past a deserted embankment; and along that other deserted embankment Charles now begins to pace < ... > He walks towards an imminent, self-given death? I think not; for he has at last found an atom of faith in himself, a true uniqueness, on which to build; has already begun, though he would still bitterly deny it, though there are tears in his eyes to support his denial, to realize that life < ... > is not a symbol, is not one riddle and one failure to guess it, is not < ... > to be given up after one losing throw of the dice; but is to be, however inadequately, emptily, hopelessly into the city's iron heart, endured. And out again, upon the unplumb'd, salt, estranging sea" (Fowles, 1996, p. 445).

**4. The main hero.** The focus of the author's attention moves from social problems to existential ones. According to modern studies of the Victorian novel "Victorian fiction serves as a space in which the most fundamental concerns of the age (e.g., class divisions, the existence of god) can safely and subtly be addressed" (Betensky, 2010; Marroni, 2010). While in the Victorian novel the author is interested in the way the hero overcomes life difficulties and how this struggle reflects the social realias, in the postmodernist novel the social context is a matter of interest in itself, while in the postmodernist novel it is only a foregrounding used to highlight the hero's internal conflict or to explain its nature.

It is necessary to note that the Victorian author is interested in a particular hero, the main hero is evident for the reader, very often he/she is introduced in the title of the

novel (Oliver Twist, David Copperfield, Jane Eyre, Emma, Tess of the D'Urbervilles etc.). In the postmodernist novel the main hero is not always explicitly introduced, the reader needs an effort to identify the protagonist. In "The French Lieutenant's Woman" the reader is confused by the title and the beginning of the novel and starts to think that the main heroine is Sarah. Only after a certain time he realizes that the main hero is Charles, which is difficult to admit as he lacks obligatory for a typical hero qualities: he is an ordinary representative of his class and time, who lacks either strong character or dramatic life circumstances.

In conclusion, not only the form of the Victorian novel is revised in the postmodernist discourse. The notion of the Victorian epoch is reevaluated either. "The French Lieutenant's Woman" does not present the Victorian epoch in a classical way as a "golden age" of the English nation development, it focuses on its negative features evident for the XX century English novelist. Nevertheless, J. Fowles admits the importance of this period for the development of the present day England and for understanding of the national character.

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Identity Formation and Alienation of Sisters in Marilynne Robinson's Housekeeping

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iafor The International Academic Forum www.iafor.org Having a sister or a friend is like sitting at night in a lighted house. Those outside can watch you if they want, but you need not see them.... Anyone with one solid human bond is that smug, and it is the smugness as much as the comfort and safety that lonely people covet and admire" (Robinson, 1980, p.154).

Marilynne Robinson's first novel Housekeeping has received an overwhelming amount of critical acclaim since its publication in 1980. That the book challenges traditional notions of domesticity and motherhood makes it appealing to feminist Therefore, early critical responses predominantly focused on its critics. documentation of female resistance to an oppressive, normative and normalizing conventionality in the fictional mountain town of Fingerbone. Kirkby (1986), among many, has read Housekeeping as an account of "a rejection of patriarchal values that have dominated American life" (p.92) while Ravits (1989) and Aldrich (1989) both have showed that the book subverts the oppressive conventions of patriarchal society. Aldrich has celebrated Sylvie's subversion of canonical paradigms, and found loses of men in the family "enabling" and abandonment "as a way of life" (p.130). Responding to these critics above King (1996) asserts that Housekeeping does not reject patriarchal order by burning down the house, but rather it reclaims the symbolic power from outside domesticity. She reads Ruth's crossing of the bridge as "enact[ment of] semiotic escape" from traditional world of Fingerbone (p.565). She maintains that Ruth's authorial authority in *Housekeeping* is a symbolic presence. Readers witness the rebirth of Ruth as the narrator of Housekeeping through crossing the bridge.

A second wave of criticism of the book came upon Robinson's self-acknowledgment of her Christianity. In fact, her confession of her Christian beliefs has resulted in ambitious readings of *Housekeeping* from a theological perspective. Many critics (e.g. Gernes, 1991; Painter, 2010; Latz, 2011) have stressed Ruth's resemblance to her Biblical counterpart. Latz has interpreted the book as a narration of the fall. Gernes maintains that though Robinson subverts traditional Christian symbols of baptism and rebirth, *Housekeeping* remains a methodically religious text. Her characters break with the patriarchal order and enter into transience by purification, mystical union and contemplation.

Galehouse observes the book's appeal for feminists and its potential as a devotional text. Nevertheless, she reads *Housekeeping* as "a detailed account of transition from domesticity to indigence" (p.117). Similarly, it is not surprising that Magagna (2009) places *Housekeeping* in the wider context of western literature and reads it as a "product and a reflection of the North American West" (p.306). Moreover, one cannot object to Mattessich's (2008) extremely philosophical essay in which he takes the central theme as "departure from the enclosure of the *house"* and "from the *keeping* it implies for social and psychic identity" (p.59, emphasis in the original).

*Housekeeping* maps a female-centered world. The main characters are mostly women and the novel revolves around their relationships to each other and to the world. Yet, *the book* defies categorization. As Kaivola (1993) rightly points out, *Housekeeping* is not a "univocally and unproblematically feminist" novel (p.670). It is not "an ecofeminist pamphlet" that some critics turn it into, either (Moss, 2004, p.82). In fact, the novel yields itself to contradictory readings due to its inclusiveness. Yet, the problem with most of these previous readings is that they obscure the relationship between Ruth and Lucille by focusing excessively on Ruth and Sylvie's rejection of conventionality and preference for transience. This paper aims to demonstrate that *Housekeeping* is a tale of identity formation, which results in the painful alienation and irrevocable estrangement of the two sisters.

A brief synopsis of the book shows that *Housekeeping* is an exclusively gynocentric novel. Men of the family are spectral. Edmund, the narrator's grandfather, inhabits the bottom of Lake Fingerbone. Lucille and Ruth's "putative father," Reginal Stone, surfaces the text only with some photographs (p.14). Sylvie's husband is nothing but a picture "clipped out of a magazine" (p.102). Helen Foster leaves her two daughters Ruth and Lucille on their grandmother's porch and drives a borrowed car off a cliff into Lake Fingerbone. Mrs. Sylvia Foster, Ruth and Helen's grandmother, nurtures the sisters until her death. After she has passed away, Lily and Nona, two maiden sisters-in law of the late grandmother, take charge of the house. The great aunts find the responsibilities of child-rearing overwhelming and deposit the girls into the hands of a drifter aunt, Sylvie. Sylvie eludes any resemblance to her mother despite the similarity their names mistakenly suggest. She mothers the two orphans in her own peculiarly transient ways, which in time results in bitter feelings among the people of Fingerbone society.

As Ruth retrospectively observes, their special condition starts to attract attention after their frequent truancies. Resenting her aunt's transient habits and her sister's mimicry of Sylvie Lucille abandons her sister and aunt to live with her home economics teacher. This attracts more attention to Sylvie's indifference to domestic responsibility. The people of Fingerbone threaten to separate the two unless Sylvie abides by societal norms. Being hopelessly incompetent in adopting the expected conventional ways, her efforts for normalcy prove futile. Yet, neither Sylvie nor Ruth desires separation. Therefore, Sylvie sets fire to the family house and disappears over the bridge into oblivion taking Ruth with her. Thus Ruth and Sylvie become drifters who are "written out of the official story" of Fingerbone (Magagna, 2009, p.368) or they are driven to their "social death" (Caver, 1996, p.113)

When Ruth and her younger sister Lucille are together, they can defy the staring eyes of the world. They may ignore the scrutiny of foreign eyes that watch them from outside the window of their house of relationship. They are cozy in their house of mutual love and understanding. However, when their stronghold begins to shatter, the older sister feels lost and alienated. This paper aims to explore the sisters' journey from "shared consciousness" to their alienation and estrangement. To do this, I will need to define alienation and summarize a research study on the relationship of sisters.

Alienation is a catchword in many social sciences, and there seems to be confusion over the meaning of the term. According to Macmillan dictionary alienation is "the feeling that you do not belong in a particular society, place, or group". The term is closely linked to estrangement which means "to arouse especially mutual enmity or indifference in where there had formerly been love, affection, or friendliness" (Online Miriam-Webster Dictionary, 10 January 2012). Oken (1973) writes that alienation represents a sense of estrangement from other human beings, from society and its values and from the parts of the self that link it to others. Dean (1961) proposes three

elements to alienation: powerlessness, normlessness and social alienation. Powerlessness refers to the feeling of helplessness that may result from a child's gradual realization of the limitations of his/her parents. Dean contends that individuals who do not believe that they can influence the events upon which their life and happiness depend on feel powerless. The second element of alienation, normlessness, is closely linked to purposelessness and conflicts with norms. Individuals may lack values that provide a purpose to their lives. The third element of alienation is social isolation, which refers to a feeling of separation from the group. Social isolation is rejection by one's peers. In *Housekeeping*, Ruth's rejection by her only sibling and only friend, Lucille, fits in this category. It is also the price Sylvie and Ruth pay when they fail to adopt the conventions of the Fingerbone society.

The relationship between sisters seems to have been neglected in literature. An exception to this neglect is Stach's (2007) qualitative research on intimacy between adult sisters and the communication of this intimacy. Starch finds that sisters share a unique relationship that helps them develop as individuals. Also, her study shows that intimacy between sisters relies heavily on the participants' upbringing and their family life.

In what follows, I chronicle Ruth and Lucille's relationship starting with their shared consciousness to Lucille's abandonment of home and Ruth's absolute isolation. I will support my argument with textual examples from the novel.

At the beginning of the story, their "strange history" brings the two sisters together (p.36). Their desertion by their parents helps the girls form an alliance against the dark world outside of their shared consciousness. They are playmates. In the winter, they carry their skates to school so that they can go to the lake directly and stay on the lake through the twilight. They share "the silence and the numbing sweetness of the air" (p.34) until the late hours of evenings, they are absorbed in their joint diversion.

Stach argues that older sisters influence younger sisters. However, in *Housekeeping*, Ruth shadows her younger Lucille in her every step. For instance, when Lucille plays truant, Ruth decides she will follow her younger sister to the lake. Lucille reminds her that they will be both in trouble. Ruth finds her complicit in truancy "oddly familiar and comfortable" (78). Reflecting on her childhood, adult Ruth does not hesitate to confess her imitation of her younger sister. Ruth confesses, "I found ... advantage in conforming my attitudes to hers" (93).

As Robinson verbalizes in narrator Ruth's words, teenage Ruth and Lucille are like "the distorted images of the same person" in the mirror of the world (p.99). Ruth is tall, slim, and boyish while Lucille is short and more womanly. They form a meaningful whole together. Ruth is the consciousness of the pair while Lucille is the spokesperson for the seemingly inseparable pair. It is Lucille who says "We are really sorry" when their great aunts scold them for arriving home too late. Ruth adds "[w]e won't come back after the dark" (p.36). In another case, Lucille acts as an advocate for Ruth. Lucille promises on behalf of her older sister Ruth when the school principal demands a change of attitude towards school. Ruth takes the role of a surveillance camera that records the changes in seasons, in Lucille, in herself. She is a mute observer. Lucille and Ruth both long for security and permanence of home and family. Habitually, the two girls "prowl the dawn of any significant day" (p.49) The day Sylvie arrives in Fingerbone is an important day for them. So they rush to grab Sylvie's suitcases and "follow her upstairs" (p.47). One morning they find Sylvie sitting in the dark kitchen. One of them turns the light on, but when Sylvie voices her preference for darkness, they "collide in [their] haste to pull the chain" (49). In fact, they are ready to perform great feats of docility to keep Sylvie. Like two obedient puppies, they sit on the rug by Sylvie's feet and watch their aunt eating crackers.

In another instance, when Sylvie announces her plan to "take a little walk around town," the two girls are alarmed (55). They fear that, just like their mother, Sylvie will abandon them. They run upstairs, tuck their nightgowns in their jeans and put on their boots over their slippers, grab their coats and follow Sylvie into the town. When they are back from downtown, the great aunts criticize the sisters for leaving the house in their nightgowns and their hair unkempt. Lucille rushes to protect Sylvie: "Ruthie and I … decided to go outside to see the sun come up. We went clear down town. Sylvie was worried, so she came out looking for us" (p.58).

Lucille and Ruth struggle to construct a permanent past. They are curious to hear about their parents. Their grandmother never talks about her daughters. Whenever they mention Helen, she gets irritated. Lily, Nona and the grandmother's friends react with acute embarrassment whenever they hear their mother's name. Lucille and Ruth agree to ask Sylvie. Fearing that it may be too late if Sylvie leaves them, Lucille coaxes their aunt to talk about their mother. Encouraged by the account she hears from Sylvie, Lucille pesters her with more questions. What was she *like*? "Then tell us more about her wedding?" ... "What was [our father] like?" "What kind of work did he do?" (pp.50-51, emphasis in the original).

The two girls differ in their attitude to their unconventional aunt and her transient habits. Soon after Sylvie moves in, Lucille starts to criticize her: "Why don't you wear gloves?" Lucille asks. "Why don't you wear boots?" Lucille resents anything to do with transience. For instance, that Sylvie sleeps with her shoes on or under her pillow offends Lucille's sense of propriety. Sylvie's transient habits infuriate her. For instance, there is no limit to her fury when she finds her aunt lying on a bench in the town center. She gets "white with chagrin" (p.105) and instantly adopts the criticizing voice of the townspeople. "Now we find you asleep on a *bench*!" she shouts (p.107, emphasis in the original).

Lucille is desperate for permanence. She wants "red rubber boots" instead of cheap satin ballet slippers her transient aunt purchases for her (p.93). As Galehause (2000) observes Lucille wants protection from the "ravages of time" (p.133). She wants to be surrounded by objects that will endure time. Lucille needs permanence and other people to form her identity. She needs people's appreciation of her strengths. Moreover, she admires a girl called Rosette Browne. She covets to be in Rosette's shoes. She constantly compares her own household to Rosette Browne's: "Rosette Browne' mother takes her to Spokane for ballet lessons," she tells Ruth. "Her mother sews all the costumes" (p.103). Rosette Browne's mother is the perfect mother she wishes for herself. On the other hand, Ruth is happy with Sylvie. She finds Lucille's discontent with her aunt troublesome. She observes the transformation in Lucille's behavior with concern. Ruth believes if Sylvie can "remain transient" sleeping on the lawn or in the car at times then she may stay in Fingerbone (p.103). On another page, she writes:

I was content with Sylvie. So it was a surprise to me when I realized that Lucille had begun to regard other people with the calm, horizontal look of settled purpose with which, from a slowly sinking boat, she might have regarded a not-too distant shore (p.92).

In their last summer together, Lucile and Ruth remain "a single consciousness" (p.98) even if Lucille becomes "restless and morose" at times. They frequent the woods and stay out until evening albeit for different reasons. Lucille goes to the wood to escape the observing eyes of Fingerbone people. Ruth stays in the woods for the woods' own sake (p.99). During their long excursions to the woods over the summer, their alienation becomes sharper. Nevertheless, Ruth is content that they are "a single consciousness" (p.98). Adult Ruth writes:

We- in collection I feel no reluctance to speak of Lucille and myself almost as a single consciousness even through the course of that summer, though often enough she was restless and morose- we always stayed until it was evening (p.98).

Aldrich (1989) points to the difference of the two sisters' relationship with nature. She defines Lucille as a "traditional homemaker" (p.136) when she recounts the girls' excursion into the woods. Being too late to return home, the sisters decide to spend the night in the woods. Lucille insists that they should build a stronghold to protect themselves against the wild world outside. When their makeshift shelter collapses during the night, Lucille hurries to ensure that the wild world outside feels intimidated by human presence. She whistles and throws stones. Ruth, on the other hand, feels "happily at ease in the dark" (p.204). She invites "darkness in the sky [to] become coextensive with the darkness in [her] skull and bowels and bones (p.116).

In the woods, they talk about their mother. Their two versions of their mother resemble the people they want to identify with. Lucille's mother resembles Mrs Foster, their grandmother. Lucille identifies her late mother with Mrs. Sylvia Foster whose "bread was tender" and "jelly was tart;" and who made "cookies and apple juice on rainy days"; and who kept "roses in a vase" (pp.14-5). Lucille identifies herself with the matronly woman who submits to the patriarchal order that feminist critics deplore. Ruth's mother is the mirror image of Sylvie who threatens the Fingerbone society by pointing to the possibility of an alternative life for women outside of house. Lucille *does* distort their mother's memory her mother in the conventional frame she herself wants to nestle snugly.

[And] sometimes we would try to remember our mother, though more and more we disagreed and even quarreled about what she had been like. Lucille's mother was orderly, vigorous, and sensible, a widow....My mother presided over a life so strictly simple and circumscribed that it could not have made any significant demands on her attention. She tended us with gentle indifference that made me feel she would have liked to have been more alone - she was the abandoner and not the abandoned (p.109, emphasis in the original).

That same summer, Lucille commences her intensive self-help programme and their bond begins to shatter. At first, she believes she can help her sister from sinking as well. "We have to *improve* ourselves!" she announces, "*Starting right now*!" she commands Ruth (p.123, emphasis in the original). She brushes Ruth's hair and ties a nylon scarf over [her] hairpins (p.121). She feels it is a must to get rid of the shabby clothes they are wearing. She takes Ruth to the shops to buy some cloth so that they can sew themselves new dress.

At the shops, looking at their reflection in the shop window, Ruth realizes the chasm between their aspirations. They are not involved in a joint action anymore. Lucille alone feels the urge to "improve" herself. She aspires to construct her identity by adopting acceptable behavior and dressing like the others. She resolves to walk out of their shared "house" alone. Busy with forging an acceptable identity for herself, Lucille "slip[s] across the wide frontiers into the other world," the world of "demure arbiters", she leaves her older sister alone "indifferent to [her] clothes and comfortable in [her] skin, unimproved and without the prospect of improvement". At that very moment, Ruth decides she will never wish to go to this "other world" (p.123). Ruth chooses Sylvie thinking "[S]omething I had lost might be found in Sylvie's house" (p.124).

Some days after the incident at the shops, Lucille communicates her verdict to Ruth. She resolves to part with her sister: "We need other friends" (p.130). She tries hard to "naturalize herself" to the other world. She is determined to make herself acceptable to Fingerbone society, to the certain mother of a school friend. She settles to educate herself with whatever books she can access. She ignores her sister, who like a loyal dog that needs patting, loiters around Lucille. Lucille scorns her sister for becoming an image of Sylvie as she mimics Sylvie looking out of the windows for hours and does her hair with grocery string. Much like the self-made protagonist Jay Gatsby of *The Great Gatsby*, Lucille keeps a diary, a blue print of her daily improvements. An entry shows a table grace. She has written "PASS TO THE LEFT, REMOVE FROM THE RIGHT" (p.133). Old Lucille, little Ruthie's playmate and her advocate at difficult moments, becomes lost in this diary. She becomes a member of a different world from which she banishes Ruthie.

As Ruth watches her sister reading self-help books and magazines and experiences the pain of exclusion, she feels helpless. "It seemed to me that I made no impact on the world... But my allusion to this feeling of ghostliness sounded peculiar, and sweat started all over my body, convincing me on the spot of gross corporality" (pp.105-106). Ruth begins to suffer the powerlessness of alienation that Dean writes about. She becomes lost.

Without parents, her only sister and only friend, Ruth cannot handle yet another separation and thus she becomes a shadow to Sylvie. Before Lucille deserts Ruth, Lucille and Ruth formed a meaningful whole. As Kaivola asserts Ruth suffers a constant need for a certain "Other" to merge with. After Lucille' estrangement, she is left to Sylvie, her only kin. "Following her require[s] neither will nor effort...We are the same" (p.145) says Ruth as she is following Sylvie down to the shore at the dawn

of their first real adventure together. Ruth's urge to merge with Sylvie is far from a playful imitation of her aunt's actions.

Moss (2004) maintains that for Ruth and Lucille, normalcy has vanished and familiar structures of family and home have demolished. They have no choice but to adapt to their new situation. Lucille longs for the warmth and security of home that her friends enjoy. That is why her economics teacher, the perfect example of domesticity becomes her surrogate mother. Lucille copies the conventions of her new environment and merges with other conventional people. We can never learn what happens to Lucille, but as Moss correctly points out "her need to become like her peers does not necessarily foreshadows her surrender to small-town conventions or even worse her complete self-annihilation. Lucille's merging with the other world seems complete now that she is dressed like all the others in a sweatshirt and sneakers and rolled up jeans, and can cast her disapproving eyes on estranged Ruth walking through town in her shabby and drenched clothes after a night in the woods.

Mattessich (2008) has mistakenly written that Ruth, when she follows Sylvie over the bridge, abandons her sister Lucille. In fact, Ruth decides to accompany Sylvie first, on a hike to the north of the lake, then, into oblivion over the bridge only after Lucille has moved into her home-economics teacher's house. He ignores the fact that, when Ruth follows Sylvie beyond the lake, Lucille has been living with her home economics teacher and she has been ignoring her sister at school since the day she was adopted by her matronly home economics teacher. Ruth is a victim. She pays half her "single consciousness" to claim her identity free from societal yokes that does strain her. Her only sibling and sole friend deserts her. Reflection on this heartbreaking event, narrator Ruth writes, "I had no sister after that night" (p.140). Lucille's abrupt departure leaves Ruth helpless. She cannot soothe her disquiet. Abandoned by her only sibling, she feels devastated.

In the woods, Ruth contemplates her loneliness. She is "traumatized by successive abandonments" (Caver, 1996, p.111). Lucille has turned [her] out of the "lighted house" (p.154) where she felt snug. Alone in the woods, realizes the resemblance between herself and the cold, "solitary children" inhabiting the woods. There exists "neither threshold nor sill" between her and these abandoned, "wild and orphan" (p.153) children. Her devastatingly painful alienation becomes complete when she gets accustomed to her solitude. "Once alone, it is impossible to believe that one could ever have been otherwise. Loneliness is an absolute discovery" she resolves (p.157).

Moss (2000) unfairly accuses Sylvie for separating Lucille and Ruth. She claims that Sylvie slowly demolishes the children's home. She proposes that Lucille saves herself from Sylvie's wrath by taking refuge in her teacher's house. Moreover, she suggests that Ruth finds shelter in immersing herself in schoolwork. However, schoolwork does not become a refuge for Ruth because she wants to be away from Sylvie and her hazardous housekeeping as Moss suggests. Rather, Ruth prefers schoolwork in her last year in Fingerbone because her only sibling has departed home and she avoids Ruthie at school. Narrator Ruth writes "That was the only time Lucille and I spent together at school" when she reflects on the time the school principals summons them to his room (p.136). Sylvie is the only person who still understands her and Ruth

cannot risk losing Sylvie. Therefore, she rushes home after school to see Sylvie there: "I would sweat with the urge to run home and see if the house was empty" (p.136).

To sum up, Marilynne Robinson's classic novel *Housekeeping* has many layers that lead to multiple, and often conflicting interpretations of the book. This essay acknowledges all prior criticism of the book. However, I hope, it also offers a more detailed documentation of the relationship between the fictional sisters Ruth and Lucille and their heartbreaking estrangement from each other. One reads a poignant tale of the two teenage sisters' adapting themselves to discordant ways of life after a series of familial disasters. Lucille's construction of her identity requires her to exclude Sylvie and Ruth. It requires adoption of conventional social and sexual roles. She consciously rejects any resemblance to her wayward aunt. Her resultant defection for her teacher's tutelage does have profound impact on Ruth who can never overcome the feeling of loss and is forever mournful. Yet this outwardly speechless and ostensibly antisocial teenage Ruth leaves her place to voraciously verbal narrator Ruth who writes this ode after many substantial loses. Adult Ruth is physically separated from her younger sister, yet this does not stop her wondering if Lucille knows the wind shuffling the curtains in her living room and toppling the flowerpots on the windowsills can only be her childhood playmate. The ironic concluding paragraphs of the book serve to promise Ruth that "families will not be broken" (p.194, emphasis added). Readers are reminded that Ruth takes Lucille's memories with her wherever she drifts.

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Evolving Tradition of Waste-to-Art: The Nigerian Experience

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iafor The International Academic Forum www.iafor.org The traditional African society thrived on sustainable artistic professionalism. Art played a significant role in all facet of the society. Household objects were not merely utilitarian in nature but also aesthetically decorated, traditional architectures were absolutely works of art, from the general design to the doors, windows, walls and objects Even articles of worship were works of creativity. To the traditional African society, art was life and life was art, the traditional people placed a premium on the aesthetic nature of objects. Pottery, basket weaving, carving, painting, fabric weaving and design, mural and poetry were trades that occupied daily activities of the traditional African people. However, most of the aesthetic creations were products of natural materials. Dyes made from leaves were used by the Yorubas of the southwest for dying fabrics. The traditional *Uli* mural painters of the eastern Nigeria paints the mud walls "with earth colors numbering about four" (Ikwuemesi 2005). Wall decoration was also a tradition practiced among the Yorubas. The Yagba people (of present day Kogi State) in the traditional period painted the interior of their mud house with cow dung for aesthetics and as disinfectant. The art of body painting using pigments from leaves and other natural objects was a common denominator between the Hausas, Yorubas and the Igbos of the traditional period.

The use of waste as a resource for creativity was not a necessity for the traditional people, including artists and artisans, since nature provides degradable materials in abundance. Contemporary Nigerian artists did not initially subscribe to waste as a material expression. The tradition of waste-to art evolved in Nigeria evolved gradually. Historical approach was used to identify the factors that influence the introduction of waste as a resource for creativity in Nigeria.

The Industrial revolution and international trading resulting from contact with the west during the colonial and postcolonial era injected new kinds of wastes into Africa. Much of these were usually not biodegradable. These waste included industrial, technology and waste from packaging products which waste constitute another challenge to the environment. In a creative response to the waste challenge, the traditional people of the post independence era adapted and modified some of the waste for reuse. Sandals were produced from used or expired car tyres, metal scraps were forged into implements and objects, toys were produced from discarded containers and so forth. This culture has continued till now.

The use of waste as a resource for mixed media creativity in modern Nigeria art did not take root until the 80s and 90s, and this is not unconnected with the history of modern Nigeria art which began with Aina Onabolu in the early 20<sup>th</sup> century. Formal academic training in art began after Onabolu studied and was certificated in London in 1922. Thereafter he returned to Nigeria to begin formal art training thereafter. Faced with the enormity of the task of teaching art in several schools, he requested for expatriates to assist. Kenneth Murray who arrived in 1927 was a product of that request. Onabolu and Murray at that initial time were the only art teachers, therefore, "the first indigenous art students and leaders needed to help accelerate the growth of the new tradition" (Oloidi 1990). Thus the birth of creative resilience which would yet reflect in the ideology of the foremost art schools in Nigeria.

In the 30s some of the expatriates impacted and influenced the growth of art. One of these was Mrs. Kurian Williams, art teacher and wife of the Principal, Uzuakoli Methodist College, Umuahia. Apart from encouraging a culturistic approach, she

encouraged documentation, thereby laying the "foundation of art intellectualism in modern Nigerian art". John Digby Clarke, an English art teacher at Omu Aran Grammar School (present Kwara State) promoted a synthesis of the traditional Yoruba style with the new western style. In the late 40s, there was the Father Kevin Carroll's workshop of Oye Ekiti and in the early 60s there was the Oshogbo experiment/workshop embodied by Ull Beier and Suzzanne Wenger.

The Zaria Art School was an offshoot of the relocation of Ibadan College in 1955. Oloidi identifies that there were two "ideological art schools" in Nigeria before 1955: Onabolu's School which propagated naturalism and the "Expatriates' School", symbolized by Kenneth C. Murray who encouraged his students to "be local" contrary to Onabolu's philosophy. Oloidi concludes that Zaria Art School "gave birth to nearly all the present Art Schools in Nigeria".

By the 1960s when the wind of change began to blow, there were agitations for political freedom and in the field of visual arts there were reactions to western artistic ideologies. Between 1958 and 1961a group of students under the aegis of Zaria Art Society, at the Nigerian College of Arts and Science and Technology, Zaria (now Ahmadu Bello University), brought about artistic revolution. They revolted against the expatriates' style of teaching and advocated, instead a marriage of the worthy ideals of the western and traditional styles, the result of which is called Natural Synthesis. Reacting to this, Oloidi opines that "the Zaria Art School had already prepared the granite foundation for what we today know as modern Nigerian art. Members of the "Zaria Revolutionaries" (as Oloidi insists is the appropriate tag), after graduating were dispersed with others to various parts of the country. Thus, the creative resilience spirit was distributed to Art Schools through these ones who were already baptized into creative criticism and activism.

Uche Okeke joined the Department of Fine and Applied Arts, University of Nigeria, Nsukka in the 70s and was a factor in determining the ideological foundation of the department. He also directly or indirectly influenced El Anatsui, who pioneered the waste-to-art philosophy and later became the pillar of the waste recycling creative revolution. Yusuf Grillo went to Yaba School (Yaba College of Technology), soon followed by Kolade Oshinowo. Solomon Wangboje after graduating from Zaria taught at University of Ife (Obafemi Awolowo University), Ahmadu Bello University, Zaria and University of Benin. Demas Nwoko joined the Theatre Department of the University of Ibadan and impacted not just the new generation of artists but also the architects and designers. Others like Bruce Onabrakpeya, who did not join these academics took on studio practice and informal training of artists through workshops and residencies.

Besides the influence of the art schools, art associations and cooperatives founded by some of the artists who were influenced by the Zaria products began to chart new courses for artistic creativity. One of such group is the Aka Group of Exhibiting Artists founded primarily by lecturers of art from the University of Nigeria, Nsukka and Institute of Management and Technology, Enugu. This association of Nsukka School with the Enugu School, no doubt led to the influence of Zaria revolutionary ideology on the Enugu Art School (the Institute of Management of Technology, Enugu).

The modern Nigerian art has been catalyzed by successions of revolutions and quest for radicalism. The 80s a witnessed a surge in experimentation with new media. Wastes recycling as creative material was first prominent among the academic artists in some of the first generation Nigerian art schools. These schools include Ahmadu Bello University, Zaria, University of Nigeria, Nsukka, Yaba College of Technology, Enugu, Lagos and Institute of Management and Technology Enugu.

History of waste-to- art at the University of Nigeria, Nsukka cannot be complete without mentioning the renowned African artist El Anatsui, a Ghanaian who has lived and worked at Nsukka for over 28 years. He taught for many years at the University of Nigeria, Nsukka from where he recently retired. Anatsui is more a Nigerian than he is a Ghanaian by virtue of his having spent the better part of his professional practice in Nigeria and his length of residence in Nigeria. In his recent works, he used discarded materials like bottle tops, tops of evaporated milk tins, rusty metal graters and old printing plates in constructing wrappings and metal cloths. He says he is inspired by "huge piles of detritus from consumption". He has inspired many Nigerian artists and art association.



El Anatsui, Sacred Moon, 2007; aluminum and copper wire, 103 x 141 in. Photograph courtesy of Jack Shainman Gallery



El Anatsui, Hovor 2, 2004, Bottle Caps and Copper wire Copyright- http://universesin-universe.org At Ahmadu Bello University, Zaria the use of waste became popular in the mid 80s when the former military ruler introduced the Structural Adjustment Programme (SAP). The idea started first with the sculptors before the 2 dimensional artists including Jacob Jari, and Jerry Buhari picked it up. This is similar to the experience at the Institute of Management and Technology, Enugu where sculptors like Chris Afuba and Obi Anidi as students in the 80s, were experimenting with scrap metal. later painters joined in the experimentation, Foremost among them is Nsikkak Essien who experimented with wastes to create relief paintings while at the Yaba College of Technology, Lagos, Olu Amoda and a few others experimented with waste. At Federal Polytechnic we have the like of Kainebi Osahenye. All of these initial experiments culminated into a new consciousness of the resourcefulness of waste as material for creativity. It is important to quickly add that the waste to art culture was initially not widely accepted among the artists and in particular, the collectors. Re-use of wastes began to gain popularity when artists like El Anatsui emerged out with more engaging experiments that received global accolade and brought international recognition to him. About the same time, Anatsui doubled his efforts by popularizing the waste-to-art culture among his students. Bright Ugochukwu Eke, Eva Obodo and Nnena Okorie are among those who are very successful.

With the gradual spread of the waste-to-art tradition among academic artists and a few professionals, the culture began to find acceptability in the public quarters. Many young Nigerian artists and professionals now found satisfaction in creating with recyclable materials. A few of them have taken the style to a new level and are now renowned for their efforts. Here we will look at four waste-to-art artists who primarily have practiced successfully in Nigeria: Chike Obeagu (Abuja), Ayo Aina (Kaduna), Adele Garkida (Zaria) and Lanre Tejuosho (Abeokuta/Lagos).

## Ayo Aina

Born in1969 in Kano, Nigeria. Aina graduated as the best graduating student in Fine Art in 1990 from Ahmadu Bello University, Zaria. He obtained his Master of Fine Art degree in Painting in 1996 and has been in studio practice since graduating from the University. He has participated in several group exhibitions and workshops within and outside Nigeria and has held 4 solo exhibitions. Aina is one of the Nigerian painters who accepted waste-to-art early.

Aina freely used installation art as a means of expression. His multimedia style has been described as "provocative format and the use of uncommon explorative platform". Aina, who began to experiment with wastes in the late 90s, sees wastes an alternative material which becomes raw material once put to use. He emphasizes the power of the sense of vision, believing that vision will help the artist to see beauty in debris. Jari Jacob (2000) states that Aina's paintings "have begun a transformation into painted relieves or relief paintings perhaps enroute to becoming painted sculptures or sculpted paintings" This statement helps to qualify the changes in Aina's injection of various materials and objects in his work in the 2000s.

In what may be described as successful endless exploration of wastes in Aina's work, Schneider (2006) observes that Aina "knows how to de-familiarize daily objects, how to recreate them, how to put them into new and surprising context and suddenly they are the opposite of what they normally are to us."



Ayo Aina, The Greenhouse Effect, 2006



Ayo Aina, Letter To Mr. President, 2012

## Adele Garkida

Adele Garkida was born in 1968. She graduated from Ahmadu Bello University Zaria in 1990. She holds a doctorate degree in Industrial Design from Ahmadu Bello University, Zaria where she has been teaching since 1992. Her interest has been on how to recycle waste glasses with a view to supporting the fight against environmental degradation and promoting profitable management of the environment. She has been involved in organising and participating in workshops and conferences which promotes waste resourcefulness in Nigeria. Garkida is distinguished for glass recycling, she uses waste glass which she transforms by firing in kiln, to objects with aesthetic value.

Garkida believes that glass waste is abundant in Nigerian environment and has not been really discovered as a valuable artistic material. Garkida, therefore, she has developed the interest of teaching the art of glass recycling to younger Nigerian artists through workshops and seminars. She has also developed a style of mix media, using glass in combination with metal and terracotta. Her works has been shown in major exhibition across Nigeria, including African Regional Summit and Exhibition on Visual Arts (ARESUVA), 2009.



Adele Garkida, 2009



Adele Garkida, 2009Adele Gakida, 2009

## Chike Obeagu

Chike Obeagu was born in 1975 at Enugu. He studied art at University of Nigeria, Nsukka between 1993 and 1998. He returned to his alma-mater for his Master of Fine Art (MFA) degree in Painting in 2003. Obeagu is "a highly dedicated contemporary Nigerian artist and an untiring experimentalist in term of media and technique". Having studied under great masters of the Nsukka School, Chike imbibed the culture of experimenting early in his career. He started as a colourist and a natural realist. His skill in manipulating the different values of hues, sometimes having sharp contrast to achieve a wholesome, harmonious composition, remains a mystery.

Obeagu through his skillful use of colour-glue paste (a combination of white glue and enamel), which he adopted in outlining his forms and images, has inspired many other artists who now employ the same materials in their art creation. His skill and amazing stylistic paintings have been a common feature in his creative metamorphosis. Shortly after obtaining his MFA degree, he began an experiment of mixed media, using cut pieces of paper, with its natural colour and texture in a harmonious combination with pigments. The blend was such that one finds it difficult to differentiate colour from paper. He used the medium to produce portraiture. His work exemplifies the height of perfection of this method that is unique to him. In his usual spirit resilience, Obeagu again moved from that level, into another where he now uses primarily cut pieces of magazine papers as 90 percent of his colour medium. At this stage, he began to introduced exaggerated features in his images – exaggerated eyes and lips in particular.

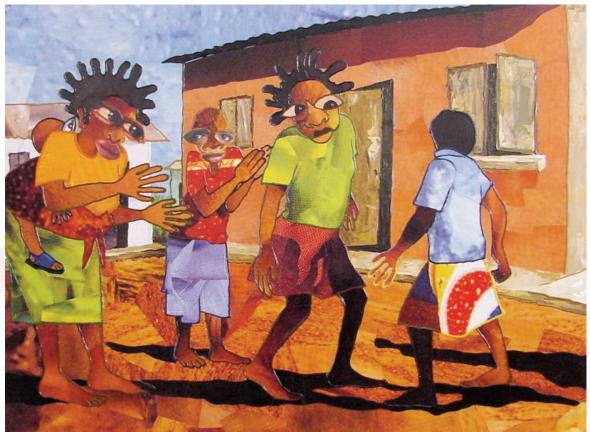
Obeagu decribes his art thus: "my art is constructed around the vast elements of the theory and practice of dualism which provide me with ideas that are hurled into passion of my subject matter; the ultimate challenge of 'life and death' and the paradox they create". Study of his paintings over a period has revealed that Obeagu is an artist whose creativity is on the move, in quest for exceptional methodology of expression that is carrying with it tasteful aesthetics. For Obeagu, the message and the

means are of equal importance in creativity. In an apt description by a master artist and art historian Prof. Chike Aniakor,

"his pictorial images have dream-like quality, yet woven into the scheme of stylized (or better still, stimulated) realism, which conceals and reveals, by a process of creative inversions. His colours are resonant and yield tactle and sensuous values in the aesthetic temper of his works. His paintings confront us with their planer, geometric composition with tactical close ups of staring, reflective, and brooding faces; of popping eyes and wet lips, laced with the inner currents of libido..."



Chike Obeagu, Fill-inn Station, Mixed Media



Chike Obeagu, Soweto blues, mixed media

## Lanre Tejuosho

Born in 1974 in Abeokuta, Southwest Nigeria. Tejuosho graduated from the Department of Fine and Applied Arts, University of Nigeria, Nsukka in 2005. He is one of the new generation artists that have found love for artistic expression through wastes. As a former student of the Department of Fine and Applied Arts, University of Nigeria, Nsukka, Tejuosho understudied El Anatsui and draws inspiration from him. Although Tejuosho's style and production have semblance with that of El Anatsui, the difference lies in the use of materials. While Anatsui uses bottle covers and tin cans, Tejuosho's uses mostly flexible wrappers (polythene and papers). The choice of materials avails him a variety of brilliant hues as observable in his works.

Lanre Tejuosho's dogged creative resilience character distinguishes him from many of his contemporaries who place a premium on the economic aspect of artistic practice. Tejuosho's admitted motivation is his passion for creativity and the need to solve environmental problems. His works also address spiritually relevant themes.



Lanre Tejuosho, Hope and Despair, Waste Wrappers, 2012,



Lanre Tejuosho, 2012, Waste Wrappers

# **Art Movements**

Outside the Art Schools influence on waste-to-art tradition, some art cooperatives, associations and foundations have been of immense value to the growth and sustainability of waste to art Culture. These groups include; the Pan African Circle of Artist, Aka Group of Exhibiting Artists, Art Is Everywhere Project, Hamattan Workshop.

Harmattan Workshop is an annual workshop, organized by the Bruce Onabrakpeya Foundation, The workshop holds annually at Agbara-Otor in Delta State, Nigeria. The workshop which is in its 15<sup>th</sup> edition in 2013 has provided creative and interactive opportunities for many Nigerian artists and has positively influence the tradition of waste-to-art.

*Art is Everywhere* (AIE)is a waste-to-art project initiated in collaboration with Alliance Francaise, Enugu in 2005 with the objects of rediscovering waste as a resource for artistic creation; thereby drawing attention to environmental issues and providing an avenue for training young artists and the less privileged in the society on how to make a living from recycling. AIE also seeks to create inter-cultural exchanges between local and foreign artists.

By 2007 AIE became a traveling workshop in order to access waste materials available at different geo-locations and to give opportunity to younger artists at the different region the privilege of participation in the waste-to-art recycling experiment. So far, AIE workshop has been held in the Enugu, Jos, Kaduna, Zaria, Lagos and Banjul, Gambia. Art Is Everywhere has helped many young Nigerian artists to discover the potentials of waste as a creative resource.



Ayo Adewunmi, Work in Progress Front View, Cans, 2010 - AIE Workshop Product

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Ayo Adewunmi, Rivers of Living Water, 2009, - AIE Workshop Product



Okechukwu Eze, Sunset in Zaria, Lighter Casing, 2011- AIE Workshop Product

# Conclusion

The history of modern Nigerian art began with creative resilience. Reaction and counter reaction to styles and methodology which led to the rapid development of art in the 60 and 70s. However, the use of waste as a creative material evolved out of the creative resilience spirit of the second generation academic artists of the 80s and 90s. The new waste-to-art ideology did not gain acceptability at the initial stage until the activities of some art cooperatives, workshops and successful art professionals in late 1990s and 2000s stimulated the interest of the art community. Consequently, it is established that since 2007, art practice in Nigeria witnessed a steady growth in the use of waste as a creative material for artistic expression across the genre of visual art.

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The Child's View of an Adult World: Contemporary Documentary Films Capture Social Conflict Through Children's Perspective

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iafor The International Academic Forum www.iafor.org Why listen to the child? This question has set new directions to many research studies during the 20<sup>th</sup> century. For a long time, a concept that what the child speaks is either incoherent or just irrelevant has ruled in every field. According to Latin American educator and researcher Sílvia Cruz (2008), the vocable *infant*, which in its origin means 'the one who does not speak', provides us an indication on how the individual who had not reach adulthood had been perceived for a long time.

Cruz, who is dedicated to promoting discussions on this matter, claims that many scientific fields still endure some resistance in surpassing a barrier that for decades separated the concept of talking *about* children and talking *to* children.

It is unquestionable however that changes on how human sciences in general face children as an investigation object have been achieved throughout the last century. Contributing for those changes, we can easily point the consolidation of very important theories, such as Developmental Psychology – started by Jean Piaget; Moral Development – also approached by Piaget and further developed by Lawrence Kohlberg and Jürgen Habermas; and Sociology of Childhood. As a result of the spreading of those new framings on the matter, many areas of knowledge started to understand how listening to what the child has to say would open a whole universe of possibilities in research and studies. And so the child tardily quits being an object to become a subject.

Introducing the child in documentary films

As it so often happens with different forms of artistic representation, the way documentary filmmaking relates to the reality it depicts follows perceptions in evidence in Social and Human Sciences. It is evident in many occasions throughout history: Dziga Vertov's *kino pravda* meant to capture the empowerment of the Soviet mass of workers (Gervaiseau, 2012: 98), while Leni Riefenstahl's *Triumph of the Will* (1934) professedly reflected the ideology and aesthetics of a Nazi empire-building project. Likewise the *sociological model* of documentary in Brazil, associated with *Third Cinema* in Latin American countries, reproduced sociological, historical and political theories focused on the "people" (Bernardet, 1985: 13).

When we turn our attention to the presence of children in documentary films, this relation also occurs. Surely the first established example of a child in cinema is *Le repas de bébé* (1895), by the Lumière brothers, that records an ordinary scene of a baby being fed by the parents. This documentary, that could be considered the very first home movie made (the family portrayed is the Lumières themselves), is part of a series of "exercises" in film shooting, and might be situated in a period when cinema had not yet been established as a medium for storytelling and enunciation.

But by the decade of 1940, when anthropologists Margaret Mead and George Bateson developed a method using still and moving pictures as tools called *Visual Anthropology* (Freire, 2006: 64), cinema was already established, and the term documentary had already been designated by British filmmaker and producer John Grierson. Launched in 1951, the series of films by Mead and Bateson entitled *Character formation in different cultures*, composed by *First days in the life of a New Guinea baby, A balinese family, Childhood rivalry in Bali and New Guinea, Karba's first years* and *Bathing babies in three cultures* show the imbrications between

documentary filmmaking and Anthropology, a relation that has only strengthened since then. But beyond introducing children into documentary filmmaking, Anthropology was also influenced by another field of studies: Mead has been knowingly influenced by American psychologist and pediatrician Arnold Gesell (Blessing, 1996:2), who developed several studies about child development mostly centered on body and behavior observation.

Withal these films showed the child as an object to be observed in a strongly descriptive structure that reproduced scientific and political manifestations developed in that period, which reinforces the relation earlier mentioned in this paper. Consequently, it is not until decades later that children started to appear as enunciating subjects in non-fiction films, when Sciences in general also started to listen to what the child had to say.

A time for children to speak on screen

In the second half of the 20<sup>th</sup> century the child's thinking and development had already been exhaustively studied and mapped. Nevertheless a resistance in including children's expression in researches and studies was still noticeable and scarcely subdued. In documentary films, children were either shown or discussed by adults, but never seem to take on the position of protagonists.

In 1994 an innovative project by Russian director Nikita Mikhalkov named *Anna from* 6 to 18 introduced not only aesthetic changes but also presented a young girl as the film's leading person. For thirteen years Mikhalkov captured annual interviews with his daughter Anna always asking her the same questions, and later used this material to build a narrative about the history of the Soviet Union. This film was a rare example of the presence of the child in non-fiction films in the 20<sup>th</sup> century.

By the beginning of the following century, however, a considerably growing number of successful documentaries with children as protagonists started to be launched. Decisively listening to what the child had to say started to become a tendency in documentary filmmaking as well as in Sciences.

In this paper, a preliminary part of a study conducted in Brazil about these films is presented, proposing general considerations on this *corpus*. General characteristics – both of aesthetics and content - were identified, setting the guidelines to the study's development. This study was conducted from a very personal, singular perspective. The intention was not to get general statistics in a quantitative study, but rather to spot characteristics of productions that achieved some repercussion, creating a dialogue context. Due to the difference of distribution and repercussion of films in different parts of the world, the research adopted Brazil as a reference. National and foreign films that were exhibited on television, in movie theaters, festivals, and also commercialized on DVD in the country between years 2000 and 2010 composed the research universe. It is important to reinforce that only films that present children as speaking characters were contemplated.

This initial overview resulted in the identification of three important considerations on how these films build a representation of children in the contemporary world. The first aspect to be probed in this paper is related to a prevailing social quality on these films. A socially committed position from documentary filmmakers has been present since the origins of this kind of production, long before it was associated to such a specific subject as the child. When the term *documentary* was first used by John Grierson in 1926, it was already part of a proposal for an educational use of cinema (Da-Rin, 2006:90).

Therefore it may not seem surprising to relate documentaries with children to a social function, especially in an international context, where a significant stream of nonfiction films in general that are socially engaged or militant on certain causes are constantly being produced, and the emergence of a constant production of selfproclaimed Social Justice Documentaries, mainly in United States of America but also present in different parts of the world is easily recongnized.

In *The Social Documentary in Latin America*, Julianne Burton identifies a particularly engaged tradition of filmmaking in the continent, as a consequence of a historical, political context in the 20<sup>th</sup> century. Meanwhile, in United States and certain parts of Europe, a series of factors allowed a great variety of formats to be developed throughout the period (1990: 6).

The idea of documentary as an educative tool came into evidence again in North American productions. It foments a cinema that promotes awareness in society about social problems, mobilizing it towards social transformation. Political engagement and social commitment are determinant characteristics of social documentary, as authors as García-Escudero (1961) and Thomas Waugh (1984) point out.

The Brazilian scenario, however, has changed considerably in the beginning of the 21<sup>st</sup> century. Even though in recent years the country has experienced a "documentary boom", with some of the most recognized and popular filmmakers being the ones dedicated to making non-fiction films, most of these productions are dedicated to personal, individual themes. Authors Consuelo Lins and Claudia Mesquita (2008) consider a trend in contemporary Brazilian documentary the recurrence of a subjective, poetic, inconclusive approach, combined with an experimental propensity that plays with boundaries between fiction and non-fiction, narrative and video art.

When it comes to portraying children, however, Brazilian documentaries present a more traditional format, typical of socially engaged filmmaking. One of the most significant examples is the film  $Falcão - meninos \ do \ tráfico \ (2006)$  that interviews children who work as "hawks" in the drug dealing market in the slums. Hawks are last position in drug dealing hierarchy, usually occupied by young boys, who stay hidden observing the movement of people in the slums. The long-feature film's popularity was considerably increased by the exhibition of the material re-edited as a series in a very popular Brazilian television show, making it reachable to an audience that hardly goes to movie theatres to watch documentaries in the country.

Other examples of socially engaged films can be found in Latin American countries as well. Colombia heads the number of productions in the continent with films about children's testimonies of the drug war, such as the acclaimed *Pequeñas Voces* (2011, by Jairo Carillo).

Argentinean cinema, which is known for combining social themes with a more personal, individual perspective, has produced in 2012 one of the very few exceptions found. Los días, by Ezequiel Yanco shows how twin sister Martina and Micaela have their lives changed when their stay-home mother gets a job to help with the home bills. In spite of the possible social interpretations of economic context, the documentary focuses on the girls' independence. Another world-wide known exception is French film *Être et Avoir*, by Nicholas Phillibert, about a teacher in the countryside who educates children with very different ages in the same school all alone.

United States surely stands out with quite a number of films that advocate in the name of children who are victims of violence or social conflicts. The ones with most reverberation are those that portrait foreign children. One important example is Oscar winning *Born into Brothels*, by Zana Briski and Ross Kauffman, that shows how a british photographer teaches photography to the children of prostitutes in the red light district in Calcutta, and consequently tries to rescue them from that reality.

The film is also an example of another recurrent aspect in the *corpus*, which is the extrafilmic connections that these documentaries present, prior or posterior to the making or release of the film. About this matter, it is important to notice how the new media, and multiplatform, convergence and transmedia tendencies in audiovisual productions have influenced on how these contents are produced and published. It is thanks to websites and blogging, social networks, video sites such as YouTube or Vimeo that filmmakers are able to keep providing information to the public even after the film is finished.

But in the case of the documentaries studied in this research, the most significant question is how these extrafilmic contents serve to continue advocating for a social cause – the same one for which the film does. As American author Debbie Smith notices, this documentary "model" aims to gathering funds and collaborators for the cause they advocate for, a process that may result in 'websites, teaching guides, reading lists, interactive fundraising and activist participation opportunities' (2009: 161).

Many of such films were either a cause or the consequence of the work of a nonprofitable organization. That is clearly the case of *Born into Brothels*, after which Kids with Cameras Foundation was created. It is also the case of *Invisible Children* (2003) that originated the homonym foundation. Last year a video published online by that foundation, called *Kony 2012* became one of the most commented and shared subjects online, and a series of scandals involving director Jason Russell interrupted the mediatic career of the foundation. Yet for almost a decade many fundraising activities were held – in a constant feedback dynamic in which the films helps promoting the foundation and the foundation helps promoting the film.

Furthermore we can also suppose the existence of a general curiosity that drives documentary films' spectators in general to search for more information on the film's subject, either to check how true the story is or to see how it developed after the film was released. In the case of children's documentaries, audiences usually finish the screening wondering what kind of adult the child they just saw did become. This explains why many documentary websites include follow ups on the protagonists, as *Born into Brothels* do. And many documentaries, once released in commercial DVDs, include videos shot with the protagonists years later.

Differently than most fiction films, the DVD's Extras menu in these documentaries present materials that function as a new filmic content; combined with the feature film itself, they allow new significations for the reality represented, expanding the time limits of the theatrical final cut. Massi and Blázquez (2008), who were among the first authors to dedicate studies to DVD's Extras as a complementary way of film consuming, point out the commercial appeal behind the use of extras and bonus tracks in cultural products. According to authors, DVD's Extras in commercial fiction films rely on a general curiosity by spectators on how films were made. For contemporary documentaries that tend to present a more reflexive approach, revealing the dispositive and the intermediation of the camera, this resource could hardly add relevant or new information that could not be present in the film itself or in the content published online. In the case of documentaries with children that include posterior footage on DVDs, the commercial intention although clearly present does not define this material as a sales strategy for the final product. The intention of creating an emulation of a sequel for the documentary might be understood as a consequence of the commitment to the causes they advocate for or to the institutions they are connected to.

The production of footage posterior to the feature film's launching might be connected to a long term registration process. In the research universe here mentioned, a significant aspect identified was in fact the occurrence of longitudinal formats in such documentaries. Such format consists in shooting the documentary subjects – or characters – for a long period of time, or at least repeatedly through long interludes of time, and soon condensing this material, creating a timeline that evidences time passage.

Longitudinal studies have been established as an important methodology in many fields of knowledge from Biological to Human Sciences. As a registration method, it had already been introduced in cinema long ago, in an association of non-fiction films and children by Psychology studies that used film to record child observation experiences. Psychologist and pediatrician Arnold Gesell, already mentioned in this paper, is the first reference of this recording sessions repeated over a certain period of time, and later edited to compress time and visually accentuate development (Lakoff, 1996: 05).

Longitudinal format has been used abundantly in documentary filmmaking, even though it might not be a preponderant method of register. The difficulties of affording the costs and long time required of full dedication to such projects certainly make them very little appealing, if not to filmmakers, to producers.

Among the films that compose the research, the ones with a structure based in long term shootings are not necessarily the majority. What is quite surprising about these films is not the amount, but the fact that they combine the longitudinal method with a militant, socially engaged proposition. Since these films advocate for a social conflict, the approach expected would be the presentification of time, which accentuates the emergency of a solution for that specifical problem being discussed. It is also remarkable how successful most of these films were: *Born into Brothels*, was

awarded an Oscar, among other awards. *Promises*, by B.Z. Goldberg and Justine Shapiro, had also been nominated best documentary in 2001.

Similarly to the structure of *Anna from 6 to 18*, these films registered children for several years. As Nikita Mikhalkov's documentary, these films associates the image and the voice of the child on screen to the idea of "future" that surpasses the time and space limitations of the cinematic image, emphasizing how these children were caught in an ongoing process of development. The notion of children as individuals "in progress" is used as a syntax resource.

As a result, the age difference of each child in the beginning and the end of shooting is so perceptible that it becomes a successful narrative strategy to evidentiate, through editing, the development of the child's thinking, expression, and of her moral values.

*Promises*, directed by B.Z. Goldberg and Justine Shapiro, present Israeli and Palestinian children living in Jerusalem. During their convivence with Goldberg, they record testimonies about their impressions on the conflict. The film evidences how influential the shooting process was on the children's view. Although the theme remains present in all conversations, there is a clear "evolution" on how the director introduces new aspects to be discussed. The process reaches its pinnacle when an encounter between Arab and Jewish children is promoted.

This documentary used this longitudinal format as a resource in a quite proficuous way, since it allies physical and intellectual development to an increasing contact with the film's theme, with the director and with other children. As a result, their opinions and attitudes change quite drastically throughout the film not only because they are acquiring new aptitudes, such as independent, abstract thinking, disagreeing with adults' opinions, and reaffirming their personalities, but also because the director keeps provoking them into acknowledging new points of view.

## Final considerations

By proposing an overview of the documentary films with children as protagonists launched in the 21<sup>st</sup> century, we intended to accentuate how these films contribute to building a cultural-political representation of children in the contemporary world. Among the films identified in the research corpus, a cohesion is clearly noticed, evidencing how the treatment given to the child protagonist seems to be developing an universal quality, despite regional and national particularities in documentary filmmaking aesthetics.

Moreover we dear to raise a hypothesis on future courses for this kind of film production. All three aspects relate to a stance in documentary filmmaking still in process of development. Digital video makes filmmaking more and more accessible to people engaged in nonprofit organizations, social assistance and welfare activities, and documentary filmmaking is now fully recognized as a form of publicizing projects and campaigns. Convergence culture is also now so spread that it is hard to find audiovisual projects that do not include multiplatform or transmedia content. At the same time, this context favors ambitious projects that consider long-period observation and shooting. Therefore it seems valid to affirm that these considerations indicate a future increase in the production of such films, hopefully granting more visibility to children and validating them as subjects.

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The Question of a Stable Identity in Brian Friel's Post-War Play: Philadelphia Here I Come

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iafor The International Academic Forum www.iafor.org In Brian Friel's post-war play, *Philadelphia, Here I Come!* (1964), the problem of a stable identity is portrayed through the split personality of the play's protagonist, Gareth O'Donnell who consists of two different selves, Public Gar and Private Gar. This division of self is mainly due to Gar's lack of connection to his community, and his alienation from them. From the major question of the play, whether Gar really wants to go to Philadelphia to his relationship with his father, and his former lover, Kate, Private Gar interferes with Public Gar's conversations and thoughts. As a result, Private Gar becomes the major complementing device of an already fragmented identity of Public Gar. In this paper, the split identity of Gar is examined with a special emphasis on the relationship between his alter ego and his public self on varying issues.

The two fragmented identities in the play are Public Gar "the Gar that people see, talk to, talk about", and Private Gar "the unseen man, the man within, the conscience, the *alter ego*, the secret thoughts, the id" (Friel, *Philadelphia, Here I Come!* Act 1 p.27). The major question the two Gars are preoccupied with is Gar's departure to Philadelphia. The play is primarily about Gar's questioning himself in the disguise of another character named Private Gar on his real opinions about going to Philadelphia. Although it is first stated that Public Gar is happy for leaving his small Irish town, Ballybeg in the morning as he joyfully sings "Philadelphia, here I come, right back where I started from" (Act 1 p.29), it does not take long to understand Gar's lack of belief for a promising future in America from the two Gar's conversations.

Although it is first seen that Public Gar is enthusiastic for going to America, after Private Gar's questioning, it is revealed that they are not Gar's real thoughts about his departure, but all he tries to do is to encourage himself not to be afraid of going to Philadelphia. This is understood as Public Gar tries to make himself believe that going to Philadelphia will provide an escape from the small rural town of Ballybeg. However, although America is presented as a prosperous country full of promise for Gar in comparison to Ballybeg, an "emotionally repressed, and economically and culturally starved" village (Andrews, 1995, p.86), as it is understood from Gar's hesitation, his Irish roots still occupy his mind, and force him to stay home. In relation to Gar's problematic connection to his homeland, it is argued that "Gar's attachment to life in County Donegal is a strong one, and as he comes to realize this, his initial excitement defers to a contemplative sadness and to the understanding that the American city to which he looks for redemption is only another place to live" (Schlueter, n.d., p.1).

The idea of escapism related to Gar's small town is also evident in his relationship with his other self. Although Private Gar is open to communication only with Public Gar, Public Gar "*never looks at him*" (Act 1 p.27), and he "pretends not to hear him" (Act 1 p.38) as it is suggested in the stage directions. This shows that there are things that Public Gar does not even want to share with his alter ego, and that he even wants to escape from his other self. This is mostly as a result of Private's questions to reveal Public Gar's hesitation and anxiety about going to America. In that sense, Private Gar forces Public Gar to reveal his inner feelings, and express that he does not want to go. As an example, when the two Gars are alone in his bedroom, Private Gar asks Public Gar: "You are fully conscious of all the consequences of your decision? [...] Of leaving the country of your birth, the land of the curlew and the snipe, the Aran sweater and the Irish Sweepstakes? [...] Of going to a profane, irreligious, pagan

country of gross materialism?" (Act 1 p.32). Questions like these disturb Public Gar, because his answers imply that he is not conscious enough in his decision to go to Philadelphia.

Contrary to Private Gar's questioning, the answers Public Gar gives him show that although he is afraid to go to America, he tries to convince himself that it will be better if he goes. He does not accept Private Gar's accusations of America on grounds that they are "exaggerated" (Act 1 p.32), and he makes himself believe that it will be a great opportunity for him to build a better future there. However, his lack of confidence is implied in the manner of his speech as he is hesitant while saying: "I-I-I-I have considered all these, Sir" (Act 1 p.32). Moreover, Private Gar constantly repeats the question "[s]o you're going to America in the morning, son?" (Act 1 p.45). This indicates that Public Gar needs Private Gar to remind him the fact that he is leaving in order to get more accustomed to the idea. In that sense, Roche (2011, p.39) states that "Gar Private can act as an interrogative force, asking Gar Public questions" about his reasons for leaving, and probing him on areas he might otherwise prefer not to recall". From the questions Private asks, and the answers Public gives, it is indicated that Gar's hesitation is only voiced by Private Gar, and it is continuously silenced by the Public self. To give an example, in another scene, Private asks Public if he has any "[r]egrets?" or "[u]ncertainties?", and Public answers that he has "[n]one" (Act 2 p.66). However, this answer turns out to be a lie as Private says that "[y]ou don't want to go, laddybuck. Admit it. You don't want to go" (Act 2 p.67). This shows that while Public is inclined to hide his feelings, Private can overtly express that he does not want to go to America, and he reveals Public's suppressed ideas.

Public Gar has quite an unstable identity. His feelings and thoughts about going to America, or about his lover Kate are not clearly coherent. While talking to his former lover, Kate, Public Gar lies to her in order not to look regretful about his decision to go to America as he says, "I'll come home when I make my first million, driving a Cadillac and smoking cigars and taking movie-films" and "If I had to spend another week in Ballybeg, I'd go off my bloody head! This place would drive anybody crazy!" (Act 2 p.78). These words show that he tries to convince and console himself about his departure. He deceives himself by thinking that he is "[f]ree as the bloody wind" (Act 2 p.79) whereas all others are stuck in Ballybeg and that they are destined to die there. However, the fact that Gar is rather pretentious, and deceives himself is revealed when Private Gar "buries his face in his hands" (Act 2 p.80) when Kate leaves, and says "Kate ... sweet Katie Doogan ... my darling Kathy Doogan" (Act 2 p.80).

Public Gar's seemingly close relationship with his alter ego could be linked to his loneliness. He lives in a small, rural community from which he feels alienated, and he cannot establish a strong relationship with anyone. This is given in the stage directions when Gar's friends come to his house as such: "[...] he is already spiritually gone from them [...] He becomes apart from the others" (Act 2 p.69). In relation to Gar's problem of belonging to his roots, Brian Friel (1970, p.92) says in an interview that "[e]ven had the relationships between Gar O'Donnell and all these various people been satisfying or satisfactory in any way, we're still left with the problem of a man's relationship with his country, which in this island is always very tenuous and very strained- difficult". In that sense, it seems that the place Gar lives is a sufficient

reason for Gar to leave as O'Brien (1990, p.48) also suggests that "[t]o Gar, Ballybeg has meant lovelessness, boredom, and the fecklessness of imperfectly realized ambitions". This is understood when Public Gar expresses his dislike of his home country to Kate: "[...] all this sentimental rubbish about 'homeland' and 'birthplace' – yap! [...] Impermanence – anonymity – that's what I'm looking for; a vast restless place that doesn't give a damn about the past" (Act 2 p.79). This shows that Gar is fed up with the past, and he tries to look as if he is happy for leaving Ballybeg. However, as Kimmer (1997, p.194) states, "[w]hen Gar O'Donnell expresses confusion about his identity and turns toward the New World, he is forsaking the traditions and elements which define his identity" which turn out to be quite strong for him.

Lack of communication with other members of society leads Public Gar to talk to Private Gar. He is psychologically distanced from his father at home; he cannot marry the girl he loves, and the only character he could talk to is the servant of the house, Madge. As a result of solitude, Public has nothing to do but continuously talk to his inner self. As Andrews (1995, p.89) states, "Gar is the product of an entire community that is unable to communicate". Private Gar compensates the lack of communication in Public Gar's life, and his other self acts as another person while talking to Public Gar. In one of the example dialogues between Public Gar and his alter ego, Public Gar assumes different roles, and introduces himself as the "president of the biggest chain of biggest hotels in the world" (Act 1 p.35). In another example, he voices high aspirations such as being the Chairman of General Motors, the US Senate, and Chairman of the Foreign Aid Committee, and the President of the United States. While imagining this, Public "straightens up and for a second surveys the room with the keen eye of a politician" (Act 2 p.56). This shows that, Public Gar can impersonate what he cannot become in real life when he is talking to Private Gar, that is, he dreams about being what he is not. Public Gar can only satisfy his need for selfrealisation and self-definition with his alter ego, Private Gar by talking to him as if he were another person. In that sense, it is asserted that in the play, *Philadelphia*, *Here I Come!*, "[s]elf as 'otherness' is one of the basic forms of recognition for which Friel strives" (Pine, 1990, p.15).

Public Gar and Private Gar do not only confront on the subject of Gar's departure for America. Another important conflict in the play is between Gar and his unaffectionate father, S.B. O'Donnell. In Gar's relationship with his father, the presence of Private Gar is also heavily felt. Private Gar tries to suppress Public Gar's feelings for his father as he says "[w]hat the hell do you care about him. [...] You're free of him and his stinking bloody shop. And tomorrow morning, boy, when that little one plane gets up into skies, you'll stick your head out the window and spit down on the lot of them" (Act 1 p.33). Although Private Gar's main function seems to be to contradict Public Gar, as could be understood from this example, he could also comfort Public Gar to feel better, and undermine the elements of oppression in his life like his father. The life in Ballybeg under the control of S.B. O'Donnell is an element of oppression for Gar, and the imaginary life in America is an alternative of freedom for him. Pine (1990, p.77) argues in relation to this comparison that "[t]his stepping out towards an expectation, or vision, is the religion of ecstasy as opposed to that of control, the placing of one's faith on the edge of the known world".

The difference between the two Gars is also exemplified by their varying reactions to the same things. As an example, when S.B. O'Donnell calls Gar, "Public *reacts* 

*instinctively*. Private *keeps calm*" (Act 1 p.34). When Public is about to open the door to his father, Private tries to prevent him by saying indifferently, "[l]et the bugger call" (Act 1 p.34). These show that whereas Public Gar continues to respect his father, and tries to form a connection with him, Private forces Public not to care about him, and calls his father "screwballs" which is quite contrary to Public's careful attitude. With respect to this comparison between the two Gars, Ferris (1997, p.118) suggests that "[w]hereas Public Gar is deferential in his behaviour with authority figures- [like his father] in private Gar mocks his elders outrageously". In that sense, it is Private Gar who voices Public Gar's real opinions and feelings about others around him. About the difference between the two Gars' attitude towards his father, it could be noted that "the notion of identity operating here is distinctly a premodernist unitary personality split into two voices, one which utters what is acceptable and the other which utters what one would really like to say if one were not so inhibited" (McGrath, 1999, p.69-70).

Public Gar is quite careful with his words while talking to his father; however, Private Gar does not refrain from accusing his father as he confesses the reason for his departure: "Because I'm twenty-five, and you treat me as if I were five [...] But worse, far worse than that, Screwballs, because we embarrass one another" (Act 1 p.49). These are Public Gar's real thoughts and feelings about his father; however, they can only be voiced by his alter ego. Nevertheless, although Private Gar is rather angry towards his father, the affection he waits from him is again expressed by Private Gar as he wants S.B. O'Donnell to say "Gar, [...] why don't you stick it out here with me for it's not such a bad aul bugger of a place" and pleads him to "[g]o on. Say it!" (Act 1 p.49). As understood from these words, Gar, in fact, wants a sign from his father to show that he wants Gar to stay in Ballybeg. From the words Private utters about his father, it could be seen that Private, as the alter ego of Public Gar, says the words Public Gar cannot say. As Andrews (1995, p.85) puts forward the idea, "[t]hrough Private, Friel seeks to make the heart's darkness visible, its silence articulate". Hence, the secret ideas of Public are revealed to the audience through his other identity, Private Gar.

When Private Gar is considered in relation to his function in helping Public to make up his mind about his departure, and about his relationship with his father, it is seen that Private Gar does not follow a stable pattern. While sometimes Private is seen questioning Public's hesitation to go to America, at other times, he is seen encouraging Public to go there as he says, "good-bye, Gar, it isn't as bad as that" (Act 2 p.80). Similarly, the unstable attitude of Private Gar is also observed in his function in the relationship between Gar and his father. Although Private uses insulting words about S.B. O'Donnell, and accuses him for his lack of affection, on Gar's last night at home, when Public has difficulty in talking to his father, Private encourages him to form a dialogue with him: "Now's your time, boy. The small hours of the morning. Put your head on his shoulder and say, 'How's my wee darling Daddy?" (Act 2 Scene 2 p.92). This shows that, Private wants to enact what Public cannot dare to do relating to his father. However, contrary to this, in another scene, when Public Gar tries to form a past connection with his father remembering that they were sailing on a blue boat, and his father does not share the same memory with him, Private mocks Public Gar and teases him for his lack of communication with S.B. O'Donnell by laughing relentlessly. This presents another example for Private Gar's unstable character. In such occasions, it becomes difficult to figure out whether Private is there to help Public Gar or to tease him, and make his choices harder.

In relation to Private Gar's characterisation, it is commented that he acts as "a device to praise open the usual categorisations of experience, to dismantle the 'real', to mock and parody a blind faith in psychological coherence, in a unified, stable 'ego'" (Andrews, 1995, p.85). This instability is mostly seen in his indecisive mind about helping Public Gar to get over his anxiety or confuse his mind by questioning his feelings about leaving Ireland. While in one scene, he is seen preventing Public to become sentimental, in another, he tries to make Public feel sorry for leaving Ballybeg with the words on his last night: "This is the last time you'll lie in this bed, the last time you'll look at that pattern on the wallpaper, the last time you'll listen to the silence of Ballybeg [...]" (Act 2 Scene 2 p.91). Examples like this show that Private Gar's function is problematic in that it is not clear whether he is there to question Public Gar, or he wants to help Public overcome his anxiety by helping him dream about positive outcomes of going to Philadelphia. In that sense, with the fluctuations in Private Gar's character, "[w]e are enlisted in the questioning process, alternately sympathising with and critically distanced from the central character" (Andrews, 1995, p.78).

Another example where the problematic function of Private Gar could be observed is about Gar's relationship with his former lover, Kate. When Public Gar is still lamenting for their separation, Private Gar insistently questions his feelings about her by reminding him of her: "[...] that was Katie's tune. You needn't pretend you have forgotten. And it reminds you of the night the two of you made all the plans, and you thought your heart would burst with happiness" (Act 1 p.38). Private Gar disturbs Public's conscience as this reminding does not allow Public Gar to forget about his past with Kate. The disturbance of Private Gar is referred to as "the haunting of one's familiar" (Pine, 1990, p.92). While Public Gar tries to forget Kate who is about to marry someone else, Private asks questions Public does not want to think about such as:

Are you going to take her photograph to the States with you? When are you going to say good-bye to her? [...] You loved her once, old rooster; you wanted so much to marry her that it was a bloody sickness. Tell me, randy boy; tell me the truth: have you got over that sickness? Do you still love her? Do you still lust after her? (Act 1 p.38-39)

However, despite Private Gar's disturbing attitude, Public Gar needs Private's intervention in his conversations with other people most of the time. As seen in the example of Gar's dialogue with his father, while Public Gar is talking to Kate and her father Doogan, as Public has difficulty in completing his sentence, Private Gar encourages him to finish it. When he begins his sentence with the words "Mr Doogan, I want-" (Act 1 p.42) and could not complete it, Private urges him to go on. Moreover, when Kate tells Public Gar to talk to her father, it is Private who answers before Public Gar. However, when Doogan talks about things Gar does not want to concentrate on, this time, Private discourages Public Gar to give an answer, and urges him to leave there, and appreciates Public Gar when he does so by finding a proper excuse (Act 1 p.43). These different examples show that, Public Gar needs Private Gar's encouragement to form dialogue with other people, and express his feelings and

thoughts. In that sense, Private Gar acts as the subsidiary figure for Gar to have a complete identity if not a stable one.

However, sometimes, Private Gar is so much included in Public Gar's life that it could be disturbing for him. As an example, while Public Gar tries to talk to Senator Doogan, Private Gar is busy singing a song. This is disturbing for Public Gar because Private hinders the Public one's already difficult conversation with Doogan. In addition to that, Public Gar begins singing a song a few lines later when the Private self begins speaking. Moreover, Private Gar also interferes with Public Gar's feelings, especially when he is about to feel sentimental about leaving Ireland. For example, when Public is talking to Master Boyle, and when Boyle says that he will miss him, Private warns Public to "[s]top it!" (Act 1 p.54). In a similar vein, when Public wants to pray God, Private tells him to "[g]et a grip on yourself! Don't be a damned sentimental fool!" (Act 1 p.55), and begins singing "Philadelphia, here I come-." These constitute significant examples for the conflict between the inner and the outer selves of a single person. Public Gar tries to sing a song whenever he does not want to hear the voice of his alter ego. This shows that, the voice of his conscience is so strong for Public Gar that he needs to make an attempt not to listen to his other self.

The last words of the two Gars are quite significant in figuring out the relationship between the two. When they are alone in Gar's personal space, his bedroom, Private Gar sincerely asks "God, Boy, why do you have to leave? Why? Why?" (Act 2 Scene 2 p.99). This question summarises the conflict between Public Gar and Private Gar throughout the play. Although both of them are aware that Gar is not sure what the future in America will bring, and he is hesitant to go there, Private's words of encouragement show that he tries to deceive himself. The answer of Public Gar to this question, "I-I-I don't know" (Act 2 Scene 2 p.99) is indicative of his long lasting anxiety for leaving in the morning. In relation to Gar's dilemma, Andrews (1995, p.86) suggests that "[o]n one hand, he is bound by traditional value which, however unsatisfactory, still constitutes a safe, known world, and, on the other hand, he is attracted by the adventure and excitement which the modern world promotes". It is seen that, the last words of these characters connect the two Gars as they are on the same opinion about Gar's lack of inclination for going to Philadelphia. Gleitman (1997, p. 234) argues that "Gar ends the play plagued by agonizing indecision, as the barrenness of *both* his options- that is, leaving Ireland or trying to make a life thereforces itself resoundingly to his attention".

In conclusion, in *Philadelphia, Here I Come!*, the unstable identities of the two selves of Gar O'Donnell are analysed with reference to their relationship with each other. All in all, Private Gar is a necessary figure for Public Gar as it is only through him that Public Gar's secret thoughts and feelings are revealed. Although it is difficult to figure out Private Gar's primary function, whether it is to help Public Gar sometimes or to disturb his conscience by asking questions at other times, it is a fact that Public Gar needs Private Gar for self-definition. The lack of communication Gar experiences in Ballybeg leads him to live with his alter ego. His other identity which is more abler and freer than Public Gar is quite functional in understanding Public's anxiety for leaving Ireland as well as his problematic relationship with other members of his small community.

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Friel, Brian, 1970. Soundings. Interviewed by John Boyd. In: Paul Delaney, ed. 1970. *Brian Friel in Conversation*. Michigan: Michigan UP, pp. 89-98. Vanguards of the Faith: Women and Religious Agency in the Catholic Charismatic Renewal Movement in Trinidad 1970 - 2010

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#### Abstract

Roman Catholic teaching developed since Vatican II (1962 – 1965) enunciates that Jesus Christ established and ordained a male clergy through his appointment of twelve male disciples. Predicated on this, Roman Catholic women over the epochs have been denied ordination and access into positions of spiritual authority. In the island of Trinidad however, it has been observed that women have created a unique space for agency that has been seldom a focus of theoretical inquiry. This has been achieved through the emergence of the Catholic Charismatic Renewal Movement (1971), a spirit filled upsurge that revived the entire Church. Through the establishment of powerful prayer ministries, women were the founders of a new "female centered" spiritual wave; they were all pioneers establishing their own Renewal Communities, and in many instances singlehandedly administering spiritual affairs. This paper is a subset of the Thesis entitled - Zelophehad's Daughters: Women in the Catholic Charismatic Renewal Movement in Trinidad 1970 - 2010. It will seek to address the notion of the possible creation of a new spiritual space of female empowerment within the Roman Catholic Church. Is this new autonomous space created by women for women, independent of a feminist agenda or are there unspoken hopes for equality? Using Feminist Theology as its theoretical foundation, this research will attempt to examine whether or not these women through the Charismatic Renewal Movement have created a female centered empowerment enclave that parallels with the mainstream hierarchical leadership structure that is characteristic of the Roman Catholic Church.

**Keywords:** Agency, Catholic Charismatic Renewal Movement, Empowerment, Feminist Theology, Interpretative Phenomenology

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# Introduction

European Feminist Historian Merry Weisner, has noted in her writings that the rise of second-wave feminism re-invigorated an interest in women's histories, paralleling a similar interest during and following the era of first-wave feminism (2008, pp.2). She goes further to state that during the 1930s, there was a movement away from an attentiveness to "political developments, diplomatic changes, and major intellectual movements" in history, "to investigating the lives of mere ordinary people" (2008, pp.1). By the turn of the 1960s there was an even more drastic development whereby feminist were now addressing women's issues related to gender, class and race. This was subsequently followed by a revisionist approach that attempted to rewrite women's stories and rightly position their voices in the 1980s. Assuredly, this was a revolutionary academic occurrence whereby women who were once considered to be invisible, insignificant beings were now being given the opportunity to tell their stories, assert their voices and be written into history.

Within the patriarchal Christian tradition, biographies were emerging chronicling the lives of prolific women such as St. Theresa of Avila, and Anne Hutchison (Henriksen 2012). As a feminist researcher I became intrigued about my own local space in the West Indies and was compelled to examine the writings that existed during this time frame about women's lives and their contributions. It then came to my attention that very little had been done exploring the role of women within the local Roman Catholic Church. The question to be asked was: Were these women inactive "benchwarmers" that played little to no role in the happenings of the Church or did they too, have the unfortunate experience like so many others, of being written out of the history?

By probing into the role of women in the Caribbean religious sphere, one thing stood out. For the women affiliated with West African Spiritualism the concept of the "priestess" was easily embraced – as seen in the practices of Orisha<sup>1</sup> and Spiritual Baptist<sup>2</sup> faith where women hold senior positions in the spiritual hierarchy. However, for the women subscribing to the mainstream belief system of Roman Catholicism, they had to create alternative auxiliary spaces to facilitate their personal desires or "call" toward spiritual ministry. In the year 1970 the Catholic Charismatic Renewal brought inherent changes to the way women were traditionally perceived within the Roman Catholic Church in Trinidad. This movement served to introduce revival of the Church in its entirety, but also played an integral role that positioned them as powerful spiritual voices. This spiritual enclave has provided women with the ability to assert themselves as power houses usurping their spiritual agency in ways that has never existed before, a development that this paper will seek to explore.

<sup>&</sup>lt;sup>1</sup> An Orisha is a spirit or deity that reflects one of the manifestations of God in the Yoruba spiritual or religious system. This religion has found its way throughout the world and is now expressed in practices as varied as Santería, Candomblé and Trinidad Orisha, as well as in some aspects of Umbanda, Winti, Obeah, Vodun and a host of others.

<sup>&</sup>lt;sup>2</sup> The Spiritual Baptist (or Shouter Baptist) faith is a syncretic Afro-American religion which combines elements of traditional African religion with Christianity. Despite the African influences, Spiritual Baptists consider themselves to be Christians. The Baptist faith was brought to Trinidad by the "Merikens", former American slaves who were recruited by the British to fight, as the Corps of Colonial Marines, against the Americans during the War of 1812. After the end of the war, these exslaves were settled in Trinidad, to the east of the Mission of Savannah Grande (now known as Princes Town) in six villages, since then called The Company Villages.

The outline of this paper is structured as follows. Firstly, I introduce the Catholic Charismatic Renewal Movement and its entrance into the island of Trinidad. This introduction highlights the nature of this contemporary religious movement within the Roman Catholic Church and its unique characteristics within the West Indian religious space. Secondly, I assess the concept of agency and how it relates to women's involvement in the Catholic Charismatic Renewal Movement. Finally, I outline the spaces of women's religious reach and activism, which exposes the extent to which the Catholic Charismatic Renewal Movement offers a liberating narrative and provides women involved with the ability to resist oppression and subordination.

### Women in the Catholic Charismatic Renewal Movement

As a mainstream denomination, the Roman Catholic Church worldwide has historically been known for its patriarchal tendencies and the exclusion of women from recognized areas of ministry. This research examines features of women's involvement in this religious faction on the island of Trinidad and how, through the presence of the Catholic Charismatic Renewal within the Church, a shift occurred where women became drawn to a new form of spiritual expression. Through the gifting of the Holy Spirit the "Renewal" provided an environment for women to 'free up' not only through their spiritual encounters but also through the opportunities to take up new roles and responsibilities. `

The global Catholic Charismatic Renewal Movement as it exists today is the outgrowth from a retreat held in February 1967 of several faculty members and students from Duquesne University - Pittsburgh, Pennsylvania. Many of the students - though not all - experienced a movement of God's Spirit termed being "baptized in the Holy Spirit" which was evidenced by the expression of Glossolalia or "speaking in tongues" (Cordes 1997). It wasn't many years after this *experience* occurred in the United States that the Catholic Charismatic Renewal came to the shores of Trinidad and Tobago in 1970. The Movement emerged as a result of a series of encounters and events in the lives of certain individuals, during 1970 to 1972. In Trinidad and Tobago the pioneers of the Renewal were Ursula "*Aunty Babsy*" Bleasdell, Rose Jackman and Nora Devaux. It was quite evident after an assessment of the scape of the Renewal during the period 1970 – 2010 that women were the primary figures of this Movement both at the leadership level as well as the support base (National Service Team 1982, p.10). This is a significant development since traditionally men have been the primary oracles of the Divine within the Roman Catholic Church since its inception.

When this research commenced, it immediately challenged pre conceived notions of what the Catholic Charismatic Renewal Movement had become in Trinidad and the role that it played particularly as it related to the undermining the patriarchal norms that are inherent in the Roman Catholic tradition. The literature review pointed to a significant body of scholarship addressing the issue of the reciprocal relationship between gender and religion. According to Mary Jo Neitz (1998): Religion has for many years been a major institution used for controlling women , while at the same time women have frequently found in those very institutions a possibility for carving out autonomous spaces that have facilitated the discovery of distinctive gender voices for expressing their spirituality.

The Catholic Charismatic Renewal Movement through the various gifts of the Holy Spirit has provided an environment for women to 'free up' not only through their spiritual encounters and experiences but also through the opportunities to take up leadership roles and operate in the various giftings of the spirit. It must be noted however that based on an evaluation of the motivations behind these women's experiences it was observed patently that neither the leaders nor the followers identified with or aligned themselves with feminist theology or with the broader women's liberation movement. They make a claim to divine empowerment and for the most part appear unconcerned with current formulations of women's rights issues.

## **Defining** Agency

Agency can be defined as an individual's (or group's) ability to make effective choices and to transform those choices into desired outcomes (Alsop 2006, p.1). The concept of agency gained currency in the later 1970s as scholars reacted against structuralism's failure to take into account the actions of individuals. Feminist theorists in particular analysed the ways in which "the personal" is always political in other words how people's actions are influenced by the larger political structure. What is critical about the definition of agency is that it may not always be a synonym of resistance. It can also involve complicity, accommodation to or reinforcement of the status quo – sometimes all at the same time (Duranti, 2001, pp. 8).

Agency can be somewhat of a problematic concept when examining women in the Catholic Charismatic Renewal Movement in Trinidad. At face value it may appear to take on a revolutionary face whereby women are asserting their voices and accepting "God's call" upon their lives, however on the level of dogma, these movements commonly promote patriarchal religious interpretations and structures of religious practice in which women hold subordinate positions and can never become part of the clerical order. This paper will seek to support the notion that despite the limitations of a patriarchal structure these women are still defying the norm and expressing their spiritually in a ground-breaking way. Through the establishment of unique religious spaces, they own their spiritual experiences within Roman Catholicism, and though constrained by patriarchal limitations, they are still allowing their voices to be heard.

## Women in the CCRM and Agency

Historically women were allowed very limited involvement in the Roman Catholic Church. For centuries they experienced different patterns of discrimination from being banned from ordained ministry to being marginalization from centralized roles within the Church (Wash 1999, p.295). Since the Church's inception there has been the perception that based on biology women by nature were unfit to lead resulting in them continuing to face the proverbial glass ceiling. Many of them have continued to accept traditional and contemporary forms of ecclesial discrimination ranging from women being paid less to the perception that their primary role should be that of wife, mother and spiritual keepers of tradition and ritual (J Cook). In assuming the control of the Church, men have placed themselves between God and women – disregarding the abilities of the person of the woman and her immediacy with God and her freedom to decide for herself in religious matters. Therefore, there continues to be the disruption of gendered relations in the church determined solely by masculine power

and control (Wash 1999, p.296). Some feminist Catholic theologians believe that the Vatican has shut itself off from the spirit of God in the Church and the Charisms<sup>3</sup>.

Although Vatican II (1962 – 1965) acknowledged women as an essential part of spiritual life which eventually propelled them into greater roles and responsibilities, their inability to access ordination still positioned them in an auxiliary role in comparison to their male counterparts. Many women did take on specific responsibilities within the Church, ones that can be considered quite important to its overall functioning; nonetheless many of these roles were closely interlocked into essentialist notions of womanhood – quietness, softness and virtue. Some of these employments were: feeding the poor, providing homes for the homeless, church keepers, flower arrangers, cleaners of brass, and gatekeeper to the priest, secretarial duties, church cleaners, and social event planner.

Through the establishment of the Catholic Charismatic Renewal Movement in Trinidad, for the first time women were being perceived as bona fide leaders within the Roman Catholic Church. Although not ordained ministers, these women were the chosen vessels used for the movement's emergence and expansion. Having received the gifts of the Spirit, they were functioning at extraordinary spiritual dimensions, never before seen. The personal call that they believed God placed on their lives propelled these women to establish Renewal Communities, Prayer Groups and Social centres.

When the Catholic Charismatic Renewal Movement emerged it brought significant change to women's perception of themselves in Trinidad, particularly based on the reality that they were the vessels being used to carry the message of revival, a message that has traditionally been transmitted by "men of the cloth." Some of the areas of involvement that women in leadership positions are now involved in are as follows: counselling, preaching, intercession, discernment, prophecy, lay ministers, lectors, laying on of hands, spiritual formation, Eucharistic minister, para liturgical activities, seminars and retreats. They are also engaged in healing, and deliverance ministries.

## Mahmood and Foucault on Agency

A major theorist whose work can be applied to assess the notion of women and agency in patriarchal religious spaces in that of Saba Mahmood's in her writings Politics of Piety (2004). Mahmood posits that the women keenly associated with the mosque movement in Egypt "occupy an uncomfortable place in feminist scholarship because they pursue practices and ideals embedded within a tradition that has historically accorded women a subordinate status (Mahmood 2004, p. 4)." The participants of such movements, movements that have "come to be associated with terms such as fundamentalism, and the subjugation of women (Mahmood 2004, p. 5),

<sup>&</sup>lt;sup>3</sup> In Christian theology, a charism in general denotes any good gift that flows from God's love to humans. The word can also mean any of the spiritual graces and qualifications granted to every Christian to perform his or her task in the Church. In the narrowest sense, it is a theological term for the extraordinary graces given to individual Christians for the good of others. These extraordinary spiritual gifts, often termed "charismatic gifts", are the word of wisdom, the word of knowledge, increased faith, the gifts of healing, the gift of miracles, prophecy, the discerning of spirits, diverse kinds of tongues, interpretation of tongues (1 Corinthians 12:8-10).

exhibit a dilemma for the feminist analyst: "[W]omen are seen to assert their presence in previously male-define spheres while, on the other hand, the very expressions they use to enter these arenas are grounded in discourses that have historically secured their subordination to male authority (Mahmood 2004, p. 6)."

Mahmood argues that feminist notions of freedom, conceived as self-realization, rely on the liberal requirement that: "in order for an individual to be free, her actions must be the consequence of her 'own free will' rather than of custom, tradition, or social coercion" (Mahmoud 2004, 11). Drawing on poststructuralist insight, Mahmood argues that such a separation between an "autonomous individual" and "external" forces like custom, tradition, and social coercion is impossible. She believes that Agency could also be understood as the work individuals perform on themselves to better comply with the external norms that constitute them Mahmood is undertaking an *Inclusive project*, in that various acts that are not primarily motivated by subversive ideals come to be recognized as agential under this reformulation, along with those acts that are as such (Mahmoud 2004, 12). She calls for uncoupling the analytical notion of agency from the politically prescriptive project of feminism, because feminist scholarship's emphasis on the politically subversive forms of agency ignores other modalities of agency whose meaning and effect are not captured within the logic of subversion and re-signification of hegemonic terms of discourse (Mahmood 2005, 153)

Simply put Feminism has sought to perceive agency in a very static form that can only be expressed if it is questioning or uprooting patriarchal foundations. However from Mahmood's perspective, agency can be perceived as a fluid concept that allows freedom of expression in unique ways that sometimes may not visibly interrogate the status quo, instead work around it to achieve similar aims.

The position of Mahmood (2004) can be used to justify the actions of women within the Catholic Charismatic Renewal Movement in Trinidad. Although in actuality they may be still operating within a patriarchal framework women are still raising to the occasion and using their virtues to make a difference.

The work of French Philosopher Michel Foucault (1926 – 1984) can also be applied to women and their ability to express religious freedom within patriarchal spaces. Foucault is of the perception that power must never be taken as a phenomenon of one individual's consolidated and homogenous domination over others or that of one group or class over others. Power must be analyzed as something which circulates or rather something which functions in the form of a chain. It is never localized here or there, never in anybody's hands, never appropriated as a piece of wealth. He firmly states that every individual occupies various positions in networks of power: mother, father, brother, sister etc. and so stands in multiple positions in the power/knowledge grid (Barker 1998, p.28). Power is therefore not a permanent one way exchange, it doesn't flow from the more powerful to the less powerful, and it circulates between bodies (Barker 1998, p.28). As demonstrated in the patriarchal model of the Church, there is the tendency to perceive power to be at the apex of the cultural pyramid – held by male Priests and Bishops and the least concentrated to be found at the bottom. Following Foucault, power is not predominantly hierarchical but it takes the form of a net like series of relations where individuals circulate through its threads; they are always in the position of simultaneously undergoing and exercising this power.

Evidentially, based upon this assessment although not placed in a position of importance within the hierarchy of the Roman Catholic Church, women can also be seen as having the ability to exercise power in their own way because power is not static but free flowing at all levels.

## Agency and Sacred Spaces in the CCRM

The women of the Catholic Charismatic Renewal movement in Trinidad created a new environment of liberation within the traditional hierarchical structure of the Roman Catholic Church. It became a journey of contestation and contention with the male dominated Church clerics having difficulty accepting the fact that women were the main motivators of this spiritual awakening. Applying the concepts put forward by Mahmood and Foucault, it can be asserted that although these women may not have necessarily challenged patriarchy, they have been able to find their own space for activism and ministry. Within these spaces they exercise a different type of power and authority, one that they perceive to be "God ordained" not conferred upon by mere mortals. Despite the fact that this may appear to be a restricted power, these women are still attracting thousands of Roman Catholics both male and female who are deeply connected to their ministry and calling.

To accurately theorize about women's practices and involvement within the Renewal Movement, Besky's Theory "The Ultimate within the Midst of Life" will be employed alongside Lizette Larson Miller (1997) and her analysis of women and ritual spaces to assess how the Charismatic Renewal movement has morphed into a sacred space for women to express religious agency. Betsky (1995) addresses the emergence of women's spiritual spaces particularly as off shoots from the mainstream patriarchal religions that generally project a male voice to a predominantly female audience. His position posits that traditional sacred spaces have tended to have a male form and geometry and sacred rituals within them are most often performed by men, they generally determine and limit women's access and participation. Despite the historical reality that men have been the creators and voices of traditional spiritual spaces, Besky suggests that women have employed several recognizable strategies to "make a home for the spirit," and that woman's sacred spaces share a number of characteristics, variables, and forms which differentiate them from the traditional worship space.

Besky goes on to suggest that because of women's continued desire to be connected to the divine, they have long established their own sacred spaces by reactivating or reappropriating traditional sacred spaces, they thereby create heterotopic, contested spaces (Foucault 1986). Through re-experiencing or renaming the ordinary environment as sacred; and by creating an exclusively female space – it creates a loci for spiritual expression, worship, and connection. The Renewal movement used various groups to facilitate women's giftings. It was in these environments' that they took on prominent spiritual roles and denounced their entanglements to restrictive traditions. The three spaces attached to the Movement were the Prayer Group, The Conference and the Life in the Spirit Seminar.

# The Prayer Group

The Catholic Charismatic Renewal (C.C.R.) prayer group is registered with the national led organization of the C.C.R., by the National Service Team. A prayer group exists to praise and glorify God through sharing the life of Jesus Christ empowered by the Holy Spirit. It serves the church and world through its evangelistic outreach, centred through the Life in the Spirit Seminar and living in the power of the Holy Spirit. The group may choose any spiritual works to serve others through Christ love and power. Praise is expressed in a number of ways: songs, formal or spontaneous prayer, silence, and even applause or shouts of joy. God speaks to those gathered through Scripture, teaching, exhortation, charismatic gifts and personal sharing.

Currently women are the main leaders of prayer groups in Trinidad and they are supported predominantly by women. Bernadette Patrick (Interview, 2009) highlights the fact that through her female centred prayer ministry, The Magnificant, she has recognized that women are suffering from all forms of emotional problems and hurts. She highlights the fact that because of abortions, failed romantic relationships and just emotional fragility, women crave help and support from each other. As such she has been able to rise up and provide strength and counsel. For women, it is necessary to be able to affiliate with and relate to other women, it provides a sense of identity.

Bernadette Patrick highlights the role of the Magnificat Prayer Group:

You know they say with men, "iron sharpens iron" but with women you have this sense of emotionalism, so that within the Magnificat ministry it has really brought in for the Catholic woman a sense of belonging, sense of somewhere to go, somewhere to fellowship that is within the church. It is not a Lion's Club Tea Party, we totally believe in something and we are sharing our beliefs together and when you bring people of same beliefs together, your faith grows and your faith will be strengthened. (2009)

As they participate in these events women teach and learn sacred things from each other and become accustomed to seeing each other as ritual leaders. They bring to life empowering all – female social symbolic spaces.

## The Catholic Charismatic Renewal Rally

The Catholic Charismatic Renewal hosts yearly rallies with the aim of attracting Roman Catholics from all sectors of the society. Heading these rallies usually is Ms. Deborah De Rosia, leader of the Eternal Light Community. Although, these rallies are not made to appeal strictly to women, based on my personal attendance of approximately three rallies over a two day span, I have personally observed that of the thousands that attend ninety per cent of are female. These rallies allow women to actively engage in their faith through prayer, praise, and fellowship. Women are heavily involved at the forefront of these rallies and their messages are being transmitted and respected. These Conferences have played an integral role in establishing certain women as prominent leaders through t4he spiritual knowledge and prowess that they visibly demonstrate at this occasion.

# Life in the Spirit Seminar

These sessions are composed of a series of talks designed to lead people through the basic message of salvation and help them yield to the action of the Holy Spirit in their lives. The seminars are presented over the course of 7 evenings (one evening a week for 7 weeks). The Seminars are simple, informal and introductory in format, balanced with teaching, personal testimony, scripture and prayer. Small group discussion periods provide an important opportunity for participants to discuss their progress. The Seminars are designed to help people yield to the action of the Holy Spirit in their lives so they can begin to sense His presence and experience Him working in and through them; and thereby establish or re-establish, or deepen a personal relationship with Christ Jesus. In Trinidad these seminars over the last couple of years have been attended predominantly by women and are taught by all of the female leaders mentioned alongside other women and men at leadership levels within the Renewal.

Wendy Jones notes: "Only a woman can understand women's experiences."(2009) Based on this it is clear to note that because of these women's leadership they have been able to draw large female support. It was through these enclaves that Roman Catholic women invited friends and family that allowed the Movement to expand. It was within these environments that female leaders were able to influence others and establish themselves as genuine women of God, called out to do his will. All these women have committed themselves to full time ministry and in most cases have chosen to embrace the gift of chastity.

Lindley (1996) notes that female based religious groups are of crucial importance to women because it provides a source of meaning, activity and fellowship. According to Feminist Anthropologists such environments separate from the home, play an integral role in the development of women's spiritual consciousness. Through the Catholic Charismatic Renewal Movement and its focus on prayer groups and women's support systems, women have been restored their voices. They are able to meet together and discuss their lives with women like themselves, under the guidance a spiritually senior person that can offer advice and courage

## Conclusion

While religion may provide a space for women to negotiate, it can also be extremely constrictive, in the context of cultural assertions. Women's discourses of faith can't be categorized either inside or outside the faith, however a middle ground can be found. Watson (1996) states that the church through such teaching can create a place where women can hear each other, speak to each other, hearing stories of faith, oppression and liberation, and in this space feel free to express themselves fully. It is the lack of concern for women's lives that has caused them to move to the margins and develop new structures that are more authentic to their own realities. Using the words of Catholic Charismatic Prayer Group leader - Bernadette Patrick "Hearing the testimony, remember the woman at the well, she experienced Jesus and she went back to the town but she told everybody. Our gifts as women is that we can tell, we can talk and so that's why a woman was present and saw Jesus at His resurrection, so He trusted a woman to spread the word, she was the first. So a woman go and tell, so a woman goes and tell, talk that what we can do best..."

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Greetings from the Rural Paradise. Touristic Images of the Spanish Countryside During the 1950es and 60es

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### Abstract

This paper deals with the touristic imagery of the Spanish countryside during the 1950s and 60s, linking the idealisation of the figure of the peasant both to the Western society's need for escapism and to the international view of the Franco regime during the post-war period.

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# Introduction

In my in-progress PhD dissertation I propose to revisit the history of the 1950s and 60s tourist boom in Spain, through the visual paraphernalia it produced. I tried to gather, analyse, and classify the images that fell within the tourist phenomenon –such as sales brochures and tourist guidebooks, propaganda posters, postcards, etc. I wish to build a body of iconographic types and places that constitute as a contribution to the field of Visual Studies or Visual History. I am also interested in the process by which Spanish identity was conditioned by Franco's government's desire for the country to become a major tourist destination.

Specifically, in this paper I intend to discuss the idealization and commodification of the Spanish rural landscape. I will introduce some of the observations of foreign tourists who visited Spain after World War II, such as Cedric Salter, John Langdon-Davies or Churton Fairman. I will analyse the illustrations from their travel books in which an idealization of the peasant's life and work can be traced. I will argue that this illusion of a rural arcadia is strongly related to, in the first place, an almost complete unawareness of the political reality the country was enduring –a dictatorship and a severe economic scarcity; and, secondly, to a nostalgia both for pre-industrial times as well as for pre-war Europe. Finally, we will see that this idealization of the rural landscape also conceals a certain neo-colonialist gaze.

## 1. Unawareness of the political and economic reality

The first example that we will look at is a guidebook written by Cedric Salter (1953), who had been a war correspondent for several British newspapers during the Spanish Civil War and World War II. The books he published at that time, such as *Try-out in Spain* (1943) were politically charged –for instance he reproached the European powers for not intervening in support of the Republican government against the nationalist forces.

On the other hand, his guidebook of Spain had no ideological content. In fact, in the chapter about "Food and Wine" (1953, p.28) Cedric Salter explains that the poverty and hunger that afflicted Spain during World War II was due to a series of droughts and bad harvests, stating that General Franco had improved the situation among other things by building hydroelectric power stations in order to prevent general blackouts. There is no mention of the autarky or politics of self-sufficiency that characterized the first decade of the dictatorship and stagnated the country's economy. Nor does he mention the international ostracism put on Spain by the allies due to Franco's alliance with the Axis forces.

In fact, Cedric Salter shows quite a favourable opinion of Franco's regime. Among other things, he praises Franco's centralist ideology and his opposition to regionalism –a feeling that is probably based on the parallelism with the separatist movements in the author's own home country. According to Salter Franco's opposition to regionalism is a sign of political wisdom:

Franco is opposed to regionalism, and history would seem to justify his belief that Spain can only be an economic unit if separatist tendencies are suppressed. We in Britain adopted the same attitude towards Wales and Scotland, and the American Civil War was fought, primarily, with the same motive. (Salter 1953, p.55)

In line with this favourable opinion of Franco's government, the images of the Spanish countryside that appear in Cedric Salter's guidebook don't show any signs of poverty or misery. We find for instance a picture of a group of elderly women picking grapes by hand, bending down towards the land –quite a hard and arduous task that the author nevertheless seems to ignore, since he just makes an enthusiastic commentary about sherry, foreigners' most beloved drink (fig.1).

Amongst the guidebooks written by foreign travellers in the 1950s and 60s there are many examples of this reluctance to portray the poverty of the Spanish rural world. This doesn't match with the fact that during this time the countryside was actually being depopulated due to a massive exodus towards major Spanish cities along with the emigration to the industrialised countries of Europe.

Cedric Salter's book could in fact be taken as a model of touristic escapism, insofar as it excludes the sombre aspects of the country and reinterprets others in an optimistic way. For example, while travelling through the deserted fields of Castile, he finds that the bad state of the roads is not something to be annoyed with, but an opportunity to escape the anxiety of the modern world:

But this is not the country for those who are bound to their own day and age by the iron fetters of physical custom and habit of thought. Their memory of it will be of a bare countryside, poverty-stricken ruins, and extremely bad roads. It is those bad roads, when you get off the beaten track in Spain, that make it still possible for a few escapists to slip away occasionally from the Brave New World of scientific mass murder, and temporarily join the Cid, who was barbarous enough to kill for God instead of for Oil Wells. (Salter 1953, p.86)

This positive interpretation of a sign of backwardness such as the bad state of the roads avoids any critical judgment of the reasons that have led to it –that is, the government's neglect of the countryside and the general scarcity that was affecting the country.

In addition, Cedric Salter's declared wish to "temporarily join the Cid, who was barbarous enough to kill for God instead of for Oil Wells" draws a parallelism with the idea of travelling to the past which we have already seen in the case of John Haycraft. Indeed, Salter's words demonstrate an evident rejection of technological progress. Science had recently aided in the destructiveness of war through the atomic bomb as well as serving in mass murder during the Holocaust. There is a general pessimist view of Western civilization as a consequence of this recent armed conflict and the Cold War, which causes the author lo long for an escape from this "Brave New World [referring to Aldous Houxley's celebrated novel] of scientific mass murder." In opposition to the destruction that modern progress has brought to society, Cedric Salter evokes a return to the past that is embodied by the figure of El Cid, the mediaeval warrior that according to him incarnates the ideal values forgotten by the Western world.

# 2. Time travel

The novel *Babel in Spain* by John Haycraft (1958), which upon publication (originally in English) aroused quite a big controversy due to its assertions about Franco's Regime, proves very helpful in discovering what aspects of Spanish life attracted the attention of foreigners the most. The book, which has only recently been published in Spanish (2007), recounts the experiences and visions of Spain as seen by the Briton Haycraft and his Swedish wife Brita Langenfeldt, who settled in Cordoba in 1953 and founded an English School which is now known as the International House (IH) World Organisation. This is how Mr. Haycraft explained the reasons that guided him to the rather isolated Spain of the 1950s:

Spain fascinated me because it had been isolated from so much that Europe had experienced in the last two hundred years. Exploring it was like returning to a past which had virtues we have lost and vices we have eliminated. It made me feel like Virginia Woolf's Orlando, with a sense of wonder at living in two distinct epochs. (Haycraft 1958, p.12)

It could be said that among the things that appealed John Haycraft about Spain was the wish to return to "a past" that was somewhat more righteous, honest, and pure than the present time –an idea that he shares with Cedric Salter and many of the Western tourists who visited Spain during the post-war time.

It has been said that the idea of travelling to the past lies in the origin of tourism itself. In their seminal book *The Golden Hordes*, Louis Turner and John Ash (1975) showed that for the inhabitants of the urbanised world tourism consists in an escape from their alienating, daily lives in search of simplicity. This creates a dynamic in which the more urbanized and homogenized the modern style of life is, the more idealized will be the existence of those who live beyond the industrialised world.

Following this understanding of the touristic phenomenon, modern tourism wouldn't have started from the roots of the 19th century Grand Tour, as it is generally believed, but from the very formulation of the Roussonian idea of the Noble Savage in the 18<sup>th</sup> century Enlightenment. This process of sentimentalisation was later passed on to European intellectuals in the 19<sup>th</sup> century –as seen in the primitivist ideal that influenced the work of artists such as Gauguin–, and resurfaced in the bohemian style of the summertime lifestyle of those who visited the French Côte d'Azur in the 1920s. According to Turner and Ash, figures like Gertrude Stein, Hemingway and Picasso, who used to visit Gerald and Sarah Murphy in their villa on the French Riviera, shared a certain idealised view of the peasants' and fisher folks' way of life:

As the Murphys and other American expatriates were in flight from bourgeois philistinism, an urge to idealise some social class other than the bourgeoisie or the aristocracy [began to be evident]. (...) The process of idealisation and conventionalisation was highly developed at the turn of the century but the Great War and the Russian Revolution gave it a new and powerful stimulus. In the eyes of a left-wing intelligentsia the idea of the peasant had acquired new lustre; (...) it seemed that the hope of the world lay not in the urban proletariat, as Marx had predicted, but with the oppressed, agrarian peoples. On a much simpler level the peasantry pleased aesthetically (with their traditional dress) and morally (with their adherence to essential virtues). (Turner & Ash 1975, p.77)

Similarly, for modern tourists after World War II, the inhabitants of the rural areas in marginal regions would represent the virtues of that noble savage, unspoilt by civilization and technological progress<sup>1</sup>. Among these were the peasants of the Spanish countryside, one of the most underdeveloped areas on the continent.

The Spanish peasant was found to be fascinating not only because of his simple way of life, free from the preoccupations of an urban environment, but also because of his primitive way of working. It was common, for instance, that foreign travellers would observe that rural workers in Spain used incredibly old tools and techniques that were apparently directly inherited from the Moors and remained unaltered since the Middle Ages.

Another former war reporter, John Langdon-Davies, who founded the *Fosters Parents Plan for Children in Spain*<sup>2</sup> to assist orphans during the Spanish Civil War, published a book about his travels around the Catalan region (1953) which was surprisingly apolitical<sup>3</sup> if we consider his political engagement in a work like *Behind the Spanish Barricades* (1937).

Langdon-Davies' book about the Catalan countryside contains numerous ethnological observations that speak of his author's anthropological sensitivity. However, this interest in the ethnographic aspects of the Catalan culture turns into touristic fascination when it comes to certain traditions that are seen as especially spectacular. For instance he seems quite impressed by the ancient custom of the pig slaughter. Having been invited to participate in this traditional festival, he describes his impressions thus:

(...) their guest, courteously served with tasty offal from a witches' cauldron, could not but be overawed by the eight centuries' continuity both of stone and mortar and of blood and flesh, in the scene about him. (Langdon-Davies 1953, p.46)

Langdon-Davies' remark about the overwhelming "eight centuries' continuity" of this tradition evidences his fascination about the fact that ancestral farming techniques and traditions have remained unaltered in the Spanish countryside. His description of the slaughter as a mysterious, ancestral ritual leaves no doubt: this kind of spectacle served as a sort of time travel machine for the foreign tourist.

<sup>&</sup>lt;sup>1</sup> The location of the modern touristic paradise in rural or less developed areas of the world constitutes one of the *tourism studies*' current topics of interest (Salazar 2010; Picard 2011). In the case of Spain this has been mainly studied with regard to the Balearic (Rozenberg 1990; Valero 2004; Waldren 1996) and Canary Islands (Schick 2003; Vega 2004).

<sup>&</sup>lt;sup>2</sup> Origin of the nowadays "Plan International" Charity. (http://plan-international.org/)

<sup>&</sup>lt;sup>3</sup> In fact, the author declares himself politically neutral from the very beginning of the book: "Though much could be said about Spanish politics, nothing will be said here. Some will attribute this to mere cowardice on my part, but others will applaud me. For nothing has so diminished our cosmopolitanism, our sympathy with the daily life of human beings beyond our own boundaries, as the fact that we scarcely think of foreign countries nowadays except to fit them into the chaos of international power politics." (Langdon-Davies 1953, p.v)

The ritual of the slaughter seems to have also impressed the multifaceted author Churton Fairman –who was an actor, a radio disc jockey (with the pseudonym of Mike Raven) and a sculptor, apart from writer. In the 1950s he travelled to Spain with his wife, a Spanish war refugee, so that she could visit her birthplace, a small village in the province of Burgos. In his book *Another Spain* (1952), Churton Fairman recalls his days in that village, getting to know his wife's relatives. Amongst the photographs that Fairman captured with his camera, is a portrait of "Uncle Quico" that quite bluntly shows how the old man slit a goat's throat (fig.2).

This kind of image underlines the physical proximity of people and animals in the Spanish countryside, which was another topic that usually shocked the imagination of the foreigner. In fact many village houses preserved the old custom where the human inhabitants lived upstairs, right above the stables, so that they could take advantage of the animals' body heat.

This natural union of humans and animals contributes to the idea of the noble savage. Indeed, images such as the ones captured by the Swiss photographer Michael Wolgensinger (1956) (fig.3) could serve as an illustration of the theory where the human is purer the closer he is to nature.

The abundance of images that transmit a notion of a peaceful coexistence of animals and people in the Spanish countryside is surprising if we bear in mind the accounts of other authors such as Honor Tracy (1958), who actually remarked on the unparalleled cruelty towards animals that she witnessed during his travels *off the beaten path* in Spain. Within the various violent episodes that Tracy describes in her book *Silk Hats and no Breakfast*, it is the unnecessary cruelty inflicted by children that shocks her the most –an infantile violence that she herself suffers in several occasions throughout her journey. Specifically when she visits the Andalusian town of Jerez she criticises the fact that nobody seems to care that a group of children are cruelly playing with a wounded swallow –an indifference which she contrasts with the disproportionate rejection provoked by her entrance into a church the evening before without a veil to cover her head<sup>4</sup>.

Another example of the rather constructed imagery of the cohabitation of animals and peasants is the book *Iberia* by James A. Michener (1968), with photos by Robert Vavra. Vavra's portraits of young peasants emphasize the physical contact with nature and transmit a feeling of innocence and unspoilt humanity.

<sup>&</sup>lt;sup>4</sup> "All at once in the square three youths came bounding along, followed by a troop of little boys, all shouting and laughing and panting with excitement. One of them had a wounded swallow in his hand, and this he threw into the air like a paper dart, when it went a little, faltered and dropped to the earth. (...) Sometimes the youth would vary the entertainment by tossing it up and down and catching it like a ball, while it fluttered and cheeped in his hand. No one displayed anything but a sweet indifference (...). The horrid impression now was created less by the action of the youths, for there are cruel boys anywhere, than by the acquiescence of the public at large. Nothing was more illuminating: and there came into my mind, as contrast, a to-do of the evening before. Passing the lovely old Church of San Miguel I had dropped in for a moment, although my veil was at home and the usual notice was in the porch about the modesty expected of the Christian woman. (...) At the sight of my bare head a little wave of agitation swept over the worshippers, like a breeze passing over a field of corn. (...) The air was full of disapproval and hostility, the attention of the entire assembly switched from their devotions to me; and to avoid causing further distress I went away. A small infringement of custom was profoundly troubling to the popular mind: the torment of a helpless little bird left it unmoved." (Tracy 1958, p.49)

Such images as the one of the nude boy leading the horse to the river in order to wash it (fig.4) show an evident wish to embellish and aestheticise the rural way of life. Although the American photographer specialised in equine photography and was at the time working in the project that would culminate in his book about fighting bulls (1972), the way he captured this image unveils a certain homoerotic aesthetic that could be related to the classical iconography of Pan or Faunus, god of the forests. Vavra's images of young peasants recall indeed the hedonistic scenes of nude fauns and nymphs in Arcadia, the mythical paradise portrayed by classicist artists such as Poussin. While a photographer like Michael Wolgensinger (1956) does portray elderly people and beggars –though in an idealised way–, in no case does Robert Vavra (1968) reflect any of the cruelty and ugliness that should be visible in the impoverished Spanish countryside: his camera exclusively captures the aesthetically agreeable scenes, the young faces and beautiful bodies.

This process of aesthetic making-up of the agrarian existences is another feature that shapes the touristic conception of the Spanish countryside during the 1950s and 60s. Although it is a common thing among these touristic writers to express a profound admiration towards the demonstrations of physical strength they observed in the fields, this fascination is often coupled with an idealisation of the manual work itself. It is as if the travellers would find it amazing that some tasks are developed in an archaic way, but wouldn't really want to acknowledge the elements of weariness, uncleanliness and underdevelopment that this implied.

Within the same book *Iberia*, for instance, the author James A. Michener (1968) seems shocked by the way in which a ship's cargo of oranges is uploaded from the beach of Burriana, in Valencia, with strong men pushing the boxes onto barges which were pulled by oxen. The amount of energy required for this task astonished the author, who describes the scene as follows:

I was appalled at the energy required. It was medieval or worse. It was an expenditure that I could not comprehend and it continued all day and all year, men and animals working themselves to death. But the men thus engaged were so handsome, their smiles so compelling that there was something different about them, something powerful and stoic. (Michener & Vavra 1968, pp. p.8-9)

In this testimony we find both the idea of travelling to the past –since the author finds this way of working "medieval or worse"– and the contraposition of physical effort and natural beauty, which Michener sees in the men's smiles and primitive attractiveness.

As a result of this dualism, peasants were usually portrayed while working but generally showing a happy face or a peaceful attitude, avoiding any sign of tiredness. This is the case for example in a guidebook written by the French historian specialised in Hispanic art Yves Bottineau, and illustrated with photographs by Jean Dieuzaide, also called Yan (1955). In Yan's pictures we find scenes of family groups or images of fraternal harmony in which rural workers help each other and often smile at the camera (fig.5). These agrarian lives appear to be free from any kind of social conflict

or economic scarcity, and the manual tasks they develop appear not to be a source of any suffering at all but of perfect, natural happiness.

The process of idealisation of the Spanish countryside is thus a complex one: on the one hand the physical dimension of the rural tasks seems to fascinate the tourists, who link this kind of work with past, pre-industrial ages. But on the other hand the visual representation of the farmers themselves distances them from the reality of hard work.

# 3. Neo-colonialist gaze

This view of the Spanish peasant as someone profoundly happy inside despite his hard working conditions brings us to the last idea I would like to highlight regarding the construction of the rural Spain's touristic imagery: that is, the colonialist lens that such view implies.

In the travel books we are dealing with there are plenty of commentaries that apparently maintain that poverty is actually a blessing, since it guarantees purity of mind and consequently happiness. The British journalist H. V. Morton (1955, p.120) for instance states that the village of Guadalupe, one of the poorest in the Extremadura region, "is a mediaeval community in working order" and that the people "appear cheerful and contented" due to the fact that nobody has ever told them "how much happier they would be with hot and cold water laid on, indoor sanitation, electricity and radio." Another example is the poetic account that the British novelist Laurie Lee (1952, p.6) makes of a summer stay in the Andalusian town of Écija. Lee mentions the large numbers of street urchins that one encounters on the street, but despite their general state of filth, decay and disease he nonetheless states that their smiles were "the roundest in the world".

By idealising the primitive way of life in the countryside tourists were, in a way, wishing to perpetuate its state of underdevelopment. In fact, if it was underdevelopment that made the farming folks so *charmingly primitive*, then these tourists' rural paradise would have vanished the moment economic progress made its appearance.

Furthermore, by reinterpreting the endemic poverty that affected Spanish rural workers as a sign of humbleness and dignity, foreign travellers were ignoring the political dimension of the country's social problems. This depoliticisation of the poverty problem acquires a tinge of neo-colonialism if we take into account that those same tourists usually profited from the bad state of the economy, through low prices.

Many of the travelers that idealized the traditional way of life of the Spanish countryside were indeed behaving as *de facto* colonizers, buying villas and properties, hiring servants and usually adopting a higher standard of living in Spain than in their home countries. An extreme case would be that of the Briton Dawson Gratrix (1956), who sums up the advantages of renting an apartment instead of staying at a hotel as follows:

There are several reasons. The first the modest price of the apartments. Another is the cheapness of food and drinks, particularly the latter, when bought at the stores. But the chief attraction is, that in Spain you can get servants. A bachelor can take a flat here and not lift a hand in the house. Man and wife and family can have a perfect holiday without any washing up, bedmaking, clothes-washing, cooking or cleaning. You can see what life was like in Grandma's day. All the fun and none of the chores. Even a nurse-maid to take over the children. And all at a cost well within the reach of anyone who can afford to get as far as Spain. (...) And when you have your own apartment with your own shady verandah or patio, what parties you can give, with gin at 5s. a bottle, «draught» brandy at 2s. a bottle, champagne at 5s., and vermouth at 1s. and everything else in proportion. (Gratrix 1956, pp.89-90)

A more interesting case is that of the British aristocrat Alastair Boyd, 7<sup>th</sup> Lord Kilmarnock, who moved to the Andalusian town of Ronda in 1957, tired of his busy life in the city of London. Acting as a kind of proto-hippie, the 30-year-old Alastair Boyd decided to give up modern comforts and thus adopted the horse as his only means of transport. For him this had a very symbolic significance since it made him feel connected not only with the local way of life but also to the tradition of the romantic travellers of the 19<sup>th</sup> century, such as the British writer Richard Ford or the French poet Théophile Gautier, who rode horses around the country as well.<sup>5</sup>

However, Alastair Boyd didn't fully stop being an aristocrat. Or so it would seem judging by the pictures of his splendid horses being looked after by servants; and of he himself proudly riding one of his horses, with a perfectly elegant attire that makes one think more of a British horseman than of an Andalusian farmer (fig.6).

In this sense it is important to stress that the search for a rural paradise and the imagined journey to times past very rarely causes a complete transformation in the tourist's mind. In his *ritual theory of tourism* the anthropologist Nelson Graburn (2001, pp.42-47) explained the touristic experience is a kind of rite of passage that involved a "stream of alternating contrasts" between "the ordinary" –that is, the "compulsory work state spent «at home»"– and "the extraordinary" –the "voluntary experience away from home" that Graburn considers "metaphorically «sacred»." However, Graburn specifies that with "the temporary reversal" of ordinary life the tourist desires not to be turned "into an entirely different kind of person", but internally seeks a "further enhancement" of his values.<sup>6</sup>

To conclude, we could say that these touristic glimpses of the past consist more in a journey of the soul rather than one of the flesh. Through the admiration of the

<sup>&</sup>lt;sup>5</sup> "This means of transport may sound archaic, but there is no doubt that it was far and away the best for the terrain. Very few of the villages I reached were totally without a motor road, but often an immense detour would have been necessary to get from one place to another just over the shoulder of a hill. Then there was the physical pleasure of riding through the last country in Europe where it is still possible to find almost nightly stabling, where rights of way are so ancient and universal that it is practically impossible to trespass even if you try, and where the scenery is seldom less than staggering. Another factor was the horse's value as a passport to people's conversation and company. The business of arriving by horse at nightfall in a small town or village, of finding stabling and fodder for the animal and a bed and supper for himself involves the traveler in a whole network of people from amongst whom will materialise his companions for the evening, most of them valuable informants on local life. A car will perhaps interest a greater number of small boys but it will not achieve so effective a foothold in the community's door. Finally, some, if not all, of the romantic aspects dwelt on by Théophile Gautier, the French author who did the same sort of thing more than one hundred years ago, are almost unchanged." (Boyd 1969, pp.36-37)

<sup>&</sup>lt;sup>6</sup> This has also been noted in the German (Spode 1994) and French (Urbain 1991) theoretical frameworks.

preservation of ancient ways of life in the Spanish countryside, the foreign traveller is able to redeem himself from the collective traumas and generalized tension of the post-war period. At the same time, the rural paradise of Franco's Spain works as a sophisticated time machine through which the tourist can glimpse the past, while still preserving a safe place back in the modern, civilized world once his primitivist adventure ends. Just as John Haycraft (1958) said, in Spain the traveler could feel as Virginia Woolf's Orlando, "with a sense of wonder at living in two distinct epochs."

# **Illustrations:**



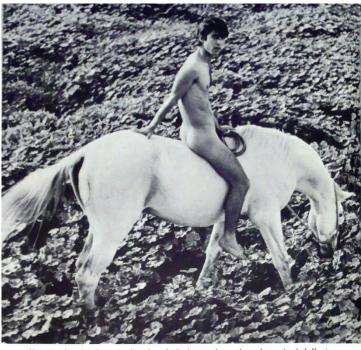
Fig. 1: "The vintage". Salter, C. 1953. *Introducing Spain*. Photo: Exclusive News Agency, Ltd.



Fig. 2: "Uncle Quico". Fairman, Ch. 1952. *Another Spain*. Photo: the author



Fig.3: "Burgos: Peasant woman of the region". Wolgensinger, M. 1956. Spanien Photo: the author



No. 608, whose deep horn wound on the right flank proves he is a horse that works the bulls at Concha y Sierra, comes out of the Guadalquivir after his bath in the late afternoon.

Fig.4: Michener, J. A. 1968. *Iberia. Spanish Travels and Reflections*. Photo: Robert Vavra



Fig.5: "Baeza. Sorting of the corn". Bottineau, Y. 1955. *L'Espagne*. Photo: Yan (Jean Dieuzaide)



Fig.6: Boyd, A. 1969. *The road from Ronda* Photo: the author

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Remembering My Whiteness / Imagining My African-ness

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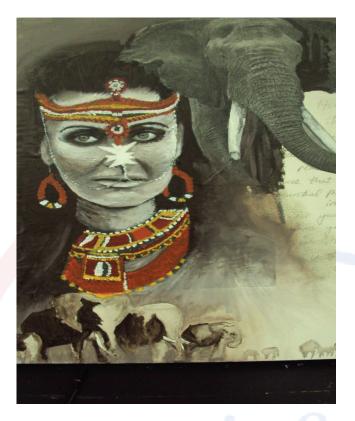
### The European Conference on Arts & Humanities 2013

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#### Abstract

This paper comprises reflections on an artwork created during a research exercise using visual methodologies to explore various aspects of identity within the context of autobiographical studies. It interrogates aspects of meaning and identity as a white person in post-apartheid South Africa and post-colonial Africa and traces my journey of critical reflection through an interactive process where the visual text, research on predominant theorists in areas related to the white hegemonic gaze, and collaborative comment of colleagues revealed embedded commentary and cultural critique. My critical reflections about notions of representation, appropriation, colonialism, essentializing discourses, postmodernism and hybridity are included in the paper. Throughout these reflections emerged the constant need to be mindful of not reinforcing whiteness as normative and to be aware of forms of moral distancing and moral superiority. Such critical self-reflection is vital to my roles as teacher educator and researcher within the discipline of social justice in education. Although often uncomfortable, there remains a need to confront and remember our racial identities, fashioned in a divided and exclusive past, while imagining and repositioning ourselves towards building a collaborative and inclusive future.





# My journey...

This artwork emerged from a workshop I participated in as part of a working group of critical academics and practitioners committed to researching ourselves within the context of autobiographical studies. We employed various methodologies as tools for critical engagement with aspects of our identities. The brief for this workshop was to bring a portrait of ourselves and other images and writings which we had drawn inspiration from in our previous autobiographical exercises. I chose a portrait of myself, wearing a combination of Masai and Zulu beadwork as the central image of my artwork, surrounded by images of African elephants and some prose on the meaning of home. What began as an aesthetically appealing exercise extended into critical investigation of important issues hidden in the visual text. This paper documents this journey. It became apparent early on in this process that the artwork could represent a commentary on the densely charged political context of white colonies and the legacies of racial oppression and political struggle, thus placing this personal visual narrative in and as part of a dynamic public history. I therefore join academics such as Samantha Vice in reflecting on the permanent elephant in any South African room – race, and in grappling with what it means to be white in a country that is still deeply racialized and deeply political (Mckaiser, 2011).

While my authorship of this paper carries traces of "creator", none of us works in a vacuum. I cannot, therefore, forget those who helped to create conditions that supported my journey of reflection. I owe a debt to the insights and influences of other voices – those of predominant theorists in areas related to the white hegemonic gaze in addition to those of colleagues, specifically colleagues of colour who understand first-hand living under a white gaze. Yancy, Ahmed, hooks and Du Bois argue that whites themselves cannot solve the problem of whiteness without the

critical voices of blacks, and emphasize "the necessity of a black counter-gaze, a gaze that recognizes the ways of whiteness" (Yancy, 2012, 7). I have taken heed of Yancy's (2008, x) statement that "whiteness is not an objective social location entirely independent of the self, but rather, a central feature of subjectivity, or one's lived, interior self". Mckaiser (2011) highlighted for me that South African whites are unconsciously habituated into an uncritical white way of being. I admit that I am a subject of everyday white normalcy and have "inherited the privileged status of being the "looker" and gazer, with all the power that this entails" (Yancy, 2008, xviii). I am, therefore, inherently unfamiliar with the direction of a gaze which objectifies and critically analyzes whiteness, being "more familiar with the role of the person that sees than of the person who is seen" (Yancy, 2008, x). It has taken careful reflection to distinguish my defensive responses from true critical engagement. Much of this journey I owe to my relationships with my colleagues and friends of colour, who have facilitated my critical reflection on the complexities of white anti-racist efforts, and persevered and loved me through my "blind" spots (Yancy, 2008, ix), where my whiteness has clouded my critical reflection. I have been encouraged to see the world and my identity through the critical analysis and experiences of blacks, and while I may always fail to comprehend the sheer complexity of what it is like to be black. I am beginning to see the operations of white privilege and hegemony and feel humbled by it (Yancy, 2012).

As a social justice lecturer, I feel it is essential to continually be self-reflective about all aspects of my identity which relate in any way to diversity and differential power relations. I am cognizant of "the reality that whiteness is a form of conscious and unconscious investment that many whites would rather die for than to call into question, let alone to dismantle" (Yancy, 2008, xxiii), but in my professional and personal position, I believe it is vital that I engage with this challenge, however uncomfortable and painful, in the hopes of building a better future. My investment and work in the field of social justice affords me a strong theoretical foundation, encouraging critical interrogation of issues such as racism, oppression, identity, and disrupting the internalization of prejudicial messages and manifestations that follow a systematic process of racial socialization. I cannot expect my students to consider the ways in which their experiences and socialization influence their personal and professional identities, without engaging in the same critical reflection. With the intention to be accountable and responsible for anti-racist change, I need to acknowledge power and privilege as central aspects of my identity formation and engage in constant critical interrogation regarding my own placed identity.

#### Remembering my whiteness...

Reflecting on the artwork has facilitated a growing sensitivity to larger questions raised in connection with a white person wearing traditionally African items of adornment. I could well be accused of appropriating another cultural identity which is not my own, and using cultural objects which I have no right to make my own. I understand this criticism in terms of Africa's history of colonization and South Africa's legacy of apartheid. As a white person of European ancestry in South Africa, I am a walking reminder of colonialism and racism and all it is associated with - a history of conquests, dominance, alien rule and the humiliation of conquered people. Wearing these traditional cultural items could be interpreted as me simply exercising my power to take from others and make these things my own – following the example

my forefathers set in exercising their white right to define and construct their own reality of dominance and privilege, and that of subordination and disadvantage for others. I realize there is a need to always be mindful of my whiteness – to constantly consider visual representations and how they might tie into discourses invested in power that maintain certain constructions of the world.

I was born into an era of South African history where whiteness was supreme, socialized to "over-value whiteness" and "devalue blackness" (hooks, 1992, 12), and raised within "segregated spaces that restricted black bodies from disturbing or tainting the tranquillity of white life, white comfort, white embodiment and white being" (Yancy, 2008, xvi). Any investigation of my identity must necessarily explore my white body in terms of a historical ontology, in which whites and blacks experienced vastly differential histories, and blacks have endured a history of violence, oppression, white power and world-making. I am encouraged by Yancy (2008) to constantly deal with the questions: How do we live in a post-colonial and post-apartheid culture? Can we possibly imagine that our lives, our identities or our subjective selves are free from these histories? Are we not all still affected by the patterns of interaction and systems of beliefs that persist from these eras?

hooks (1992, 14) is wary of "the way in which white people want to deflect attention away from their accountability for anti-racist change by making it seem that everyone has been socialized to be racist against their will". I join her in her fear that this often becomes an apology for the perpetuation of racism, "one which seeks to erase a vision of accountability and responsibility" (hooks, 1992, 14). In unpacking her white privilege, McIntosh (1989) discovered that even though whites may readily grant that blacks are disadvantaged, they may be unwilling to grant that they are overprivileged. McIntosh believes that whites are carefully taught not to recognize white privilege, but encouraged to remain oblivious to it. This serves to deny and protect the phenomenon of white privilege. McIntosh states that she did not see herself as a racist because she was taught to recognize racism only in individual acts of meanness by members of her group, never in invisible systems conferring unsought racial dominance on her group since birth (McIntosh, 1989). Many whites believe that they are not racists, while not realising that they work from a base of unacknowledged privilege and dominance. As Yancy says, "the production of the Black body is an effect of the discursive and epistemic structuring of white gazing and other white modes of anti-Black performance" (2008, xix). These performances are not always enacted consciously but are "the result of years of white racism calcified and habituated within the bodily repertoire of whites" (Yancy, 2008, xix).

In discussing habituated modes of white denial and structured ignorance, Yancy talks about how forms of moral distancing function to allow many whites a sense of moral superiority over "those white racists" (Yancy, 2008, xvii) and comments on the deep forms of self-deception which these create. I recently attended a conference where an example of moral distancing arose. A white academic spoke out strongly on the issue of the problematic relationship of whites to this continent and the need to problematize whites' claims to being African, clearly positioning herself as an anti-racist liberal. She was challenged for continually situating herself outside of 'them' – 'those racist whites', of distancing herself from her own whiteness. Yancy (2012, 161) states that he has "witnessed many whites attempt to position themselves beyond the fray of white privilege and power" and argues that "they imagine themselves as

completely autonomous agents, free from the power of white racist effective history". This issue reaffirmed how important it is that I do not fall into the trap of seeing the problem of race as pertaining to those others, but situate myself within my white advantage and my white privilege; that I always keep track of my whiteness and its "various complex forms of insidious manifestation" (Yancy, 2008, xxii), and always be aware of forms of moral distancing and moral superiority. Whiteness is precisely the historical meta-narrative that affects our sense of ourselves as autonomous individuals and as sites of transcendence. I can never deceive myself that I do not manifest elements of whiteness. I can never distance myself morally from whiteness. I need to heed Allais' (2011) warning to avoid self-righteousness in the moral criticism of other whites. My resolve to fight against white racism does not place me outside the social matrix of whiteness as no white person can stand outside the system of white power (Yancy, 2012, 167).

Yancy (2012) also warns against the assumption that we can ascertain our own racism through a sincere act of introspection – that we can peel back the various layers of internalized racism and eventually discover a nonracist, innocent white core. Introspection itself is interest-laden and protective. According to Yancy (2012, 168), it is not that there is no transparency at all or that whites are incapable of identifying various aspects of their racist / nonracist white self, but that the reality of the sheer depth of white racialization is far too opaque. In his critique of the performance metaphor of "undoing" whiteness, Yancy (2008, xxiii) argues that "undoing whiteness is a continuous process of disarticulation, especially as the white self is always already ensconced within material, institutional and discursive forces that involve the reassertion of whiteness and privilege and power". I realise that I can never claim to have arrived at a non-racist white self. Believing that I possess the capacity to give a transparent and full account of my non-existent racism and a conception of myself as post-race or post-racist, is "simply an illusion of self-control" according to Yancy (2012, 171). The sheer density of internalized white racism and the exposure to white racist practices that have undergone processes of calcification and sedimentation, is outside of my control.

If there is no innocent tabula rasa to which I can return; if it is pointless to attempt to stand outside white racist configurations of embedded, systemic power and privilege; and, if there will always be limits on my self-knowledge regarding my own white racism, the most I can hope for according to Yancy (2012) is to come face to face with myself as an enigma. Being a white anti-racist and yet being racist are not mutually exclusive. Such a position signifies tremendous tension and paradox. "The white self that desires and attempts to rebuild and rehabilitate itself does so precisely within the context of complex and formative white racist social and institutional material and intra-psychic forces" (Yancy, 2012, 173). Yancy (2012) does however, allow for some hope for the possibility of something new through the process of tracing the complexity of whiteness. "Disarticulating the white gaze involves a continuous effort on the part of whites to forge new ways of seeing, knowing and being" (Yancy 2008, xxiii). hooks argues that it is only when radical self-interrogation takes place that the white person can have the power to create new different cultural productions and that her acts of resistance can be truly transgressive (hooks, 1992).

Yancy (2012) dares to mark those whites who deem themselves ethically superior because they have a better grasp of white racism / those whites who see themselves as

radically progressive now that they are able to confess their racism publicly, and warns that there can be and often is a split between proclaimed antiracist ideals held by some whites and their unexamined racial narcissism and conformity to racial exclusion. He criticizes those academic and intellectual whites who are able to engage race and racism critically at the conceptual level, but fail at their own whiteness at a deeply interpersonal level and fail to engage their own racist actions with the same enthusiasm that they bring to theory. Yancy (2012) states that there is no necessary connection between the ability to reflect critically on white racism, even on one's own racism, and working hard to mark and challenge one's own racist practices, and warns that "white philosophers and scholars must not be under the illusion that they transcend their whiteness" (Yancy, 2012, 26). I have come across non-black academics who have pursued modules related to issues of social justice for what seemed to be careerist reasons, as a way of diversifying their scholarly profiles, and have noted Yancy's (2012, 27) warning: that "approaching the problem of race and racism as a mere intellectual pursuit and as sites of intellectual mastery, does not necessarily involve deep personal risk nor result in interrupting deeply embedded racist ideas". Yancy has thus encouraged me to investigate this issue of racial hypocrisy, ways of being, ways of appearing, and opportunism.

#### Eroding the certainty of white dominance

The artwork could be interpreted as challenging the accepted norm that the position and habits of the colonizer is the true example of superiority, normality and acceptability, and could suggest the possibility of the colonizer turning her back on the accepted norms of overvaluing whiteness and devaluing blackness. Such an interpretation would see me being disloyal to the supremacy of whiteness, deepening my awareness of indigenous ways, and shifting my personal and professional disposition towards further acceptance of indigenous cultures (Mitchell, Strong-Wilson, Pithouse and Allnut, 2011).

While such an interpretation explores the building of a mythology of myself as the heroine, crossing cultural boundaries and sewing seeds of reconciliation and togetherness, the image is still largely reminiscent of the romanticized fantasy of a white woman in Africa. Again I am forced to consider visual representations and how they might tie into discourses invested in power that maintain certain constructions of the world. Any image of myself and my place in the world stems from a position of security and stability in white 'normality' in a world which has been torn apart by white privilege, power and greed. Incorporated into any artistic or literary text is an entire system of social reference. Even my genuine intent to affirm indigenous cultures that have been historically subordinated is tied to the realization that "the capacity to represent, portray, characterize, and depict is not easily available to just any member of any society" (Said, 1994, 95). We do not all have the same capacity to rearticulate and repopulate our histories, because of our different situated subjectivities. The very fact that I am able to aspire to, and become different, speaks to my social power to do exactly this - I rearticulate and repopulate my history because I can.

Mngxitama (2011) is disdainful of forums that are "inundated with the "crisis" of being white in the world", where "whites discuss the burden of whiteness", and is of the opinion that "white indulgence of their suffering only serves to entrench the

established centralisation of whiteness". As South Africans, with our history of apartheid, we cannot remain silent on issues of race and the existence of racism. As a white South African, I cannot remain ignorant of or unaffected by my whiteness. There are great risks involved in directly confronting and critically engaging racism and whiteness, but I stand in agreement with Yancy about the importance of raising unsettling questions towards encouraging critical engagement that is "not afraid to critique hegemonic forces" (Yancy, 2012, 16). I hope this paper is seen as my genuine attempt at radical self-interrogation, and my attempt to forge new ways of seeing, knowing and being (as hooks and Yancy suggest).

I realize that simply acknowledging my white privilege is not enough. According to Mngxitame (2011), past and present inequalities "will not be resolved by neat discussion of white guilt" as "acknowledging privilege only functions to demobilise claims to reparations by blacks – an effective strategy of silencing claims to redress. It is acknowledgement without redress and non-performance acknowledgement is ironically no less debasing and violent than anti-black racism". My reflections turned to what I could 'do' that would count as true redress and not simply as acts of benevolence.

While relieved that Yancy (2012, 157) believes "the white who hopes for the end of white racism is no doubt a good white", I was challenged by his criticism of forms of hope that rush to inhabit a 'beyond' to the work of exposing racism. He encourages whites to postpone their reach beyond the present and risk fundamental transformation. He warns that by reaching too quickly for hope, we can miss the opportunity of being truly touched by the Other, exposed to the other's voice, narrative and experience. There is nothing instant and immediate that I can do to make everything right. Being sorry does not mean that we have overcome the very thing that we are sorry about. Even the act of acknowledging our complicity is insufficient. We cannot rush past the question of accountability or responsibility (Yancy, 2012).

I am encouraged by Yancy (2012, 11) to begin to "cultivate a black counter-gaze – a way of engaging the white world, calling it forth from a different perspective, a perspective critically cultivated by black people and others of colour". This foregrounds my whiteness, turns my attention in the direction of white discourse, naming and identifying whiteness as a site of privilege and power. This strategy helps me see the world through the other's eyes, a perspective that will challenge whiteness and begin to fissure my white identity. While this will not revolutionize racism, it "serves to unsettle my normative pretensions of whiteness and help to change my whiteness by renaming its social reality" (Yancy, 2012, 13).

# Cultural partitioning and confinement

Further reflection on the artwork leads me to reflect on the partitioning and confinement of diverse populations. Sen (2006, xvii) argues against a solitarist approach to human identity which sees human beings as reduced to members of only one group, stating that this pigeon-holing and "miniaturization" of people constructs them as "inmates rigidly incarcerated in little containers" with singular identities. Bhabha (1990) too, speaks out against essentialist readings of identity that attempt to define cultures by means of the supposedly homogenous, innate, and historically

continuous traditions that falsely define, perpetuate stereotypes and ensure the subordinate status of certain social groups.

Singular and solitarist human identities were carefully orchestrated and skilfully cultivated by the fragmentary logic of apartheid - invoked for the purpose of dividing different races into hardened categories and exploited in support of fostering intergroup animosity and prejudice. This effectively created significant divisions in South African society, separating the different races on beaches and bus ranks, in schools and suburbs, keeping us apart, feeding us no information about each other, living in ignorance of each other, feeding us misinformation, breeding a sense of distrust between us. This forceful partitioning and confinement of different racial and cultural affiliations denied individuals access to racially- or culturally-independent conceptions of identity, and undermined the possibility of genuine cross-cultural exchange and understanding.

The official rhetoric in South Africa proclaims the values of a plural democracy, the imperative of integration and the promotion of respect and tolerance for ethnic and cultural differences. Such a political, economic, and socio-cultural agenda must necessarily envisage the blurring of previous segregations and boundaries between different people and the embracing of social and cultural pluralism. Bhabha (1990) argues for culture as a narrative construction that arises from the hybrid interaction of contending intra and inter-cultural constituencies, thus offering the possibility of replacing the illusion of one-dimensional creatures with a multidimensional image of human beings; invoking the richness of the many identities of individuals; foregrounding the extensive interconnections among the diverse people of a nation or continent; and highlighting the varied affiliations that make human beings the complex and intricate social creatures that we are.

I understand that the black African is "tired of the logic that reduces him, the geography that segregates him, the ontology that dehumanizes him" (Said, 1994, 323) and that "long-simmering resentment" against white people (Said, 1994, 236) may result in a separatist nationalism which suggests a return to an African Africa, an Africa for the Africans. I also hear the warning that such a reaction could easily lead to "frozen rigidity" and "an imitation of Western political behaviour that brought little that was good" (Said, 1994, 258). Both Said (1994) and Fanon (1961) argue that new collectivities should have precedence over particularist ones; that they set up lateral connections among people previously separated into distinctly different races, cultures and narratives; that the centre has the opportunity to be deconstructed; and a new system of relationships can replace inherited historical hierarchies. As important as it is to remember "where we come from", it is just as important to re-imagine "who we may yet become" and consider ways in which we can all re-imagine the future (Mitchell et al, 2011, 10).

# Imagining my African-ness - constructing a new historical subject

This postmodern lens suggests the possibility of imagining new identities which emerge out of notions of fragmented subjectivities, constructed and re-constructed in a plurality of discourses. Such a lens encourages breaking down narrow, essentialist and reductionist approaches to our understanding of identity; and, recognizes the possibility of the evolution of new frames of understanding and new identities, new social spaces and new communities (Gillborn, 1995), where individuals are confronted by a multiplicity of possible identities (Hall et al, 1992) and may see themselves through a variety of lenses.

According to McLaren (1995), in order to rethink the relationship of self to other, individuals need to form hybrid identities and this represents the social construction of a new historical subject. Adopting hybrid identities develops individuals into "transformative intellectuals" - mobile subjects sensitive to the shifting contexts of contemporary social life (McLaren, 1995, 10), and individuals engaged in the act of cultural struggle, in which new forms of identity and subjective formations are sought, in the context of a deepening democracy (McLaren, 1995, 22).

McLaren (1995) believes that the self is not only created through background beliefs and cycles of socialization, but that subjectivities can also be informed by individuals' self-consciousness. Racism is learned behaviour. Hope therefore lies in the belief that what has been learned can, to some extent, be unlearned. hooks defends this position by stating that "none of us are passive victims of socialization" but that we can choose to be anti-racist (hooks, 1992, 14). Such theorizing offers me the possibility of assuming, self-consciously and critically, a praxis of self - and social empowerment, where I realize that I can act in ways other than I do, and develop "a vision of the world which is not yet" (McLaren, 1995, 77).

Critical subjectivity allows me to consider "what it is I have become, and what it is I no longer want to be" and enables me "to recognize, and struggle for, possibilities not yet realized" (Giroux and Simon, 1988, 17). This offers us all the potential to "intervene in the formation of our own subjectivities" (Giroux and Simon, 1988, 10), and enables us the opportunity to "develop a politics of difference which actively contests the devaluation of those whom we have relegated as the 'other'" (McLaren, 1995, 29). Embracing this possibility allows us to define ourselves and others outside the terms and frames of reference provided by the colonizer; and speak our narratives of liberation and desire (McLaren, 1995). While constantly aware of the ramifications and residues of the colonial encounter that my whiteness invokes, I am given a sense of hope and imagining that I can reconstruct myself as a new historical subject.

# The in-between space

My reflective journey has encouraged my awareness of the complexities of cultural identities and the paradox of being located at the centre, privileged by my whiteness while simultaneously considering the margins and the unfair historic practices embodied in colonialism and racism. Bhabha (cited in Perloff, 1999) speaks of this interstitial space as occupying a space between competing cultural traditions and historical periods - a space which seeks to locate identity in the marginal, haunting spaces between dominant social formations. I find myself in a position of 'inbetween-ness' - a space that imagines exploring and bridging the gap between indigenous and white societies and overturns stereotypical assumptions about the historical legacy of particular cultures. According to Yancy (2012, 175), "it is from this site of paradox, tension and complexity, that white antiracist racists can begin to attempt to give an account of themselves, critique themselves, and continue to reimagine themselves".

#### Conclusion: Remembering my whiteness / imagining my African-ness

"When it comes to race, we need forms of expressive discourse that unsettle us, that make us uncomfortable with its daring frankness that pulls us even as it unnerves us" (Yancy, 2012, 30). We need spaces within which whites allow themselves to be touched by, affected by lived black experience, and "to glimpse from the perspective of a site of critical black subjectivity, what it means to encounter white gazes" (Yancy, 201, 153). My very presence in Africa is controversial, and this artwork reflects the complex and interstitial position I find myself in. Interrogating the burden of years of colonialism, racism and appropriation, forces me to remember my whiteness. But as much as I am haunted by these realities, I am given the hope of imagining the possibility of locating myself and negotiating a new position and identity which interrupts the patterns of the past and dares to imagine a different future. This artwork encourages reflection on the multiplicity, complexity and fluidity of identity, and the dismantling of conventional modes of Western imperial thought in favour of a cultural and racial uncertainty or in-between-ness. While remembering that we have all developed an acute sense of racial difference, separating out 'them' from 'us', we are also offered the opportunity to imagine elements of a common identity that have the potential to bring people together rather than separate them.

Young Masai brides are adorned with layers of exquisite jewellery on the day of their marriage – a symbol of the young woman preparing to leave her childhood home and begin a new life. According to Masai tradition, she leaves the familiarity of her mother's hut and family compound and follows her husband to a new home which brings with it different roles, responsibilities and loyalties (Beckwith and Fisher, 2009). Perhaps this image could be interpreted as highlighting the similarities of our individual contexts of change and disruption – leaving something behind and beginning something new. The artwork could speak to the possibility of overlapping domains, the intertwining and integration of different cultures, and the emerging of a sense of common identities. It is within such complex and hybrid positions that counter–scholarship and counter-narratives arises (Said, 1994).

This critical journey has prompted deeper consideration of social change, and has cemented the importance of remembering my whiteness as a necessary starting point towards being able to re-imagine the future. I join with Said (1994, 340), in believing that such a commitment to the theoretical domain of liberation requires a vision that has an "audacity and generosity of spirit" by presenting an "impossible union" of colonizer and colonized, black and white.

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# Language-Crossing: The Sociolinguistic Dynamics of the Language/Discourse of 'Shamasha' Group (Randok) in Sudan

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#### Abstract

This study seeks to investigate "Language-crossing" (or Code-crossing) ( a complex sociolinguistic phenomenon where speakers freely opt to adopt the speech/variety of another group). Sudanese mainstreamers (speakers of Standard Colloquial Sudanese Arabic (SCSA) have been observed to cross to "Randok"; a variety spoken by an extremely marginalized social group known by their pubic name of (Shamasha). This is a kind of a street language (or anti-language, to borrow Halliday's term) with unique linguistic features. A tiny literature exists whether on "crossing", (coined and pioneered by Rampton), or "Randok". The phenomenon of mainstreamers crossing to Randok, has, to our knowledge, never before been examined (as a "crossing" act). Drawing on Hewitt (1986), Rampton (1995,1996,1997), Cutler (1999), and others, crossing to Randok, has been closely observed, analysed and interpreted; based on a host of sociolinguistic\discourse approaches: Identity formation/construction/shift/representation, code-switching/mixing/choice, New Ethnicities, Anti-languages, etc. Collected over several years, the data encompasses observation, interviews (Randok speakers and (SCSA) mainstreamers of various backgrounds: street venders, intellectuals, academics, writes, linguists, middle class youths, etc.), focusdiscussions, and phenomenological materials such as 'introspections/retrospections". Results confirm the existence of language-crossing among (SCSA) mainstreamers to Randok. However, the interpretation of the phenomenon stop short of arriving at a conclusive argument. Instead, Randok crossing has been shown to be supremely interesting, a complex multi-faceted sociolinguistic behavior with a wide range of implications for sociolinguistics. discourse analysis (power relations), language policy, identity theory, knowledge representations, etc. A final distinctive feature of Randok crossing, is the existence of mediators (venders and football fans/journalists) who spread the behaviour among mainstreamers.

**Keywords:** Language-crossing, Code-crossing, Code-choice, Code-switching, Randok, Sociolinguistic Dynamics, Identity, Self-representation\imaging, etc.

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# 1.0 Overview

It is nothing new stating that speech/discourse communities often contain a range of variations inside them. However, it is likewise true that, despite the many advances in modern sociolinguistic/discourse research, much of what happens between and across these varieties, remains, to date, an intriguing mystery. One such mystery, is when the speakers of a certain variety choose to freely use another variety which is not usually thought to be theirs. Until recently, there was no term to describe this. However, since Rampton insightfully labeled it "Language-crossing", the term, which applies to both individuals and groups, has caught up into academic/linguistic discourse.

Although the crossing phenomenon is not uncommon among many speech communities, it is still largely under-researched. This is specially so, when it comes to non-European and non-American contexts. This study attempts to fill this appalling research gap by investigating the phenomenon of language crossing in Sudan. Randok is a speech variety with unique features spoken by the considerably sociallydisadvantaged group of Shamasha (vagrants); homeless youngsters who usually live in the streets of Kartoum and other major cities of Sudan. However, the variety of these street youngsters has proved to be so appealingly dynamic, that large segments of the dominant middle class occasionally cross to it; adopting its peculiar words and phrases, and at times, its phonological and stylistic traits. The reasons for this crossing are still largely unknown. The existing very tiny literature on Randok, such as Manfredi (2008), has so far preeminently concentrated on its internal linguistic features. While many of these characteristics like "re-lexicalisation", "preffixation", and "encrypting the mainstream variety's lexical\grammatical characteristics", may themselves be important in understanding the behaviour of "crossing', no study has, as far as we know, to date, ever probed the issue from the "language-crossing" standpoint.

Set on the context of theories of "code", code-choice/switching/crossing/mixing, language and identity, mainstreamers' crossing to Randok, has been closely explored for a period of time that spans several years. A wide range of data-collection methods have been used (observation\participant observation, interviews, group focus discussions, introspection, etc.). Informants\subjects comprise: 50 randomly-selected Randok speakers, 30 randomly-selected street venders, 25 intellectuals and around 10 academics\linguists).

The following sections outline the different sections of the paper, including, theory(codes, code\language -crossing, code-switching, anti-languages), review of the literature on 'crossing' (Hewitt, Rampton, Cutler, Bernstein), description of Randok, data-collection methods(observation, crossers\mediators, interviews, focus-discussions, retrospection, etc.), findings analysis and interpretation, summary, conclusions and implications.

# 2.0 Theoretical Framework and a Review of the Literature

# 2.1 Codes, Code-Choice and Language–Crossing

Speakers of any language usually have access to a wide range of choices. These choices may be : lexical, syntactic, socio-pragmatic, at the discourse level, etc. They

may also choose (consciously or sub-consciously) to occasionally shift to a variety (language, dialect, accent, etc.) other than their own. This is what is known as

" Language-Crossing" or (Code-crossing).

Rampton (1997: 1), who was the first to coin the term defines language-crossing" as

" the use of a language which isn't generally thought to 'belong' to the speaker", He further informs that language-crossing "involves a sense of movement across quite sharply felt social or ethnic boundaries and it raises issues of legitimacy that participants need to reckon with in the course of their encounter" (p. 1).

Crossing has a variety of functions, and Rampton (1997: 7) has outlined seven instances where crossing is more likely to occur:

1. in the vicinity of interactional breaches, delicts and transgressions.

2. in ritual abuse, which works by suspending considerations of truth and falsity.

3. in open states of talk, self-talk and response cries, which constitute time away from the full demands of respectful interpersonal conduct.

4. at the boundaries of interactional enclosure, when the roles and identities for ensuing interaction were still indeterminate.

5. in games, where there was an agreed relaxation of routine interaction's rules and constraints.

6. in the context of performance art.

7. and in cross-sex interaction, which in a setting where everyday recreation was single sex and where many parents discouraged unmonitored contact between adolescent boys and girls, itself seemed special, unusually vested with both risk and promise.

The case of crossing being scrutinized here, is presumably a greatly complex one, and its investigation is likely not only to test these functions, but also to enrich them further. Out of these seven categories, the ones that seem to fit into our crossers are the following:

(2) ritual abuse working best when considerations of truth and falsity are temporarily suspended. Randok crossers are likely to shift into specific Randok words and phrases (yallah shatit yakhi= stop talking and get away from here; ghasal= he's gone\left, etc.) when they are angry, fed-up with their interlocutor(s) or the current situation.

(3) in open states of talk (the term was actually introduced by Goffman), self-talk and response cries. In these situations, interlocutors feel free to deviate from normal ritual/social constraints of conversation; hence allowing for crossing to take place. Categories 4 & 5 would also appear relevant to crossers to Randok, in some ways.

# 2.2 Code-Crossing and Code-switching

Code-switching is the socio-linguistic phenomenon/behaviour of shifting, during speech or writing, into another code (language, dialect, accent, style, or any variety). The act of code-switching entails, indicates or interprets a set of socio-linguistic-cultural factors and incorporates a complex sense of identity formation, construction

and shift. Additionally, it may also delineate a complex sense of 'otherness' and selfperception. Thus, code-switching is, many respects, closely linked with the phenomenon of code\language-crossing, particularly when it comes to the complexity of the interface between "selfness" and "otherness".

Code-switching conventionally falls into two major types: Metaphorical Codeswitching and Situational Code-switching (Gumperz, 1982; Wardaugh, 1986; Auer, 1988,1992; Rampton, 1997).

Whilst, Gumperz (1982: 59) describes code-switching as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems"; Wardaugh (1989: 103) prefers to extend the notion to

" a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke or change interpersonal relations with their rights and obligations".

Metaphorical code-switching is generally described as shorter, intra-sentential and signaling a sense of identity. On the other hand, situational code-switching is often taken as relatively longer, situation-oriented, " and responsively tied to contexts that are relatively fixed and ' brought along' " (Rampton 1997:9). Consequently, while metaphorical code-switching tends to create 'new contexts', in situational code-switching, switchers are largely inclined to perpetuate and fix the already existing contexts. Jumperz's distinction between metaphorical code-switching and situational code-switching is, in many ways, debatable and has been attacked by many. What is relevant here, however, is Rampton's position which, in line with Wardaugh's definition of code-switching conceives of "metaphorical code-switching", in terms of Bakhtain's "double-voicing" or "polyphony (the complex discourse fact that an utterance\text can demonstrate two or more voices at the same time). Polyphony is, to a large extent, consistent with the practice of code-crossing; particularly when it appears that the "crosser" is, in fact, expressing different voices at the time; hence 'self-representing' in certain ways (see section 4.1).

# 2.3 Language-crossing and Anti-Languages

The term "Anti-Language" has been coined by Halliday(1976) to describe a sociolinguistic situation where a minority group uses a particular language\code with a view of separating itself from the mainstream speech community, by making their code unintelligible to the mainstreamers; or what Halliday calls "metaphorical modes of expression". Anti-languages designate a complex sense of the need for a separate identity or (anti-identity for that matter), and as such depicts an active interplay between language, identity, culture and power. In Halliday's terms, an anti-language underscores a mode/attitude of "anti-society" which he describes as "a society that is set up within another society as a conscious alternative to it... a mode of resistance... anti-language is not only parallel to anti-society; it is a fact generated by it" " (p. 570).

The often-cited examples of anti-languages include Cockney Rhyming Style, African American Vernacular English, (AAVE) and "Nadsat". The latter is a fictional language spoken by Burgess's "anti-hero" (Alex) in his 1962 novel " A Clockwork Orange". Nadsat (a Russian suffix for 'teen' indicating numbers from 11-19) is

primarily a blend of English, Russian and Cockney Rhyming Style (along with some German words and a set of words from unknown languages).

What, in all probability, is a common characteristic by all these anti-languages, is the sense of "insurgence/resistance" among a specific socio-cultural/ethnic group against the dominant powerful group; hence the need for creating a " virtual" dominating sociolinguistic situation (or counter-ideology), by making the mainstreamers an "outgroup". Randok, does exhibit, in a variety of ways, features of anti-languages (the extent to which this is so will be taken up in sections 2.4 & 2.5.2). Referring to perspectives of viewing "inequalities"(group or institutional common hegemony\prejudices), Rampton has insightfully observed that the emerging postmodern tendencies of looking at these 'inequalities', in terms of a more complex framework involving individual practices of continuing self-representation and selfimaging. It this framework which might better help redefining\reconsidering "antilanguages".

# 2.4.0 Landmark Studies in Language-Crossing

In the following some groundbreaking studies in "language-crossing will be briefly reviewed (Hewitt (1986), Rampton's 1990s' studies, Cutler's 1999 and Bernstein's 1971 studies).

# 2.4.1 Hewitt and Rampton London Studies

Hewitt's (1986), and Rampton's (1995, 1996, 1997) studies of language\code-crossing have innovatively laid down the foundations for research in this phenomenon. Hewitt studies the use of Black Creole by White youngsters\adolescents in South London. The study finds that White adolescent do cross to Black Creole for various reasons.

Rampton's work on crossing (inspired by Hewitt's study) is largely considered to be the first major study on crossing, not only in theoretical terms but also in terms of methodology. Rampton spent several years studying the phenomenon of crossing among adolescents crossing to a set of codes other than their usual one (the adoption of Punjabi, Creole and Indian English by South East London youngsters).

In his landmark study, Rampton employed a variety of methods to collect his data, including effective forms of observation, audio/video-tapes and a range of phenomenological methods(getting subjects to comment on audio-taped materials containing instances of crossing, etc). This study draws significantly on Rampton's innovative ways of using the phenomenological methods. In addition, the present study makes use of expert and intellectuals' focus-group discussion to both collect more data and enrich the analyses and interpretations of the data/results drawn from other methods.

# 2.4.2 Cutler's New York Study: The Case of Mike

Another pioneering study, inspired by Rampton, was conducted by Cutler (1999). This was a longitudinal study in which she investigated the identification with Black American culture (esp. with "hip-hop" culture) by one white middle class adolescent (Mike). Mike had adopted the speech of African American Vernacular English (AAVE), since early childhood, out of a strong desire to identify with "hip-hop" culture with its (breakdancing, graffiti and rap music). Results suggested that Mike's crossing stemmed out of a need to identify with a more multiethnic, multi-cultural symbol like "hip-hop", and that by the age of 16 he began to be critical of Black adolescents as "hanging together and separating themselves".

Mike's identification attempts via crossing to (AAVE), albeit a one-subject study, could be seen as hugely important in a variety of ways. His interest in "hip-hop" apparently pictures an untraditional form of identification that crosses the boundaries of ethnically-oriented identity; a fact consistent with Hall's (1980 concept of "New Ethnicity" ( a form of a functionally-defined rather than a biologically-determined ethnicity).

# 2.4.3 Bernstein's "Elaborated" and "Restricted" Codes

Much earlier in the 1970s Bernstein's work on the close relationship between speech codes, social classes and social structure sparked a revolution in both sociology and sociolinguistics. Bernstein set an inspiring distinction between "elaborated codes" (characteristic of middle class speech) and "restricted codes" (characteristic of working class and socially under-privileged groups). It is not clear, however, how this distinction would help to explain the complexity of the crossing under investigation here, as what seems to inspire people, in this type of crossing, is the "restricted code" rather than the "elaborated code". However, the complexity of the interplay between this variety (Randok) and what is occasionally called "Youth Language" (special variety spoken largely by middle class adolescents), should not be played down (cf. section 5). It is beyond the scope of this study, however, to scrupulously investigate Sudanese middle class youth language.

# 2.5.0 Shamasha and their Language Variety (Randok)

Shamasha is a local term in Sudan to describe homeless(vagrants) children /adolescents who chiefly live in the streets of Khartoum and other major cities of the country. Socially, the group is, in fact, immensely disadvantaged and overly marginalised. Ethnically and geographically, they appear to come from different backgrounds. However, the vast majority are most likely to come from the tremendously marginalized areas\ethnicities of Sudan. Educationally, the members of this group are most likely to be illiterate or early school leavers. They have a unique way of talking(speech variety), generally known as "Randok" or (Rendok).

Ranok variety has been described by some scholars as a "secret youth language" with peculiar linguistic features (Manfredi, 2008). Very little literature, however, exists on this socio-linguistic phenomenon, and none, to our knowledge, with regard to its "crossing" nature (most of the studies conducted, so far, have concentrated crucially on describing its "linguistic" features (phonological, morphological, syntactic and semantic characteristics). In consequence, a real gap exists as to researching the phenomenon as a real case of "language-crossing".

# 2.5.1 Linguistic and Socio-pragmatic-cultural Features of Randok

Randok is a unique variety of Colloquial Sudanese Arabic with unique sociolinguistic features. The following is a sketchy survey of some of its key features:

# 2.5.2 Some Salient Features of Randok

One of the most salient characteristics of Randok, is the use of unique wordformations. An example of these, can be observed in the use of "neologisms" and "linguistic gaps". Neologisms are a kind of words and phrases that may fall into three major categories: newly invented words, new lexemes (inflections) attached to existing words and new meanings assigned to existing words. Randok appears to draw more on newly invented words and to assign new meanings to existing words (masoura= false, fake; kisair talaj= flattery words said for someone of influence\power; farda= close friend; shatit= go away\home either after finishing up a job or faced by a problem that makes it too difficult to carry on with it, etc.).

Other innovative word-formation processes may include back-formations such as: (daraa= taboo-breaker), etc.

Among the morphological features that have been found to be particularly characteristic of Randok, is what Manfredi (2008), has called "encrypting strategies" of Standard Colloquial Sudanese Arabic (SCSA). These strategies include, among other things, the strategy of "backward metathesis" (rearranging phonemes, syllables, words or sentences) (Ahmed= dahma (proper name), masha = ashma (went), jabal= labaj (mountain), etc. Metathesis can work at the phonological, morphological or syntactic levels.

Another encrypting feature noted by Manfredi, is the use of regular 'prefixation' (adding "s" to SCSA words that does not actually change the meaning of these words, but merely makes them unintelligible to the mainstream variety speech/discourse community).

Other peculiar word-formations of Randok, encompass 'reduplications' such as "aku-raku" (depicting a sense of being aloof, not interested in meeting with others).

The use of number words to indicate certain meanings, is among the various innovations of this variety (arab?a (four)= a novice person who does not know much about a profession; tis?a= nine (same meaning as four), etc. The use of numbers is also very characteristic of "Nadsat' (cf. section on anti-languages, 2.3).

Phonologically, Randok speech seems to draw on a multitude of sound characteristics that make words\phrases more musical and rhythmical in a particular way. Words tend to be one\two syllable words (hawa (air)= a lie; rasa= planned\arranged course of action; shamar = gossip; maika= gay, etc. In this, Randok appears to be similar to 'Cockney Rhyming Style', and other anti-languages.

Syntactically, Randok sentences tend to be shorter, two-word group/clause, simple sentences, which may also violate some norm conventions. Examples include: (mirakib makana/mirakib shareeha (Adjectival Phrase AP= false, fake, not genuine;

kisu fadi= his bag is empty (indicating an idiot\empty-headed person), etc. Syntactic categories may also involve very simple noun phrases (NPs\VPs), such as "zoul hawa"= a dangerous person who should be avoided), "jeeb zait" (bring some oil) or statements put in the form of question type, such as "attfa alour mino"? (who put off the light) (the latter examples seem to be particularly implicative)?etc.

Pragmatically, Randok speech appears to abound in implicatures (both conversational and non-conversational (for the differences between the two see Grice's 1974): kisair talj= flatter someone in power), (aradah)(literally goal post)= impediment), (sawaq (literally driver= liar, (makana )machine= a lie), etc.

At the discourse level, this variety is characterized by using language to resist power (show disapproval of and resisting existing power relations), to signal in-group solidarity and resist outgroup pressure, to re-channel, into linguistic forms, what could otherwise be physical violence, and to maintain a hope for change. Encrypting the (SCSA) may itself uncover an underlying desire to resist the prevailing power structures/relations via an attempt to deconstruct the very language that embodies them. As such, Randok looks consistent with the description of "anti-language" (and its related concepts of "anti-society' and " counter-ideology') discussed within the theoretical framework of this study. However, Randok is not entirely analogous with anti-languages such as Nadsat, in that the Shamasha who speak it, could not be said to a criminal group like Nadsat speakers in Burgess's novel; though also, could be seen as 'ant-society' in a number of ways. It seems important to note, here, the postmodern framework of explaining 'inequalities' referred to by Rampton (see section 2.3).

# 3.0 Method

This section reports the various methods used to collect the data for crossing.

# 3.1 Data-Collection

# 3.2 Participant and Non-participant Observations

The phenomenon of mainstream variety speakers crossing to Randok, has been observed for a long time (several years). Both participant and non-participant observations have been utilised to gather the data for this study. Dairies and field notes were also found be useful in backing the observations.

# **3.3 Crossers**

Crossers are usually mainstream variety speakers of various educational and social backgrounds. These may include: school and university students, street venders, intellectuals, creative writers, (novelists, dramatists and poets), journalists (sport journalists are more likely to cross to Randok than other journalists, as will be explained in section 3.4), university professors, politicians (during rallies and speeches), educated middle class adolescents, etc. Relevant data was collected from reprehensive samples of these crossers.

# 3.4 Mediators

Data from both observations and interviews suggest that crossing operates in relatively complex ways than might appear at first glance. One of these ways, is the fact that crossing tends to pass up to socially higher\ more advantaged groups through mediators such as football fans\journalists and outgroup youngsters and adolescents who usually speak mainstream variety (SCSA).

Mediators play a vital role in spreading the crossing behaviour, as is evident from the various observations and from relevant introspective/retrospective data. The reason why sports journalists seem to play the greater mediating role, is largely because they are generally allowed to deviate from norms of standard usage, unlike broadsheet columnists, who are supposed to use more standard language/style.

Street vendors (interviewed within this study), are also possible mediators of crossing (see section on Venders, section 3.6). Relevant data was collected from mediators.

# **3.5.0** Phenomenological Methods (Introspective/Retrospective Data)

It has long been noticed in humanities and social science research, that there are more methods for analyzing data than there are, for collecting it. In consequence, a whole range of new phenomenological methods for collecting the data, has recently been devised. This study draws on a panel of introspective/retrospective data collection techniques. These include primarily having subjects to respond to or reflect on data that belongs primarily to them (their variety being crossed to by other speakers, or variety mates crossing to it).

# 3.5.1 Having Randok Speakers Comment on the Features of their own Variety

A group of around 50 Randok speakers were asked to comment on the unique features of their own variety. Despite the fact that they are of course not professional linguists, they could provide us with invaluably interesting points. They seem to be aware of the attractiveness and innovation of their language variety. In particular, they could identify some key phonological and morphological characteristics.

# 3.5.2 Having Randok Speakers Comment on Instances of Mainstream\Standard Variety Speakers Crossing to Randok

The same subjects (Randok speakers examined in section 3.5.1) were asked to comment on instances of mainstreamers crossing into their own variety. Responses vary between depicting negative and positive attitudes towards the act of crossing. However, more than 80 percent of the subjects showed positive attitudes along with a range of other vague feelings (this looks consistent with Rampton's insightful observation that one of the defining features of crossing is "anomaly", which is also evident in a range of other acts and feelings within this study).

# **3.6 Interviewing Vendors about Crossing**

A group of around (30) randomly selected street vendors in Khartoum (fruit, vegetable, clothes, women tea-sellers and other street traders) have been interviewed

to probe their views, and their role (if any), in spreading the crossing habit into the mainstream variety. They confirmed that many words and phrases of Randok are now commonly used in the market (particularly "masoura (water tap)=false\bad and "asli"= good\true and the particular words for money banknotes). Most of the venders interviewed seem to attribute the phenomenon to the intrinsic features of Randok (e.g. the music and rhythm of Randok speech and its novelty and bizarre nature). Vendors are possible "mediators" of crossing, though some of them agreed to this description (around 40% of those interviewed), further investigation is required to check this.

# **3.7 Focus-group Discussions: Having Mainstream-variety Speakers comment on both the features of Randok and the Phenomenon of Crossing**

Introspective/retrospective feedback on crossing was also used to examine the attitudes of around(25) mainstream variety speakers of various ethnic and social backgrounds. These are significantly high-educated intellectuals (creative writers, broadsheet newspaper journalists\columnists, thinkers, culture researchers, etc.).The method of focus group discussion was employed via brainstorming them with two questions: What are the particular and unique features of Randok that particularly appeal to you?, and second: Why do mainstreamers appear to occasionally cross to Randok ?

A round three focus group discussions took place at different times during the process of gathering the data. Each group consisted of about 7-10 members and the discussion lasted for around two hours. Most informants agree that the phenomenon is very interesting and thought-provoking. Particularly so, when they reflect on their own crossing. Some other academics ( around 10 linguists) and intellectuals were interviewed on individual basis.

Different perspectives surfaced up in attempting to explain the phenomenon of the crossing of mainstreamers to Randok. Whilst some prefer the macro-level and sociocultural approach, others tend to ground explanation on the micro-level linguistic analysis (e.g. mainstreamers like the music of Randok and its morphological creativity\innovations). Fiction writers seem to prefer the macro-level analysis which locates the act of crossing within the socially complex arena, on the one hand, and the dynamic nature of the 'we-identity' and 'other-identity', on the other (this will be taken up in more detail in a section 4.1). Concomitantly, some other intellectuals and sports fans (themselves mediators), are inclined to adopt a micro-level linguistic interpretation that attributes the crossing behaviour to the phonological and musical appeal of Randok. Contrastingly, linguists appear to take a more comprehensive approach that combines both micro and macro-level perspectives.

# 4.0 Results, Analysis and Discussion

The data for this study strongly denotes a complex phenomenon that could validly be called "language-crossing" or " Code-crossing". Though, the data from both the observations, introspectional commentaries and interviews, discloses features similar in some ways to Rampton's crossing case study( and the other cases briefly reviewed in sections 2.4.1 & 2.4.2), the crossing in this study also shows signs of much more complexity. This complexity manifests itself in the kind of "identity" projected from the crossers during the act of crossing (this will be taken up further in following

section). The "anomaly" which Rampton cites, as one of the defining features of crossing, is, moreover, plainly evident in this type of crossing.

Part of the mystery of this crossing, may be interpretable in terms of what van Dijk (2003) calls the "interface" between discourse and knowledge. He argues strongly for a theory of knowledge that incorporates the complex cross\multidisciplinary socio-cultural dimensions of discourse.

Future research may attempt to deconstruct this "anomaly" of crossing, in Sudan, in general, and crossing to Randok, in more specific respects.

# 4.1 Randok Crossing, Identity Construction and Self-representation/Shift

The issue of the close relationship between language and identity is both crucial and controversial. There are various competing theories and approaches which all attempt to define and explain identity and identification patterns/practices. The much more recent perspectives, however, particularly those drawing on discourse studies, tend to view identity as hugely complex, dynamic and multi-layered.

Code-crossing as , Rampton insightfully notes, does picture/delineate a complex sense of identity that draws more on Bakhtain's concept of "polyphony" and "double-voicing". By crossing, a speaker consciously or unconsciously designates a sort of identity formation, self-signaling, self-representation or self-shift. The crosser may portray a sort of a desire to shift from single-sided ethnicity\identity to a much more multi-sided and functionally-oriented one; a concept resonant with the general postmodernity paradigms of socio-cultural interpretation.

In the case of the crossers to Randok, the picture appears much more complex. Whilst many features of Randok, may show resistance to the prevailing power relations which mainstream variety speakers would normally like to perpetuate, the latter speakers' crossing to Randok, is nevertheless, not easy to explain.

What is more, it is not quite clear if Turner's (1982) concepts of "Liminality" and "Liminoid", and Hall's (1988) concept of "New Ethnicities" would either neatly apply to Randok crossing. The distinction between the two is first drawn in anthropology by Turner. The term "liminal" describes a somewhat vague, fluid, rapidly changing and temporary situation of passing from one stage into another; but while "liminal" is more mandatory, "liminoid", is a little bit more optional, involving, perhaps, some fun). Rampton (1997:20:), summarises the difference as " liminal practices tend to contribute to the smooth functioning of social systems, liminoid, limioid practices are often creative, containing social critiques and exposing wrongs in mainstream structures and organization". Crossing to Randok, however, would appear more pertaining to "liminoid" (given its features of "social critiques and exposing wrongs in mainstream structures and organization") than to "liminal" which is more smooth and delineates more adherence to social order and dominant cultural practices. Hall's concept of "new ethnicities" which " engages rather than suppresses difference " (cited in Rampton(1997: 20)), constitutes a better angle from which the "bizarre" crossing practices in Sudan might be illuminated. A problem arises, however, as to the difficulty in attempting any neat ethnic categorization of Shamasha.

# 5. Summary, Conclusion and Implications

The language variety spoken by the extremely marginalized group in Sudan, known by their public name (Shamash), (Randok) is a greatly interesting and unique variety, in its own right. This uniqueness is, largely evident in its both micro-level and macro-level features.

The mainstream variety speakers have been observed to occasionally cross to the variety of this extremely socially disadvantaged group(Shamasha), which makes it all the more an intriguingly appealing phenomenon.

This crossing may share most of the features of crossing studied by others such as Hewitt (1986), Rampton (1990, 1995, 1997) and Cutler (1999), but it also demonstrates signs of being different and more complex in a range of other important ways.

Significantly among these ways are: the complexity of identification that manifests itself in the crossing explored and scrutinised in this study, and the existence of "mediators", who seem to be playing a crucial role in spreading the crossing behaviour among the mainstreamers. In addition, the close interconnections between Randok and another variety spoken by urban middle class adolescents (or its confusion with Randok, for that matter) known as "Youth Language", is, perhaps, yet another important point of difference and complexity from many of the 'crossings' discussed in the literature. It is however, beyond the scope of this paper to investigate 'youth language' in Sudan.

Little research has, so far, been done on Randok, and, assumably, the bulk of which, has been conducted on its descriptive and linguistic features. This study is most likely to be the first which seeks to examine the phenomenon as a interesting case of "language-crossing". Thus, it's highly commendable that a project of studying "crossing" in Sudan, be set out (preferably funded by some interested research institution).

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Interface Design Analysis for Contemporary Thai design

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# 1. Introduction

Digital devices, such as mobile phones, smartphones, tablets, and laptops, have become a part of everyday living. As indicated on the GlobalWebIndex survey (2013), approximately 60 percent of the180,000 web-user respondents from 31 countries accessed the Internet using a mobile phone, and 22% used a tablet. The web users further indicated that they could surf the Internet at any time and from any location using their mobile phones. In addition, the digital index survey (2013) indicated that Internet traffic via smartphones and tablets had significantly increased in the past year. According to these surveys, the mobile phone and its technologies are becoming a part of people's daily lifestyle, as there are many activities in which one can engage via mobile phones due to their screen-based interfaces (Jon Olav H. Eikenes 2010). Thus, it cannot be denied that we are now in the interface culture (Johnson 1997) where people spend more time connecting to the cyber world through smartphones than ever before and for any number of reasons, including personal and social communications, gaming, and entertainment.

Previously, because of the limitations of technology, the interface was designed mainly to support consumer usability and speed of interactions between the user and the system. Examples of technology limitations include the resolution of the monitor, Internet speed, and Internet browsers. However, the recent development of many high quality technologies has pushed products to compete for being number one in the global market. The capabilities of recently developed mobile technology, such as mobile platforms, connectivity devices, Internet speed and browsers, support the ability to use more graphics, to create motion pictures, and to enhance techniques. The new mobile technologies can result in differences among the various websites and serve a variety of customer needs. In addition, the technologies can persuade new customers to pay more attention to enhancements, to update their devices, to download more applications, and to spend more time using their smartphones.

As a result, the design of multimedia for the mobile phone, especially the interface designs for websites, is not only focused on designing for functionality but must also be concerned with the aesthetics of the interfaces. Moreover, as websites have become important tools or channels for marketers, the design of the interface is important as it contributes to the uniqueness of the site. Accordingly, the design of the interface can play a significant role in any field, especially those related to multimedia.

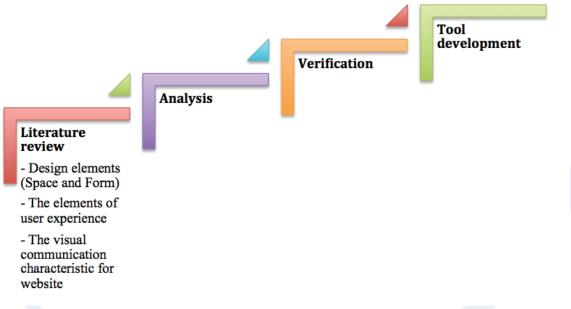
In 1938, Professor Silp Bherasri introduced Western art to Thailand; thus, contemporary Thai art began. This was followed 15 years later, in 1953, with the article, "The contemporary arts in Thailand." As a result, many of Professor Bherasri's student artists created and developed a variety of masterpieces that communicated a sense of 'Thainess' in the global context. Although the terms of contemporary Thai art were developed many decades ago and are well known today, it is unclear how to adequately convey contemporary Thai style through visual images

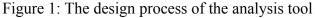
displayed on various design interfaces such as printing, packaging, websites, and applications.

Finally, the aim of this research is to create a framework for a tool that analyzes interface designs that convey a sense of Thai through contemporary Thai art. To do so, it is first necessary to determine what is entailed in or what defines contemporary Thai style in a global context. Further, this framework should facilitate the investigation and establishment of the range of designs with respect to the boundaries of contemporary Thai art. In this research, because the beauty of the Thai style is a vital issue, the study focuses on how to express Thai characteristics in terms of the contemporary style of the interface design and how to globally provide a sense of 'Thainess' to the users.

# 3. Methods

The focus of this paper is to design an analysis tool for visual communication design to interpret the sense of Thainess on the interface. There are three steps involved in creating the design-analysis tool - reviewed literature, analysis and tool verification.





# 3.1 Literature Review

The definition of interface was researched in the literature review. Jon Olav Husabø Eikenes (2010) describes interface as the "meeting point or surface" between humans and the digital devices such as touch screens, mouses and keyboards. The components of website design were then researched to determine the relationship of the components. The three major non-technical components are aesthetic design, information design and interface design. The relationship among the three-components with respect to website design can be easily explained. First, the interface

design shows how the user interacts visually with the site. Second, the information design informs how the information is presented and organized on the site. Finally, the aesthetic design is concerned with the overall visuals and feel of the site.

# 3.1.1 The elements of user experience

The element of user experience is one of the principle visual communication characteristics for a website. As such, user experience can be used to analyze the process and procedure step-by-step. The researcher used the chart of Jesse James Garret (2002) to study the structure of the design process of the website.

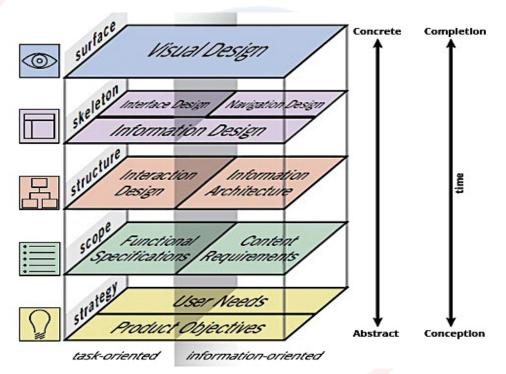


Figure 2: The element of user experience

The diagram reveals the main five processes - strategy, scope, structure, skeleton and surface - for designing a website. First, creating a website that serves the customers or users, a strategy must be implemented to determine the needs of the site customer and the objectives of the company and/or product. The strategy is then transformed based on the identified into the scope of the design process. The scope must be separated in two important parts – functional specifications and content requirements – upon which the scope is then shaped and becomes the structure of the site, fitting all the pieces together. Next, the skeleton wraps them together, and finally, the surface combines everything into a visual format.

# 3.1.2 The design elements (space and form)

Just as speech has grammar, an image also has hierarchical structure to define the meaning by interpreting the elements of the visual image. The design elements, which

are space and form, are an essential theory to defining a visual language. The principles of visual language are linked to the study of semiotic, that is, it encompasses the theory of sign and symbol or the science of sign (Catherine McDermott, 2007).

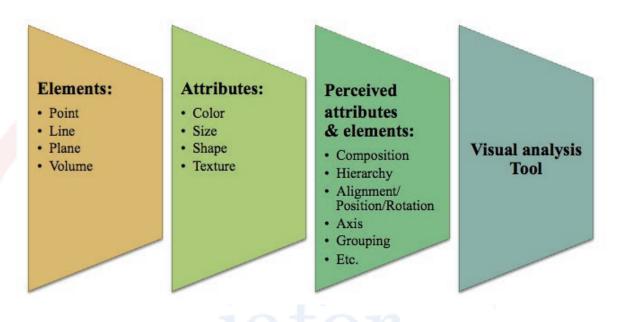


Figure 3: The principles of design elements (space and form)

According to Dennis M. Puhalla (2011), the design elements are focused on the aesthetic conception of form in the elements of spatial organization – the context of ordering space. The design elements are composed of three main parts - elements, attributes, and perceived attributes and elements.

The elements, which are point, line, plane and volume, form the syntax of the visual language system. Together with attributes, the elements create the visual language structure in the border of the picture area. In addition, the perceived attributes and elements create the perceptual structure. The combination of the three components is a vital process that can contribute to the aesthetic value, that is, the objective interpretation of a visual language system. Furthermore, the elements and attributes are presented in a visual as a literal function, non-literal function or reciprocal function that depends on the condition of the perceptions interacting at that time.

In addition, the principle of design elements is related to the Gestalt principles of the unified whole, which provides a perceptual structure and logical explanation for understanding the organization of mass and space. Moreover, this principle can assist in analyzing the compositional organization from the intrinsic properties of a visual system.

# 3.1.3\_The visual communication characteristic of a website

The screen design of a good website requires an understanding of many factors including website characteristics, people characteristics, and the limitations of the hardware's technology, especially the monitor (Galitz, Wilbert O., 2007). By studying the visual communication characteristics one can define the elements that are mainly used for designing the site or interface, which according to Galitz, Wilbert O. (2007), is an important part of the process as the design can facilitate navigation and can present important information. Web design trends and websites were also reviewed in the literature study to gain further information about direction, method and color style.

As a result, the characteristics of the website as they related to design elements were identified. They were then analyzed and categorized so as to be useful for this research in terms of the principle of visual communication design. There are six elements of graphical characteristics - , color, layout, fonts, input forms and navigation. The researcher separated the six elements into two sub-categories - design and function. The design consists of the graphic elements - color, layout and fonts, while the function consists of input form and navigation.

# 3.2 Analysis

This tool was analyzed based on the theory of visual communication design and website procedure, and the design elements focused on form and space to explore the structure of visual language for interpretation, especially with respect to the sense of contemporary Thai style and design elements. The element of user experience is used to understand the whole process of website production and the framework of website design. Finally, the visual communication characteristics for website design are studied to determine the website components that are used to design a good website. Then, the three-theory tool was created to define and analyze images through the visual structure and visual language to find the perception of Thainess on the interface design according to the website design procedures and characteristics.

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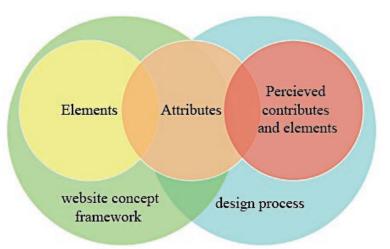


Figure 4: The framework of the design-analysis tool

# 3.3 Verification

The researcher used the website sampling - ThaiSmile Airlines - to check the possibility of errors with the analysis tool. The tool will then be used to analyze design interfaces and the role of interface designs in contemporary Thai design in a case study of Thailand's airline industry.

# 4. Conclusions

To summarize, the design-analysis tool was created from the combination of three theories - the design elements focusing on form and space, the element of user experience and the visual communication characteristic for website design. To interpret the image, the principle of Gastalt's unified whole could assist in the next step when the elements, attributes and perceived attributes and elements are analyzed. This framework will be a design-analysis tool for my further research, that is, the role of interface design in contemporary Thai design: a case study of Thailand's airline industry. The framework may serve as a prototype of a design-analysis tool suitable for the main research. Moreover, it may be applied to any design subject based on the changing of the conditions (green and blue circle from figure 4).

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The Differences Between Male and Female University Students' Perceptions of Classroom Incivility in Taiwan

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#### Abstract

Classroom incivility is a major concern in higher education today. The current studies about incivility classroom behaviors focus on reducing incivility in the university classroom, or remedial civility training. Yet little studies have been done of student perceptions of incivility in the classroom, and most of relatively studies doesn't reveal that how statistically significant difference can be showed by students in the different gender. The major purpose of this study is to describe the difference between university male and female students' perceptions of classroom incivility in Taiwan. In order to answer the research question, this study try to understand what is the most incivility behavior that interrupted students in class? And how is the frequency of incivility behaviors under students' perception? Moreover, following by the above questions, the researcher surveys the frequency and perception of student's incivility behaviors under students' gender. As a result, the most disturbance to least disturbance of classroom incivility behaviors by all in top fourth of mean rating of students' perceptions are at the same score by male and female. The result indicate that the mean rating of felt the disturbed behaviors is female over male, and the mean rating of the frequency behaviors is male over female. This analysis indicated that although male sense more incivility behaviors in the class, male could endure more incivility behaviors than female, and felt less disturbed.

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# Purposes

The classroom incivility has been an annoyed behavior to students, because they can't study effectively under a disturbed environment. Over the past decade, lot of research studies have been written about the incivility behaviors (Boice, 1996; Jacoby, 1999; Lunday, 2007; Thomas, 2003). The incivility behaviors is not a new phenomenon in class, and has been complaints by both faculty and students (Braxton & Bayer, 1999; Luparell, 2003; Schneider, 1998; Gonzales & Lopez, 2001; Amanda, 1994; Hall, 2004; Clark & Springer, 2007). Hirschy and. Braxton (2004) surveyed that classroom incivilities may affect the academic and intellectual development of students negatively and reduce their commitment to their college or university, both of which can impede a student's progress toward his or her educational goals.

Like most of universities in the western countries, classroom incivility has become an issue and a problem among university in Taiwan. Students have repelled about incivility behaviors and yearn for a civil classroom instead. Therefore, a lot of Taiwan universities have established some policies to prevent classroom incivility. While administrative problems have gradually been resolved, the issue of university students' perceptions of classroom incivility received little attention in Taiwan. Although classroom incivility is not a new idea, its contents and factors are still unclear. The identification itself involved individual perception. The previous studies from the Western countries have found that (Nordstrom, Bartels, & Bucy, 2009) classroom incivility is more/less frequent depending on students' gender. For example, a female student can require a quiet classroom environment for studying, but a male student may consider this is not the interfered factor, and a male student may not be interrupted by student loud or prolonged side conversation, but a female student may, vice versa.

Researchers (Nordstrom, et al., 2009) have emphasized that, in order to promote classroom learning atmosphere, it is very important and crucial to understand students' perceptions of classroom incivility, particularly the relationship between students' gender and their perceptions of classroom incivility. Therefore, the major purpose of this study is to identify university students' perceptions of classroom incivility by examining a random sample of university students in Taiwan. In addition, this study investigates the relationship between students' gender and their perceptions of classroom incivility.

# Perspectives

Classroom learning environment is both the physical and psychological environment where teaching and learning occur (Boice, 1996; Bruffee, 1999). However, there are a lot of unexpected factors involved from begin to end of the learning process. The incivility behaviors is one of them and becoming more frequently in the classroom (Boice, 1996; Feldman, 2001; Hernandez & Fister, 2001; Meyers, 2003; Seidman, 2005). Basically, there are two sides of research on incivility behaviors, one is how to decline the incivility behaviors. On the other side of research, educators have explored the identification of incivility behaviors. The aim of this study is latter, which focus on the student's view about incivility behaviors, and there are few researches have been done about student perceptions of incivility behavior in class, so this study try to answer two question: What is the most incivility behavior which interrupted students in class? And how is the frequency of incivility behaviors under students' perception?

# Method

Participants. A sample of 2075 undergraduates from a public university in the east coast of Taiwan was invited to fill out the survey questionnaire for this study in December 2010. The analysis was based on useable responses from 1304 (62.84%) of the invited sample. The sample consisted of 543 (41.6%) male, 755 (57.8%) female, and 6 who did not identify their gender. They included 337 (25.8%) freshmen, 357 (27.4%) sophomores, 402 (30.8%) juniors, 205 (15.7%) seniors, and 3 not identified. With regard to the course attribute, 283 (21.7%) of them are in the field of Humanities, 227 (17.7) in Education, 187 (14.3%) in Fine Arts, 217 (16.6%) in Business Management, 152 (11.7%) in Sciences and Engineering, and 238 (18.3%) in General Education.

<u>Measures.</u> The instrument used in this study was the Students' Perceptions of Classroom Incivility Behavior (SPCIB) questionnaire derived from the previous studies (Amanda, 1999; Appleby, 1990; Boice 1996; Feldmann 2001). The SPCIB consisted of 27 student behaviors generally regarded to be uncivil from a review of existing research studies on student incivility in the classroom. Uncivil was defined in the survey as behavior that is "not in accordance with the unity of the classroom community or is contrary to the well-being of the classroom community, including behaviors that distract the instructor or other students, disrupt classroom learning, discourage the instructor from teaching, discourage other students from participating, derail the instructor's goals for the period, etc." Participants were asked, "To what degree do you consider the following behaviors to be uncivil?" They used a 5-point Likert-type scale to evaluate each behavior (1 = not uncivil at all to 5 = extremely uncivil). Participants also were asked to rate how frequently they observed each of the 25 student behaviors in classrooms using a 5-point Likert-type scale (1 = never to 5 = frequently).

<u>Analytic Strategy.</u> In order to examine the relationship between student's gendern and their perceptions of classroom incivility, individual mean scores were calculated for each subject on each item of classroom interaction. These means constituted the dependent variables in the study. The independent t test was performed to test the mean difference in students' perception scores of classroom incivility between male and female students.

# **Results and Discussion**

This study shows some interesting and noteworthy findings. First of all, the ranges of the means of students' perceptions of the most disturbance to least disturbance of classroom incivility behaviors are 2.55 to 3.97. The findings indicate that the most disturbance to least disturbance of classroom incivility behaviors by all in top fourth of mean rating of students' perceptions are after warning from teacher keep loud or prolonged side conversations, after warning from teacher keep loud or prolonged side conversations to classmates, and use defiant words. Those four disturbed classroom incivility behaviors are at the same mean rating by male and

female. However, female students score higher than male students on the perceptions of the disturbance. This maybe because the female are more sensitive and tend to be interrupted by environment factors compared to their counterparts.

To compared the most disturbance to least disturbance of classroom incivility behaviors by student gender in significantly different, there are five items are significantly different, repeatedly come to class late, repeatedly leave to class early, chat, pick up belongs before class dismiss, hand down the notes to classmates. Although all the five behaviors are incivility and showed offended, however the first two behaviors offended to the teacher, the other three behaviors are not only offended to the teacher, but also disturbed the students to learning. The result indicate that the mean rating of felt the disturbed behaviors is female over male, and the mean rating of the frequency behaviors is male over female(See Figure1). This analysis indicated that although male sense more incivility behaviors in the class, male can endure more incivility behaviors than female, and felt less disturbed.

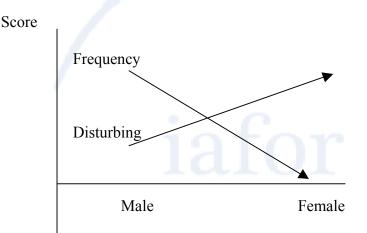


Figure1 the difference between male and female students

# Significance of the Study

The findings have implications not only for university students and teachers sense for the frequency of incivility behaviors in the class, but also for researchers interested in developing explore what difference between male and female react about it. This study suggests that we should aware the different perceptive may happen by gender. Moreover, it is crucial for the teachers to realize that since the different perceptive exist, then the different strategies may take by gender. Last but not least, could this research involve the culture factors in it? The common traits of Taiwanese universities, male students are mostly encouraged to be actively in the class, however, the female are usually not in the same expectation. That means, it is useful to supplement the survey data with observational endeavors in further research.

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"Making and Doing: Creativity and the Evaluation of Impact in Creative Community Projects"

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# Introduction

This paper describes qualitative research developed in collaboration between the Department of Geography and Coventry School of Art and Design at Coventry University. It brings together understandings about the processes of creativity (Csikszentmihalyi 1996;2000) and ideas about how people change (Freire 1970), in the context of the evaluation of small and medium sized creative community projects in the West Midlands region of the UK. It describes field trials of evaluation strategies and methods and proposes a systemic rather than systematic approach to evaluating the qualitative impacts of such projects, using engaging, creative methods arising from the projects themselves. It concludes that this approach has greater potential to produce authentic, relevant data than more conventional methods. Moreover, visual and creative methods can themselves become part of engaging processes conducive to individual and social change.

#### The current context

Although evidence suggests that creative, collaborative experiences have specific impacts on people related to the embodied nature of making and performing (Charny 2011), and that these impacts may be realised only over time in the context of complex processes (Matarasso 1997), the evaluation demanded of creative community projects tends to be restricted by funders and commissioners to a narrow range of monitoring and feedback 'snapshots' at project end.

Even funders with a commitment to creativity (for example, the Arts Council England), accept creative, embodied forms of participant evaluation (such as markmaking, video, performance, visual images) only as adjuncts to 'hard evidence' in project reporting.

Community arts advocates (and many participants) claim significant personal and social changes for creative projects, often with very little analysis of the processes and scant attention to the timescales involved (Merli 2002).

For all these reasons, although funders require monitoring data, feedback and evaluation, it remains a problematic and disputed territory, and artists, project managers and participants are often disengaged or reluctant contributors (Matarasso 2009).

#### The research

Working within an interpretivist framework and recognising the significance of time, space, non-human agents, this paper describes field trials of a range of evaluation methods with participants in six rural and urban community projects (including upland farming, domestic violence, arts, and carnival projects). Some of these were based on ethnographic research techniques, including visual methods; but the lead author, Sue Challis, also went on to develop and trial a number of creative research and evaluation methods, based on arts-based practice (Barone, Eisner 2012; Butler-Kisber 2010) and using the tropes and materials of the projects concerned.

The project aim was to develop evidence-based theory about the relationship between creativity, aesthetic excellence, participation and social benefit in creative projects in community settings, and, based on these findings, to produce a set of practical strategies for evaluating such impacts as individual well-being and social cohesion. The core research questions were: what things in projects maximise positive qualitative impact for participants? how can that impact best be uncovered by evaluators?

This was an Economic and Social Research Council Case Collaborative research project, jointly sponsored by Imagineer Productions, a Coventry-based public and community arts organisation. With Imagineer's participation, it was important to consciously resist the advocacy for impact to which our field researcher, Sue Challis, as an artist and community arts worker, was already susceptible. It became important to take a reflexive attitude to the research, to continually reflect on the subjective experience of the researcher as well as participants. These reflections were written up as part of data collection and analysis. This approach also gave weight to ideas about meaning as produced in social interaction, the importance of context and affect (Thrift 2008; Roberts 1981).

Small to medium sized projects were approached, representing a range of circumstances and purposes. They ranged from a rural youth arts project with aims related to making high quality art available in an isolated area to an urban domestic violence refuge which wanted to use creative methods to critique facilities. My research contact with participants ranged from three to 24 months, in projects running for three days to 18 months. I worked with six projects, some using creativity to improve participant wellbeing or to facilitate 'text and talk', with creative activity at the centre or the periphery of the project. For example, a farmers' mental wellbeing project briefly used ceramics and storytelling with local children to raise awareness of farming; whereas an urban project worked over 18 months developing skills and making artworks in communities and bringing them together for a high quality public performance.

Two projects declined to participate, for reasons which offered valuable insights. These were a participant-managed arts project for people who had experienced the mental health services and a self-funded, participant-managed, local craft group. The first refusal threw light on a key issue for creative community projects and their evaluation: the extent of genuine democratic participation. After weeks of member consultation, this project turned down the research because they preferred evaluation to come from within – whereas in all the other projects, the main contact, usually the project manager, felt able to give consent for everyone.

The craft group, although sharing many qualities of funded projects (situated in an urban area of 'multiple deprivation', providing social benefit as well as craft skills, free to participants), simply could not see the point of evaluation. Their project worked for them (they sold craft items to fund themselves), they loved it, it had been going for over ten years, they did not need to tell themselves that it was successful, and they didn't feel the need to find out why: 'if it ain't broke, don't fix it' they reasoned. This chimes with the literature: evaluation engages stakeholders with money at stake far more than others (Belfiore, Bennett 2008). Participants in projects

'vote with their feet', that is, they leave if not satisfied, usually before the 'end of project' evaluation.

Sue Challis began to develop a framework for project evaluation based partly on a modified business planning 'theory of change' approach. It asked projects to identify desired outcomes and then think very hard about how the activities they planned might contribute to them. This may sound elementary practice, but most of the projects we worked with had no evaluation strategy and had not re-visited project goals since writing the funding application. One project realised only after our conversation that it had been working towards the wrong set of outcomes entirely.

At the start of the research process, in 2011, the most immediate benefit of the ESRC collaboration with Imagineer Productions was easy access to projects and participants - the company was involved in a multi-faceted community project leading to Godiva Awakes!, a dramatic public spectacle in Coventry city centre culminating in a team of cyclists pushing a huge animatronic figure of the city's symbolic queen, Lady Godiva, to London, as part of the Cultural Olympiad. As well as trialling ongoing evaluation methods during the project, Sue worked with volunteers to complete 365 two-sided paper and online questionnaires about the final event, for audience members and participants. These asked open-ended questions designed to gauge depth of audience engagement as well as facts about the audience (such as gender, age, ethnicity, spend and distance travelled) to share with the West Midlands Cultural Olympiad data gathering. Although reporting overall positive and highly engaged responses, the questionnaire shared the weaknesses characterising 'snapshot', 'end of project' feedback: redolent with high 'transitory emotion' and hard to link to changed behaviour, lasting, or collective impact. Moreover, where impact was indicated, the questionnaire couldn't tell us how the project produced it.

Although often concerned with 'research as practice' in a way which evaluation seldom is (Mathison 2008; McNiff 1993), qualitative research and qualitative evaluation share enough joint concern about meanings, values, understandings and representations for us to chose to use, whenever possible, research techniques which could feasibly be used in projects for evaluation. In this way, the research into participant experience also supported evaluation field trials, although research and evaluation methodologies and processes became somewhat elided throughout the process. However, evaluation seldom includes enquiry into the issue of power within projects (the power to determine hegemonic meanings or to frame research/evaluation criteria and methods), since its paradigms are usually set by funders (Matarasso 2011; Mathison 2008). This reflective enquiry is more closely associated with research and, being important to our research understanding, was to some extent a source of tension in practice.<sup>1</sup>

<sup>&</sup>lt;sup>1</sup> Our pragmatic focus determined that our research was limited to activity *within* projects, notwithstanding evidence that impact is a product of wide-ranging and sometimes structural factors outside them (Belfiore, Bennett 2008); nor should the pragmatic distinction between evaluation and research described above be taken to mean that we do not accept that research itself is constructed in various ways, some determined by structural factors such as ethnic, gender and class relations, and by culture, time and place (Said 1979; Smith 1999).

### Theorising change

As potential research partners were contacted, the epistemological idea, that meanings are constructed, partial, multiple, was confirmed. Each project had a range of stakeholders with different interpretations of what was happening. Often the 'communities' of community projects are called into being by the project: for example, people seldom define themselves as 'multiply deprived', or 'disengaged'. However, the price of access may be to accept dominant meanings. Latour's Actor Network Theory (ANT) commentaries are useful in observing how key concepts such as 'transformation', 'the problem of evaluation', aesthetic 'excellence', and 'participation' have been constructed by public documents and within projects (Latour 2004;1996). For example, analysis of public documents about creative community projects suggested that the pedagogical equivalent of a 'deficit model' is operating: something like, 'this 'community' has a lack; 'we' can make it/them better'. Observing a Focus Group of participants and community workers, it was noticeable how participants were continually re-presented by staff, as 'learners' rather than equals. In ANT terms, the community workers were gatekeepers of this dominant meaning, which became an "Obligatory Passage Point" through which everyone must pass, participants in order to access project resources, artists to gain paid work and community organisation bid-writers to obtain public funds.

Haraway's approach to technologies and Latour's 'principle of generalised symmetry' offer useful ways to understand the weight participants placed on non-human 'actors', such as new materials, technologies and places, in their interview narratives about personal impact (Latour 2011, 1998; Haraway 1991). In creative processes, materials and technologies can be almost defining aspects of the shape of activities and relationships. In ANT terms they are actors rather than variables, treated in research as equal subjects. This was illustrated when artists brought a new 'professional' material into a costume-making workshop: not only did it symbolise the aspiration to 'aesthetic excellence' in this setting, but it also changed what participants could make and how they worked together, physically (where they stood) and emotionally (how close they felt to others in the 'team').

In the context of creative projects, Haraway's insistence that 'objects' of knowledge (human and non-human) not only exist, but are also 'agents' or 'actors' in the production of knowledge, sits well alongside ANT, as do her challenges to the boundaries conventionally drawn between animals and humans, organisms and machines (Haraway 2000,1991,1988). Haraway's concept of 'situated knowledges', which are 'partial, locatable, critical' and, above all, accountable, also suggests a way of framing evaluation which might start to reflect and acknowledge the multiple viewpoints of stakeholders in projects: a kind of 'resistant evaluation' which has the potential to challenge the 'deficit model' (Haraway 1988:581).

Answering the key research question (what are the conditions which maximise impact?) requires a theory of how people and communities change which encompasses both psycho-social and structural factors. Freire's concept of 'transformatory praxis' (based on a process he called 'dialogic pedagogy'), which mirrors the kind of non-judgemental learning environment we observed artists create in the research projects, is useful in this regard. It offers a description of how people change, (in a process of being valued as they are), through being introduced to new

discourses, knowledges and skills and applying these in collective, social action (Freire 1968). This allows them to re-position themselves in new discourses about themselves and the world and increases their sense of personal and collective agency, two significant factors associated with wellbeing and social cohesion (MWIA 2011; Smail 2005). This approach is in keeping with the conceptualisation of self-identity as a set of changing yet continuous reflexive beliefs people hold about themselves (Giddens 1991).

However, early research findings were beginning to suggest that, although projects *can* improve individual wellbeing, self-confidence & connect people, it is an incremental and complex process. Exploring the possibility that creativity could be the crucible for change located by Freire in radical social action, meant that we needed to examine creativity itself as a catalyst for change, as well as a research and evaluation tool.

It is widely accepted that creativity and positive outcomes such as improved wellbeing are linked in various ways: for example, creativity constructs 'meaningful, engaging' activities which make people feel "competent and autonomous" (Michaelson et al, 2011:9). However, precisely how this happens remains under theorised. Understanding the mechanisms of this process is crucial to enable projects to evaluate the potential of their activities to produce the changes they aim for.

A key source for this understanding is a body of relatively recent research from the 'craft revival' of the early 2000s (Sennet 2008; Charny 2011), and academic journals such as *The Journal of Writing in Creative Practice* (for example, Preston, Thomassen 2010), related to Eisner's reminder that "not only does knowledge come in different forms, the forms of its creation differ" (Eisner 2008:5). These contributions view creativity as a producer of different kinds of knowledge, embodied and sometimes pre-lapsarian. For example, Butler-Kisber, Poldma (2009) demonstrates that creativity in intuitive collage can be complex, disruptive, challenging, open-ended and resistant, not only capturing unarticulated thoughts but, through new juxtapositions, producing new ones. The physical act of shuffling materials in collage is significant. Similarly, Gauntlett (2011) argues that absorption in physical making extends thinking time, and Delahunty (2011) contends that making and thinking interact to produce something new (writing about the artist Julia Dault). These are linked to Charny's argument that making is a significant form of problem solving (Charny 2011).

Perhaps the most important of these ideas for the idea of praxis is Charny and Cziksentmihaly's notion of being 'in the zone' or 'flow' while being creative Cziksentmihaly 2002). Absorption in creativity, as it takes people 'out of themselves', is a way of enabling people to re-imagine themselves and the world, to re-position themselves in discourses about their own agency as creative people and as agents in the wider 'real world'. This kind of change was observed in our research in projects involving teenage boys and adult women. It was associated with intensity, challenge, and a striving towards some kind of aesthetic excellence recognised by participants. It becomes possible to examine projects in terms of their ability to provide these preconditions for change, as well as evaluating change during and after activities, in these terms.

Alongside a range of more conventional ethnomethodological and visual research methods such as participant observations, informal and structured interviews, focus groups, video diaries, reflective journals, photo elicitation, a range of creative methods was developed, based on using colour and mark-making (mainly with high quality chalk pastels, which are vivid and 'forgiving'). These were a number of ways in which participants could explore and express feelings and ideas about their experience without using words (such as expressive timelines, expressive mapping, body mapping). We also trialled, as both research and evaluation, creative processes such as collage, sound pieces and physical modelling. Like visual research, all these can help "articulate submerged realities" (Pink 2004) and communicate meanings "accessible only by non-verbal means" (MacDougall 1997). Moreover, since they also involve creative processes, they also offer intensity, extended thinking time and access to new ways of knowing, and some (like expressive timelines) work well as collective activity, identified by Freire as key to collective change (Freire 1968).

For example, in a number of urban residential Refuges for women and children experiencing domestic abuse, young women persistently failed to engage with 'house meetings'. They had been asked why through online and paper surveys and face-to-

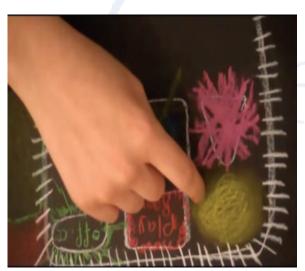


Fig.1 Expressive mapping (video still). Image by the Author, 2011

face, but no clear picture had emerged. Working in small groups over three sessions, these women produced 'expressive maps' of their Refuge, using colour and marks to show how they felt about spaces, facilities, people and systems.:

Residents then video-recorded their interpretation of their own maps (see Fig 1), using the artwork as a means both of supporting the development of their ideas and expressing them, despite shyness and language barriers. Participants in this process also expressed pleasure in the finished work, taking it away to put up in their rooms and, in one case, going on to present her map to a house meeting and

leading a group mapping activity on a larger scale.

The activity produced a number of clearly articulated reasons why younger women might not attend the meetings and many insights into other aspects of the Refuges' services. Moreover, they found the activity engaging, and it demonstrably increased self-confidence, not commonly identified impacts of evaluations.

In discussion and one-to-one interviews, the young women isolated the creative process itself as key factors in their ability to think through their ideas and present them to others. They particularly identified using the unfamiliar, high-quality pastels and card to produce a vivid image, the supportive atmosphere of an activity framed as 'open-ended', and the intensity of concentration.

In a similar research intervention, expressive mark-making and body mapping was used to produce a participant-led evaluation of services experienced by 'survivors' of domestic abuse for a conference of sixty professionals in the field. A group of ten women worked individually with minimal discussion, using colour and marks on an outline of their own bodies, to express their feelings first about their own experience, and then, collectively, about the services they had experienced (Fig.2 below). The process of mark-making was at first solitary and intense. After a time, participants began to share experiences through asking each other questions about the artworks, and then reflecting aloud. Five participants then sound



Fig 2 Bodymapping. Image by Adrienne Frances, 2012

recorded individual 'testimonies', with their evaluations, stories and explanations of the bodymapping. The participants were very pleased with their work, and all asked to keep them after the event. The artworks themselves were large-scale, and, when displayed in the conference hall subsequently. looked impressive and powerful. To the conference organisers' surprise, three participants offered to speak at the conference, and used the artworks as 'supports', referring to them with gestures to illustrate their points. They proposed that delegates themselves (police, health and social workers etc) did a brief mark-making activity about their own feelings. They helped to organise this during the conference.

At a focus group convened three months later, women reported that the creative process had engaged them in a way they felt discussion would not have done. It allowed them to reflect more deeply and helped them to produce and share new insights. Because they 'were shy', and did not know us or each other, the process of sharing experiences and ideas, they felt, would have been more difficult. However, the most significant impact, which was clearly linked by participants to changed behaviour demonstrating increased confidence and social action in their community, came from speaking at the conference: "But we wouldn't have done it without making the figures first". The presence of the figures, as a display and in a slideshow accompanied by the sound recordings, also increased their confidence to make the conference presentation. Creativity and social action in the 'real world' (outside the project) were inextricably linked.

This outcome was also demonstrated in project with five 14-16 year old boys in a rural arts project. The participants were shy and socially isolated within their school and community, but quick to learn simple evaluation techniques alongside new digital media skills. As a participant observer running a 'VJ' performance with them at a local youth music concert, Sue Challis observed significant changes in the way they saw themselves and behaved, repositioning themselves in discourses about teenage 'cool' and creativity. Using only partly familiar technology and newly acquired skills,

they performed a challenging but spontaneous visual video collage projected over the bands and dancers. Watching these young people, initially unable to follow the music beat, who had not previously been to a music 'gig', Sue observed a moment during the evening when they 'got it', were completely 'in the flow' (Csikzentmihaly 2002; 1997), absorbed in the collective creative activity and excited because they were producing attractive and well-received artworks. Their VJ projections were in fact crucial to the success of the event. In on-going video diaries, and in discussions three months after the project end, they identified this moment as 'transformatory'. The combination of new technologies and skills, and the open-ended, intense creative activity, coupled with powerful social action in their community, had led to a number of demonstrable changes in behaviour and self confidence.

It is possible to link changes such as increased wellbeing and social cohesion to participation in creative projects in a number of ways (Helliwell, Putman, 2004). In our research, for example, participants in Imagineer Production's six-month carnival costume-making project made the link to their own feelings of increased self confidence, to increased volunteering, to improved wellbeing. In a subsequent Focus Group, convened three months after the course, they gave examples such as "feeling strong enough" to challenge local teenage vandals on the estate. In this project, we used a wide range of visual and creative evaluation techniques, including visual journals. Techniques of reflection, individual and collective, were built into the course activities. For example, we asked participants to use their new skills to design a carnival costume expressing their personal 'journey' during the project. In discussion and interviews, participants reported that using unfamiliar (especially 'professional') technologies and materials, being absorbed in creative activities, and performing in public, were key factors in producing positive changes. However, in a focus group four months after the performance, participants who had also been paid for the challenging task of organising and delivering costume-making workshops in their own communities, reported the most significant impact. Being paid has been identified elsewhere as something in projects which increased confidence and "encouraged people to prove what they could achieve" (Matarasso 2007:456). However, throughout our research, participants consistently linked 'real world' impact like this to the accompanying creative processes. As in the 'bodymapping' project described above, participants linked the creative activity to their ability to successfully deliver the subsequent social action (in this case, running the workshops). This was not simply a question of learning skills, but was an impact of the range of processes involved: using unfamiliar (especially 'professional') technologies and materials, being absorbed in creative activities, and performing in public. The experience of the reflective evaluations was also seen then as an engaging and an important contributor to positive change and to being able to recognise it.

#### Conclusions

This paper has described research which suggests that evaluation techniques are more effective (more authentic, more engaging) if they are, 'of the project', (that is, related to the processes and skills in the project); 'of the moment' (that is, flexible enough to respond to immediate circumstances), and 'systemic' (happening throughout the project). Such evaluation strategies and techniques are more likely to engage participants and may be more attractive to other stakeholders, such as artists delivering projects. The research also suggests that these kinds of multi-faceted,

engaging evaluation methods may themselves have positive impacts on participants. Fig.3 suggests the key points in this approach:

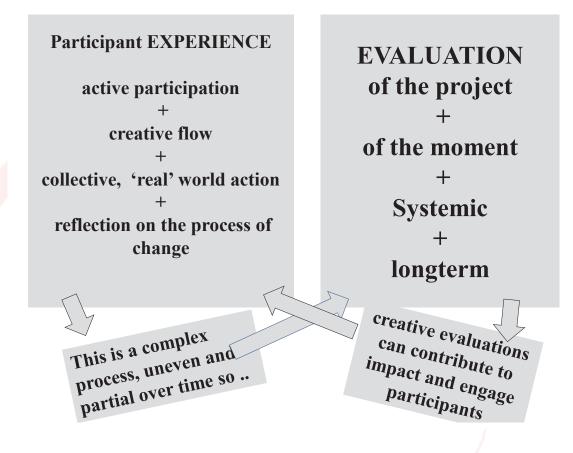


Fig.3 Impact and evaluation interact

Although creative evaluations lend themselves to accessible and striking evaluation dissemination, they may in many cases be cautiously regarded as raw data rather than information; in other words, they need interpretation. This is not to suggest that expressive evaluation does not of itself 'tell' us something, but that in order to be useful to community projects, either for improving practice or proving impact for funders, it may require participants to interpret their own work. In this sense it could be seen as an unusually effective means of improving 'text and talk'.

There are a number of issues it may be useful to problematise in the processes of using creative research and evaluation methods <sup>2</sup>(some of them endemic in other forms to any research process):

- potential for exposing difficult emotions not able to be contained within the process without expert support
- possible loss of complexity in visual expression; or its opposite, the impossibility of interpreting complex visual expressions such as markmaking
- ambiguity: other viewers may impose their interpretations and emotional reactions

<sup>&</sup>lt;sup>2</sup> Some of these points were first brought to my attention by Williamson (2012)

- 'new' hierarchies forming in groups depending on expressive creative skills rather than skill in discussion or writing
- aesthetical issues: participant dissatisfaction with finished piece of work; or the look of the work taking precedence over content or meaning
- 'Resistance': are some people/groups of people<sup>3</sup> more or less reluctant to engage in these processes?

The interpretation of visual data by researchers, using for example, visual discourse analysis, is well established (Rose 2011;Pink 2004), but this remains a specialist skill, as does the administration of creative, expressive markmaking, research methods, which have been developed here within the skillset of a reflective community artist. These skills may not be available within community projects. However, our research suggests that the systemic approach to evaluation, which involves community artists and draws upon a project's internal skills and processes, may be a move in the right direction.

Moreover, the research found that project participants and volunteers can *themselves* learn to carry out effective and insightful evaluations with little training; and that creative evaluation techniques *in themselves* can contribute to change, if these are valued by participants and seen as useful for dissemination and reporting by funders/commissioners and other stakeholders (that is, if they have a 'real world' impact).

Evaluation is improved when projects encourage reflection as they go along, ideally as part of creative processes linked to project activity, drawing on the skills within the project. Interpretations of creative evaluations are more useful if participants themselves contribute; visual discourse methods can offer insights, although these skills may not be available within projects. There is, perhaps, a role for an 'artist/evaluator', that is, someone with a skillset encompassing both fields; and this complex role may produce richer and more authentic feedback, using techniques linked to specific arts practices.

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<sup>&</sup>lt;sup>3</sup> There were very few adult men in our research sample.

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Williamson, S (2012) *Thinking through Making* Higher Education Academy Seminar, Staffordshire University 29 March 2012 Who are We? Memories of Death that Live and Shape Our Lives

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iafor The International Academic Forum www.iafor.org "It is curious how sometimes the memory of death lives on for so long much longer than the memory of the life that is purloined" (Roy, 1997)

What are we? What do we consist in? What is it that we love about a person who has passed; the body or the life, the consciousness and the soul that once lived in that body and used it, or the body that has already deceased? No doubt it is that person with all the changes that his body has been through, many as they are. The question remains, do souls die? Such questions are about life and death, existence and ceasing to be. They are questions about the personal criterion that make a person survive death. Thinkers and philosophers as well as many religions endorse such ideas and relate the nature of such survival to the nature of personal identity over time; persons are pure souls or egos and that their bodies are only temporary possessions that keep them in contact with the material world. Souls are eternal, and have no beginning and no end. Therefore, if we lose someone's body, nothing is really lost! We only lose the physical contact with that person, the dead is not entirely gone; they exist somewhere somehow.

Death seems to be a longer sleep in that case; longer than the normal sleep we experience every day after which we are reborn in the same body. Death and life are two complementary scenes in the drama of life. For the Hindus religion, body and soul exist, what dies is what belongs to the material world, the world of form and illusion. The soul reincarnates in flesh in the appropriate time and conditions for further work and betterment of the previous life. It is as though death purifies all imperfections, desires and irrationalities and decides for a more rational, perfect life. Each and every soul re-exists according to its needs for a better, fuller life. Still separation from the beloved ones remains the most painful feeling. The memory of death remains the most excruciating memory.

There are many ways how people cope with separations, especially those caused by death. The healing reconnections with peers, family and adults crucially affect how well we learn to balance conflicting needs of isolation and intimacy. Recent researches view grief as "oscillatory process in which the bereaved can experience a variety of feelings and emotions, both positive and negative simultaneously". (Trunnell, Casetra&White, 1992, p275). This variety of reactions can be denial, anger, bargaining, depression, silence, shock, guilt, embarrassment, fear, curiosity, sadness or even acceptance. Young children usually lack the coping skills in their attempt to balance between their roles in life. They suffer the confusion with "the struggle to establish an identity that ... accommodates individual paths to the expectations of society and family" (Satinover&Bentz, 1992, p.32). They usually want to test their images of self as independent from their family and peers. This independence might show in withdrawal into themselves though they are aware that they need to form intimate relationships and care for others (Erikson, 1968), and this in turn contributes to identity formation (Brown& Gilligan, 1992) which explains characters' behavior in Roy's novel The God of Small Things and explains Estha and Rahel incestuous connection after their mother's death. Death is a traumatic event for the twins. The death of their cousin Sophie Mol then of Velutha, as well as the eventual separation from their mother and from each other creates a great empty circle around them in which they keep revolving for ever searching for themselves and for each other. Though they seem to have temporarily survived death, they are not actually alive after the events. They suffer living the past as present.

This sense of insecurity and fear make the children cling more to each other. They were hungry for affection and envious of all the love and attention that their cousin gets. Their love for each other is the only unconditional love, nevertheless, they are separated from each other at the very moment they need one another the most. This yearning for love is a central theme in the novel. It is very ironic that Sophie who is loved from the beginning, without question or the need to attract attention, dies very early in the events leaving all the rest of the adult world 'know they were wrong' as well as leaving the insecure Rahel and Estha face a vague destiny. However, she too needed approval and affection from her peers, that's why she seeks their friendship. The sense of superiority that she enjoys does not really satisfy her needs for a peer group. Nonetheless, her appearance in the novel as much as her disappearance signifies a change for the worse in their lives. The incident of Rahel squashing the column of ants is a mere reflection of her insecurity and her inside. Powerless and insecure as she is in real life, she takes it on helpless creatures and turns into a wrathful god on these 'small things'. Rahel and Estha's incestuous love is a very controversial issue here. As much as it can be considered as a healing embrace between the two characters in the novel who have selflessly loved each other, it is still a catastrophic act in a series of disasters. This incident is a natural aftermath of the anguish they witnessed and have been through as children. They were ripped apart as children, now they reunite as adults, the consequences are never known though they might be well-guessed. Death: if not literally then, metaphorically.

Nevertheless, it is undeniable that their encounter as adults is only a fulfillment of a long desired, postponed need they suffered after Velutha's death. Their bewilderment and frustration over their needs combined with their tremendous eagerness for love and acceptance in their early years has inhabited their souls and rendered them desperate for self realization and for acceptance. It is as though Ammu's death has weakened their resistance and pushed to the foreground the long suppressed desire for self-expression and connection. Their intimate encounter is not as important in itself as the reason and realizations related to it. Their perpetual trauma and the long endured yearning for self acceptance and realization crystallize in their final encounter to shape and establish their final identity and connectedness against the will not only of their family, but of the whole community and of all the commonly held beliefs and social constructs. Their connectedness comes as a rebellious reaction for all the trauma and deprivation they have been through as young children. They seem to be firmly establishing independence from their own community. This makes their relationship one of the most complicated reactions in the novel and one of the strongest reactions to their traumatic memories. Rahel talks about their shared memories as one that "she has no right to have" (5) Memories that her first husband "couldn't be expected to understand .... That the emptiness in one twin was only a version of the quietness in the other. That the two things fitted together. Like stacked spoons. Like familiar lovers' bodies," (21). This connection continued despite their physical separation. The pain they felt away from each other has created profound emptiness inside them that needed to be filled as soon as they met, hence their reunion.

Death and the "inexhaustible fascination of the theme of human sacrifice" are presented in the novel as core themes. In his book *Culture and Sacrifice: Ritual Death in Literature and Opera*, Derek Hughes examines the representation of ritual sacrifice and believes that it is very limited when compared to Jesus Christ's. Death is presented in the novel as a form of human sacrifice. The people who die pay their

lives in return for a better, more fulfilling experience, or a more exciting life, or to set an example for what they believe they should have and how they believe they should live. Hughes argues that sacrifice is fascinating precisely because it exceeds any rational form of accounting, because it constitutes an economy of exchange that is off the scale (when Velutha and Ammu make love, they went beyond all scales of rationality according to the social constraints of their community. Therefore they both deserved death from the point of view of their community. Yet on the other hand they have both lived a vivid full life. The idea of sacrifice here is connected with the changing views of the body; how they see their own bodies and how the society sees them; it is about the individual; his or her own rights on the one hand and views of the others on the other hand. Hence their death can come as a typical 19<sup>th</sup> century redemptive love-death. On another level, it is a protest against all the governmental projects and rules under the labels of development and security which cost human lives. In her novel Roy suggests that we either live well and die early, or we live an unfulfilled life and die later. Both Ammu and Velutha live a vibrant life, rich with love and sentiments, that's why they have to die early and prematurely opposite to Baby Kochamma who lives full, long yet unfulfilled life. Velutha, who is "The God of Small Things", dies as a small thing, crushed like an insect! However, his death seems romantic since he dies to protect his passion for Ammu. Even Sophie Mol's death is a sacrifice. It is very ironic that Sophie who is loved from the beginning, without question or the need to attract attention, dies very early in the events leaving all the rest of the adult world 'know they were wrong' as well as leaving the insecure Rahel and Estha face a vague destiny. However, she too needed approval and affection from her peers, that's why she seeks their friendship. The sense of superiority that she enjoys does not really satisfy her needs for a peer group. She sacrifices this sense of superiority for acceptance and approval from her peers.

Roy's novel is grotesque. Every incident in the events carries a dark, sad side that affects the main characters. Even the most positive forces like love turn into killing, deadly encounters. It is significant how Roy presents love as a disastrous force in the novel. First the story of Margaret Kochamma and Chacko, then that of Velutha and Ammu. It is strange how adults damage those they love and marry! The killing, deadly love Ammu practices with Velutha is somehow a reflection of her selfcentered attitude and how much she disregards others' interests in return for her own desires. She practices her passion disregarding all the harm that she might cause to others including her own family and children. She makes her love to her own children conditional to how much they please her. Rahel who starves for her affection suffers a life-long complexity when Ammu tells her that she loves her 'less'. Although she acts childishly, she was never able to enter her children's world or understand their needs. She does not even understand Estha's fears and calls the man who molests him 'a nice man' and that "when you hurt people, they begin to love you less". A remark that affects Rahel as much and strikes fear in her heart since she would risk anything but her mother's love. Ironically enough, the twins overwhelming love for Ammu turns into tremendous betrayal. In trying to save Ammu, Estha speaks disastrously and damages the only one who truly loves him for the sake of a mother who will soon abandon him and who never understood his needs, then will eventually die. This leaves him mute forever. He is left with the devastating feeling that he is responsible for Velutha's death and Ammu's misery.

The death incidents in the novel mark major points of change for all the character. These deaths are focal points for the story; they are bizarre, sudden occurrences that suggest the randomness of life in general and the fact that things as we know them are always in transition. The centrality of death to all the other events makes us focus more on the grotesque events. Death here is a 'big thing'. Even with Ammu's death which occupies two chapters in the novel, Roy presents another illogical, unpredictable view of what is logical and inevitable! Ammu's death unfolds in a nonlinear fashion; we see her cremation, then the assertion that she is dead, then later a flash back when she was alive directly after her divorce and at the beginning of her relationship with Velutha. Even Velutha's story is told in the same nonlinear manner; his death first, then his punishment and finally his 'crime'. His fate is alluded to in Rahel's vision of him falling from heaven. He is always seen from the twins' eyes as someone who offers unconditional love. He is 'untouchable' who, according to the caste system, is only relegated to 'unclean' occupations. If life is nonlinear and unpredictable, then a story about life should be equally so. In The God of Small Things everybody is alive one day and dead the next. Sophie Mol's death happens unpredictably and amidst the culmination of the overly lush, overly sensuous nature. She is a 'small thing' hidden by death in the shadows of a 'big' river and riverbank, and leaving a too scandalous, too horrifying effect. It is not her death on its own that creates the scandal, but the nature of the people's social conflict that makes it more so. The aftermath of her death –Ammu's rejection of the twins, as well as Velutha's death- is what really affects Rahel and Estha. It signifies the day on which they lost both their mother and father figure. When they see Velutha beaten up to death and their guardian abused, they witness together with that their own world collapsing before them. Then, there is no safe place to resort to, especially when they have already lost their mother hours before.

In this respect Langer (1995) distinguishes between 'chronological time' and 'durational time'. Events are narrated chronologically and logically, rationally and impersonally, yet at certain key moments of the narration which involves the narrators themselves, everything seems to be in the present, as if the characters were living them again and again, this is what he identifies as 'durational time' of a perpetual present. Time here overlaps; as if the two times exist at the same moment; that when the event happens, and the other where the characters relive the trauma. The twins were unable to absorb the traumatic event the moment it happens. They fully experience it after it is really over. The genuine pain is felt in remembering and "reliving the event as if for the first time" (Langer, 80). The same view is maintained by Cathy Caruth who asserts that the temporal structure of trauma that the event is not assimilated or experienced fully at the time, but only belatedly, in its possession of the one who experiences it" (Caruth 1995:4). In this case the traumatized person carries unbearable history within themselves too much to endure!

Rahel and Estha are obviously victims of their traumatic past. She became empty from inside and he is forever mute. They have only partially survived their past, yet continue to suffer its memory. They do not directly speak of their experience, or even try to face it therefore the memory and the action of remembering the past make them relive it as a present event. It's a re-lived experience that affect their gestures, expressions, voices as well as the way they see and think about themselves. Their traumatic experience has not been digested or resolved in the past therefore it continues to live on as a perpetual present fragment which they continue to suffer. They are haunted by a past that they could neither face nor get rid of. Velutha's blood smell which they both "smelled its smell and never forgot it. ... it would lurk forever in ordinary things. In coat hangers. Tomatoes. In the tar on roads. In certain colors. In

the plates at the restaurants. In the absence of words. And in the emptiness in eyes". (Roy, 1997:54). They are unable to forget, yet unable to fully remember or see the traumatic events as past. In other words, as Faulkner puts it, "the past is never dead. It's not even past" (Faulkner, 1950 :92).

It is strange how the sequence of four weeks event would shape all their lives and their future decisions. They seem to establish what Deleuze has previously called a radical before and after or 'a third passive synthesis of time'. It synthesizes time and introduces a gap or a split that simultaneously determines a past and future greatly oriented and formed around that gap (79). According to Deleuze, the past is an event that is "too big for me", the present is a metamorphic becoming –equal to the act, and the future is the disintegration of the self in the emergent action. The crisis of a childhood seems to punctuate time. The minute these events unfold they either open space for new possibilities, or destruction. It is a moment for a change, but to which direction? One can never tell; either for creation and renewal or for destruction and failure.

The twins' incest also falls under the category of grotesque. It is an act that must be hidden away; they make love not out of passion but of 'hideous grief'. They use their bodies to express their deepest sorrows –for the death of Ammu, Velutha and Sophie. Freudian undercurrent is revealed with their incest: depressing, repressed memories take over one's personality until they become central, even if they are ignored. They reveal themselves either in "small things" like dreams or in "big things" as incest. It is strange how much "the cost of living" can be death.

The term "Identity" has puzzled many researchers covered a lot of literature and has myriad of definitions, from simple 'me', who we believe we are, to the complex philosophical, ideological and cultural studies and definitions. According to Maturana and Varela it is 'unity', a clear entity with defining boundaries distinguished and comparable to other entities. In this sense identity is the 'I', the self, the real image. Yet, it is also 'subject and its roles created by the culture where one belongs. Critics have yet seen this 'one' as many. Lacan sees that the image reflected in mirrors has its troubles, while Freud described the id, the ego and the superego, each a separate part of the person. There is also the conscious and the unconscious elements of identity that challenge this 'unity'.

Who are we? Are we the same as our past selves? Can we survive and exist as persons identifiable as those here and now? Hume rejects the notion of personal identity over time. He thinks that perceiving the 'self' as fixed through time is an illusion. Strict identity claims are false when we talk about ourselves as persisting through time. We are a bundle of perceptions for Hume, and this bundle changes with each experience. Therefore, there is no one enduring 'self' that persist through each experience. Such questions about identity are important to all the characters in Roy's novel. They are particularly important to Rahel and Estha as much as to Velutha. On one level the first two know they are extension of one another –biologically- and when they are together they are a whole being. On another level the more they learn about the world around them, the more they develop alternate identities and imagine themselves as someone else. Ironically enough in the latter case, they feel the urge of getting together, which they fulfill in 1993 and they feel one again. Their return to Ayemenem is a final try to claim a 'home', an identity and a return to the world of 'small things', where they can

resolve their past and come to terms with their painful secrets after the death of many people.

In his book Black Skins, White Masks, Frantz Fanon pauses the question "where am I to be classified? Or if you prefer, tucked away?" A question that brings up to mind the absurdity of group classification and individual identification which is a very important issue for all humanity which suffers discrimination, grouping, and othering, vet it is particularly important and significant in India where there are different casts. It is particularly important how a community identifies a group of people. "Reservation policies in India are a system of quotes of disadvantaged groups in government employment, higher education and legislative bodies." (Jenkins 2002). This reservation aims to help the underrepresented groups by increasing their opportunities. Though, as Laura D. Jenkins maintains such a policy and the official classification does not necessarily comply with, in most cases fail to reflect, the complex interactions of cast, race, class, religion, gender and other different aspects of social identity, the fact remains that there is classification and categorization, which puts identity of the individual as an entity in such groups at stake! The notion of identity of the individual as an entity has been discussed and covered in a wide variety of literature, criticism and researches and in many approaches such as post modernism and the sub-categories approaches that followed. For Geertz, "man is an animal suspended in webs of significance he himself has spun" (1973:5). This means that caste and race as well as identity in general are constructed (or 'spun') not natural divisions. Accordingly, each individual's identity is a mixture of gender, age, race, caste, nation, ethnicity and countless other factors. While some critics believe that multiplicity of identity is inherently disempowering, others consider dismissing these categories may be threatening to identity-based politics. Though the latter entertains politics as an empowering factor, the former enjoys a better public recognition since it refutes all oppressive dichotomies and binaries of upper caste - lower caste or white-Black. It breaks down "the words that build walls by labeling race and ethnicity" (Heath, 1995:45). Caste in India refers to "birth groups" that vary depending on context and region, and refers to an idealized hierarchy of Brahmins, kshatriyas, vaishyas, shudras, and below all of these are avarna, sometimes referred to as "untouchables" like Velutha in The God of Small Things. These divisions are definitely accompanied by certain rules of behavior and ideas of purity. It, thus, plays a crucial role in the lives of many Indians in terms of social interaction and marriage. Those "untouchables" are considered to be at the bottom of the caste system. The whole society is still shaped by the caste system which defined social classes in India and dictated the status for each person. Though this system has been outlawed in the 1949 Indian constitution, there are still certain social rules that persist and have to be obeyed. This 'caste system' is explained through the 'love laws': who is allowed to love whom, how, and how much. The violation of these rules allows the unraveling of the seemingly nice, simple life that Rahel and Estha experience as children, and has a key role in forming the circumstances that lead up to Sophie's death. Roy pays great attention to class politics based on Marxism and communism. The rise of the lower class and the toppling of the upper class is a concept at the heart of these political ideologies that gives hope to characters like Velutha, and frightens others like Baby Kochamma. Roy rejects all the social constructs of the cast system and unveils the hypocrisy and double standards of all social constructs as much as revealing the relationship between power and the powerless where the first suppresses and outdoes the second. This is not only examined on the political level, but on the human level

where 'the big things' control and oppress 'the small things'. Accompanied with that is the concept of "untouchability". Where it is believed that if anyone touches a lowcaste s/he has to go through a process of purification. This justifies Velutha's death after torture, as much as it justifies for Ammu's death and the fact that she was denied burial through the Christian church. Roy here asserts that despite banning the term in the Indian constitution, prejudice against them remains. Velutha stands as a symbol of the 'othered', 'the small'!

John Locke holds an appealing view that identity is a matter of psychological continuity, which implies that after each and every significant experience a new person psychologically evolves out of us. This creates a chain of psychological connections in beliefs, desires, intentions, and character's traits among other things. This Lockean view can fairly be well-suited when we discuss Velutha's character. As an "untouchable", Velutha passes through two significant experiences: belonging to the Marxist community, and experiencing 'forbidden love'. Though they might be directly, or indirectly related to each other, he comes out of the first a different person in his beliefs about social hierarchies and develops a different desire and aspiration to change this view. Therefore, he allows himself to 'touch' someone from the upper caste, a change that eventually leads to their death. Nevertheless, even though he physically ceases to be, his soul stays to haunt those who betrayed him: Ammu, Rahel and Estha; The first by entertaining her forbidden emotions and encouraging him for physical contact, and the twins when they lied about Sophie Mol's death.

Locke has earlier rejected the two theories of identity; the bodily theory and the immaterial substance, in the 17<sup>th</sup> century in his *Essay Concerning Human Understanding* (1689). He maintains the notion that consciousness can be transferred from one immaterial substance to another (the prince's soul into a cobbler's body) which was recently modified by the example of brain transplant, where the mind of one person becomes the mind of another. This argument indicates that identity consists of facts about memory: the cobbler now becomes the yesterday's prince because he remembers the thoughts, experiences or actions of that former prince.

However, this theory was refuted in the 18<sup>th</sup> century with Thomas Reid's theory of the 'brave officer' example which was also objected in the 20<sup>th</sup> Century by the Neo-Lockeans. On another level, British philosopher Paul Grice maintains that personal identity consists of continuity of memory. Life is a number of stages, if a person could remember incidents that relate between the different stages of his/her life, then this person is identical to his old self. Subsequent elaboration of Grice's theory replaces memory continuity by psychological continuity. This consists mainly of holding a number of psychological relations between the different stages of the different personstages. This shift from memory-continuity to psychological-continuity theory facilitates knowledge about the relevant psychological relations, even if the different memory-stages do not belong to the same person. In this sense the young Estha who was molested by the orangdrink-lemondrink man is the same as the one who lies about Sophie Mol's death and the one who finally seeks safety and reunion with the self in Rahel's embrace. The first traumatic memory of the orangedrink-lemondrink man is the one that initiated fear and great sense of loss that control Estha's life thereafter. When asked about Sophie Mol's death, he was afraid once more of losing his Ammu and thought he was 'saving' her. On another level, though this memory does not personally belong to Rahel, it affects her as much. Though they never talked about the pervert's action, she knew that there was something that shakes Estha and evolved to frighten her as much

A man's particular set of memories may be indistinguishable from those of others, yet his basic attitude toward life, the use which he makes of the same experiences differs greatly. Each person is a distinct individual. However, in the case of the twins in *The God of Small Things*, identity becomes a relational term in the sense that X and Y are identical as philosopher and mathematician Geoffrey Leibniz maintains where "X is the same as Y *if and only if* every predicate true of X is true of Y as well". This can be fairly true as far as Rahel and Estha are considered. They are identical soul mates and twins who pass through the same traumatic past that affects them physically (Estha is mute, and Rahel has an empty look), and psychologically; they both suffer PTDS of fear, loneliness, nightmares and different psychological disturbances.

Memory is therefore at the heart of the way most people think about personal identity. If I had no memory of past experiences, the sense that I existed in the past would be dramatically compromised. Hume affirms the strong connection between identity and memory, adding that the role of memory is to permit us to comprehend the causal relations among events. This ability, however, enables us to extend our identity beyond those acts and experiences that we can personally remember, so that our self-narrative also includes events that we know *must* have happened, given what we *do* remember -- whether they actually happened or not. Thus, while Locke's view of the self-as-memory is based on our ability to *reproduce* our experiences *from* memory, Hume's is based as well on our ability to *reconstruct* our experiences *in* memory.

Memory, it seems, is a universal and endlessly relevant topic, one that has an enormous impact on how our individual and cultural identities are shaped. Our own personalities and identities are affected by our individual memories. Extremely intense events that occur in a person's lifetime can create a sort of post-traumatic reaction that makes such an event the center of our life. The memory of this trauma continues to haunt and shape the identities of the victims, showing that the intense nature of the memory creates an identity that is completely shaped around this particular occurrence

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Analytical Survey on the Challenges of Teaching and Learning the Arts in the 21st Century and the Way Out

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### Introduction

The concept "Arts" in the context of this study refers to the disciplines of Creative Arts and Humanities which are generally what Art disciplines entails. Despite the prominent and indispensable role the Arts could play in the process of Nation building in the 21<sup>st</sup> Century, it is quite unfortunate as it seems that governments all over the world, curriculum planners, and other stake holders in the education sector are not aware of the prominent role the Arts could play in making students aware of the fundamental problems that militates against the development of a nation, the solution to these problems and preparing them on how to tackle the future challenges that concerns their immediate community at large which will adversely encourage the process of building a nation.

However, research findings had revealed that the rationale responsible for this is not far to the fact that some problems militates against the teaching and learning of the Arts. In actual fact, this has made the Arts as subjects to easily become a mere worrisome array, especially in the secondary school curriculum.

Therefore, the problems facing the process of teaching and learning the Arts in the 21<sup>st</sup> century are multi-dimensional, ranging from non-professionalism of History teachers or facilitators, Government policies, lack of appropriate teaching aids to mention a few.

### **Nature of Art Disciplines**

The Arts though uniquely different in appearance and method from each other, the disciplines employ similar cognitive processes, ultimately allowing language and thought to be expressed through a variety of representations. They are represented not in ordinary sense of language as written on a page, but in either a visual, kinesthetic, aural or tactile form. Engaging students and pupils, arts can allow them to communicate in potentially profound ways (Eisner, 2002). As Russell-Bowie(2009) points out: Because the arts can embody and communicate emotions, ideas, beliefs and values, they can convey meaning through aesthetic forms and symbols and evoke emotive responses to life with or without words. There is also evidence to suggest that school arts programs can enhance students' potential to engage with school and learning and learning more broadly (Australian Council for Educational Research, 2004; Bamford 2006; Catterall, Chapleau & Iwanaga, 1999; Fiske, 1999). Unfortunately, there are gaps in our knowledge in regards to the cognitive process and social capabilities that can be effectively fostered through the arts. Evidence of this is that, studies into the academic impact of Arts education programs in schools conducted in the UK and US confirmed that much attention has not been given to the Arts. Also, Gibson and Anderson(2008) argued that within the context of Australian schools there is an urgent need for a detailed study of the impacts of Arts programs.

Internationally, there is a growing body that creative Arts learning and engagement has a range of positive outcomes in terms of the lives of young people both in and out of school settings (Bamford,2006; Catterall, Chapleau & Iwanaga, 1999;Deasy, 2002; Fiske, 1999). Sadly, despite a renewed interest in the unique benefits of creative Arts learning, it appears that the subject matter remained marginalized.

## Challenges of Teaching and Learning the Arts in the 21<sup>st</sup> Century

Despite the prominent and indispensable role the Arts could play in the process of a nation building in the 21<sup>st</sup> century, it is quite unfortunate as it seems that governments all over, curriculum planners, and other stake holders in the educational sector are not aware of the prominent role the Arts could play in making the students aware of the fundamental problems that militates against the at development of a nation, the solution to this problem and preparing them on how to tackle the future challenges that concerns the community at large which will adversely encourage the process of building a nation. However, research findings had revealed that the rationale responsible for this is not far to the fact that some problems militates against the teaching and learning of Arts as subject. These problems however have made the Arts lost its value. In actual fact, the Arts as subjects or disciplines as the case may be in the secondary schools curriculum around the globe have easily became a mere worrisome array, burdened with facts and incidents thus making the Arts not exciting to students.

However, the problems facing the Arts in the 21<sup>st</sup> century as subjects or discipline are multi-dimensional, ranging from non-professionalism of Art teachers, the inclusion of lengthy notes and copious dates, governments' policies, lack of incentives for the available teachers of Art subjects, lack of appropriate teaching aids and many others which include:

# 1. Unawareness of the relevance of the Arts to the society and the curriculum planners:

Jayeola-Omoyeni (1983), "in 2005" was of the opinion that; "the value of the Arts to human and community are never conceptualized by the learners before the actual teaching of the development of the kingdoms"

The above statements however pointed to the fact that many people even those in the high places, and intellectuals in our society today are not aware of the important role the Arts as subjects could play in the process of nation building. Thus, they ascribe derogatory names to Art disciplines and to Art students.

Furthermore, the Arts had its problems from the misconception of it essence and role in the society in 21<sup>st</sup> century. This is an indirect consequence of the way and manner in which many practitioners have been presenting the Art disciplines. To many people in the society, the Arts as field of study are static, time wasting, and interested in contemporary events. Similarly, in National policy on education in the 21<sup>st</sup> century all over the world as revealed by research, are grossly marginalized owing to the prominent importance placed on science and technology. This clearly illustrates the status of the Art subjects as endangered academic disciplines.

### 2. Non-professionalism of Art teachers:

Fadeiye (2004) advocated *that "there is no doubt that anyone who wants to become a teacher must have a good disposition to the teaching profession"*. In the same vein, Jayeola-Omoyeni (2005) postulated that *"the best teachers of Art disciplines include male and female indigenes and expatriates, who teach at all levels of educational institutions from primary to the university. He must have correct knowledge of Art disciplines, show enthusiasm and zeal to teach them (Art disciplines)"*. But unfortunately, many teachers of Art disciplines in the 21<sup>st</sup> century are birds of passage in the teaching profession. This is because many of the teachers in the Art disciplines that we have today lack interest in the teaching profession as a hobby and consequently pay less attention to it while they deviate much attention to other areas. These sets of teachers without the necessary commitment and interest do not usually and sincerely pledge their to the teaching profession. They equally take the teaching of the Art disciplines with levity.

It is however important to note here that most of these types of teachers find their way to become part of the curriculum planners. Consequently, the non-professionalism and in adequate knowledge allured to lack of commitment and interest which they have initially displayed are also showed when planning the school curriculum especially for secondary schools and this have seriously plunged the position of Arts in the curriculum.

### 3. The government policy:

Attitude of Governments all over the world towards the Arts are not encouraging now that " their attention and focus is on how to produce exporting goods, build railway, manufacture home made goods and how to improve the technological standards of the country. In the context of such demands, the Art subjects do appear to be irrelevant. It is however clear that government all over the world in the 21<sup>st</sup> century has marginalized the Art subjects. Apart from this, only few periods are allocated to Art teaching on school timetables. Art lessons or periods are mostly taught in the afternoon when students are already tired and this makes the students bored and not active in the history classes.

In furtherance to the above, government preferred investing their money to finance seminars, workshop, conferences etc on Science and Technology subjects than using the fund on Art disciplines. They do not promptly organize lectures, symposium, seminars, and refresher course in order to make the subjects alive and productive.

### 4. Personality of the student or learner:

The performance and achievement of a student is affected by his personality, that is to say the general pattern of a person's way of reasoning, feeling, adjusting and behaving with particular references to other persons or an environment. It is the projection of ourselves to others. Personality is a product of heredity and environment.

Farrant (1980) grouped human beings into two personality groups' introvert and extrovert. The extrovert is always reading out for new connection with people and things as he prefers the world outside himself. He likes to be the center of attraction and mixes well with others. His extroversive personality exposes him better in learning situation to ask and answer question to adjust well and confidentially interact effectively with the fellow students and teachers.

On the other hand, the introvert is observed to be concerned with the world within him. His real feeling are not easily recognized, he hates being the centre because of his withdrawing personality. In fact he is drawn inward with shyness, nervousness and calmness.

However, students are prone of falling into the two group students who find themselves in either of the groups should be very vigilant because of the nature of Art disciplines. Though, the Arts subjects is not like other subject that involves definitions, advantages and disadvantages etc but they deals with facts and interpretation.

# 5. Teaching skills of teachers and lack of appropriate teaching aids:

Despite the fact that there are some teachers of Art disciplines who possessed the necessary paper qualification, yet they are not effective in the teaching skills because they teach their subjects in an abstract manner. Owing to many researches by various scholars, it has been observed that many teachers of the Art disciplines in the 21<sup>st</sup> century engage in the teaching of Art subjects especially in the developing countries without the usage of necessary and appropriate audio visual aids such as maps, charts, models, pictorial illustrations, radio, television, tape recorders and players, films etc. As a result, many students in the secondary schools develop a very bad taste for learning the Arts because of the abstract manner in which it was taught since proper provision for specific teaching aids is not made by the curriculum, Arts as subject can never be meaningful in the school curriculum, delivered or taught without the necessary and suitable teaching aids.

# Methods of repositioning the teaching and learning of Arts in the 21<sup>st</sup> Century.

Several solutions have been proffered to the challenges of teaching and learning the Arts in the 21<sup>st</sup> century by various scholars in the Arts and stakeholders in the educational sector all over the world. These scholars were of the opinion that if the teaching and learning the Arts could be repositioned, the lost value of the Arts will be revived and the relevance of the Arts in the process of nation building in the 21<sup>st</sup> Century will be manifested and this will undoubtedly make the society, governments at all levels and curriculum planners aware of the important role of Arts. However, considering the Arts in the 21<sup>st</sup> would be addressed, then the following recommendations must be considered:

# 1. The usage of information and communication technology (I.C.T) to the process of teaching and learning the Arts.

Scholarly works and findings had proved that there is no general acceptable term or definition of I.C.T (Augustine, 1999). However, I.C.T can still be described as Electronics Technologies for collecting, storing, processing and communicating information. They can be separated into two main categories: those which process information such as computer system and those which disseminate information such as telecommunication system, (Butter 2003 and Gunton 1993) in Augustine (1999).

In the same vein, Ladon et-al (1994) in Augustine (1999): defines ICT as "information technology and system which include all the different means, methods and tools that humans have used through-out history to help manage information, conduct business, communicate with others and better understand the world. Therefore, in effort to curb the challenges confronting the teaching and learning of Arts in the 21<sup>st</sup> century, it is suggested that curriculum planners should adequately ensure that they make provision for the inclusion of information and communication technology in the teaching and learning of the Arts disciplines. Because the inclusion of information and communication technology (ICT) into the curriculum especially in the developing countries, will definitely make the teaching and learning of Art subjects more realistic and fascinating.

# 2. Inclusion of the usage of virtual library to the process of teaching and learning the Arts.

Fadeiye (2004) defined "library as a place (room or building) where people can read books, journals, periodicals, magazines and other printed matter with a view to collecting information". In furtherance, Abimbola (2003) opined that "since the mid- 1980, the Art subjects has continued to record low numbers of enrolment of students. In line with the above, Oyekanmi (2002) elucidated upon the relevance of virtual library to the teaching

and learning of Arts in "Nigeria Journal of library, archives and information science, (NLAIS, 2003)". He defined virtual library as "a computerized system, which provides multiple access to entire collections of a library by means of electronic media" worthy of mentioning is that the virtual library annexes digital technology and internet technologies to search, collect, organize, store and distribute information. The virtual library has the capacity to turn around the fortunes of teaching and learning the Arts in the 21<sup>st</sup> century.

# 3. Presentation and usage of appropriate teaching aids in the process of teaching and learning the Arts

To curb the challenges hindering the teaching and learning of Arts in the 21<sup>st</sup> century, various concerned professional on curriculum matters such as curriculum planners, the school administrators and Art teachers should always be mindful and ensure the prescription of the appropriate teaching aids to teach the Art subjects. While the curriculum planners ensure the prescription of the appropriate teaching aids to be prescribed by the curriculum, the school administration should strictly supervise and coordinate the teachers to make use of the prescribed teaching aids in teaching the Art subjects. Furthermore, local materials should also be encouraged in the curriculum as it will greatly help to aid the teaching and learning process of Art subjects in the 21<sup>st</sup> century.

It is very important to note here that the prescription by the curriculum and the use of appropriate and relevant teaching aids will sincerely be a good stimulant to generate interest in learning abstract subject endeavor to include the usage of audio visual aids for teaching the Art subjects. The audio visual aids include: pictures, chats, films etc which helps the students to have clear picture or description of what they have learnt. Television and computer will also go along in advancing their knowledge; the chalkboard which stands for clarity purpose and relevant textbook which provides relevant, vital and up to date information of current trends and developments in the Arts subject etc. If all these are incorporated in the teaching learning process of the Art subjects, it will definitely curb the challenges militating against the Arts subjects in the 21<sup>st</sup> century. Thus, Art teachers should not always wait till the government provides teaching aids. They should also source for teaching aids available within the locality.

# 4. The usage of relevant teaching methods in the process of teaching and learning the Art subjects.

Jayeola Omoyeni (2005), explained that "good methods of teaching can improve the interests and enthusiasm of students to learn Arts subjects". In furtherance to the above, he further postulated that "the usage of relevant and appropriate teaching methods to

teach the Art subjects will erase the fear of students for learning Art subjects and their erroneous perception of the Art subjects as useless disciplines". In the same vein, Michael Omolewa(1987), was of the opinion that "no teacher of Art disciplines that has the time, energy or experience to use all methods of teaching at a time but whatever the method is to be used, it should depend on general factors like age of the learners, aptitude of the learners, topic, purpose etc". However, research findings had revealed that some particular methods of teaching should be adopted when teaching the Art subjects. Prominent among these methods include:

- Excursion or field trip method.
- Group work method.
- Dalton method.
- Inquiry method.
- Socratic Method.

All these methods of teaching among others have been observed as good and appropriate in teaching, learning process of the Art subjects.

# 5. Encouraging local writers and motivating teachers of Art subjects.

Another way which the challenges hindering the teaching and learning of Art subjects in the 21<sup>st</sup> century could be curbed is that; governments at all levels, all over the world, should always encourage teachers of Art subjects to write relevant textbooks on Art subjects which will reflect on contemporary issues. Hence, these textbooks and materials produced by these authors should be incorporate and prescribed by the curriculum to be used in schools at all levels. Furthermore, since it is shown that there is scarcity of professional trained Art teachers, there is an urgent need of intensifying the training and retaining of Art teachers. Thus, Art teachers should be encouraged to attend workshops, seminars, conferences etc so that they can be integrated into the changing conditions of the 21<sup>st</sup> century. This will adequately enhance Art teachers to give students the right information and guide, thereby, making Art subjects interesting in schools.

### Conclusion.

As vividly shown in the analysis above, it has been discovered that there are challenges bedeviling the process of teaching and learning the Arts in the 21<sup>st</sup> century. This however explained the reason why the relevance of Art subjects is undermined in the 21<sup>st</sup> century which has also accounted for the loss of student's interest in the Art disciplines. It could then be concluded that if the challenges facing the teaching learning process of the Arts in the 21<sup>st</sup> century could be curbed, the relevant of the Art disciplines will be known to all, and its rightful place accorded in the educational curriculum all over the world.

### Recommendations

Based on the findings of this study, if the challenges facing the teaching learning process of the Arts in the 21<sup>st</sup> century could be curbed, the following recommendations should be observed and adopted:

- Art teachers should avoid the teaching of Art subjects in abstract manners. They should ensure the use appropriate teaching aids.
- Government at all levels all over the world should encourage the teaching and learning of Art subjects through the means of providing adequate funds and equipments which will help the Arts education as Science and technology is encouraged in the 21<sup>st</sup> century.
- Art teachers should not embrace the excuse of lack of funds from the government or any education authorities thereby failing to make simple and useful teaching aids. They should improvise and experiment with whatever simple teaching aids materials they themselves can make use of in their lessons.
- Art teachers especially in the developing countries should ensure the usage and maximize the advantages of information and communication technologies (I.C.T), visual library and internet facilities in passing relevant information in the teaching, learning process.
- Art teachers should always attend conferences, seminars etc so that they can be integrated into the changing conditions of the 21<sup>st</sup> century.

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Humor and Satire: Charles Dickens' Sense of Humor and Satire in "Oliver Twist"

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### 1. Introduction

In the context of this paper, humor refers to a literary work full of funny and laughable bits and pieces. Humor is often synonymous with wit and satire.

On the other hand, Satire refers to performance that uses irony derision, or wit to expose or attack human vice and stupidity. One of the typical satirical works in English literature is Jonathan Swift's Gulliver's Travels (1726). Satire is often defined as a literary genre or form; although in practice, it is also found in graphic performing and arts. In satire, human or individual vices and shortcomings and held up and covertly criticized by means of ridicule, derision, burlesque, irony or other methods, with a view to bring about improvement. Although satire is usually meant to be funny, the purpose of satire is not primarily humor in itself so much as an attack on something of which the author strongly disapproves, using the weapon of wit. A very common, almost defining feature of satire is its strong vein of irony or sarcasm, but parody, burlesque, exaggeration, juxtaposition, comparison and analogy are all frequently used in satirical writing. The essential point, however, is that "in satire, irony is militant". This "militant irony"(or sarcasm) often possesses to approve (or at least accept as natural) the very thing the satirist actually wishes to attack.(Wikipedia, the free encyclopedia).

Dickens (1812-1870) is very apt in using humor and satire in all his novels. In particular his novel Oliver Twist is full of the humorous elements, which greatly delight his audience. He produces humor through characterization to makes the novel more appealing to the readers. His wry sense of humor casts light on the social injustices of the times (1837-1839). He doesn't just comment on the miserable conditions of workhouses and the laws that made the cruelty within law in the 19th. Century.

### 2. The Theme of Social Injustices as a Tool for Irony:

Throughout Oliver Twist, Dickens' witty sense of humor casts light on the social injustices of the times (1837-1839). He doesn't just comment on the ill-conceived notions of the workhouses and the laws that made the cruelty within the community. Dickens also attacks the legal system itself, often showing how unjust crime and punishment were – how men of power often received lighter punishments for their crimes and how those of the lower classes were often guilty even before being proven innocent. The young orphan, Oliver, makes the "egregious error" of asking a cook in a workhouse in Victorian-era England for more gruel. The request was so "heinous a crime" to those running the warehouse at the time that the poor orphan was instantly labeled as an insolent who should be gotten rid of at once or even hanged as the gentleman with the white waist coat proposed!

### 3. Objectives:

1. To traces examples of Dickens' love for verbosity as a tool for scathing irony and humor.

2.To see Dickens' movement from comedy to pathos and from pathos to satire.

- 3. To exemplify for Dickens' art of characterization as a source of humor.
- 4. To pinpoint instances Dickens' Sarcasm and Exaggeration.

### 4. "Please, Sir I want some more":

The master was a fat healthy man; but he turned very pale. He gazed in astonishment on the small rebel for some seconds and then clung for support to the copper. The assistants were paralyzed with wonder; the boy with fear . 'The board were sitting in solemn meeting, when Mr. Bumble rushed into the room in great excitement and addressing the gentleman in the high chair, said,

Mr. Limbkins, I beg your pardon, Sir! 'Oliver Twist has asked for more'. There was a general start. Horror was on every face. 'For more!' said Mr. Limbkins. Calm yourself Bumble, and answer me distinctly. Do I understand that he asked for more after he had eaten the supper allotted by the board?'

### 'He did, Sir,' Replied Mr. Bumble.

'That boy will be hung,' said the gentleman in the white waist coat. 'I know that boy will be hung.'As an indirect result, Oliver comes under the patronage of an older man named

Fagin who trains young outcasts in the art of pickpocketing diverting all suspicion away from himself and the law upon his young urchins Satirically he uses the expression' 'respectable old gentleman' to name him when the Artful Dodger introduced him to innocent Oliver.

### 5. Verbosity and Satire in Characterization

The Artful Dodger: One of the queerest boys Oliver had ever seen. He was a snubnosed, fat browed, common faced boy; and as dirty as one would wish to see; but he had all the manners of a man. He was short: With rather bow-legs, and little, sharp, ugly eyes. His hat was stuck on the top of his head so lightly that it threatens to fall off every moment. He wore a man's coat, which reached nearly to his heels...'

### 6. Verbosity as a Tool for Description

Dickens is a genius of a writer. Detail is his specialty and one can instantly see the scene in his mind while reading his intricate descriptions and verbose style. Dickens also sarcastically comments on the abuses of poor children who often suffered at the hands of their apprentices, such as in the following excerpt about a chimney sweeper's interested in receiving money to make Oliver his apprentice: As Mr. Gamfield did happen to labour under the slight imputation of having bruised three or four boys to death already, it occurred to him that the board had, perhaps, in some unaccountable freak, taken it into their heads that this extraneous circumstance ought to influence their proceedings.

### 7. Why is Oliver Twist a Timeless Novel?

In the modern world's laws of labour and child abuse, how the story of Oliver Twist can relate to today's youth? It's simple – this is history – it really happened.

Conditions such as these dictated the laws that are in effect today. However, Oliver Twist is not just a historical novel. It is also one of social commentary about conditions that still prevail in today's society. Often we heard of people with little or no funds taken to jail because they didn't have the means to pay for an adequate representation at trial. Later, we may discover that these individuals spent years in prison for a crime they did not commit simply because they were presumed guilty from the start and never received an adequate opportunity to prove their innocence. How often we all heard of the stories in the news of a well-known influential person got a much lighter punishment for a crime than an average everyday citizen might expect. This is something that occurs in every day society and as such, makes this novel timeless. The narrator's tone throughout Oliver Twist is thick with sarcasm and cynicism; hardly a sentence exists where his witty humor cannot be found. Sarcasm appears almost everywhere.

### 8. Pathos and Humor in Oliver Twist:

Dickens' creative imagination is also seen in inventing dramatic and picturesque incidents. Many such dramatic incidents readily come to the mind of all readers of Dickens. Again, his creative imagination makes them excel in humour.

Humour is, by its very nature, creative. It is not a mere record of fact but a comment on them; it makes something new on them. "All the great Victorian novelists are humorists and each is a humorist in a style of his own". Dickens has created countless comic figures, The Artful Dodger, Mr Bumble and others, are all comic, each in his own way. Finally, his creative imagination is reflected in the fact that his characters are extremely animate. His characters are real, living, breathing human beings. His characters are in fact so vital that they linger in the memory even when the actual incidents of the novel have been forgotten. Thus Dickensian characters are immortal. The word "Pathos" means "suffering" in Greek; in English it is used in the sense of the quality in speech, writing, incidents etc that "excites pity or sadness". The word "humor" has various connotations. That which is relevant here is facetiousness and the faculty of perceiving the comical side of everything. It is a kind of jocose imagination that has less of the intellectual aspect than in the case of wit. Wit may be bereft of the sympathetic side but humor has more of it.

'Oliver cried lustily. If he could have known that he was an orphan, left to the tender mercies of officials and overseers, perhaps he would have cried the louder.' Satire in Oliver Twist focuses on two aspects. The caricaturization of the characters and social commentary. The latter encompasses the class conflict, and incompetence of the law and the political system. Through the novel , Dickens speaks out against the Poverty Laws of 1934, and against the general state of the legal system. Towards the beginning of the novel, Dickens casts a satirical eye over the child welfare system and the workhouses that were established. Through these simple descriptions, Dickens portrays to the reader a sense of the authorities false feeling of importance, and benevolence. Their self-delusion is not only humorous, but also distressing in the result it will have on the life of the young, innocent Oliver.

#### 9. Sarcasm and Irony:

On reading 'Oliver Twist' it is obvious to most sagacious readers that Dickens uses irony. What also becomes clear is that he uses irony in a variety of forms. To grasp this variety it is hardly ever sufficient to use the classical definition of irony exclusively according to which "an ironical utterance is traditionally analyzed as literally saying one thing and figuratively meaning the opposite." Dan(1981) In order to give the reader a more detailed idea of what irony is, other subdivision of irony are be to born in mind : Verbal irony, situational irony, dramatic irony, tragic irony, Socratic irony, structural irony, cosmic irony and romantic irony, all of which may be classified under one of three broad headings: verbal irony, situational irony and structural irony. Murfin/Ray (2003).

The narrator's tone throughout Oliver Twist is thick with sarcasm and cynicism; hardly a sentence exists where his witty humor cannot be found. Sarcasm appears almost everywhere.

At various other points in the first few chapters of the novel, the authorities in the form of the board of educators are called "sage, deep, philosophical men," who came up with many "wise and humane regulations".

### 10. The Cry and Hue:

The old gentleman. Putting his hand to his pocket, and missing his handkerchief, turned quickly round. And cried 'Stop- thief! Stop thief!' There is magic in the word. The shop-keeper leaves his counter; the butcher throws down his tray, the baker his basket; the milkman his pail; the errand-boy his parcel. There is a desire implanted in every heart to hunt a man. Dickens managed to delicately mix sense of humor and satire through verbosity of such a balanced style. So many people were chasing a poor small boy for a trifle; a handkerchief that he has not even stolen but simply because they heard others crying sop thief! Stop thief, ignited by the spell of the word!

### 11. Conclusion:

Charles Dickens managed to use characterization, thematic aspects and verbose style to poke fun and create humorous situations in order to attract the attention of his readers. He utilized his sharp sense of humor to satirize individual and institutional follies in the Victorian era, which are also applicable to all ages. His skillful mastery of irony, pathos and dramatic manipulation of picturesque incidents addressing timeless themes, made his rather lengthy novels a pleasure to read , to Victorian audience and the modern readers on equal footing.

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Therapeutic Power of Poetry

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#### **1. Literature Review**

What is Poetry Therapy?

Poetry Therapy maybe traced back to primitive man, who used religious rites in which shamans and witchdoctors chanted poetry for the well-being of the tribe or individual. According to Mosby's Medical Dictionary (2009), Poetry therapy is an interactive process with three essential components: literature, a facilitator, and the client(s). A trained poetry/ therapist selects a poem or other form to serve as a catalyst, to evoke reaction for discussion. poetic devices, such as rhyme, rhythm, imagery, metaphor and personification contribute to the therapeutic effect.

Historically, the first Poetry Therapist on record was a Roman physician by the name of Soranus in the first century A.D., who prescribed tragedy for his manic patients and comedy for those who were depressed. It is not surprising that Apollo is the god of poetry in Greek mythology, as well as medicine, since medicine and the arts were historically entwined. The focus is on the person's reaction to the literature. The term "poetry therapy" is used inclusively to refer not only to the use of published and original poems but also to the interactive use of literature (bibliotherapy) and therapeutic writing.

The term "bibliotherapy" is a more common than "poetry therapy", which became popular in the 1960's and 1970's, literally meaning the use of literature for healing purposes.

According to Leedy, (1985), emotion of the poem is one that hopefully expresses the mood of the group. If depression is a dominant mood, then a poem about depression is helpful, as long as there are lines that reflect hope and optimism. This allows the participants to realize that they are not the only ones who suffer, that someone else understands them because they have experienced it too and written about it. They can share in their despair.

Hence, poetry therapy or using poetry as treatment for persons with emotional disorders is not no longer an unturned stone (Leedy 1969). Previous body of research has described the following areas of interest pertaining to poetry as a healing force: Psychotic patient, hospitalized schizophrenics, psychoneurotics in a mental health center, and disturbed adolescents. Other areas addressed by research are poetry as therapy, principles of poetry therapy, the validation of poetry as a group therapy technique, and poetry as communication or psychotherapy. The use of poetry in individual psychotherapy and in a private mental hospital is described, as are poetry therapy in a self-help groups, in a specialized schools for the disturbed, and in a counseling centers. Further topics include poetry as a way to fuller awareness, metamessages and self-discovery, the Psalms as psychological and allegorical poems, the universal language of rhythm, the patient's sense of poetry, and curriculum proposals for training poetry therapists.

James W. Pennebaker (1990), one of the most widely published researchers on the benefits of writing, says in his book Opening Up: The Healing Power of Expressing Emotions, that writing about emotional topics improves the immune system by reducing "stress, anxiety and depression, …". Poetry is the best example of expressive emotion, whether it is at the receptive or productive end.

Pennebaker's (1997) argument and the evidence for the efficacy of expressive writing is well stated in his most recent book Writing to Heal. In A Guided Journal for Recovering from Trauma and Emotional Upheaval (2004), He sums up his argument for the therapeutic effects of expressive writing on the immune system; medical health markers with asthma, cancer, and arthritis patients ; and decreased physiological stress indicators in the form of lower muscle tension, drops in perspiration levels, and lower blood pressure and heart beat rates . In addition, Lepore (2002), pointed out to the evidence for the psychological benefits of expressive writing in terms of positive short and long-term mood changes and behavioral effects in the form of school and work performance.

Poetry is one of the forceful methods of communication at the interpersonal and intrapersonal levels. Stephen Dobyns (xii: 1997), maintains that a poem is a window that hangs between two or more human beings who otherwise live in darkened rooms.

People often think that poetry is difficult or inaccessible or even irrelevant to them. In reality is incorrect perception based on prejudice.

Since it is based on voice, it must be passed through our ears. This is where the sense is made. In many cultures people eschew talking about certain subjects; they are taboos. For example, each of us is going to die, but very often we do not talk about death. Everybody is in dialogue with ontology of abstractions such as love, purpose of existence, and essence of spirit whether we are talking about them or not. Poetry gives us ways to talk about them. In his abstract, Slattery D.P. (1999) maintains that "Both poetry and prayer have the ability to move the imagination into a meditative space". Poetry, like prayer, can alter our perceptive faculties, deepen our appreciation of the commonplace, and narrow the distance between everyday life and a more far-fetched experience. "Prayer, like poetry, is a deeply imaginal experience that opens us to mystery, to the ineffable by allowing us a deeper felt sense of the created world". This sound true because poetry creates a relaxed and sublime state of mind for the reader/listener or the writer to be more visionary, which in turn possibly reflect on his/her mood and consequently on his/her psychological and physical well-being.

It has been observed by physicians in New Harbinger Publications, (2004) that emotional state can positively or negatively effect on the levels of blood pressure. Stress or anxiety can cause large increases in blood pressure. If you are having your blood pressure taken while thinking about something that causes you to tense up or become stressed, your blood pressure levels could significantly increase. On the contrary, if you are thinking of something that causes you to be jubilant relaxed and easy, your blood pressure levels could go down. One of the suggestions given by the specialists in the field to reduce stress is by practicing gratitude and joy:

"Know what brings you pleasure and find ways to enjoy the experience. Perhaps you enjoy volunteer opportunities or cooking your favorite foods. By taking time not only to participate in these activities but to intentionally enjoy them, you can build a satisfying life rather than hurry through your "relaxing activities" at a stressful pace"

(New Harbinger Publications, (2004).

Reading and or listening to poetic recitation may be one of the ways that bring pleasurable experience in life. Poems stir us, encourage us to wake, breathe deeply and experience life! Poems are source inspiration. They hold energy. You can discover this life and energy in your words, in the cadence of your voice, and the feeling inside your body upon reading a poem. There are indeed hints inside of poems that become available to you as you write and hear them. What poems offer relates not only to the present moment, but may come as messengers from the past and clues important for your future messages for you and your smaller community or even for humanity at large. Poetry joins the personal experience with the universal, since we are not isolated islands. Writing poetry also allows us to discover how vulnerabilities and strengths can co- exist, even thrive together. Poems can reveal deep insight and compassion. They can give voice to what is raw and wounded in your life and that honesty, creatively expressed and explored, can bolster and guide you through rough times. Your writing can transform you at profound levels.

Poetry can spring from us naturally in times of intense emotion as Wordsworth said "poetry is an emotion recollected in tranquility". But People are frequently moved in times of extremity. T.S. Eliot wrote his best poems: the Waste Land, The Love Song of J. Alfred Prufrock and Hollow Men, influenced by the First Word War, so was Wilfred Owen.

In the aftermath of the World Trade Center attacks on September 11, 2001, poetry sprang up everywhere. A New York Times article on October 1, 2001, documented the phenomenon: "In the weeks since the terrorist attacks, people have been consoling themselves—and one another—with poetry in an almost unprecedented way".

Some catastrophes are so large, they seem to overwhelm ordinary language. Immediately after the tsunami disaster in Southeast Asia 2002, the Los Angeles Times reported the witnesses were literally dumbstruck. Words failed them. They had lost their voices.

#### 2. Assumptions:

1. Poetry reading and writing can have a beneficial therapeutic effect. 2. Poetry helps people to confront life's challenges.

3. Poetry creates the biochemical circumstances for catharsis and psychological healing.

4. Poetry has the power to bring vibrancy to the body and mind.

5. Effective poetry positively changes brainwaves, breathing, pulse, blood pressure and improves the general mood and health.

6. The process of reading and writing poetry can be seen as providing an acceptable outlet for venting potentially explosive psychic forces and restoring psychological and physiological balance.

#### 3. Objectives:

1. To pinpoint the potential of poetry to heal by feeling its power through the effect of voice. Many people's hunch tells them that voice in general and poetry in particular can be healing. Everybody might have experienced the comfort of soothing words.

2. To use poetry and voice to help people get access to the wisdom they already have but cannot experience because they cannot find the right words in ordinary language.

3. To explore the intentional use of poetry for healing and personal growth and how it helps individuals see themselves fully, and experience the hidden facets of themselves.

4. To explore participants' emotional response to the poetry's evocation and how finding their own voices is a self-affirming step that is often followed by cathartic release, greater self-awareness, new insights and fresh hope.

5. To creates a gentle, non-threatening atmosphere where people feel safe and are invited to share feelings and emotions openly and honestly.

6. To focus on the person's reaction to the poetry, keeping an eye on the primary objective - the psychological and physiological impact of poetry on an individual.

#### 4. Methodology and Analysis:

A study of the effect of poetry was conducted to two groups of students(experimental and control groups), studying English language and literature, in Majmaah University, in the academic year 2013. both groups were exposed to poetic recitation in Arabic,their first language, and English their foreign language and field of their specialization. Blood pressure tests were conducted before and after exposure to the recitation.

Pre-test and Post-test Blood Pressure Average for the Experimental Group (ages: 21-30)

Systolic Blood Pressure	Diastolic Blood Pressure
120 mmHg	80 (Normal) pretest
110 mmHg	70 (Low normal) post test

Pre-test and Post-test Blood Pressure Average e for the Control Group (ages: 21-30)

Systolic Blood Pressure	Diastolic Blood Pressure
130 mmHg	85mmHg (High normal )
130 mmHg	90 mmHg(High normal)

Systolic blood pressure is the blood pressure when the heart muscle contracts. whereas diastolic pressure is the blood pressure when the heart is relaxed. Normal human daily Blood Pressure Range can vary widely, so any single blood pressure monitor reading is not reliable. BP monitor readings must be taken at different times of day, to determine AVERAGE blood pressure levels over time. What is important is the AVERAGE BP, or MAP (Mean Arterial Pressure) over time. or, where are those

numbers sitting MOST of the time.

Normal MAP is about 93 mm of mercury. The pressure of 1 mm of mercury = 0.019337 P.S.I. A systolic blood pressure of 2 P.S.I. is good, a systolic blood pressure of 3 P.S.I. is not good.

Blood pressure tests were conducted for 35 subjects of the experimental group and 35 subjects of the control group, for five repeated times to insure reliability of results. The tables above indicate clearly that poetry recitation favorably influenced on the mood of the audience and consequently effected on their blood pressure fluctuation.

#### **5.** Conclusions and Recommendations:

Poetry, whether perceptive or productive, is not a mere mental extravagance, It can be used as an effective means to heal physical and psychological maladies. It is recommended that poetic recitation to be used in tandem with music and visual arts in schools, colleges, parks hospitals and other public places for its positive recreational and healing effect. In addition, formation of literary clubs, especially e- clubs and association, provide people not only with platforms to express their inner voices, but also to find outlets to their repressed emotions, articulated by poets, who are more vocal.

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The Innocent Man: Alienation of Characters and Audience, Acquisition of New Identity, Catharsis

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#### 1. Introduction

This paper is about the South Korean TV serial entitled *The Innocent Man*,<sup>1</sup> but also about other works within the same genre. The following aspects will be briefly outlined: *Hallyu*; plot and narrative functions; glocal elements and aesthetic value; the themes of identity, alienation and connectedness; the question of escapism; and the position of the audience.<sup>2</sup>

#### 2. Hallyu

*The Innocent Man* is a romance which also includes melodramatic elements and detective fiction. Its context is *hallyu* ( $\Box\Box$ ), or the Korean wave of products arising from popular culture.<sup>3</sup> These include soap opera, pop music, film, visual arts, fashion, artefacts, cuisine, souvenirs and other goods which form part of Korean modernity as well as looking back to Korean traditions.

The starting point of this trend was a sentimental 2002 TV-serial, *Winter Sonata*,<sup>4</sup> which became successful in South Korea, and after that was exported to Japan, where it also acquired a high level of popularity. The *Hallyu* trend spread to China and subsequently to South East Asia, and in more recent years to the Middle East, Africa, Latin America and partly also to Canada, the United States and Europe, creating interest in Korean themes and admiration for the character and attitudes of Korean people.

According to Lee Sue Jin, *Hallyu* has modified the perception of Korea abroad, changing the previously prevailing attention towards topics such as the Korean War (1950-1953) into an appreciation of Korea's recent development and modernization, so it has been "a victory from a nationalistic perspective" and a way of "enhancing Korea's national image".<sup>5</sup>

<sup>&</sup>lt;sup>1</sup> 2012. Hangul title: <sup>1</sup> 2012. Hangul t

<sup>&</sup>lt;sup>2</sup> See a definition of the term *glocal*, among other similar entries, at http://www.ldoceonline.com/dictionary/glocal.

<sup>&</sup>lt;sup>3</sup> "Media and pop culture known as the Korean Wave", according to Kim Do Kyun and Kim Se Jin, "*Hallyu* from its Origins to Present: A Historical Overview", in *Hallyu: Influence of Korean Popular Culture in Asia and Beyond*, ed. Kim Do Kyun and Kim Min Sun, Seoul National University Press, 2011, p. 13.

<sup>&</sup>lt;sup>4</sup> *Winter Sonata*. Hangul title:  $\Box \Box \Box \Box$ . 20 episodes broadcast by KBS 2. Written by Oh Su Yeon. Scriptwriters: Kim Yun Hee e Yun Eun Kyung. Directed by Ho Yoon Suk. Starring Bae Yong Joon, Choi Ji Woo, Jung Dong Hwan, Kim Hae Sook, Lee Hye Eun, Lee Hyo Chun, Park Sol Mi, Park Yong Ha, Ryu Seung.

<sup>&</sup>lt;sup>5</sup> "The Korean Aave: The Seoul of Asia", *The Elon Journal of Undergraduate Research in Communications*, II.1, 2011

<sup>(</sup>http://www.elon.edu/docs/eweb/academics/communications/research/vol2no1/09suejin.pdf)

There is an obvious commercial aspect. According to former Culture Minister Choe Kwang Shik, in 2011, 98% of Hallyu export was to Asia, and the financial amount involved was 10.44 million dollars.<sup>6</sup>

At the moment of writing this paper, the most popular side of Hallyu is probably pop music, given the fame acquired abroad by Korean bands such as Girls' Generation ( a particular 2012 hit song, "Gangnam Style" ( $\Box \Box \Box \Box \Box$ ) by singer PSI. TV drama continues to be of interest, yet there is discussion on how to develop and diversify the whole *Hallyu* export sector and guide it in different directions in order to prevent a decline which might take place due to the transitional, impermanent nature of market trends in popular culture.<sup>7</sup>

According to an essay written jointly by Kim Do Kyun and Kim Se Jin, "high quality production, moving characters and intelligent scripts" are among the main features of South Korean TV drama.<sup>8</sup> In another essay, Kim Do Kyun compares *Hallyu* to Latin American *telenovelas*,<sup>9</sup> and he identifies similarities, as well as differences, between these international genres which "have constructed new transnational identities among their viewers".<sup>10</sup>

#### 3. Plot and narrative functions

The Innocent Man has been rather popular in South Korea.<sup>11</sup> Attention is being paid here to this single work in order to allow time for reflection. However some of its aspects can also be found in other Korean TV dramas, due to the fact that in this genre, as in all popular literature since antiquity, we find repetition of narrative functions. In modernity, according to Adorno, "products which are tailored for consumption by masses [...] are manufactured more or less according to plan".<sup>12</sup> However, it is obviously understood that each individual writer and director also infuses these works with their own personal style and ideologies. Let us now move on to the drama's plot with comments on some narrative functions.

<sup>&</sup>lt;sup>6</sup> Data drawn from the newspaper article "Sustaining, Expanding Korean Wave", *The Korea* Times 14-5-2012

<sup>(</sup>http://www.koreatimes.co.kr/www/news/nation/2012/05/386 110961.html). Ibidem.

<sup>&</sup>lt;sup>8</sup> Kim Do Kyun and Kim Se Jin, "Media and Pop Culture Known as the Korean Wave", cit.,

p. 23. <sup>9</sup> "A Comparative Study between *Hallyu* and *telenovela*", in *Hallyu*: *Influence of Korean* Popular Culture in Asia and beyond, ed. Kim Do Kyun and Kim Min Sun, cit, pp. 371-93. <sup>10</sup>*Ibidem*, p. 373

<sup>&</sup>lt;sup>11</sup> The ratings of episode 1 were between 10% and 11%, and they raised to 18% to 20% in episode last (http://asianwiki.com/The Innocent Man %28Nice Guy the Korean Drama%29).

<sup>&</sup>lt;sup>12</sup> T.W. Adorno, p. 98 of "Culture Industry Reconsidered" (1975), in *The Culture Industry*: Selected Essays on Mass Culture, London and New York, Routledge, 2001, pp. 98-106.

**3.1. The challenging situation.** The first narrative function to be considered is the challenging situation. In the first episode, the protagonist, Kang Ma Ru, is about to take his younger sister Choco on an urgent visit to hospital when he receives a phone call from his girl-friend Han Jae Hee. She is rather agitated and tells him she has killed, or maybe not killed, a man.

This event fathoms the depths of Ma Ru's affiliation to family and the strength of loyalty to the woman he loves. In line with the importance attached to Eros in South Korean serials, he chooses to look into the major of the two emergencies first, however he fulfils his brotherly duty by entrusting his sister to a friend, Jae Gil, who will bring her to hospital.

When Ma Ru gets to the hotel, he finds out that yes, Jae Hee has killed a man while trying to defend herself from his drunken assault.

**3.2.** Going to prison instead of another person. Ma Ru attempts to persuade Jae Hee to surrender to the police, and she almost does so (as would be logical - after all she acted out of legitimate defence, so punishment might not be too severe). But calm reasoning is not the most common attitude expressed by characters in South Korean TV drama where emotions are strongly pronounced. On impulse, and in the best interest of Jae Hee, Ma Ru decides to confess that he has committed her crime and is determined to go to prison in her place. This is the second narrative function mentioned here - going to jail instead of another person.

The reason why Ma Ru acts so generously has to do not only with his love for Jae Hee, but with emancipation from lower class status. Jae Hee is in fact the daughter of a poor, dysfunctional family who aspires to becoming a journalist, and committing murder would clearly bar her way to professional status.<sup>13</sup>

Ma Ru's act of altruism may be linked to Korean TV-drama *Queen of Ambition*,<sup>14</sup> broadcast in 2013 and therefore subsequent to *The Innocent Man*. In *Queen of Ambition*, a young woman kills her stepfather who had tried to rape her. Her boy-friend offers to go to prison in her place, but they eventually decide to dismiss this alternative, bury the killed man and keep silent about the murder. In brief, following a procedure of implicit intertextual allusion, the writer and director of *Queen of Ambition* do not replicate what happened in *The Innocent Man*, thus avoiding excessive stereotypes.

By the way, in *The Innocent Man*, a character we shall meet below, and a coprotagonist, Seo Eun Gi, was condemned herself instead of another person

<sup>&</sup>lt;sup>13</sup> This scene is accompanied by tango music in the background - actually a nice track, which suits the script because of its intensity and the atmosphere of unhappy melancholic love and low-life themes that tango tunes and lyrics conjure up.

<sup>&</sup>lt;sup>14</sup> 2013. Hangul title: 야왕. 24 episodes broadcast by the South Korean TV network KST. Written by Lee Hee Myung. Directed by Jo Hyung Kwang and Park Shin Woo. Starring Go Joon He, Kim Sung Ryung, Kwon Sang Woo, Soo Ae, U-Know Yunho.

when, out of love, she took responsibility for possession of drugs belonging to her ex boy-friend. Such symmetry makes her sadly compatible with Ma Ru.

In other K-dramas we find a variation of the act of going to prison instead of someone else as a strategy adopted by criminal gangs in return for money compensation. This is actually related to reality internationally.<sup>15</sup>

**3.3. Moral immorality**. Let us go back to the chronological events in the plot of *The Innocent Man*, and see another narrative function that is what may be termed as moral immorality.

Ma Ru, after renouncing his own career (he is in last year in medical school) and his reputation for the sake of the woman he loves, does not get any humane reward. Jae Hee does visit him in prison for some time, but she eventually stops going. Instead of showing gratitude to Ma Ru, she becomes the lover, and has a child by a rich man, the chairman of the Tae San Company who had sent her in the first place to retrieve secretive documents from the murdered man, and she severs all contact with Ma Ru. When Ma Ru gets out of gaol, embittered by all that happened, he becomes a sort of gigolo.

This turn of the plot is due to a variety of reasons. He needs money to cure his sister, so his immoral behaviour has some ethical justification. On an emotional level he is soured and his heart has hardened, thus he throws himself away by deviating from common paths. From a Freudian angle, he takes revenge on Jae Hee by exploiting other women. A comment of a general nature on this aspect of the plot is that events are not simply driven by sensationalism in Korean TV serials, they do take up multiple connotations and are designed to cast light on the psychological and social complexity of characters.

**3.4. Chance and destiny.** In typical K-drama fashion, it is by chance that Ma Ru gets to know about Jae Hee's new situation when he flies from Japan to Korea and a passenger gets seriously ill. There are no doctors on board, so he reluctantly intervenes and saves the suffering girl. Who is she? She is Eun Gi, Jae Hee's stepdaughter to be (since she is soon to marry the Tae San chairman who is now a widower). Along with coincidence (which creates a surprise shock in the viewer and recurs in K-drama), one should underline the strong presence of destiny. Due to these combined concepts, people in Korean soaps can do things such as finding each other in the same workplace

<sup>15</sup> Cases like these happened in reality in Italy. See a Swedish case in F. Tortora, "Si fa pagare e va in carcere al posto dell'amico contrabbandiere", *Corriere della sera*, 29-9-2012 (http://www.corriere.it/esteri/12\_settembre\_29/contrabbandiere-carcere-amico-al-suo-posto\_3c5bc7a8-0a37-11e2-a442-48fbd27c0e44.shtml). A Chinese case is described in "Se sei ricco non vai in prigione: il sosia povero ci va al posto tuo", *Blitz quotidiano*, 24-8-2012

(http://www.blitzquotidiano.it/foto-notizie/cina-ding-zui-sosia-prigione-ricchi-poveri-1328148/). after decades spent without meeting even once. Or, more impressively, in a melodrama called *I'm Sorry I Love you*, two men are brothers from the same mother, and the work-assistant of one of these men is the sister of the other man from the same father. They are unaware of their blood relations, yet destiny brings them together far away from Korea, in Australia, and an intricate story unfolds from this encounter.<sup>16</sup> *The Innocent Man* is in line with the improbable in plot development.

**3.5.** Packing of events. One aspect of plot development is the packing of several events before getting to the positive melting of the heart which leads to the *dénouement*.

Ma Ru decides to seduce Eun Gi as one of the steps towards having revenge on Jae Hee. This allows the representation of blossoming romance in contrast with the failed love story - a pair of opposites which is not rare in K-drama.

Several episodes follow in which, among other things, Eun Gi's father dies in a quarrel with Jae Hee where he feels sick and would need some tablets which he cannot reach, but Jae Hee does not help under instigation from her lover, attorney Ahn. In short they are responsible for his death.

That same night, Eun Gi, angry at Ma Ru for hurting and rejecting her in his games to get revenge on Jae Hee, causes a car accident so that she and Ma Ru will die together, but both survive. However she loses her memory, and Ma Ru develops a brain hemathoma.

Jae Hee perpetrates various additional wrongdoings with the help of attorney Ahn in order to remain undiscovered and gain more money and power. Eun Gi lives in hiding in order to protect herself from Jae Hee's attempt to control Tae San, and Ma Ru helps her to perform in daily life as though she retains her memories.

Eun Gi eventually re-acquires memory as well as control of her father's company, and Jae Hee, partly due to repentance, is finally cornered into confessing her crimes to the police.

What a sensational story, side-tracking and twisting and going back to the core storyline like an epic novel! And only some of the events have been quoted.

The main purpose of this synopsis is to give an idea of the dense plot mechanisms underpinning Korean TV drama.

<sup>&</sup>lt;sup>16</sup> 2004. Hangul title: 미안하다 사랑한다. 16 episodes broadcast by the South Korean TV network KBS 2. Written by Lee Kyung Hee. Directed by Lee Hyung Min. Starring So Ji Sub and Im Soo Jung.

**3.6. Happy ending.** Seven years after the events described above, Ma Ru has had a successful brain operation (as a result, he too lost memory of people he used to know). He and Eun Gi experience a new life away from the capital. He has completed his degree and works as a doctor in a small health centre, and she has given up her business conglomerate status and runs a small bakery. He has fallen in love with her again, and proposes in the last scene.

This is one of the serene and stereotypical K-drama happy endings, marked by romantic fulfilment, an end to suffering, and the victory of luminous affection over the pressures of dark passions such as unrestrained ambition, greed for wealth and deep hatred.

#### 4. Glocal elements and aesthetic value

South Korean TV serials are characterized in a *glocal* manner. With respect to sentimental subject matter and the topics of crime and evil, *The Innocent man* is a local variant within a globalized trend in international soap opera. At the same time, via a vernacular accent, life in Korea is represented accurately.

The moral of the imaginary story emerges as strongly as in fables, yet location, social details, habits and customs, references to current affairs, the way of dressing and the behaviour of the main characters are close to daily experience. This contrast is another typical aspect. On this level, we might therefore see an integration between fairy story and realism.

#### In what ways is *The Innocent Man* an aesthetic valid work?

As is often the case in South Korean TV serials, actors and actresses are a cause of attraction due to their celebrity status, but they are also by and large professionally good, they act well and naturally.

Structurally we have a well-packaged work, capable of catching the spectators' attention thanks to the suspense built up by cleverly linked events.

According to Adorno, no product coming from the culture industry can be considered artistic, since "the concept of technique in the culture industry is only in name identical with the technique in works of art. [...] The technique of the culture industry is [...] one of distribution and mechanical reproduction".<sup>17</sup> However, it is proposed here that good K-dramas cannot be dismissed as simply commercially stereotypical products. One might argue that one of the reasons for their popularity is that they are thought-provoking and at the same time escapist enough to be entertaining.

<sup>&</sup>lt;sup>17</sup> T.W. Adorno, "Culture Industry Reconsidered", cit. p. 101.

The Innocent Man may thus be understood as an interesting, well-acted and in some ways even educational narrative. Let us see some of its themes.

#### 5. The themes of identity, alienation and connectedness

In The Innocent Man, in relation to the title of this conference, the thematic focus, both psychologically and socially, is on all three elements - identity, alienation and connectedness.

The theme of identity is explored through the evolution of personality. Eun Gi starts as a spoilt rich young woman and becomes a mature person hit by family tragedy and deeply in love. There is, in Jungian terms, discovery of the self through pain, and authenticity guarantees in the end a way out of angst - an example of this is Ma Ru's renounciation to bitter behaviour and anger when he reaches his objective. But there is also creation of false personas in characters following ideals of wealth and power.<sup>18</sup> The latemodern motif of multiple identities figures also prominently through Eun Gi's loss of memory, her self-regeneration, and the games played by the characters around her to protect her or harm her.

In The Innocent Man, alienation is, in Fromm's terms, from oneself, others, and society.<sup>19</sup> Ma Ru and Choco are socially alienated since they belong in the underprivileged class. They lack the affection of their families. Following one of the clichés of South Korean TV romance. Eun Gi is initially not aware of her feelings towards Ma Ru, and she only gradually learns how to listen to the messages sent by her subconscious. Ma Ru expresses his alienation from himself by abandoning for a long time his life-dream to become a doctor. And so on.

Connectedness pivots around some of the social values which, as Bauman shows, have vacillated in the last decades - family, loyalty, friendship, and community in general.<sup>20</sup> For instance Ma Ru, Choco and Jae Gil, vis-à-vis the deterioration of social conditions and the state of being orphans, create a solidarity of their own, almost a utopian harmonious community later expanded with the addition of Eun Gi.<sup>21</sup> Lack of uniting humanitarianism expressed by selfish characters (Jae Hee most of all) might be interpreted as the manifestation of a South Korean crisis of values within the global tendency towards Bauman's "liquid" social bonds, and one might perhaps

<sup>&</sup>lt;sup>18</sup> Among C.G. Jung's works in respect of the components of the *self* and the concept of persona, see especially "The Relations between the Ego and the Unconscious (1928)", in Collected Works, vol. 7, Two Essays on Analytical Psychology; and Collected Works, vol. 9, *Aion* (1951). <sup>19</sup> E. Fromm, *The Art of Loving*, London, Allen and Unwin, 1957.

<sup>&</sup>lt;sup>20</sup> Z. Bauman, *Liquid Modernity*, Cambridge, Polity, 2000.

<sup>&</sup>lt;sup>21</sup> In episode 16 (minutes 27.55 to 29.09), Ma Ru is asleep on a sofa and the others are preparing one of his favourite dishes for dinner. He only pretends to sleep, though, and he thinks: "I hear the laughter of my friend, my sister and my love. They are part of the most delicious and fascinating world that I can ever dream".

invoke a recent preoccupation with the possibility of a weakening of Confucian doctrine.<sup>22</sup>

Among narrative devices, we found above the rapid succession of extreme situations,<sup>23</sup> in which characters have to make decisions involving ethical considerations. There is a conflict between good and evil, but personalities are presented with nuances, none of them completely angelic or satanic. Characters have the possibility of evolving in ways which heal inner hurt, and avoid hurt to others, in line with Buddhist and Christian precepts. Atonement and repentance reflect both religions. In relation to Buddhism, the main characters journey through *dukkha* (suffering), which is alleviated in this TV serial by integration of two personalities in the unity of love. Additionally, one positive suggestion is moral integrity.

#### 6. Escapism or not?

One would seem to be confronted with a dilemma that we also find when watching soap operas from cultures other than Korea, or when reading international romance, on whether attention to the redemptive power of exclusive sentimental involvement is an escape from society or rather a statement of ethical beliefs alternative to conformism.

In an escapist theory, idealized positive values might be interpreted as ways to manipulate awareness of reality by showing that this society is not unjust if virtue can win over any evil. Briefly, soap opera, following this interpretation, would seem to coincide with wishful thinking and ignore the Machiavellian and often anticlimactic realities of ordinary life.

Yet, as a counter-argument, one could consider that precisely because we live in a contemporary society characterized by a cynical lack of idealism, romanticized fictional characters and situations, which offer models of behaviour based on consistent emotions and firm persuasions, might indeed

<sup>&</sup>lt;sup>22</sup> In "Changing Values Cause Confusion" (pp. 86-98 of Social Change in Korea, ed. Kim Kyong Dong, Seoul, Jimoondang, 2008), Yang Jong Hoe points out that the Confucian ideals of collectivism and humanitarianism, as well as traditional attitudes to family, gender and political hierarchies, have lost much of their hold to the advantage of "such neo-liberal values as individualism, materialism, efficiency, competitiveness and instrumental rationality" appealing mainly to "the younger people" (p. 95). See also Kyoung Ja Hyun, "Sociocultural Change and Traditional Values: Confucian Values among Korean and Korean Americans", International Journal of Intercultural Relations, 25.2, 2001, pp. 203-29. Among newspaper articles see, among others, J. Power, "Does Confucianism Have a Role in Korea Today?", The Korea Herald. 13-2-2012 (http://www.koreaherald.com/view.php?ud=20120213001231).

<sup>&</sup>lt;sup>23</sup> In episode 2, in a conversation about topics other than TV serials, Eun Gi, in metafictional mood, mentions the term  $\mathbb{P}$   $\mathbb{P}$  (makjang), used precisely to define these extreme situations in K-drama. For an explanation of this work see the article "Korean Language and Culture Series: Makjang" (http://belectricground.com/2011/04/11/korean-language-andculture-series-makjang/).

be seen as absolute models of non-conventional behaviour.<sup>24</sup> In *The Innocent Man*, the rejection by the female protagonist of solid and huge wealth, in exchange for love and a life in a quiet town, is opposed to hypocrisy, and it might be seen as a dignified solution to the urban race for power, it is an invitation to downsize in order to be happy. Even though the sphere involved in *The Innocent Man* is that of the individual, such an invitation would appear to be ideologically in line with recent appeals to "degrowth" (or "décroissance" in the original French formulation of the concept by Latouche); <sup>25</sup> a humanistic reduction in consumption and capitalist accumulation in order to create an ecologically oriented society.

I am in favour of these interpretations rather than those which point towards a reinforcement of illiberal qualities. Various soap opera authors and directors, while adopting angles and concepts which please the audience's desire for well-constructed stories, can avoid such pitfalls as platitudes, violence, contempt for minorities and other negative and alienating motifs. This theory seems to have been taken up internationally by some contemporary intellectuals, for example by the Italian writing collective Wu Ming.<sup>26</sup> Rapping, a critic who has worked on TV serials, shows how sitcoms might include either progressive or conservative meanings which alternate depending on different historical periods, productions and authors.<sup>27</sup>

#### 7. The position of the audience

So far in this paper the perspectives of story and characters have been adopted, and a process of liberation from some aspects of an alienated condition would seem to be at work.

<sup>&</sup>lt;sup>24</sup> In an essay on the UK TV serial *Coronation Street*, "*Le Rêve ou la Révolution*? Feminism and Soap Opera", C. Gannon writes: "The sociologist must ask: do soaps merely reflect the values that are currently present within society, which therefore makes them identifiable and appealing to their target audience, or do they present an alternative moral framework which acts as a catalyst for social change?". The conclusion of this essay is that "soap opera, however stigmatised and insignificant a genre it may be it, can play an important part in the movement toward the liberation of women and regeneration of all humanity" (http://www.spr.tcdlife.ie/seperatearticles/xixarticles/socialfeminism.pdf).

<sup>&</sup>lt;sup>25</sup> S. Latouche, *Le pari de la décroissance*, Paris, Fayard, 2006.

<sup>&</sup>lt;sup>26</sup> Wu Ming, Wu Ming, New Italian epic. Letteratura, sguardo obliquo, ritorno al futuro, Turin, Einaudi, 2009.

<sup>&</sup>lt;sup>27</sup> In an article entitled "The Ellen Event" (*Z magazine*, July 1997, http://www.zcommunications.org/the-ellen-event-by-elayne-rapping), E. Rapping writes: "There has been - since the late 1960s - an ongoing battle between progressive activists, especially feminists, and the entertainment industry, the results of which have been spotty, inconsistent, but nonetheless - even in an age of backlash - visible, even today. To see this, one needs only look back to the beginnings of TV history, when every (good) woman looked, talked, and behaved almost identically. [...] But after feminism reared its angry head, some of that began to change. [...] In the 1970s, Norman Lear produced politically engaged TV in which not only race, class, and gender, but virtually every other hot issue of the day formed a mainstay of plot development".

However, moving on to the perspective of the audience, one wonders to what extent viewers go through a process of alienation from reality by identifying with actions and psychological traits which are not real but rather performed on an intangible screen.

One level to be taken into account is the evolution of contemporary audiences towards full awareness of the cognitive gap between reality and story. When watching a TV serial, the underlying reflection might be: "What I see is not true, yet on some levels it resembles reality and in some ways it satisfies my imaginary wishes". Do modern viewers not use television in a balanced and reasonable way?

Or else, can perhaps what happens to viewers of The Innocent Man be explained on the level of *catharsis*, or Aristotle's relief, or purgation, of emotions through the experience of stage performances?<sup>28</sup> The outpouring of tears for misfortune, indignation for wrongdoings, and finally a cathartic ending might in fact be beneficial effects of some South Korean soap operas.

If one considers how contradictory the possible audience reactions to The Innocent Man and other K-dramas could be, such as boredom pure and simple as opposed to a mere sense of entertainment,<sup>29</sup> one might come to the conclusion that this TV serial and other works of the same type are indeed rather complex - mostly, perhaps, because, in order to achieve the commercial aim of high viewing figures they must please different types of spectators. As a constituent feature of Korean TV serials, Kim Do Kyun and Kim Se Jin see precisely "themes that appeal to all viewers including women and men and young and old".<sup>30</sup> Such a universal appeal is also a feature of studies conducted in other national environments, for instance Ferretti in Italy in the 1980s observed that a quality bestselling novel should include elements which are of interest both to intellectuals and less well-read readers,<sup>31</sup> not to mention once again Adorno in relation to Western culture industry in general. His own phrasing of the concept is as follows: "The masses are not the measure but the ideology of the culture industry, even

<sup>&</sup>lt;sup>28</sup> "Δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν" (Aristotle's Ars Poetica, ed. R. Kassel, Oxford, Clarendon Press, 1966, 1449 b;

http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0055%3Asecti on%3D1449b). "Through pity and fear it [tragedy] effects relief to these and similar emotions" (Aristotle in 23 Volumes, Vol. 23, transl. by W.H. Fyfe. Cambridge, MA, Harvard 1932: University Press; London, Heinemann, http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0056%3Asecti on%3D1449b). S.H. Butcher translates the Greek term catharsis as "purgation" (http://classics.mit.edu//Aristotle/poetics.html).

<sup>&</sup>lt;sup>29</sup> Judging from the reactions of Internet Forums in the English language, *The Innocent Man* would actually seem to have caused high entertainment and to have stimulated full attention. See the debate sections at http://mydramalist.com/korean-drama/4295/nice-guy.

<sup>&</sup>lt;sup>30</sup> Kim Do Kyun and Kim Se Jin, "Media and Pop Culture Known as the Korean Wave", cit.,

p. 23. <sup>31</sup> G.C. Ferretti, *Il bestseller all'italiana. Fortune e formule del romanzo di qualità*, Roma-Bari, Laterza, 1983.

though the culture industry itself could scarcely exist without adapting to the masses".  $^{32}$ 

Some attitudes seen on screen become models for behaviour in real life. Kdrama writers are aware of this to judge by statements such as the following in their scripts: "Why are you acting like this? We are not in a drama, you know!"; "You express such and such idea because you watch too many soap operas". There are so many levels of complex ironic meta-fictional procedures in these supposedly simplistic works...

A word on cultural fashion. Some Seoul shops sell memorabilia based on Kdrama. Tours are organized to some of the sets used in filming the dramas. Cosmetic products used by actresses are bought by tourists.

#### 8. Conclusion

To conclude from the perspective of the audience, one might perhaps say that it all depends on what one makes of watching. I like K-drama both on a superficial and intellectual level. Yet, on a desert island, if one single text was to be brought, I would go for a different one, a classic, perhaps Tolstoy's *War and Peace*.

<sup>&</sup>lt;sup>32</sup> T.W. Adorno, "Culture Industry Reconsidered", cit., p. 99.

#### Contemporaneity as Identity Development

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#### Abstract

In a recent conversation among teachers, a weird statement came up: our young minds are not part of this contemporary world. They are reactionary to new concepts, shortminded to references. Completing the idea, some other statements also mentioned that the identity of today's minds is not up to the present moment, they do not reflect what we, researchers, point as contemporaneity.

Following this idea, this panel gathers in a transdisciplinary encounter, five thinkers of specific areas, like communication, arts, culture, neuroscience and literature for discussing their minds from this specific five key-words: contemporary, identity, digital, advertising and culture.

The discussion takes Brazil as study subject. A culture like the Brazilian, plural and hybrid, miscegenation and syncretism build a unique way of thinking, colliding with global trends of everyday life, transforming communication and adding peculiarities over Brazilian identity.

Brazilian contemporary artists, for example, had built an interesting way of selfreferencing, questioning one-self as a way of reinventing a clearer identity or at least making it more contemporary. This surely is not a prerogative of Brazilian artists.

Conversely, it is quite interesting to see that creativity in advertisement is still guided by a "politically correct" discourse, which puts Brazil in more up to date synchronism to the rest of the world. In some cases it brings creativity down in communication, vanishing any trace of uniqueness.

Over this encounter, we should clear all the points shown here, giving a better view of how this identity is being developed by contemporaneity.

Keywords: Contemporary; Identity; Digital; Advertising; Culture

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### Introduction

In a very informal discussion in a professor's lounge, a subject came up: today's minds. It would not be more unlike if the professors involved were not from different fields of knowledge. At that time it was simply a comparison between our students and art movements. It probably makes more sense, in Portuguese than in English. But the idea grew up with different professors. For a fast conclusion everyone agreed that they, the young ones, live in a parallel universe, where every struggle and accomplishments were never succeeded. They exist in the fifties where the main idea is to grant a perfect and healthy life, with a perfect job, in a perfect family. Perhaps the teachers had forgotten what it is to be young and dreamy again. Or not. What really amazed us all was the fact that some of our students consider 200 years ago as Jurassic, not only figuratively but literally. No wonder then they could enjoy the fact that censorship should be up and running again.

The idea of understanding our students thinking to what is taught is not really a lone search, neither a particular one. One may say that this is the shock of generation or even the raise of Generation XYZ. However there are specific points, if not bigger ones, yet to be observed. Our young minds are really fruit of the very definition of GLOCAL, global influences, with local particularities. They are a reflex of what a previous generation left. It is important though, to remember that the gaps between generations are no longer than 9 or 10 years, with a tendency to downsize even more. All of these aspects only increased the curiosity.

With this in mind one should look around for peculiarities in the area. In order to better understand, the first step should understand ourselves. Thus I invited some professors to talk a bit about this. Not mentioning the first comparison but asking them, why our identity, Brazilian one, was so singular for our students. We should see next their brief response, and I also encourage every one to ask them further about this topic. Their area of expertise is as follow as well as their responses:

- Isabel Silveira Brazilian Culture and art
- Silvia Copia and Sonia Gerais Language
- Ismael Lima Neuroscience
- Marcos Rizolli Arts and Semiotics
- Paulo Mello Art, Communication and Technology and the mediator

The result of this conversation generated the following texts. A first my intention was to write everything in a single text a make this research a plain one. After our encounter in Brighton, I decided to keep as it is, for it reflects a bit of the puzzle that is their learning process. Perhaps they are not so alienated as we have first discussed. I dare to believe they are the reflexes of what we teach. We give them thousands of information pieces, not often organized, and we ask... or better, demand them to put in order, assimilate and deal with it. It is not fair! I am considering then starting a new research; one that questions how much is too much to teach for a student? If we have been studying for about ten years<sup>1</sup>, to be able to teach anything, why should they be ready in less than 4 semesters? But as said this is another paper. Let us read the professor's response<sup>2</sup>.

<sup>&</sup>lt;sup>1</sup> In Brazil we have 13 years of school and go straight to university, which is in general 4 or 5 years, exception made for medical school.

<sup>&</sup>lt;sup>2</sup> Every author was responsible for transcripting and translating their onw text.

# The expression of the Baroque as a metaphor of the Brazilian mestizo culture

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Some historians indicate the beginning of the Baroque art from the end of the 16th century, coming after the Counter-Reformation religious art. Other scholars date its advance until the beginning of the 18th century. However, the agreement among historians is related to the definition of its aesthetics, expressed in the movement with tendencies to the bizarre, the asymmetric, the extravagant, the emotional appeal, whose expression grew stronger after the Renaissance. It was considered as a deviation of classical thought, because it offered risk to all the harmony, clearness, balance and linearity of the traces, proposed by the Renaissance. The Baroque art enhances the Counter-Reformation mentality, preaching the spiritual values of the Middle Ages.

In a general sense, the Baroque was related to the senses, not to reason, once it mobilized all the resources that could act over all the mentalities. Ávila (1994: 60) considers: "It is true that the Baroque will no longer represent only an artistic style, but a systematization of the taste reflected in a lifestyle, a global style, from the culture of a period [...]".

The Baroque in Latin America is responsible for a worldview, a plural lifestyle, which joins paradoxical elements created by the multiplication of meanings that cover the different, the strange absence of a unique essence. The Baroque style can, consequently, represent a metaphor of the ethics of Brazilian life.

#### The Brazilian Baroque expression

In Brazil, the constant acquaintanceship among different peoples created a multiple, plural and syncretic phenomenon, in the broadest sense of the meaning. In a general sense, this all began with the invasion of the European peoples, in the 16th century, which mixed with the local indigenous population, and with the Africans, brought as slaves in the 17th century, and later, in the 19th century until the middle of the 20th century, with the strong coming of immigrants to the country, intensifying the plural character of Brazilian society.

The country becomes, then, mestizo, from the complexity and multiplicity of characteristics, which result from the acquaintanceship, in the same place, of such different cultures and ethnicities. "There is no white or black in Brazil, but a texture, a mobile text in continuous transformation, waiting for other mixes." (Pinheiro, 1991, p.28). Brazil does not show a unit, which characterizes it. This aspect can cause repudiation for the ones who search to legitimate a Brazilian identity. Pinheiro continues "The word identity is not related to what we are, because we are not a being in a pure state, we do not fit inside the western ontology, once we are already a mobile territory, which accumulates elements coming from several parts".

It becomes evident, then, that the theme of a Brazilian national identity has always been a topic enriched by debates and controversies among Brazilian and foreign researchers interested in the country. The visions of the scholars contemplate ways that get branched. At times, the thoughts are rigid and fixed in an attempt of a precise answer related to who we are

or who we should be as a nation, at other times, this question is seen as a process that is built along time.

For many years, the explanations and debates on identity were centered in the concept of race, as if the biophysical criterion could answer, involve or even answer all such questions.

In face of the mentality of governors, intellectuals and scholars, there was a position of avoiding to assume the cultural and racial diversity of the country, once such great diversity threatened the idea of national integration, and the focus of discussions found answers to the questions concerning identity in literature, visual arts, cinema and music, point out identity icons which became famous and, in their works, showed some national representation.

People like Machado de Assis, Euclides da Cunha, Gilberto Freyre, Carlos Gomes, Villa-Lobos, among so many others, manifested a worry with the country reality and are seen, by many scholars, as characters who managed to popularize a singularity of national culture, by means of the consciousness they manifested concerning the national identity.

Subsequently, the media, such as radio, television, cinema, magazines, gave visibility to icons like Carmem Miranda In the 1930's and 1940's, to a level in which made her a symbol of Brazil in other countries. Another name, which comes to the media in the 50's, is Pelé, seen as a "soccer star", who became a symbol of success and transformed the image of the country. Along time, happiness and also nakedness, not in a restrained way.

Nowadays, it is possible to perceive that this subject still assumes several paradoxes in what refers to the discourse of those who are interested in Brazilian identity. Texts are found showing certain resentment of deluded rationalists with the country and so many others who wish, at any cost, to emphasize the importance of having a national identity.

Such themes, in which there is usually more heat than light, become visible stimuli for specialists' discussions. Because of that, what can be discussed in a short space and in a clear way, comes to be related to the need of overcoming all old ideas: identity and opposition, once in the context of Brazilian culture one can easily see the dynamics concerning nature and creative activities, as: parties, music, dance, sports, literature, shows, culinary richness, religions, scientific researches and so many other ones that get mixed, connected.

Using the Baroque as a metaphor of the Brazilian mestizo identity is recognizing that we are a country with its excesses, strangeness and exuberances. We are made of naïveness and eroticism, simplicity and luxury, classic and poor, utopias, laughter and all the effervescence and implicit contradiction in the context of Brazilian culture.

All the indetermination, all the unpredictability, all this multiple creativity whose atmosphere overflows energy, was or is still, not comprehended and seen by European rationalists as an effect of the late processes of Brazilian industrial transformations.

# Contemporaneity and political correctness in beer advertisements and the rivalry between Argentina and Brazil.

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When analyzing the issue of Political Correctness (PC) we actually analyze the ideological functioning of a language and its contemporaneity, which is the object of study of Verbal Language subject taught a few semesters by teachers Silvia and Sonia at Mackenzie Presbyterian University.

Everything obviously applied to the advertising pieces, besides all of the interferences that can appear in them, such as irony, the humor and the study of the formation of the student's identity, student that lives the contemporaneity and all the successes and mistakes of it, but a lot of times, it is favorable to the censorship, including the one that belongs to the advertising universe. Seemingly our students are liberal, but, in practice, they are the opposite.

This way, when they have to write an advertising announcement, that writing ends being altered, sometimes getting limit the creativity of a text, in the case, the advertising.

Initially, the subject of the stereotype can be victim of it, generating a prejudice idea.

According the author Marcos Pereira, the prejudice "refers to to one injust and negative attitude in relation to a group or to a person that it is supposed to be member of the group" (2002, p.77). Like this, it is fundamental that the publicity professionals and propaganda become aware of their responsibility and be attentive in relation to their writing. The publicity should call their strategic and creative lines to the efforts of speeches that they guide to the respect to the diversity and multicultural.

In case the publicity insists on maintaining stereotypes and prejudices, the society should act to discourage that type of behaviors, then it could be "politically correct" that can be understood as a movement or "phenomenon that, gradually, it comes promoting a reinterpretation for situations of political order, economical and social" (FAIRCLOUGH, 2001, p. 58).

In the Brazilian propaganda it is possible to observe the reflex of the philosophy of this movement or phenomenon, because it becomes every time more constant for being indicated now as criterion and parameter of creation and of production of advertising pieces.

We can give some examples of the Brazilian culture and politically correct speech that can include a symbolical inclusion and it is able for giving a possibility of expression of the minorities. This is one of the targets of the politically correct speech. Sometimes we can provoke messages politically incorrect (and can be funny).

The first example can be seen in advertising about BRAHMA BEER versus SCHINCARIOL BEER, but before we can give some explanations about this theme. In 2004, a very famous advertiser Nizan Quanaes begged for a lovely Brazilian singer called Zeca Pagodinho (he only used to drink Brahma beer) to change to Schincariol beer.

The singer made a beautiful performance in the advertising of Schincariol beer drinking it in the television.

But in a few days, a paparazzi made a photo of Pagodinho drinking brahma in a bar in Rio de Janeiro. He was very happy and was drinking with a lot of friends. He had been questioned about this, then, Pagodinho broke the contract with Schincariol beer, had to pay a big fine and suffered penalties. (one of them: he was prohibited to appearing in the TV for months.)

At that time, it was made a national campaign for the the ethics and the use of the politically correct.

In another example: the new beetle, it is a good example of PC because there are all kind of people driving.

The last examples, we will open the link Top 7 (Hostility between Brazilian and Argentines, including the havaianas flip-flop)

Here we can notice there is a big hostility between argentine and Brazilian, or between Maradona and Pelé. Who is the best football player of the world?

When we have been studied with the students of the Verbal Language we can notice that some pieces aren't politically correct, but they can be funny.

Brazilians love to have fun.

# Neuroscience and its transdisciplinary application on the 21<sup>st</sup> century

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Within the transdisciplinary discussion, it is interesting to observe how new technologies influence us and how those behaviors are controlled or not by media. The question of the construction of knowledge is quite complex for the 21st century, especially when one thinks of Brazil. We live in a moment where technology is used quite often to limit other than aggregate and generate new knowledge. What to think of a generation that express themselves in 140 characters? There are tools to make us reflect and respond to these new paradigms. The necessity and the curiosity to unravel the human brain, its assimilations, their internal processes, to define how, why and where we buy, it is not a new investigation. From the beginning of human kind one tries to trace that.

Hippocrates says On The Sacred Disease: "Men ought to know that from nothing else but the brain come joys, delights, laughter and sports, and sorrows, griefs, despondency, and lamentations. And by this, in an especial manner, we acquire wisdom and knowledge, and see and hear, and know what are foul and what are fair, what are bad and what are good, what are sweet, and what unsavory (...) And by the same organ we become mad and delirious, and fears and terrors assail us, (...) All these things we endure from the brain, when it is not healthy,(...) In these ways I am of the opinion that the brain exercises the greatest power in the man." (Hippocrates, 400bC).

According to this, an amazing machine processes all this mix of culture, influences and stimulus: The brain

With the technological evolution, tools were developed to help us understand the form of assimilation, the behavior, and the desires of the human being. With equipment such as fMRI (functional Magnetic Resonance Imaging) or SST (Steady State Topography), it is possible to determine specific areas that work with certain stimuli. Tests performed with these tools and some others begin to assist us define what to respond to, where to go and often even manipulate the human mind. Advertisement then, using these artifices comes up with its emotional involvement and leads us towards Sensorial Marketing. Small pranks may cause our naïve minds to be manipulated.

When we receive an order, our brain tends to focus on the specific information received. This is how, for example, when we watch a commercial. The main product is the front of the screen, however, colors, soundtrack, characters, can and are sending other information that our brain receives and assimilates.

This means to say that Neuroscience will contribute and develop the consumer, its culture and society.

When we talk about neuroscience, so we understand that any area, from culture to politics, from science to economy are influenced and even modified by stimuli.

Why does the question that initiated this article article is so provocative? Our young minds are not part of this contemporary world.

It happens because the changes are so fast, that even young, we still have problems to evolve at the speed at which technology advances.

It's a fantastic opportunity to observe brain areas in activity. In this way, we can infer that, specific colors, musical timbre, actors, types of product may exercise more or less impactful reactions.

Another tool that helps us to monitor the consumer is the eye tracking with what we can track the gaze of the person and identify which areas of the media stimulates more or less that observed person.

In short this is as new as Hippocrates. What we still try today is to unveil and envision another part of the exciting world of knowledge, going further, exchanging information and interacting with what we have already accomplished.

The 21<sup>st</sup> century world turns quickly full of new possibilities; the job of the researcher is then to find ways to apply this new reality at our daily needs.

Neuroscience comes then as a tool to add knowledge instead of extinguishing old methods. Qualitative and quantitative researches for example should always exist. Neuroscience is more of a branch to reduce the margin of error in sales.

As mentioned then, think about this word SALE, but in a wider sense not only economical. Sale is exchange. When we talk about a political party we sell the idea that that party is good for the community. When we talk about a pizza place we defend the idea that it is a pleasant place, and in that case, we very often recommend it to a friend... it is selling. For that matter the social relation of contemporaneity goes further for feelings, experimentations, new ways of communication and new life experiments.

We realize that this experience is more necessary every day, to understand and to relate to the world around us, and therefore stand a position for or against it.

Neuroscience helps then understand and interpreting the individual behavior, which is rich in references and experiments.

When we discuss an article like this, the contemporary, the languages, the cultural and artistic forms of expression, we can realize that in the Brazilian context, the cultural, musical, artistic and cinematographic miscegenation, influence the formation of the individual in the most varied ways. Therefore, this individual shows as a result of mixed and eclectic environment that he or she was exposed to, i.e. the Brazilian culture.

# Self-reference as identity and methodology.

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One of the most striking features of contemporary art is the self-reference. Build up collectively metaphoric forms for one question: why, at last, artists speak for themselves?

From Albrecht Dürer to Van Gogh, by recurrence, the self-portrait has become a genre of art in Western culture.

In the twentieth century, in front of the vanguards who privileged forms of interpretation rather than the statute of the representation, the tradition of self-image gave way to a sense of expanded self-portraits.

The visual connection - frequently facial - will be, then a simple expressive platform - where the figure of the artist to let go to be a record for spending to be organic, generically, the presentation of existential dimensions.

In other words: the transgression of the visible world will be the power of creative of selfportraits produced by many and important artists.

Two examples and precious to British artistic culture: The paintings of Francis Bacon and Lucian Freud both amazing as synchronous.

Several and diversified signs, for beyond the simple image of the artist, will be presented in semiotic bundles increasingly recurrent in culture, making the self-portrait only one possibility among many proliferating and self-referential narratives in contemporary art.

An artistic personality that could not stay away from this presentation is the Mexican Frida Kahlo.

His impressive self-portraits reveal much more than their physical appearance. Represent their existential pain, his life story, his imaginary disorders.

In crease contemporary, between the second half of the twentieth century and the first moments of the twenty first century, artists adulterate their faces and bodies - to change the very fate of art.

The Italian Piero Manzoni makes their waste his representamen. Therefore, breaks definitively with the design of self-reference as a result of the appearance of the heroic artist.

Other three fundamental names of the art scene also tested - and widened - the peculiar limits of self-portrait: the North American artist-celebrity Andy Warhol, the German social-artist Joseph Beuys; the French disturbing artist Louise Bourgeois.

After them, the self-portrait should be understood not as genre of art, but as a creative method - own contemporary art.

After them, the self-portrait should be understood not as genre of art, but as a creative method - own contemporary art.

So determined Marina Abramovic in her solo exhibition at MoMA in New York: with discipline and method, faced in directly confrontations of the public curiosity. The artist, in its presentness, it was art.

Another reference for understanding how self-referencing method is the artist and photographer Cindy Sherman. In Film Stills the artist presents himself as the suppose characters thrillers. Consider:

And further, its fabulous Portraits series makes the artist multiply among the different types of women's American society. Contradictory: always she and never herself!

Another artist, who among many expressive works, opened parenthesis in their trials to take public and artistically his warm relationship with a porn star. Himself: Jeff Koons. She: the iconic Cicciolina.

Beyond to the behavioral spheres, a variant of radical self-reference is the one adopted by Spanish artist David Nebreda.

Diagnosed schizophrenic, lives in the basement of Madrid, adopted celibacy and adept with a diet frightening. His photographs themselves, shape their radical artistic experiences.

Many other names could be here cited in order to expand the weight of exemplifying of the idea of self-reference as a creative method in contemporary art.

But to finish this presentation, I want to present the unusual experiences of a young Brazilian artist. Rodrigo Braga.

This artist acts within the limits of nature, body and identity. Here are some pictures.

And so, the artistic contemporaneity expands the thematic fields for the methodological sphere.

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The Power of Non-Verbal Communication in J. M. Coetzee's Foe

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#### Abstract

J. M. Coetzee's *Foe* (1986) has been heralded as a record of the trajectory of the English novel and as a postcolonial retelling of Daniel Defoe's *Robinson Crusoe* (1719). It is also a testament both to the power and, ironically, to the latent limitations of *language* - language as an expression of truth and as the antithesis of silence. With the sleight-of-hand of a magician, the wordsmith is seen as being divinely inspired. *Logocentrism* is considered as a challenge to *phonocentrism*.

However, Friday's *truth* is witnessed through *non-verbal* communication via the medium of the performing arts, in its variety of forms. In ascertaining his true identity, the reader is taken on a journey through the pain of the *untold* history of slavery and subjugation in the hope of reaching a post-colonial utopia. The divine dimensions associated with Friday - ensnared in a mesh of words - are revealed in the magic of his respectful, Sangha-, or Buddhist–like rituals. Acting as a subaltern, he resorts to mimicry to express defiance of the Other as a muted form of protest. Highly receptive to the dynamic, liberating influence of music and dance, Friday spins - in his dervish-like way - *not* a tale, but an *unnamed jig* akin to the sixteenth-century, African Capoeira; to the *cathartic*, Trinidadian Calypso; and to the venerating, Buddhist Circumbulation.

Indeed, it is Friday's *non-verbal* communicative abilities which empower him to *speak* his mind – *not through words*, but through "the slow stream" of his uninterrupted, syllabic, aquatic messages.

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J. M. Coetzee's highly poetic novel, *Foe* (1986) is a testament both to the potency and limitations of language as an expression of truth and as the antithesis of silence. The story behind it is derived not only from what is *not* uttered through the medium of language, but what is conveyed through *non-verbal* communication – through Susan Barton's storytelling leverage and through Friday's dancing and music-making.

In her pursuit of the riddles of the island, it is the heroine, Susan Barton - a phantom from Daniel Defoe's novel, *Roxana: The Fortunate Mistress* (1724) – who, preoccupied with the relationship between fiction and real life, weaves a linguistic web, insisting upon the truthfulness of the story as an art form. However, "the presumed authority of the writer is one that Coetzee plays into, but also challenges [...]." (Clarkson, 2009: 36) Determining language's limits, Susan disputes the emphasis placed by Foe - a professional writer whose surname is Defoe's at birth - on the product and on the consumerization of profit-orientated fiction. In her letters she asserts the importance of integrity for a work of art, undermining her patron by asking: "If I cannot come forward, as author, and swear to the truth of my tale, what will be the worth of it?" (Coetzee, 1987: 40) Accusing her adversary of lying, she admonishes him by imploring, "Return to me the substance I have lost, Mr Foe: that is my entreaty. For though my story gives the truth, it does not give the substance of the truth." (Coetzee, 1987: 50 and 51. See Gallagher, 1991: 171)

Attempting to resist his influence, Susan fortifies her linguistic struggle against Foe's manipulation of fiction's veracity by proclaiming: "I thought... you had no regard for the truth. I forgot you are a writer... It is all a matter of words and the number of words, is it not?" (Coetzee, 1987: 94) This raises the question of a writer's responsibility to convey the truth and the dangers of controlling language in portraying "history", which "must not only tell the truth about us but please its readers too." (Coetzee, 1987: 63) In her scepticism, Susan queries: "How long before I am driven to invent new and stranger circumstances?" (Coetzee, 1987: 67) In her role-reversal with Foe, she emphasizes the debasement of literature through the manipulation of verbal communication:

'It is not whoring to entertain other people's stories and return them to the world better dressed. If there were not authors to perform such an office, the world would be all the poorer. Am I to damn you as a whore for welcoming me and embracing me and receiving my story? You gave me a home when I had none. I think of you as a mistress, or even, if I dare speak the word, as a wife' (Coetzee, 1987: 151-52).

Nevertheless, in order to be a successful writer, Susan eventually realizes storymaking's pragmatism as a means of both verbal and non-verbal communication. The exotic paraphernalia of the eighteenth-century travel narrative is conjured up in her realization that "her story is determined not by herself but by the culture within which she seeks an identity." (Attridge, 1996: 177. See Jolly, 1996: 5-6) She ultimately recognizes that the writer must have a magician's sleight-of-hand. The creation of visual images is akin to sorcery. She maintains: ""Mr Foe, I do not have the skill of bringing our parables one after another like roses from a conjurer's sleeve."" (Coetzee, 1987: 125) Furthermore, she identifies a divine inspiration in the power of communication by conjecturing that ""we have all of us been called into the world from a different order... by a conjurer unknown to us... How rambling an occupation writing is; and conjuring is surely much the same." (Coetzee, 1987: 135)

Visualizing the Word as non-verbal communication, or language without speech, it is Foe who "reinforces the concepts of Author as God the Father, as full Presence, and thus as the purveyor of ultimate Truth, the Word, the Law." (Marshall, 1992: 60) In his challenge to the authority of verbal communication, he provides us with a *logocentrism* confronting the perceived predominance of *phonocentrism* (see Rivkin and Ryan, 2004: 300-31). He disputes the supremacy of the spoken tongue over writing:

'Writing is not doomed to be the shadow of speech. [...] We are accustomed to believe that our world was created by God speaking the Word; but I ask, may it not rather be that he wrote it, wrote a Word so long we have yet to come to the end of it? May it not be that God continually writes the world, the world and all that is in it?'[...] 'God's writing stands as an instance of a writing without speech. Speech is but a means through which the word may be uttered, it is not the word itself. Friday has no speech, but he has fingers' (Coetzee, 1987: 142-43).

In so doing, he indicates that writing is not "a fallen manifestation of speech", but, indeed, precedes it (Marshall, 1992: 65 and 70-71).

Acting as a 'spy' for this "'very secret man, a clergyman of sorts", Susan defines the narrator's role as that of a keeper, or guardian of enigmas (Coetzee, 1987: 120 and 150). She emphasizes that a discerning storyteller "must divine which episodes of his history hold promise of fullness, and tease from them their hidden meanings." (Coetzee, 1987: 88-89) Hence, the concealed, non-verbal messages must be deciphered in her desire for "meaningfulness" and "closure" in her search for "rational governance" (Hayes, 2010: 126, Marais, 2009: 78, and Hayes, 2010: 120). In "her ultimate allegiance [...] to the strangeness of the island", she identifies five "touches of mystery" (Marais, 2009: 81 and 79) in this "resistant text" (Macaskill and Colleran, 1992: 436) as:

- 1. Cruso's barren terraces.
- 2. The psychological trauma of Friday's silent tonguelessness.
- 3. The mystery shrouding Friday's submission to slavery.
- 4. Friday's and Cruso's lack of desire for Susan (in a post-Garden-of-Eden world after the 'Fall'). However, inconsistent and unreliable as she is apropos Cruso, Susan earlier "resisted no more but let him do as he wished".
- 5. Friday's ritualistic scattering of petals. (Coetzee, 1987: 30, 83-87, 141, and 155-56)

However, most of these riddles are associated with Friday who reveals his spiritual dimensions *not* through verbal communication, but through respect for the sangha's Buddhist rituals which Susan acknowledges by observing: "This casting of petals was the first sign I had that a spirit or soul – call it what you will - stirred beneath that dull and unpleasing exterior." (Coetzee, 1987: 32)

It is Susan who insists that the barren terraces, the first mystery of the island, must be decoded. Modelled on Timothy Cruso, a dissenting minister, Coetzee's namesake lacks the Puritan principles of his predecessor, Robinson Crusoe, who regarded "his survival as a result of both Providence and his own endeavour" (Penner, 1989: 114. Consider Attwell, 1993: 107). On the one hand, Daniel Defoe's adventurer "sees in his circumstance a divine purpose: to subdue the savages and civilize the island" (Penner, 1989: 114). He is both energetic and resourceful in his efforts to till the soil, build a fortress, make tools, and teach a parrot to speak. However, on the other hand, Coetzee's 'hero' is minimalistic in his efforts, as his sepulchral, stone terraces remain infertile (see Marais, 2009: 73). He keeps no journal – which, even if he did, would have been unreliable – and does not nurture Friday's non-verbal, communicative skills.

In endeavouring to unlock the past to predict the future, Susan is empowered to reach out to the inaccessibly silent and seemingly tongueless Friday. By constructing a fourdimensional arch, she aims "to build a bridge of words over which [...] he may cross to the time before Cruso, the time before he lost his tongue." (Coetzee, 1987: 60) By recognizing "the secret meaning of the word story" as "a storing-place of memories?", she ingeniously uses pictograms to connect to the homepage of Friday, who mysteriously appears to be intent on withstanding detection (Coetzee, 1987: 59). Rather than being restrained to playing the role of a presence or absence, "Friday is [...] the condition of possibility for the stories that Barton tries to tell." (Marshall, 1992: 76) Hence, he must be her conversant at all costs, if only a mutually intelligible wavelength can be located.

However, in her unsuccessful attempts at unravelling the truth behind Friday's apparent intransigence, Susan reveals more about her own scars and phantoms, her own narrow-minded, "pre-existing conceptual framework." (Marais, 2009: 66) A spider entangled in Foe's web, she admits: "Sometimes I believe it is I who have become a slave." (Coetzee, 1987: 87) Haunted by visions of the daughter whom she has lost in the former Portuguese colony of Bahia (now Salvador in Brazil), she communicates with her apparition. However, it is a confession riddled with Beckettian self-doubt, as she divulges when she declares:

"But now all my life grows to be story and there is nothing of my own left to me. I thought I was myself and this girl a creature from another order speaking words you made up for her. But now I am full of doubt. Nothing is left to me but doubt. I am doubt itself. Who is speaking me? Am I a phantom too? To what order do I belong? And you: who are you?" (Coetzee, 1987: 133. See Penner, 1989: 113; and Macaskill and Colleran, 1992: 442).

Thus, her dialectic with Foe leads her to reject her *Roxanaesque* daughter-double as an imposter - a fictitious fabrication, or figment of her imagination (see Marais, 2009: 79).

Yet, Susan's ventriloquism is *not* restricted to endless conversation with her Bahian daughter, for she subjects Friday, her canine "shadow", to her volition, assuming the role of colonizer (Coetzee, 1987: 115. See Penner, 1989: 128). Thus, she ensnares her 'slave' – who is "more a symbol than a character" – in a mesh of language "to control

him by gaining access to him through communication on her terms" (Coetzee, 1987: 115 and Jolly, 1996: 11). Indeed, she discloses to Foe her calculative, though unsuccessful use of language as follows:

'I tell myself I talk to Friday to educate him out of darkness and silence. But is that the truth? There are times when benevolence deserts me and I use words only as the shortest way to subject him to my will. At such times I understand why Cruso preferred not to disturb his muteness. I understand, that is to say, why a man will choose to be a slaveowner' (Coetzee, 1987: 60-61).

In his 2003 Nobel lecture, *He And His Man*, Coetzee refers to Defoe's prequel, *Robinson Crusoe* (1719), alluding to the dangers of malicious gossip which he condemns as a reprehensible and untruthful mode of verbal communication:

There was too much speech in the world. [...] Plagiarists and imitators descended upon his island history and foisted on the public their own feigned stories of the castaway life, they seemed to him no more or less than a horde of cannibals falling upon his own flesh, that is to say, his life. [...] These cannibals [...] would gnaw at the very substance of truth. (See 'Man of few words at the podium'. pdf):

<<u>http://www.smartcape.org.za/articles/index.php?=2&dir=Literature/J.M.</u> %20Coetzee%20(2)>

[accessed 4 November 2011].

Hence, it is ironic that, in challenging the belief that "the kingdom of God is not in word, but in power", Susan resorts to the medium of speech - rather than writing - to exert authority over her prey (I Corinthians, 4.20, quoted in Smart, 1995: 37). Her justification for manipulatively using the *spoken* tongue as a weapon of "projective intentionality" (Marais, 2009: 76) against Friday is that:

Friday has no command of words and therefore no defence against being re-shaped day by day in conformity with the desires of others. I say he is a cannibal and he becomes a cannibal; [...] You will respond: he is neither cannibal nor laundryman, these are mere names, they do not touch his essence, he is a substantial body, he is himself, Friday is Friday. But that is not so. No matter what he is to himself (is he anything to himself? – how can he tell us?), what he is to the world is what I make of him. Therefore the silence of Friday is a helpless silence. He is the child of his silence, a child unborn, a child waiting to be born that cannot be born (Coetzee, 1987: 121-22).

It is in her dominion over Friday that Susan, the female conquistador, enslaves him, for "authority is invested in the one who speaks, who takes up the position of 'I'." (Clarkson, 2009: 36) This assumption is corroborated by Foe who accuses her of overbearing her subject by professing: "Though you say you are the ass and Friday the rider, you may be sure that if Friday had his tongue back he would claim the contrary." (Coetzee, 1987: 148) Indeed, in contrast to the sanctuary provided by

Friday's recourse to music and dancing as a means of speech, she emphasizes the potentially deceptive nature of verbal communication:

"The tongue belongs to the world of play, whereas the heart belongs to the world of earnest.

"Yet it is not the heart but the members of play that elevate us above the beasts: the fingers with which we touch the clavichord or the flute, the tongue with which we jest and lie and seduce" (Coetzee, 1987: 85).

Although Foe suggests that Susan make optimal use of her senses to ascertain Friday's true nature, she resorts to compelling her captive to define himself. Taking his mutilation "to be a fact", she is complicit in insisting that Friday's speechlessness must be broken (MacLeod, 2006: 8). He must speak the unspoken: the truth of his silence must be prized from him by coercion:

'In every story there is a silence, some sight concealed, some word unspoken, I believe. Till we have spoken the unspoken we have not come to the heart of the story. [...] I said the heart of the story,' resumed Foe, 'but I should have said the eye, the eye of the story. [...]' 'Or like a mouth,' said I, '[...] It is for us to descend into the mouth (since we speak in figures). It is for us to open Friday's mouth and hear what it holds: silence, perhaps, or a roar, like the roar of a seashell held to the ear.'

'That too,' said Foe. 'I intended something else, but that too. We must make Friday's silence speak, as well as the silence surrounding Friday' (Coetzee, 1987: 141-42).

Recognizing how verbal communication can entrap its captives, Foe concedes: "As it was a slaver's stratagem to rob Friday of his tongue, may it not be a slaver's stratagem to hold him in subjection while we cavil over words in a dispute we know to be endless?"" (Coetzee, 1987: 150)

Words bind Susan to Foe, the author of her tale, in another way too: language, as *written* communication, is portrayed as lovemaking. Crossing the threshold, Susan assumes the function of procreator, aided and abetted by her male accomplice:

'Do you know the story of the Muse, Mr Foe? The Muse is a woman, a goddess, who visits poets in the night and begets stories upon them. [...] When I wrote my memoir of you [...] I wished that there were such a being as a man-Muse, a youthful god who visited authoresses in the night and made their pens flow. But now I know better. The Muse is both goddess and begetter. I was intended not to be the mother of my story, but to beget it. It is not I who am the intended, but you' (Coetzee, 1987: 126).

Yet, this is an already used ploy, for Foe is not the only subject of her advances, as is evident from earlier indications of her attraction to Friday when she declares: "The desire for answering speech is like the desire for the embrace of, the embrace by, another being." (Coetzee, 1987: 80) Thus, unable to elicit a sexual reaction from Friday, she sees no alternative but to turn to Foe for gratification of her desires. By comparing love-making to creative inspiration, she reveals an unbridled determination to secure Foe's favours by declaring: "It is always a hard ride when the Muse pays her visits,' I replied – 'She must do whatever lies in her power to father her offspring." (Coetzee, 1987: 140)

However, Susan does preserve a degree of independence in her literary liaisons with Foe, for she recognizes the need to withstand his attempts to circumscribe her authorial liberty in this work which "both resists and exacts interpretation" (Marais, 2009: 86). Mirroring, even parodying, Friday, she defies Foe's insistence on censoring her writing. Aiming for narrative jurisdiction over Chapter III, she ironically declares independence - a liberty which she would have denied Friday - by proclaiming: "I am not a story, Mr Foe. [...] I am a free woman who asserts her freedom by telling her story according to her own desire." (Coetzee, 1987: 131) Moreover, she assumes authorial rights over her version of the truth by contending: "The story I desire to be known by is the story of the island. You call it an episode, but I call it a story in its own right." (Coetzee, 1987: 121) Yet, her compositional proficiency only partially meets the criteria set by Susan Gallagher who deems that "the value of a story", or Coetzee's "storing-place of memories", "lies in its truth, its ability to record reality, but also its ability to reveal meaning." (Gallagher, 1991: 175. See Coetzee, 1987: 59) Hence, influenced by Foe's 'value-added' considerations, Susan Barton is unable to resolve the five, sphinx-like mysteries of the island and, equally important, what they are trying to communicate non-verbally.

Unequipped to relate the wider, colonial context of Friday's enigmatic life-history, Susan is oblivious to the reality of his silence, his acquired mother tongue. Paradoxically, the "magic of words" has led to failure of the spoken language in his case. Susan's written correspondence with Foe discerns: "He has lost his tongue, there is no language in which he can speak, not even his own." (Coetzee, 1987: 58 and 108) Eventually she realizes that another means of representation must be sought to decipher Friday, articulating:

'The story of Friday's tongue is a story unable to be told, or unable to be told by me. That is to say, many stories can be told of Friday's tongue, but the true story is buried within Friday, who is mute. The true story will not be heard till by art we have found a means of giving voice to Friday' (Coetzee, 1987: 118).

If we apply Nicholas Royle's linguistic observations to Coetzee's novel, it becomes clear that *Foe*'s potency, as a text for deconstruction, lies in its author's questioning "the ability of language to represent reality adequately" (Royle, 2000: 1). Hence, in his untranslatability, Friday may be envisaged as a subaltern, mutedly defying the Other (see Royle, 2000: 1). Indeed, many critics interpret him as an *African* Other, performing "a voluntary act" as a form of protest (Macleod, 2006: 7). Some contend that his silence is "neither a sign of submission nor merely a strategy of passive resistance, but a counter-strategy through which the other preserves, even asserts, its alterior status and in so doing interrogates the fixity of dominant power structures and positions." (Marais, 1996: 74-75. See Clarkson, 2009: 37). It is conceivable that he *intentionally* evades Susan's censorship by drawing his colonizer as "row upon row of eyes upon feet: walking eyes" (Coetzee, 1987: 147). By employing "this technique of internal mirroring", he assumes authorship over *his* story (Marais, 1996: 72).

Observing that he has transformed into a scribe to mimic Foe, Susan declares, "the man seated at the table was not Foe. It was Friday, with Foe's robes on his back and Foe's wig." (Coetzee, 1987: 151) Hence, Friday can find a method of communicating "in his own idiosyncratic terms" (MacLeod, 2006: 12).

Written dissemination is adopted by Friday to express himself. Towards the end of the novel, we glimpse him "writing the letter o" (mirroring the initial letter of the word *omega*). It is accepted by Foe as a new "beginning", if we "resist the urge for closure." (Coetzee, 1987: 152 and MacLeod, 2006: 13) It provides an alternative to the letter "a" (for the "alpha" which commences Coetzee's novel), suggesting that he has a *written* means of communication to match Susan's. It is in desperation that she substitutes words for the babble of his sounds: incoherent to her, she ascribes meaning to them: "'He does not understand that I am leading him to freedom. He does not know what freedom is. Freedom is a word, less than a word, a noise, one of the multitude of noises I make when I open my mouth."" (Coetzee, 1987: 100-01)

Unlike Susan, Friday is highly receptive of the dynamically liberating influence of music-making and dancing. Witnessing the power of non-verbal communication, she realises that "Friday did not understand the words. [...] Friday understood tones." (Coetzee, 1987: 41) Hence, the key to decoding his identity is hidden in the gestures and movements which depict the story of his suffering: "He utters himself only in music and dancing, which are to speech as cries and shouts are to words'. [...] 'How can he write if he cannot speak? Letters are the mirror of words'. [...] 'Nevertheless, Friday has fingers. If he has fingers he can form letters." (Coetzee, 1987: 142) We visualize him spinning *not* a tale, but an unnamed jig, reminiscent of the Capoeira, a sixteenth-century, African slave-dance and now a Brazilian martial art. It is not surprising that this sight unsettles Susan who admits: "I shiver as I watch Friday dancing in the kitchen, with his robes whirling about him and the wig flapping on his head." (Coetzee, 1987: 94)

It is Friday's cadences which shamanically enable him to travel to another world, defying Susan's sway, as she realizes when she remarks: "I understood why Friday had danced all day in your house: it was to remove himself, or his spirit, from Newington and England, from me too. [...] We dance and spin and transport ourselves." (Coetzee, 1987: 104) Indeed, he emancipates himself by parading like a Trinidadian Calypsonian. Bringing to our attention Friday's mastery of music and dance, Coetzee conjures up a "multiplicity of cross-cultural influences" (Cowley, 1996: 232), akin to the Calypso's coupling of West Indian songs to African rhythms. Although now associated with carnival, this masquerade-festival is rooted in slave culture. With elements of male sexual exhibitionism in the Calinda and of magical possession in Bel Air, it provides Friday with a cathartic escape from a repressed existence, facilitating spiritual self-transcendence and socio-political criticism (See Rohlehr, 1990: 1-2 and Warner, 1982: 3 and 59-61). With its sacred, oral (i.e. non-scribal) folk-tradition and its popular blend of song and story, it bestows "a voice and a platform" – precisely those attributes which he lacks (Warner, 1982: 87).

A major facet of Friday's dancing is his apparent attempt to communicate to us something enigmatic. Susan suspects that there is an ulterior motive in his spinning and humming, for, to her mind, these actions unveil unbelievable scars, revealing the Official Conference Proceedings

traumatic, "atrocious mutilation" of a "slave unmanned" (Coetzee, 1987: 119). His dark secret is interpreted by her in a sexualized manner:

'He would spend entire days spinning and dancing and singing, after his fashion. What I did not tell you was that for his dancing he would wear nothing but the robes and wig. [...] The purpose of his dancing was to show forth the nakedness underneath. [...] Friday was the dark pillar at its centre. What had been hidden from me was revealed' (Coetzee, 1987: 118-19).

Notably, Friday's performance of dervish-like whirling – akin to the venerating, Buddhist dance of the Circumbulation – is matched by musical accompaniment. We learn from Susan that he plays a "tune of six notes" on a soprano recorder, or flute which she "will forever associate with the island and Cruso's first sickness." (Coetzee, 1987: 95) Performing alongside him, she claims that their instruments accompany one another, assuming that "if there were any language accessible to Friday it would be the language of music." (Coetzee, 1987: 96) At another level, she compares their musical twosome with spoken dialogue and love-making. Contending that they "make an irregular couple", she conceives their connections as complementary (Coetzee, 1987: 107):

'I found him spinning slowly around with the flute to his lips and his eyes shut; he paid no heed to me, perhaps not even hearing my words. [...] The music we made was not pleasing: there was a subtle discord all the time, though we seemed to be playing the same notes. Yet our instruments were made to play together, else why were they in the same case? [...] Is conversation not simply a species of music in which first the one takes up the refrain and then the other? [...] Are not both music and conversation like love?' (Coetzee, 1987: 95-97).

It should not be overlooked that certain strains in Friday's hexatonic music are remarkably Chekhovian in the sense of foreboding imparted. Focus on the image of a violin-string - with its analogy to *The Cherry Orchard* (1903-04) - is an ominous sign. It suggests a past catastrophe, or else an impending period of revolutionary change, as is evident from the narrator's distraught perceptions in Chapter IV of *Foe*: "I begin to hear the faintest faraway roar: as she said, the roar of waves in a seashell; and over that, as if once or twice a violin-string were touched, the whine of the wind and the cry of a bird." (Coetzee, 1987: 154) Yet, it is only Friday, as sole survivor, who can unlock this enigma. In the final, cinematic, flash-back and flash-forward sequences, we move from Foe's "house of sleepers, [...] a site of unconditional hospitality" and "a timeless stasis" to glimpse the true "home of Friday" through the eyes of a new, but nameless narrator (Marais, 2009: 84, Hayes, 2010: 108, and Coetzee, 1987: 157). Slipping overboard, diving into the wreck, and "descending into that eye" (Coetzee, 1987: 141) to restart the narrative, our storyteller effectively turns a range of possible endings into alternative beginnings (see Marais, 2009: 89 and Hayes, 2010: 108).

In conclusion, in Coetzee's *tour de force*, "impregnated with the novel's otherness", we attest to the potency of non-verbal communication in a world "governed by other

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rules", bringing to mind Adrienne Rich's "Diving into the Wreck" (1973) (Marais, 2009: 90 and Gallagher, 1991: 190). Throughout Foe, Friday destabilizes the dominion of language - as an "expression of reason" - "over other forms of consciousness", proclaiming his truth via the media of music, dance, and writing (Clarkson, 2009: 37). In the coda of Chapter IV we hear the eternal "sounds of the island" (Coetzee, 1987: 154) and dive into Friday's subconscious mind to confront "the otherness of the other", "the child that cannot be born" (Marais, 2009: 84 and 92). We discern his mysterious wisdom when his mouth opens (firstly, by force, then, in the second version of the story, of its own accord). Surrounded by "the petals cast by Friday" – a reminder that we are in "not a place of words" – we are prompted by magical, non-verbal symbols beckoning us to locate his wavelength by using "a special type of perception that lies beyond this sphere" (Coetzee, 1987: 155 and 157; and Hayes, 2010: 113). With this Dostoyevskian "wisdom tale" ending, the legacy of his past is diffused by water "in a place where 'time itself seemed to have stopped"" (Hayes, 2010: 112. See Holquist, 1977: 628). In "the home of Friday" we are in "a place where bodies are their own signs" (Coetzee, 1987: 157). We seek refuge in "a passive waiting without expectation", where different rules apply (Marais, 2009: 90. See Hayes, 2010: 109). It is those non-verbal, unspoken marks of Friday's uncontrollable identity which take us on a journey through his life-experiences, encountering "the hermetic difference of the other" (Hayes, 2010: 115. See Coetzee, 1992: 248 and Head, 1997: 125-26). Although it has been contended that his "silence is finally impenetrable" (MacLeod, 2006: 6), we do bear witness to the legacy of Friday, for he does speak to us at long last -not through a cacophony of words, but through the melody of sounds. Syllables "filled with water and diffused", they form "a slow stream, without breath, without interruption. It flows up through his body and out upon me; it passes through the cabin, through the wreck [...]" (Coetzee, 1987: 157). Friday's voice is truly intense, ubiquitous, and relentless, revealing sheer magic in the coding of its aquatic, onion-like messages....

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# Benefits and Factors Predicting Benefits from Information on Social Media Network among Audiences in Bangkok

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#### Abstract

The purposes of this research are 1) to study benefits from information on social media network; 2) to study knowledge and behaviors arising from information on social media network; and 3) to study factors predicting audience benefits from information on social media network. The samples of the study were audiences in Bangkok who were selected by using multi-stage random sampling. The data was collected using questionnaires and the collected data were analyzed using descriptive statistics and multiple regression analysis. The results show that knowledge and behaviors arising from information on social media network with the statistically significant level of 0.05.

Keywords: Knowledge, Behavior, Benefit, Social Media Network

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# I. Introduction

Information is essential to all levels of human and social development. It helps enhancing an individual's capacity to apply knowledge in coping with the daily work and personal life. Information also serves as a key driving factor for political, economic, social and cultural developments. It has been a prime importance of both the government and the private sector. Private organizations search and gather information that is advantageous to their businesses while the government collects information particularly demographic information for public services and social benefits. (Korthong, 2009)

Information can be received through various channels and the mass media is one of them. In the past, traditional media played a major role in information sending. It provides a linear model of communication, a one-way process where the sender broadcasts a message to the receiver. The receiver is unable to directly contact the sender. Information is sent in either textual, audio or visual forms through print media, telegraph and radio, or in both audio and visual forms at the same time through television, movie and mobile phone. (Sombutphanich, 2004)

Nowadays, people can receive information from the so-called "new media", which respond to the information demand of a large number of audiences, allowing two-way communication where the sender and the receiver send and receive information in various forms including visual, audio and textual simultaneously. The new media gives more freedom in communication than traditional media. Social media network is a part of the new media. (Sombutphanich, 2004)

The new media contain distinct characteristics of easy accessibility and quick dissemination of information. A receiver can search for information by simply inputting key words into online search engine like Google. (Logan, 2010) The accelerating and endless transfer of new information has given rise to a media phenomenon known as information flows, bringing the world into the information age where information is power and what everyone is searching for. (Korthong, 2009)

The information flows in Thailand through the new media are evidenced from the increasing number of users particularly social media network such as Facebook. According to the summary of www.socialbaker.com (2011), there were 12,176,640 Facebook users in Thailand, making it No. 16 in the ranking of global Facebook statistics. From this situation, it is interesting to study how audiences gain benefits from such information flows particularly the audiences in Bangkok, the country's center of communication.

# II. Objectives

- 1. To study benefits from information on social media network among audiences in Bangkok.
- 2. To study knowledge and behaviors of audiences in Bangkok arising from information on social media network.
- 3. To study factors predicting benefits gained from information on social media network among audiences in Bangkok.

# **III. Hypothesis**

1. The predicting factors which are knowledge and behaviors arising from information on social media network can predict benefits gained from information on social media network.

# IV. Benefits

- 1. Identify benefits from information on social media network among audiences in Bangkok.
- 2. Identify knowledge and behaviors arising from information on social media network among audiences in Bangkok.
- 3. Identify factors predicting benefits from information on social media network among audiences in Bangkok.
- 4. Apply the results of the study in information management for the maximum benefits of audiences.

## V. Literature Review

This research involves the following key concepts and theories:

1) Uses and gratifications theory suggests that the media use is motivated by the needs defined by audience, which can be grouped into 4 categories as follows: (Lacey, 2002)

1. Personal Identity – Audiences use media as source of information and to find role models, to learn about way of living, etc. which will lead to identity formation, for instance, making a person fashionable.

2. Information – Mass media provide huge information that can be learnt and used by audiences to benefit their livings.

3. Entertainment – Audiences often use media as a means of escapism, helping them to relax and being diverted from unfavorable situation in the real world into a more interesting and happier place.

4. Social Interaction – Content from the media such as TV serials, online games or live soccer match can be used as talk topics among friends, which help enhance the relationship.

The above four categories reflect benefits that audiences can obtain from the media use. This can be applied as the research guideline in regard to benefits from information on social media network.

#### 2) Knowledge and behavior theory

(1) Knowledge – Knowlege represents a level of learning outcomes arising from stimulatus-response mechanism (S-R). It involves a proper structure of information such as definition or meaning of someting, facts, thoeries, rules, structures, solutions, standards, etc. Knowledge is considered the first step of behavior that relates to remebering capacity and can occur by recalling, seeing, hearing or listenting to something without requirements of complicated thinking or high level of brain capacity. This is why remembering is an important psychological process that leads to other higher brain activities like understanding, application, analysis, systhesis and evaluation. As an internal process, knowledge consists of 2 components,

understanding and retaining or memory. (Good, 1973; Hospers, 1976; Meredith, 1961)

Knowledge is divided into 6 levels as follows: (Bloom, 1971)

1. Knowledge is defined as the remembering of previously learned materials like ideas, objects and situations, from simple and independent materials to complicated and interconnected ones.

2. Comprehension is the intellectual ability to reasonably extend the scope of knowledge and memory. This can be shown by performing an action when facing meaningful materials, translating, summarizing or explaining materials, etc.

3. Application refers to the ability to use knowledge or comprehension of the learned materials in new situations. This may particularly include application of such things as concepts together with the ability to interpret, summarize or explain such material.

4. Analysis requires a higher level of ability and skill than comprehension and application. It refers to the ability to break down material into its component parts. This may include analysis of relationship between parts and recognition of the organization principles involved, which helps develop real understanding.

5. Systhesis refers to the ability to put either small or large parts together to form a sets of relation. It may involve the formation of new structures or patterns that stress creative behavior within a scope of such material.

6. Evaluation is concerned with the ability to judge the idea, value, performance, answer, method and content for a particular purpose. The judgments are to be based on definite criteria. It is regarded as the highest level of the cognitive hierarchy because it contains elements of all of the other categories - comprehension, application, analysis and synthesis. Thus, knowledge is outcome of the development of idea, belief, truth and meaning based on fact, opinion and logic. It can be expressed through language, symbol and medium according to the objective of its developer.

(2) Behavior– Behavior is defined as the response to stimulatus in a particular situation. Human behavior may involve verbal and mental action, conscious or unconscious action, noticiable and unnoticeable action. (Zimbardo & Weber, 1997)

Behavior can be divided into various types including: (Srithong, 1998; Suttilertaroon, 1999)

1. Innate behavior is performed without being based upon prior learning or experience. This may include reflex actions such as blinking and instinct such as fear, survival, etc.

2. Group influence behavior is a result of the relationship and interaction with other people in the society.

In addition, human behavior can be categorized as follows: (Srithong, 1998; Suttilertaroon, 1999)

1. Overt behavior consists of:

- Molar behavior refers to behavior that is observable without any tool such as movement of arms, legs, etc.
- Molecular behavior is behavior observable with the use of tool such as functioning of the brain wave.

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2. Covert behavior consists of:

- Sensory behavior is the response to sensory experience such as seeing, hearing, smelling, tasting, touching and contentment.
- Interpreting behavior involves understanding and interpretation. For instance, friends can understand each other by looking into the eyes.
- Remembering behavior is the recall of previously learned material. For example, we recognize the caller when we hear his/her voice on the phone.
- Thinking behavior may involve creativity or reasonable thinking.

Factors influencing human behavior can be divided into 3 major groups: (Green & Kreuter, 1991)

Group 1: Intra Individual Causal Assumption – It is believed that the reason for the display of behavior or its influencing factor comes from intra individual components such as knowledge, attitude, belief, value, motivation or behavioral intention, etc.

Group 2: Extra Individual Causal Assumption – An individual behavior can be influenced by external factors which relate to the environment and social structure such as political system, economy, education, religion, demography and geography, etc.

Group 3: Multiple Causal Assumption – Behavior can be motivated by both internal and external factors.

The above concepts indicate that knowledge and behavior are related. Behavior occurs when an individual has knowledge and understanding. This research therefore is intended to study benefits from information on social media network after the audiences' knowledge and behavior.

**3)** Concepts about social media network – Development of the new media called "social media" or "social media network" results from the advancement and convergence of computer, telecommunication and communication technologies. The web-based communications via all computer platforms or smart phone with internet applications are built on the Web 2.0 system which enhances communication efficiency and allows more interaction and exchange of content among users. Moreover, social media network enables a gathering of people who are somewhat related such as people who are friends and relatives, people with the same interests or believes. It also draws people together to exchange knowledge, views or experiences. These eventually develop into a "social network". (Kaplan & Haenlein, 2013)

In Thailand, social media are categorized into 4 major groups as follows: (Praditapholpanich, 2013 )

1. Social media network - Websites developed specifially for communication network such as Facebook, Windows Live Spaces and Hi5.

2. Blogs – Websites that contain general articles and allow response and exchange of views such as Blogger, WordPress. Other sub-categories include Microblogging, Twitter, etc.

3. Websites aimed at sharing of visual and audio files, video clips and other files such as YouTube, Slideshare, Flickr, Photobucket, Picasa, etc.

4. Websites for special purpose such as Wikipedia, which is an online encyclopedia.

This research covers the use of the above four major groups of social media network by audiences in Bangkok.

#### VI. Methodology

This study utilized a survey research method. Details are as follows:

1) Population and samples – The population of the study were 5,674,843 residents in 50 districts of Bangkok (Department of Provincial Administration, Ministry of Interior, 2011). Residents in 15 districts, 100 each, were selected as the samples, using the multi-stage random sampling.

2) Research tool – Questionnaire was used as data collection tool and the internal consistency coefficient (Cronbach' alpha) was used to investigate its reliability which was found to be 0.913 for questions about benefits from social media network, 0.866 for questions about knowledge gained from information on social media network and 0.863 for questions about beheaviors arising from information on social media network. The quetionnaire was devided into 4 parts as follows:

Part 1 – Demographic information - contains 6 checklist questions.

Part 2 – Use of social media network - contains 5 checklist questions.

Part 3 – Benefits from information on social media information - includes 5 levels of measurement, i.e. highest, high, moderate, low and lowest. The score of each level was interpreted as follows:

The average score of 4.21-5.00 refers to the highest level of benefits.

The average score of 3.41-4.20 refers to high level of benefits.

The average score of 2.61-3.40 refers to moderate level of benefits.

The average score of 1.81-2.60 refers to low level of benefits.

The average score of 1.00-1.80 refers to the lowest level of benefits.

Part 4 – Knowledge and behaviors arising from information on social media network - includes 5 levels of measurement, i.e. highest, high, moderate, low and lowest. The meaning of each score level is as follows:

The average score of 4.21-5.00 refers to the highest level of knowledge and behaviors arising from information on social media network.

The average score of 3.41-4.20 refers to high level of knowledge and behaviors arising from information on social media network.

The average score of 2.61-3.40 refers to moderate level of knowledge and behaviors arising from information on social media network.

The average score of 1.81-2.60 refers to low level of knowledge and behaviors arising from information on social media network.

The average score of 1.00-1.80 refers to the lowest level of knowledge and behaviors arising from information on social media network.

3) Data analysis was divided as follows:

(1) Descriptive statistics which involve frequency, percentage, mean and standard diviation were applied to present the general characteristics of the factors in the study.

(2) Inferential statistics, i.e. multiple regression analysis was applied for hypothesis testing with a significance value of 0.05.

# VII. Results

#### 1) Anaysis of general characteristics of the questionnaire respondents

The data analysis shows that the majority of the samples are female (52.7%) aged between 16-25 (47.9%). Most were school/university students (45.9%) and single (68.1%). They held a bachelor degree (55.0%) and had personal income of 10,001-15,000 baht/month (20.4%). Their family income was more than 50,001 baht/month (33.7%).

#### 2) Analysis of media exposure behavior

According to the analysis, most of the samples used Facebook (68.9%), followed by YouTube and Google+ (10.7% and 7.2% respectively). The highest exposure took place between 21.01-24.00 hrs. (36.3%), followed by 17.01-21.00 hrs. and 9.01-12.00 hrs. (33.5% and 6.4% respectively). The daily period of exposure was around 2-3 hours (49.5%), followed by 4-5 hours and 1 hour or lesser (19.8% and 15.7% respectively). The frequency of exposure was daily (47.4%), followed by 3-4 times/week and 5-6 times/week (23.3% and 15.7% respectively). The purpose of the exposure was to search for useful information (27.0%), followed by to contact acquaintances and to entertain (23.0% and 21.8% respectively).

#### 3) Analysis of benefits from information on social media network

The analysis showed that the samples overall gained low level of benefits from information on social media network ( $\bar{x} = 2.47$ ). Considering each benefit separately, the benefit with the highest score which represented moderate level of benefits was to find a role model of behavior ( $\bar{x} = 2.67$ ), followed by to facilitate decision making and to understand things in a deeper sense which also had low score ( $\bar{x} = 2.60$  and 2.55 respectively).

4) Analysis of the outcomes of information on social media network among audiences in Bangkok was divided into 2 aspects as follows:

(1) Knowledge – According to the analysis, knowledge from information on social media network among audiences in Bangkok was found to be at moderate level ( $\bar{x} = 2.70$ ). For each separate issue, the issue with the highest score which represented moderate level of knowledge was economic knowledge ( $\bar{x} = 2.91$ ), followed by foreign affairs knowledge and political knowledge which also represented moderate level of knowledge from information on social media network ( $\bar{x} = 2.87$  and 2.86 respectively).

(2) Behaviors – Behaviors arising from information on social media and network among audiences in Bangkok was at moderate level ( $\bar{x} = 2.73$ ). The highest score fell on foreign affairs behavior ( $\bar{x} = 2.93$ ), followed by political behavior and economic behavior which also had equal score representing moderate level of behaviors ( $\bar{x} = 2.92$  and 2.92 respectively).

#### 5) Analysis of relationship between benefits from information on social media network and knowledge and behaviors arising from information on social media network among audiences in Bangkok

The results of the data analysis in this part were presented in forms of the mean, standard deviation and correlation matrix table involving 2 independent variables, i.e. knowledge and behaviors arising from information on social media network, and the dependent variable, i.e. benefits from information on social media network.

The relation between 2 independent variables or predicting variables was analyzed to check the multicollinearity. It was found that none of the paired correlation coefficient

of independent variables was higher than 0.80 or a degree of relationship that is lower than -0.80 (Hair; Black; Babin & Anderson, 2010), hence no problem of multicollinearity. This finding was confirmed by the variance inflation factor (VIF) of all variables which was not higher than 5.30, i.e. 3.128 and 3.128 of knowledge and behaviors variables respectively.

The analysis of the correlation coefficient of 2 independent variables and the dependent variable, i.e. benefits from information on social media network, showed that both independent variables had positive relationship with the dependent variable with the value between 0.682 - 0.766. The correlation with the highest value of 0.766 was found in knowledge variable and benefit variable, which indicated strong positive relationship, followed by 0.682 of behavior variable and benefit variable which also had a strong positive relationship with the significance value of 0.5. The data analysis of the correlation coefficient showed that the variable with the highest possibility to predict the dependent variable was knowledge. Details were shown in the Table 1 below:

Variable	Benefits	Knowledge	Behavior	VIF
Benefits	1.000			1
Knowledge	0.766*	1.000		3.128
Behavior	0.682*	0.825*	1.000	3.128
Mean	2.476	2.707	2.735	-
S.D.	0.882	0.709	0.707	-
n=1500; *p<0.05		•		1

Table 1: Correlation Matrix, Mean, Standard Deviation and VIF

# 6) Analysis of factors predicting benefits from information on social media network

The multiple regression analyis was performed using the enter method including benefit as dependent variable and knowledge and behaviors arising from information on social media network as independet variables or predicting variables. It was found that both independent variables jointly predicted the dependent variable, benefits from social media network, with the value of 59.40% (coefficient of determination =  $R^2$  = 0.594) and correlation coefficient (R) = 0.771 at the statistical significance of .05. Considering each variable, the two independent variables i.e. knowledge and behaviors, can explain changes of the dependent variable, i.e. benefits from information on social media network, with a strong positive influence (Beta = 0.653 and 0.159 respectively). This means that 1 score of knowledge that students of the Faculty of Communication Arts gained from information on social media network. With other variables under control, 1 score of behaviors arising from information on social media network in the benefits from social media network led to 0.198 increase of the benefit score. Details are shown in the linear regression analysis in Table 2 below:

Benefits from information on social media network = -0.200+0.790 (knowledge) + 0.198 (behavior)

	Unstandardized		Standardized			
DV	Coeffici	ents	Coefficients	t	Sig.	Correlations
	В	Std.Error	Beta	_		
(Constant)	-0.200	0.060		-3.324	0.001	
Knowledge	0.790	0.036	0.635	21.792*	0.000	0.766
Behavior	0.198	0.036	0.159	5.451*	0.000	0.682

Table 2: Multiple regression analysis of factors affecting benefits from information on social media network

R = 0.771 R Square = 0.594 Adjusted R Square = 0.594 Std. Error of the Estimate = 0.562

Note: n = 1500; \*p < .05

## VIII. Conclusion and Discussions

The majority of the samples were female school/university students aged between 16-25. They were single and held a bachelor degree. Most had personal income of 10,001-15,000 baht/month and family income of more than 50,001 baht/month. The popular social media among the majority of the samples was Facebook. The daily exposure was between 21.01-24.00 hrs. and took approximately 2-3 hours. The purpose of their exposure was to search for useful information. Knowledge gained from information on social media network of the samples was found at a moderate level, most of which was economic knowledge. Behaviors arising from information on social media network was also at a moderate level and mostly related to foreign affairs. In conclusion, the samples gained benefits from information on social media network at a low level and mostly the benefit was to find a role model for their living.

Moreover, it was found that factors predicting benefits from information on social media network were knowledge and behaviors arising from information on social media network. This is consistent with the research on "Food Consumption Behavior of Students in Nakhon Pathom Rajaphat University" of Hathaikan Sotrdee and Amphorn Chimplee (2007), which indicated that knowledge about food consumption of students was related to their food consumption behavior and eventually affected benefits gained from the food consumption. If the students had high level of knowledge and behaviors, the benefits would become higher accordingly. Despite the topic of food consumption, this research reflected that knowledge, behavior and benefit variables were inter-related and had influence upon each other. Similar results can also be found in the study on "Media Exposure, Usage and Gratification towards Alternative Energy Information: Case Study on Gasohol, NGV and Biodiesel Consumption of Inhabitants in Bangkok" by Wimonpan Arpavate and Krittchanat Santawee (2009) which showed that the knowledge on Gasohol, NGV and Biodiesel as well as the internet usage and gratification differed among the sample groups of

different internet exposure. This is in line with the research on "The Utilization and Satisfactions of The Institute Website among King Mongkut's Institute of Technology North Bangkok Students" of Maneesong Patomviriyavong (2005) which found a positive relations between behaviors and the benefits and satisfaction. This is also agreed by the concept of Sumon Yoosin (2004) and Surapong Sottanasatien (1989) which indicated that knowledge and behaviors were interrelated and also related to experience and benefits.

#### IX. Recommendations

The results of this research have raised an interesting issue. According to the analysis, the samples who had short period and low frequency of exposure to social media network, i.e. an hour or lesser per day, had higher level of benefits from information on social media network than the samples who had daily exposure of 2-3 hours, 4-5 hours and more than 5 hours. In addition, the samples who exposed to social media network for 1-2 days/week had higher level of benefits than those who had exposure for 5-6 days/week. Such results can be considered that high exposure or high frequency of exposure may not be as important as the quality of information received, which may have impact on the benefits from social media network. Therefore, it is interesting to find out the cause of this issue in future study and its findings would be helpful for development of quality of information on social media network.

The data analysis also showed that the samples gained a low level of benefits from information on social media network although social media network like Facebook was popular among them. Thus, further study can be made on the cause of such phenomenon and the results can be applied for the development of online media for the maximum benefits of information dissemination.

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Arab Spring Presidential Speeches and New Social Identities: A Critical Discourse Analysis Study

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#### Abstract

Political leaders in Tunisia, Yeman, Egypt and Lybia found themselves on a horn of a dilemma that was ended by sacrificing their social and political identity in their attempts to re gain public support. Different styles were used to establish different identities in the phases that Zain alabedden, Mubarak, Saleh and l-Qathafi passed through. As stated by Fairclough(2003:112) 'Styles are the discoursal aspect of ways of being, identities. Who you are is partly a matter of how you speak, how you write, as well as a matter of embodiment — how you look, how you hold yourself, how you move'.

The present study investigated the changing identities of four Arab Spring countries former presidents tracing how different identities of these leaders were established and analyzing the linguistic resources utilised to establish them. The study revealed that There was a drastic move from the semi-god leader to that one that was dying to seek people's understanding and support. That change was reflected basically through the use of personal pronouns, lexical repletion and use of colloquial Arabic.

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## Introduction

Political leaders in Tunisia, Yeman, Egypt and Lybia found themselves on a horn of a dilemma that was ended by sacrificing their social and political identity in their attempts tore gain public support. Different styles were used to establish different identities in the phases that Zain alabedden, Mubarak, Saleh and I-Qathafi passed through. As stated by Fairclough(2003:112) 'Styles are the discoursal aspect of ways of being, identities. Who you are is partly a matter of how you speak, how you write, as well as a matter of embodiment — how you look, how you hold yourself, how you move'.

The issue of identity in discourse studies encompasses a wide range of realisations and manifestations that all aim at establishing the image the speaker wants to create for himself/herself at a particular situation. Human beings constantly make use of the gift of communication to exercise power and control in their attempt to establish different social identities in different settings. It is not only political leaders who exercise power and it is not always political power being exercised. A husband or a wife , a son or a father, a brother or a sister, a boss and employee may all exercise power to establish different social identities. These identities are not static since they are constantly changing according to various social as well as political factors. Though the term identity was first associated with the individual, it gained a more comprehensive associations later on where we start to talk about discourse identity, collective identity, cultural identity, religious identity, political identity and so forth.

Identity is defined by Benwell and Stokoe (2006:4) as:

a performance or construction that is interpreted by other people. This construction takes place in discourse and other social and embodied conduct, such as how we move, where we are, what we wear, how we talk and so on. 'identity' is then defined in its broadest sense in terms of *who people are to each other*, and how different kinds of identities are produced in spoken interaction and written texts.

The issue of identity was studied from various perspectives. It was tackled theoretically by Harré1998 and Michael 1996) while Benwell and Stokoe (2006) adopted a practical approach to social identity concentrating on the *context of construction* and studying how the environment of identity is established. Some studies of social identity dealt with gender such as, Bucholtz, Liang and Sutton, 1999; Johnson and Meinhof 1997; while Others dealt with age and identity such as Coupland and Nussbaum 1993 and Nikander 2002).

Different *approaches to understanding and analysing identity* were investigated by Tracy 2002 and Williams2000).

Social identity could be studied from social and linguistic perspectives. The social theory of identity establishes the concept of identity with relation to the concept of ingroup and outgroup where the borders of identity are established within the borders of these concepts. (Brown 2000)

Linguistic approaches to social identity have been basically sociolinguistic where a social identity is studied in terms of the presence or absence of a given linguistic feature that gives indications of the social class, gender, age or social status of the speaker.

Critical discourse analysis (CDA) is basically concerned with how power is exercised and negotiated by language users .It is based on the idea that as language users we tend to choose lexical items or grammatical constructions that reflect our ideology and aim at positioning our addressee. Fairclough (1989) takes grammar as the basic element through which identity is established on two levels where the first involves the relation between the reader and the text while the other takes ideologies conveyed by the linguistic choice into consideration. Style is viewed by Fairclough (2003:111) as a basic tool to establish identity. He states that

Styles are the discoursal aspect of ways of being, identities. Who you are is partly a matter of how you speak, how you write, as well as a matter of embodiment — how you look, how you hold yourself, how you move, and so forth. Styles are linked to identification using the nominalization rather than the noun `identities' emphasizes the process of identifying, how people identify themselves and are identified by others. Firclough (2003:159) distinguishes between personal identity and social identity maintaining that personal identity is constrained by social identity:

'there is a dialectical relationship between social identity and personality: the full social development of one's identity, one's capacity to truly act as a social agent intervening in and potentially changing social life, depends upon `social roles' being personally invested and inflected, a fusion between social identity and personality.

The Arab Spring is a term that has been coined to refer to protests that arose independently and spread across the Arab world in 2011. It originated in Tunisia in December 2010 and quickly swept over to Egypt, Libya, Syria and Yemen. The present study investigated changing identities of four Arab Spring countries former presidents tracing how different identities of these leaders were established and analyzing the linguistic resources utilised to establish them.

The questions that the study tackled could be specifically stated as follows:

1- How are different identities of these political leaders established and communicated?

2- How and why do these identities change?

3-How are these changes manifested lexically?

4-How is agency utilised to represent the changing identities?

The following sections provide discussion of how each of these leaders established their social identities though their speeches.

#### 1- Social Identity in Bin Ali's Speeches

Bin Ali was the Tunisian president from 1987 to 2011.Protests against him, which initiated the Arab Spring lasted for a month that ended with his fleeing to Saudi Arabia with his wife and family.

His reign was characterised by absence of democracy and freedom of expression .In his speeches during this rebellion he tried to establish a new social identity in a desperate attempt to stay in office.



Bin Ali's speech at the beginnings of protests in Tunisia portrays the social identity of a political leader who has everything under control, who is following up everything and who can identify the problems and has the solution, as shown by the following excerpt from one of his earliest speeches where he uses both singular and plural first person to refer to himself:

#### ayyuah elmuaTenun walmuwaTinat

Dear citizens,

# laqad taaba9utu binshighaal ma shahidathu sidi buzaid min aHdath xilal il'ayyam ilmunqadeyya.

I have followed with concern what Sidi Buzaid witnessed during the previous days.

The first person plural (*naHnu*) (we) is used in the following excerpt rather than the singular:

*WanaHnu la nadaxira juhdan litfaadi mithl hadhihi elHalaat.* We save no efforts to avoid such situations.

Bin Ali describes people protesting against him as terrorists and equates himself with the country so anything against him is against the country as shown by the following excerpt:

Kama anna luju'i aqaleyya mina elamutaTrefain ila 'l9unf walshaghab fi ilshare9 wasiila lilta9biir amrun marfuD.

A minority of terrorists resorting to riots at streets as a means of expression is unacceptable.

The tyrant who had either imprisoned or exiled any voice against him for the first time acknowledges people rights of freedom of expression thus trying to look as a democratic leader saying:

# 'inna nujadedu 'ilta'kid 9ala iHtirami Hurreyati ilrai walta9bir waliHirS 9ala tarsixiha fi eltashri9

We reaffirm respecting the freedom of expression and implanting it in legislation.

Bin Ali's last speech before he was forced to flee reflects a drastic change in his social identity. He switched for the first time to colloquial Arabic and his phrase *(ana fihmtkum)* (I understood you) became a cliché and sparked a lot of ridicule not only in Tunisia but also across the Arab world as he was trying to replace the old social identity of a dictator with a popular person who could feel, respond and react to the pain of the public. French was not used or standard Arabic as was the case in pre Arab Spring speeches. He used very vernacular terms in his last speech to convince the protesters that he is one of them, cares for them and they have no right to protest against him. His last speech was 90% colloquial as he said at the beginning of his speech that he was addressing his people in their own language justifying this shift by the critical situation the country is passing through as shown by the following excerpt:

*Ayyuha elsha9b eltunsi* Dear Tunisian people

*Nekelmkum elyawm wankalemkum lekul fi tunis wuxarij tunis*, I speak to you today inside Tunisia and abroad .

Nekalmkum bilughat kull iltuneseyyen waltunseyyat I address you today in the language of all Tuenisan men and women

l'anna alwaD9 yafreD taghyyr 9amiq,taghyyir 9amiq washamel. because the situation imposes a drastic and a comprehensive change.

# Wana ifhmtkum, ifhmt iljamii9, ilbaTTal welmuHtaj welsiyasi welTalb mazid min elHureyyat.Fehmtkum,fehmt elkul.

And now I understood you, I understood all, the unemployed, the needy, the politician and the one who is asking for more freedom.

# *Eltaxrib mahush min 9adat eltunsi ilmitHadir, eltunsi elmitsamiH* Sabotage is not the habit of the civilized and tolerant Tunisian.

The lexical devices used here are the vernacular *baTaal* for unemployed, *mahush* for it is not, *nkalmkum* for I talk to you .Bin Ali's use of repetition here paves the way for a new social identity. In his attempt to affirm power, his words betray him and represent him as someone who is insecure stumbling at words.

In the following excerpt Bin Ali code-switches between colloquial and standard Arabic trying to establish a social identity of the leader who sacrificed a lot for his country.

Huzni wa'almi kabirayn li'ani amDayt akthar min xamsiin sana min 9umri fi xidmat tunis fi muxtalf elmawaqi9.

My grief and pain are so huge because I spent more than fifty years of my life serving Tunisia in various fields.

kul yawm min Hayati kan wumazal lixidmet ilbilaad waqadmt eltaDheyaat wumanHebesh n9adidha walam aqbal yawma 'wumaneqbalsah 'bash tsiil qatret dam waHida min dimaa' eltuneseyyen.

Every day of my life has been dedicated for serving the country. I sacrificed a lot and do not like to enumerate my sacrifices. I have never and will never allow for single drop of Tunisian blood to be shed.

Bin Ali establishes the identity of the father in the following excerpt, a responsible father who cares, not only for his role as a father but also for his role in the overall social network using the terms (*Haraam*) (religiously unacceptable) and the term (*9aib*(socially unacceptable) again in colloquial not in standard Arabic.

# Awladna elyawm fi idaar wumush fi elmadrasa whadth Haram wa9aib.Our sons are at home today not at school and this is shame and unacceptable.

Bin Ali shifts to standard Arabic and employs repetition again but this time to show how much he is involved in the situation and how much he cares. All his efforts were in vain and the famous response (irHal) (leave) was the answer.

# Wa'asafi kabir kabir jidan wa9amiq jiddan , wa9amiq jiddan, fakafa 9unfan, fakafa 9unfan

# My sorrow is so big, so big, and so deep, so deep, enough violence, enough violence

At the end as he is more exhausted, Bin Ali decides to give more freedom and again uses the phrase ('ana fahemtkum) (I understood you). Now the early confident president who was not willing to repeat a word is repeating words and phrases.

# 'amma elmaTalib elseyaseyyah waqultlkum ana fehmtkum waqarrat elHurray elkamelh lil'9lam.

As for the political demands regarding more freedom, I understood you and decided to give more freedom for media.

Bin Ali then mentions his love for his country and his determination to protect it as a final resort using the pronoun (we) to include his people with him.

# Tunis neHbuha wukul sha9baha yeHbha wylzam nsunha

# We love Tunisia and all its people love it and should protect it.

# 2-Socail Identity in Mubarak's Speeches

Mubarak was the Egyptian president from 1981 to 2011. He was driven out as a result of the Egyptian revolution, which started in January 2011.

On 25 January 2011, thousands of anti-government protesters clashed with police in Cairo during a Tunisia-inspired demonstration to demand Mubarak's removal. The day marked the start of the Arab spring in Egypt. Three weeks later, Mubarak's rule which lasted for more than three decades was ended with his stepping down and handing in power to the military court. The most significant speeches by Mubarak during that critical era were the speeches delivered on 28/1/2011, 11/2/2011 and 28/2/2011.The following section provides an analysis of how Mubarak's social identity is established in these speeches.

## A New discourse with a new identity

Comparing these speeches with pre-Egyptian revolution era clearly shows a change in the construction and representation of Mubarak's social identity. For over three decades Mubarak's discourse had been characterised by brevity, preciseness and avoidance of extreme use of metaphor. He used to start his speeches with *brothers and sisters*, or *ladies and gentleman*. Change is marked in the inaugurating phrase in the speeches delivered during the Egyptian rebellion .The three speeches start with

#### Ayyuha il'xwa elmuaTinuun

#### Dear fellow citizens.

Mubarak here is trying to establish a new social identity appealing to the majority of protesters, the citizens addressing them as brothers.

Another change is marked by establishing self reference through use of reference pronouns or pronouns attached to verbs. Mubarak refers to himself using singular first person pronouns and singular verbs though he used to use the plural first person (we) rather than (I). In his speech on 28/1/2011 he says:

#### AtaHadathu 'ilaykum fi THarfen Daqiq yafreDu 9alyna jami9an waqfatan jaaddah

# I speak to you today in a very critical situation that imposes on us all a serious stand.

Here Mubarak establishes his social identity using first singular person verb (*atHadathu*) I speak, rather than the plural as he used to do in previous speeches.

In a speech delivered in January 2010, Mubarak establishes his social identify as a political leader using the plural person and the plural verb as shown by the following excerpt.

# Innana idh naHtaafulu bihadhihi elmunasaba alwataneyya el9ariqa nastad9i sijillan nasi9an lirijaliha.

#### As we celebrate this national anniversary we recall a brilliant record for its men.

Notice here that Mubarak uses the plural pronoun (*'innana)* (we) and the plural verb (*nastad9i*)( we recall).

In the following example from his speech, Mubarak first tries to emphasize his political status as a part of his social identity, a thing that he did not do before since this is the first time this political identity is put at stake. Then he tries to appeal to his addressee's emotions in his attempt to establish his social identity as an Egyptian trying to tell his people how much he did for them.

# Inni kara'is liljumhureyya wbimuqtaDa aSalaheyyat allti Khawalaha li adistur

As a president of the Republic and in accordance with the authorities given to me by the constitution, I-----

Inni la atHadathu elaykum elyauma kara'is liljumhureyya faHasb winnma

KamiSri sha'at 'al'qdar an yatHamala mas'uleyyata hadha elwaTan

I do not speak to you today as a president only but as an Egyptian who has been fated to shoulder the responsibility of this homeland

wa amDa Hayatahu min 'jleh Haraban waslaman .Laqad ijtazna ma9an min qabl awqatan Sa9bah taghalabna 9alayha 9indama wajahnaha ka'umma waHida wa9indama 9arafna Tariqana waHaddana ahdafana.

and has dedicated his life for it in peace and war .We all could overcome critical times when we faced them as a unified nation and when we knew our destination and identified our goals.

Mubarak creates a new social identity presenting himself as a member of the Egyptian big family rather than a ruler in an attempt to gain some sympathy. Though later on he affirms his sense of responsibility saying:

# Wainni mutaHamellan mas'uleyyati el'uwla fi ilHifaaDH 9ala amn elwaTan walmuwaTinin lan asmaHa bidhalik

# I, shouldering my top responsibility of safeguarding the homeland and the citizens security will not allow that.

As far as the issue of agency is concerned, the role of agent is assigned to Mubarak almost all over the speech. Though he was trying to establish a new social identity, he was still not ready to give up his position totally.

Verbs such as I speak, I felt sorry, I called and I will not tolerate were all used to establish Mubarak as agent and his addressees as patients.

The second speech on Feb,1,2011 marks a dramatic change in the forming and presentation of Mubarak's social identity. The plural pronouns and plural verbs are more frequent in this speech as Mubarak tries to gain more support as shown by the following excerpt:

9ishna ma9an ayyaman mu'lemah ..wa'kthar ma yawje9u qulubana huwa alxawf alldhi 'intab al'aghlabeyya elkasseHa mina 'ilmSreyyin

# We have lived together difficult days, and what hurts our hearts the most is fear which has overtaken most Egyptians.

Notice here how Mubarak uses the word (*ma9an*) (together) to establish his collective identity as part of the large Egyptian community.

Though there is a shift of person in the following example from plural first person to singular first person, Mubarak constitutes a new social identity that stems from acknowledgment of all slices of society. What Mubarak is trying to do here is to appeal to all members of society of all religious afflation, profession and age groups.

# Fa'inanni atawajahu biHadha ilyawm mubashara li'abna'i elsha9b,befallaHi wa9ummalihi ,muslmihi wa'aqbaTih,shuyuxhi wa shababih wa likul miSriyyin wa meSriyyah.

# Today I am directly speaking to my people, peasants and workers, Muslims, and Copts, old people and young, and to all Egyptian men and women.

In the following example, Mubarak tries to portray himself as someone who is not dying for authority and someone who gave a lot to Egypt establishing his identity as a member of the military building on the positive associations, stereotypical image and high status of the military in Egypt .He is also referring to himself as a son of the military forces in indirect attempt to appeal to the military as well.

# 'Innani lam akun yawman Taliba Sulta aw jah.way9lam alsha9b alDHuruf al9aSiba allati taHammaltu fiha elmas'uleyya wa ma qadamthu lilwaTan

I have never, ever been seeking power and the people know the difficult circumstances during which I shouldered my responsibility and what I offered to this country

# Harban wa salaman. Kama anni rajulun min 'abnai elquwwati elmuslaHa walaysa min Tab9i xiyanatu el'amaana.

In war and peace .I am a man from the armed forces and it is not in my nature to betray the trust.

Mubarak's declaration of his intention not to nominate himself is expressed informally. Though standard Arabic is used, the use of the phrase (wa bikulli iSSidq) literally (with all honesty) is used here to echo a new social identity, an identity of an ordinary person rather than a president.

# Wa'qulu bikulli iSSidqi wa biSarfi alnaDHar 9an alwaDi alrahen 'annani lam akun anwai altarashuHa lifatraten ria'seyyah jadida faqad qaDaytu ma yakfi mina el9umr fi xidmati miSr washa9baha

"I say with all honesty and regardless of the current situation that I did not intend to nominate myself for a new presidential term. I have spent enough years of my life in the service of Egypt and its people."

The social identity of an ordinary man is also stressed when Mubarak refers to himself using his first name and family name and stressing his belonging to his homeland, which he shares with every Egyptian man and women. Furthermore, he establishes his social identity as a warrior who is ready to die for his country and on his country's soil implicating that he will never leave Egypt as done by the Tunisian president Bin Ali. Part of his social identity here is established through the stereotypical image of a loyal and a stubborn Egyptian who strongly belongs to his country and will never leave it. His body language along with the tone of his voice as he uttered the following excerpt all contribute to the social identify Mubarak is portraying.

'inna Husni Mubarak alladhi yataHadathu 'ilaykum elyawm ya9tazu bima quaDahu min siniin Tawilah fi xidmati miSr washa9baha .

Hosni Mubarak who speaks to you today is proud of the long years he spent in the service of Egypt and its people.

' inna hadha ilwaTn huwa waTani methlama huwa waTanu kulli miSreyyen wa miSreyyah .Fihi 9isht waHarabutu min ajleh wadafa9tu 9an 'ardhi waseyadathi wa maSalihi wa9al 'arDhi 'amut wasayHkum eltarix 9alli wa9al ghayri

This dear country is my homeland, it is the country of all Egyptians, here I have lived and fought for its sake and I defended its land, its sovereignty and interests and on this land I will die and history will judge me and others.

Agency is also utilised to establish a new social identify for Mubarak where he refers to Egypt in the following excerpt and makes it the basic agent.

'inna ilawaTana baqin walashxaSu za'ilun wamiSr al9ariqa heya elxaaledah abadan.tantaqulu rayatha wa awanatah bayana sawa9idi 'abna'iha wa9alyna an naDmana taHaqiq dhalik bi9izza warif9a wakarama.

The nation remains. People come and go but ancient Egypt will remain eternal, its banner and safekeeping will pass from one generation to the next. It is up to us to ensure this in pride and dignity.

## Last Speech before stepping down 11/Feb/2011

In this speech, which was delivered one day before Mubarak stepped out, other techniques were followed to establish a new social identity. Mubarak started by positioning himself as a father who has the right of custody addressing his people as ('al'abnaa') which means sons and daughters thus assuming all authorities of father in the Middle Eastern societies where the father has the right to advise, guide or even discipline if needed. The new social identity for this stereotypical father is manifested in the pride he takes in the new behaviour of the protester. Mubarak is trying to appeal to the youth on one hand telling them that he is a father for them who has all power but at the same time , he is different from stereotypical fathers in the sense that he is more open minded to change. That was what he intended to convey but it triggered the opposite reaction, more protests and more rejection of this ancient fatherly imposed custody.

'alabnaa' shababa miSr washabaatiha ,atawajahu biHaadha elyawm lishababi miSr bemaydan eltaHrir wa9ala itisa9 'arDiha ,atawajahu 'elaykum jami9an biHadithin mina alqalb , Hadithu al'ab li'abna'hi wabanatihi.'aqulu lakum 'anni '9tazu bikum ramzan lijilin miSreyyen jadiid.

My sons, the youths of Egypt, today I am directing my speech to the youth of Egypt, those who are there in Tahrir Square and the vast areas of the country I'm addressing you today out of a true and an honest heart of a father to his sons and daughters and I'm telling you that I really cherish you as a symbol for a new generation for Egypt.

Again Mubarak resorts to first person singular pronoun, which is not welcomed by his addressees who have been used to the plural. Mubarak presents a new social identity of the president who is ready to listen to the youth.

# Wa'qulu lakum inni kara'is liljumhureyya la ajadu Harajan aw ghaDaDatan fi elstima9i lishababi biladi waltajawubi ma9ahu.

# And I say to you that as a president I do not find it degrading to listen to the youth and respond to them.

Again Mubarak, though he is trying to change the way he is presenting himself, he is unable to let go of the image of the superior treating youth as inferior. For him the mere act of listening is a humble behaviour on his part though it should be the role of the president.

A new social identity is marked by Mubarak's attempt to move the emotions of Egyptians where he talks about his achievements and appeals to the youth and indirectly accusing them of not being grateful to his service and sacrifice for his country.

Laqad kuntu shaaban methl shabab miSr 9indama ta9almat sharafa al9askareyya elmeSreyya walwala' lilwaTan wataDHeyya min 'ajleh.

I used to be exactly like the Egyptian youth when I was honoured to be part of the military, and developed the sense of loyalty and providing sacrifices for my country.

Afnaytu 9umri difa9an 9an 'arDhi waseyadathi .shahidtu Hurubahu bihaza'imeha waintSratiha .9ishtu ayyam alinkisar waliHtilal wayyam il9ubur walnaSr waltaHrir.'as9ad ayyam Hayati yawma raf9at 9alama miSr 9ala sina'

I have spent my life safeguarding the interests of the nation, witnessed wars, and witnessed victories, and I had already lived the years of occupation, I lived also the moments of crossing and the moments of victory. The best moment of my life was when I put the Egyptian flag on Sinai.

Again Mubarak uses his first and family name without titles to create the identity of an ordinary man saying:

'inna 'allHaDH alrahina laysat muta9aliqa bishaxSi , laysat muta9aliqa biHusni Mubarak wainma bata alamru muta9alqan bimiSr fi HaDiriha wa mustaqbal abna'iha.

This critical juncture is not at all co-relevant to me personally, it's not corelevant to Hosni Mubarak, but now Egypt is a top priority. Its present, its future.

Mubarak here views himself as part of Egypt .As long as he is in danger, Egypt will be in danger.

Mubarak then connects himself to the whole nation resorting to repetition and parallel structures as illustrated by the following excerpt:

Sata9ish hadhihi elruH fina ma damat miSr washa9baha, sat9ish hadhihi elruH fi kuli waHidn min fallaHina wa9umalina wamuthaqafina.satabqa fi qulub shiyuxina washababina wa'Tfalina muslimihim wa'aqbaTihim wafi 9ulubi waDama'iri man lam yawlad ba9d min 'aban'ina.

This spirit is going to live in us as long as Egypt is going to long live, with its peasants, with its labourers, with its intellectuals, and it is going to be in the hearts of our elderly, in the hearts of our youth, the hearts also of our kids, and the hearts of Copts and Muslims and all of those who are going to live on this soil.

# 3- Social Identity in al-ghadafi's speeches

Muammar al-Ghadafi ruled Libya for 42 years that ended with him being ousted after the civil war in Libya. He hid for sometime than was found and killed by the rebels.



Al-ghadafi's established social identity during protests against him did not differ much from his other speeches .It might have provoked more laughter among Arabs for t its weirdness and contractions. Some of his contradictory sayings during the Arab spring were:

Demonstrate as you wish but do not go out to streets.

I am not a dictator to ban the Facebook but I will arrest anyone who logs in to it.

I will remain in Libya until I die or my end comes.

The following section provides an analysis of one of his most famous speeches during the Libyan rebellion referred to as the speech of March of the Desert.

The social identify al- ghadafi establishes here is that of a super hero, a political leader who refers to himself earlier as king of the kings of Africa and the Imam of all Muslims. In the following excerpt, al- ghadafi equates himself to the country, in other words, he is the country.

Elyawm 9indama taqul Libya yaquluun lakum aah, Libya alqadhafi,Libya elthawra.

Today, when you say Libya, they say to you :Oh, Libya is Ghadafi, Libya is the rebellion.

He refers to himself by his first and family name but not as was the case with Mubarak. Here he establishes his identity as a commander of a rebellion rather than a president of the country:

Mu9ammar 'alqadhafi ma 9induh manSib Hata yaz9al wystqiil minnu kama fa9al elru'saa'. mu9ammar elghadafi laysa ra'isan,huwa qai'd thawra

Mummar al-ghadafi does not have a job to get angry and quit as done by other presidents. Mummar Al-ghadafi is not a president but a rebellion commander.

Another aspect of his social identity is established through showing his belonging and sacrifice to his country on one hand and comparing protestors to rats on the other hand. For him, he is a super human and any one against him is a rat.

# Haadhihi bilaadi,bilaad ajdaadi wa'ajdadikum,gharasnaaha biyadina wasaqyanaha bidimai' ajdaadina.

This is my country and my grandparents' and your grandparents' country. We planted it with our hands and watered it with our grandfather's blood.

Al-ghadafi's identity is constituted in comparison to the protestors against him who are referred to as rats:

# naHanu ajdar beliibya min tilak iljurdhan

# We deserve Libya more than those rats.

Al-ghadafi portrays himself as a rebel, a fighter, a Bedouin and someone who had paid for his staying through the sacrifice of his grandfather, a status which –according to him-is higher than that of a president or a father.

'<u>ana</u>' 'arfa9 min 'almanaaSib allti yataqalldha elrusa' wal'abahaat .'<u>ana</u> muqatil,mujahid,thaa'ir mina alxayma,minal albaadeyah.'<u>ana</u> dafa9tu thamana baqaa'i huna.'ana jaddi 9badisalaam,awwal shahiid saqat fi alfwatis9meyya wiHadshar.

I have higher status of that of fathers and presidents, I am a fighter, a rebel coming from the tent, from the desert. I have already paid for my stay here. My grandfather is Abdulsalaam Abu Menyar, the first martyr in the battle of 1911.

Notice how many times he repeats the word ('*ana*), (I) though in Arabic he could simply have used the verb alone. This shows how self -conceited this leader is and how he is trying to establish a social identity of someone who treats himself as a god.

His social identity according to him stems from being a rebel he is trying to tell protesters against him that he is one of them and that is the reason why he is discriminated against as a president from the international community leaders. The following excerpt is full of the praise Al-ghadafi showers himself with.

# hal li'anna mu9ammar ilghadafi ra'iis jumhureyya? Law kana ra'isan la9aamuluh mithlama 9aamlu ru'assa elduwal eluxra.walakin mu9ammar ilgadhaafi taarix muqawama,taHarur,majd,thawra.

Is it because Mummar al-gadhafi is a country president? Had he been a president he would have been treated like presidents of other countries. But Al-ghadafi is a history of resistance, liberation, glory and rebellion.

Another social identity that al-ghadafi tried to market is that of a popular and loved political leader who is loved for his extraordinary achievements. In the following excerpt he associates himself with glory considering this as the main reason why all Libya loves him.

Kul elmudun illibiyya wlaqura illibiyya walwaHaat illbiyya allti hiya tHib mu9ammar ilqadhaafi li'anna mu9ammar ilghadaafi huwwa ilmajd.

# All Libyan cities, villages and oasis love Muammar al-ghadafi because

# Mummar al-ghadafi is the glory.

He said that he did not have a position to resign from, he is only a fighter who will keep fighting until his death describing the protesters as germs that do not belong to the Libyan people.

'ana law 9indi manSib, law 'anni ra'is lakunt ramyt elistiqala 9ala wujuh hathihi eljarathiim ------'ana 9indi bunduqiyya, 'ana sa'uqatel 'ila aaxir qatra min damai wama9i ilsha9b allibi.

If I had a position, I would resign and threw my resignation at the face of these germs. I have a gun, I will fight to the last drop of blood and with me the Libyan people.

This image of a brave fighter, a super hero who defeated America is further elaborated on as shown by the following excerpt.

'anna kamalt 9umri, lastu xa'fan min shay'.antum tawajhun Saxratan Samma' taHaTammat 9alyha aSaTil amriica.

I have lived my life, I am not afraid of anything; you are facing a deaf rock, a hard rock on which the American fleets were destroyed.

The social identity of an ex protester is stressed in the following excerpt to appeal to the youth and gain their support.

'ana nafsi qudt muDHaharaat selmeyya fi el9ahd ilmubaad laken la Harqt wala kasart.

I, myself led peaceful demonstrations in the vanished era but did not burn or break anything.

The popular leader is stressed again in the following excerpt which is followed by a pledge for another chance to talk to the youth .Now al-ghadafi realises their importance and decides to talk to them.

'ana law 'adhhab 'ila alzantan sayahtufun (alfatiH, alfatiH) wasyaqulun kul elrus fada lraasak.

If I go to Al-Zintan, people there will address me cheering (The conqueror , the conqueror) and will say : We are all ready to die for you.

Wa'Tuni furSa, ijma9u li ha'ulaa elshuban wa'tklam ma9hum, shufu kaif yeghayrun, '9Tuni furSa.

Give me a chance, gather these youth and let me talk to them and see how they will change, just give me a chance.

Al-Shabab ma9na naHn, ha'ulaa' shababna, ,hadha jiil elghab alladhi anna rabaituh wahum yahtifun fi kul makan yaqulun 'naHn jiil mu9ammar willi ya9adina mdammar.

The youth are with us. They are our youth, this is the generation which I brought up which cheers everywhere ' we are the generation brought up by Mummar and whoever fights us will be destroyed.

Al-ghadafi concludes his speech establishing his identity as an international leader for whom millions are fighting.

na'am, 'ana mu9ammar al-gadhafi , qa'id umami, 'ana tudafi9 9anni ilmalaayyn.

Yes, I am Mummar al-Ghadafi, an international leader for whom millions are fighting.

Al-ghadafi resorted to colloquial Arabic most of the time as he has always been doing even in his long speech at the UN, which lasted for about 95 minutes during which his translator whom he brought with collapsed shouting 'I can't take it anymore'.

This always viewed bizarre political figure relied mostly on the use of first person singular pronoun, colloquial style and dominant agent over patient semantic roles.

# 4-Socail Identity of Saleh



Ali Abdualla Saleh ruled Yemen for thirty three years that ended after the Yeminirebellion motivated by the Arab Spring.

The Ex-president of Yemen Ali Abdauallh Saleh was no exception. His techniques to establish a new social identity were not much different form Bin Ali, Mubarak or alghadafi. He first tried to create the identity of the one in control reminding his people that Yemen is not Tunisia

# Elyemen layst Tunis

Nor Egypt

Elyaman lyast miSr.

# Yemen is not Egypt.

His famous phrase to protesters against him /fatkum elqiTar) (you missed the train) was later used to make fun of him where he tried first to appear as the one who knows more.

Before leaving Yemen for medical treatment of burns caused by the attempt to assassin him, Saleh presents a new social identity that emphasizes participation and dialogue on one hand and comes closer to the protesters using colloquial Arabic on the other. Earlier speeches were totally delivered in standard Arabic. Colloquial Arabic started to find its way as the situation for Saleh got worse. The colloquial words are underlined in the following excerpt:

naHanu lasna Did almushaaraka.naHnu ma9a elmusharaka.ma9 musharakat kul elquwa elseyaseyya sawa' kanat mu9araDa aw Hakim walkin 9ala Daw'i barnamij yatafiq 9alayh elnaas la an <u>kul waHa yalwi dhira9 ilaaxar</u>.

We are not against participation, we are with participation, the participation of all political powers whether they were with or against, on the basis of a programme on which all people agree.

When Saleh leaves office he apologizes for all people. He is the only leader who did so.

aTlubu el9afwa min kulli 'abani' waTani rijaalan wanisaan 9an ayy taqSir Hadatha athna' fatrati wilayati al thalatha wthalthin sana.waTlub elmusamaHa wa uqaddem ili9tidhaar likul elmuwaTinin ilyameniyy walyameneyyat.

I ask for forgiveness of all sons of my homeland from all of my heart for any misconduct during my 33 years rule. I apologize for all citizens.

# Conclusion

The present study investigated how political leaders of Arab Spring countries established their social identity during the Arab Spring. A clear change was noticed in the way these leaders presented themselves in their political speeches. There was a drastic move from the semi-god leader to that one that was dying to seek people's understanding and support. That change was reflected basically through the use of personal pronouns, lexical repletion and use of colloquial Arabic.

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Establishing Knowledge Management in Higher Education Institutions in Thailand

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#### Introduction

Knowledge management has played an important role not only within the private sector but also within the public sector in Thailand, especially within higher education institutes. Knowledge management is one of the key factors for measuring performance within higher education institutions. Higher education institutions in Thailand have been increasingly expected to achieve high levels of performance due to public demands for accountability. Performance will be improved through a more comprehensive, integrative, and reflexive understanding of the impact of information. Higher education institutions have started utilizing knowledge management within their organizations. The performance of an organization and its members should be improved and increased overall when knowledge management is integrated with their day to day functioning (Sinclair, 2010; Intree, 2008). Knowledge management was successful within some universities due to the fact that when knowledge management is implemented, it has clearly identified objective goals, including a good strategic plan and an operational plan (SUT, 2012). Other universities have demonstrated that there are additional factors including reward systems and administrative systems that help to drive knowledge management within their universities (KMUTT, 2011; MFU, 2011). "Communities of practice" are also the most important tool for every higher education institution when establishing knowledge management (WU, 2011). The results from effectively utilizing knowledge management will bring about better decision making as well as an improvement in services in academic and administrative areas. This will also lead to a reduction of administrative costs, an improvement in organizational learning, and a sustainable competitive advantage.

#### **Objectives**

Knowledge management has increasingly gained recognition and has been widely implemented. The aim of this study is to explain how knowledge management is established within higher education institutions in Thailand and to also explain where knowledge management is easily established within higher education institutions, in terms of teaching, research, administration, and strategic planning. This study will present the factors that encourage knowledge transfer and help to generate new knowledge. Also presented will be ways to improve the university staff members' ability and ways to enhance the performance of a university.

#### What is Knowledge Management?

There are a number of critical terms and concepts of knowledge that needed to be defined before utilizing and establishing knowledge management within an organization (Morton, 1997) There are two types of knowledge, explicit knowledge and implicit (tacit) knowledge. Explicit knowledge is knowledge that the knower can make clear by means of a verbal statement: someone has explicit knowledge of something if a statement can be elicited from him by suitable enquiry or prompting. The examples of explicit knowledge include knowledge from books, pictures, movies, results from a test, and reports from an experiment (Endres, Endres, Chowdhury, &

Alam, 2007). Explicit knowledge is easy to understand and it can also be codified and stored. An organization can make explicit knowledge accessible and available to all organizational members (Hawryszkiewycz, 2010). Implicit knowledge can then be defined simply as knowledge that is embedded in a person. This definition of implicit knowledge corresponds roughly to what Polanyi calls tacit knowing: we can know more than we can tell (Endres et al., 2007). Tacit knowledge usually refers to abilities, expertise, and conceptual thinking. This includes characteristics of what is known. This means that what individuals know has not been exchanged or it is not able to be exchanged (Geisler & Wickramasinghe, 2009). An implicit knowledge example is knowledge that cannot be observed from books or any evidence such as "know-how" that it is embedded in people. If organizations can collect this knowledge in document form then they can always utilize it at any time (Endres et al., 2007). Implicit knowledge is difficult to codify. Individuals can utilize tacit knowledge in many ways with their projects, by seeking suggestions, advice, and contributions. The opinions of individuals who provide knowledge contributions about various issues to others, sould provide new insights to others (Hawryszkiewycz, 2010).

Knowledge can also be defined as "facts, information, and skills acquired by a person through experience or education. Knowledge consists of facts and information in a particular field and includes awareness or familiarity gained by experience of a fact or situation" (Liebowitz & Beckman, 1998). Knowledge involves an ever-changing mix of frame experience, values, contextual information and expert insight. This mix provides a way to evaluate and adopt new data and experience. The authors assert that organizational knowledge is frequently an integral part of repositories and is also found in group routines, processes and norms. They also claim that the human dimension of experience, context and analysis give knowledge deeper value (Davenport & Prusak, 1998). Nonaka, Byosiere, and Borucki (1994) are concerned that knowledge is related to meaning and whether it is context-specific. Individuals who utilize knowledge must have experience with understanding the surrounding context and its influences (1994). Knowledge can be reposited within a document, a computer, and embedded in individuals. Knowledge can be seen through an individual's behavior and action (Endres et al., 2007). This means that knowledge is created by individuals or groups of individuals through their experience, values, and insight. This will be combined with information and grounded to become knowledge. Knowledge can be managed through the process of organizational management by using computer technology which becomes entrenched in documents and in organizational members and this knowledge is reflected in the routines, the practices, and the norms of the group (Davenport & Prusak, 1998).

Knowledge management is also very difficult to define because it has many definitions and dimensions. Knowledge management was considered a systematic approach which is applied for capturing, structuring, and disseminating knowledge all over an organization. As a result, the organization's performance would increase in terms of working faster through reuse and the use of best practices. This includes reducing the costs of reworking data from project to project (Nanoka & Takeuchi, 1995). Knowledge management is defined as a discipline that focuses on an intellectual capital as an asset that can be managed. Rather than seeing knowledge

management as the sum total of all the information held by an organization's employee, it is a better idea to think of it as a way to gain business insight from many employee sources, including websites, databases, and business partners (Honeycutt, 2000; Hislop, 2009). Knowledge management brings about a strategic policy formulation which helps to develop, improve, and apply knowledge for optimal use within an organization in order to achieve the organizational goals (Van Der Spek & Spijkervej, 1997).

### **Theoretical Frameworks**

This study will use two theoretical frameworks, the organizational knowledge creation theory and the social networking theory. The organizational knowledge creation theory focuses on creating knowledge through the conversion of tacit and explicit knowledge. The aim of this perspective is to understand how knowledge is dynamically created within organizations (Gottschalk, 2005). This theory was developed within the private sector in Japan. It may be useful to apply this theory when studying public organizations in Thailand as the organizational culture of both countries is fairly similar. The second approach is the social network theory and it focuses on the relationship between actors, individuals or organizations. The relationships between actors may affect the flow of knowledge. Some relationships may constrain the flow and some relationships may enhance the flow (Borgatti & Ofern, 2010) when these relationships are associated with various types of people (Johnson, 2008). Higher education institutions will benefit from understanding that knowledge management is not only data management but also a cycle that consists of action, data, information, and knowledge. Metcalfe (2006) states that knowledge management will help to capture and then codify knowledge within higher education institutions into tangible assets by learning from private sector experiences. Knowledge is generated through the process of knowledge creation and knowledge is always discussed and distributed within small groups. Floyd and Wooldridge (1999) posit that social networks will help them to spread knowledge throughout an organization. Individuals start to share their knowledge within a group as well as with other groups within an organization (1999). From this view point, we can see how individuals agree to share their knowledge and also what helps them to access information. This includes what it is that connects them to others within an organization in order to share experiences. This leads to the ability to build potential skills across the organization.

The organizational knowledge creation theory states that problems always occur within organizations. The problems will then be defined by organizations, and existing knowledge will be applied to solve these problems. As a result, new knowledge will be developed through the process of problem solving. Creating new knowledge is considered more crucial than maintaining existing knowledge within an organization. The organization works not only as an information processing machine but it also creates new knowledge through action and interaction. The organization interacts fluidly with the environment and by doing so it reshapes both the environment and itself through the process of knowledge creation. This process is a perpetual process where one rises above the limits of the old self-identity by incorporating new context and thus a new view of the world through new knowledge (Gottschalk, 2005). Nonaka (2000) states that an organization continuously creates new knowledge out of existing knowledge and that this ability is an important issue when trying to ascertain an organization's knowledge capability. An organization's ability to build new knowledge is a dynamic capability and is thus more important than simply processing the pre-existing stock of knowledge that can be developed at any time. Gottschalk states that new knowledge helps to expand our sense of self in new directions. It expands how we look at the world and it expands how we feel in the world. Individuals also change their view of the world by interacting with other individuals, and with their environment. Through knowledge creation our old sense of self acquires a new context and a new outlook on the world. Our sense of self is also transformed through the interaction we experience among other people and also with our physical surroundings (Gottschalk, 2005).

Organizations dynamically create knowledge by using a model of knowledge creation. This model consists of three elements. The first element is the *SECI* process: Socialization, Externalization, Combination, and Internalization. *Socialization* is the transformation of tacit knowledge into tacit knowledge. Knowledge is passed on through practice, guidance, imitation, and observation. *Externalization* is the transformation of tacit knowledge into explicit knowledge. *Combination* is the transformation of explicit knowledge into more complicated forms of explicit knowledge. *Internalization* is the transformation of explicit knowledge will become valuable assets through the process of socialization, externalization, and combination which are then internalized into individuals as tacit knowledge embedded in the form of technical knowledw or shared mental (Daud, Abdul Rahim, & Alimum, 2008).

The second element is ba. Ba is the shared context for knowledge creation, including the place to create knowledge. The Japanese term *ba* means a place at a specific time. Knowledge cannot be created without a context. The context refers to participants and the way they participate. A physical context such as the cultural, social, and historical setting is needed in order to create knowledge. A physical context is important to knowledge workers. They will be able to understand and appreciate information under a context and then information will become knowledge (Nonaka, 2000). Ba is the mental ability to understand how information becomes new knowledge. Interaction is a crucial concept when trying to understand ba. Knowledge creation is a dynamic process that helps to expand our sense of self and our sense of the world. Interactions among individuals and their environment or interactions between individuals help to create new knowledge. Ba is the key factor and context that helps individuals to interact with each other, and individuals who participate in ba start to create knowledge through self-transformation. Participants with ba are committed to it through interaction and action and they cannot only be an observer. Participants share space and time through ba. Ba is necessary in knowledge creation, especially in the stages of Externalization and Socialization where participants are able to share space and time. Participants are also able to share context and form a common language within their groups if there is a close physical interaction. Ba works in the same way

as a platform for creating knowledge by collecting applied knowledge into a certain space and time and integrating it. This is because knowledge is intangible, dynamic, and unbound. *Ba* does not need to be bound to a certain space and time, but it can be a physical place as well as a virtual place (Gottschalk, 2005).

The third element is knowledge assets. Knowledge assets are the necessary resources that enable the knowledge creation process. Knowledge assets help to increase the value of the business firm. Knowledge assets require trust, roles, and routines. Trust is needed when knowledge is shared among workers. Trust will encourage workers to participate in a process of knowledge creation. Roles will be defined in order to assist knowledge workers in knowing how the knowledge creation process works. It is crucial to understand common routines in order to create a shared knowledge agreement which covers the issues of time, place and frequencies. Knowledge assets, in order to be truly useful and relevant, need to be generated and utilized internally (Nonaka, 2000).

Knowledge is created by the knowledge spiral formed by the interactions of the three aforementioned elements of knowledge. Organizational knowledge will be created when explicit and tacit knowledge interacts with each other. The interaction between explicit and tacit knowledge is called knowledge conversation. As a result of its interaction, organizational knowledge both explicit and tacit knowledge, is expanded in quality as well as quantity (Nonaka, 2000). The SECI model was initially created to explain knowledge conversion and knowledge creation within an organization. It was initially designed at the organizational level. However, an actual instrument for measuring the SECI model is extremely rare.

The social networking theory can be traced back to the ancient Greeks, while modern social network analysis can be seen from the work of Jacob Moreno, who wrote in the 1930s. The field of social network analysis was first called *sociometry* by Moreno. He states that the social links between individuals provide a means for the flow of ideas. This is a major key for understanding social structure for researchers in order to conduct future studies (Borgatti & Ofern, 2010). The social network theory focuses on networks by identifying the structure of relationships between actors (their nodes) as well as describing the relationships between them (Hatch & Cunliffe, 2006).

Actors are involved in networks with the purpose of producing a profit (wealth, power, and status). Resources or social capitals that are embedded in social networks will help to increase the outcomes of actions (Lin, 1999). Social capital has three dimensions; the structural dimension, the rational dimension, and the cognitive dimension. The structural dimension shows the connections between actors based on their abilities through information exchange within a community. This dimension helps to save the time and investment of an actor in terms of collecting information. The rational dimension helps to develop trust, shared norms, mutual commitments, and identification (Hatch & Cunliffe, 2006). Being able to trust the advice networks within an organization helps actors to understand their function as well as how they can identify the source of organizational problems. This includes the commitment of individuals to their jobs. These elements have tremendous ability to produce results

(Krackhardt & Hanson, 2003). This includes the capacity to take advantage of weak ties between networks. The cognitive dimension helps to develop intellectual capital when actors exchange their information and share knowledge. People tie together and maintain their relationships if they share the same language and codes. In contrast differences in those areas force them apart. Granovetter (1973) points out that in social network theory, the essential features that indicate what type of information is needed for a network are strong ties and weak ties. His work shows that students with high economic status will benefit from strong ties in terms of academic advancement. Students with low socioeconomic status will not see that the provided information can benefit them and offer a real opportunity. Granovetter posits in his seminal work, that weak ties give information beyond the formal information received from your usual circle. Weak ties may also connect similar people. He states that "empirical evidence is the stronger tie that connects two individuals, the more similar they are, in various ways'' (p. 1362). Therefore the way that actors with weak ties communicate and exchange their knowledge, ideas, and opinions is different from actors with strong ties. Granovetter also states that weak ties are associated with social distance in academic settings. Weak ties in the academic arena could be relationships among advisors, faculty members, administrators, and financial aid officers. Weak ties also provide opportunity, information and resources. For instance, those resources include fellowships, grants and internships to students who cannot access knowledge beyond those typically available (Granovetter, 1983).

Hatch and Culiffe (2006) state that social network theory will be used to analyze how organizations maintain their relationships within networks in order to receive information. This includes how they can compete with other organizations. Borgatti and Ofern (2010) indicate that the study of social network analysis provides an important advantage to educational research and policy, especially with policy that is related to teacher behavior. The social network theory also has limitations in that it can sometimes oversimplify otherwise complex relationships. This study will examine only how higher education institutions establish their networks and receive information.

## Methodology

To examine how knowledge management was established within higher education institutions and where knowledge management was easily established within higher education institutions, the research design used a qualitative method. In-depth interviews were used to interview 40 people from four universities. The number of participants from each university totaled ten and there were five university administrators and five university support staff members. The interviewees were chosen due to the fact that their job was related to knowledge management.

Two sets of open-ended questions were used. The first set was for university administrators and the second set was for university support staff members. The university administrators were asked about how they encourage the university support staff members to conduct knowledge management. The university support staff members were interviewed about the reasons why they have tried to utilize knowledge management with their day to day operations. The interviews were conducted at the office of the participants. An audio recorder and note taking was used during interviewing. Each interviewing took 40 minutes on average.

Data was collected from documents and interviews. Documents derived from each university were comprised of basic information and knowledge management strategic plans. This included knowledge management publications that were produced by the four universities. Basic statistics were used to analyze information from each university. The content analysis method was used to analyze information from interviews.

### Results

The results showed that knowledge management has been introduced within each university. The university administrators have tried to support the university staff members to learn to know about knowledge. They are trained and encouraged to share their knowledge with their co-workers through formal and informal groups. These collaborative groups are established across the universities and they are called different names. The most common name is "community of practice (CoP)." Based on social network theory, the CoP dynamically facilitates knowledge development through the relationship of its members. The CoP is a place that helps to identify, create and harvest organizational knowledge. The CoP also works as a mechanism for knowledge application when their members are able to share, adopt, and execute knowledge and transfer it to business sectors (Smith & McKeen, 2004). Knowledge sharing should be a tool that is used to help develop the working skill of the university support staff members to enable them to be lifelong learners. This should help to drive the university to achieve its goals. The CoPs of knowledge management were established and are expected to be a medium for exchanging information and knowledge. The CoPs' focus is to encourage staff to share and transfer knowledge. The CoPs are both formal and informal. The formal CoPs include the Strategy CoP, the Research and Development CoP, and the Management CoP. The topics that are discussed include urgent and emerging issues that are happening within and outside the university. These include analyzing the university's strategic issues, discussing research topics and setting up new research and development clusters. The new ideas received from the CoP discussions are presented to the university administrators. Once the administrators have received the reports, they can start to develop strategies to work on the issues brought up in the discussions. The members of these three CoPs are comprised of faculty and university support staff members (Chumjit, 2012). The informal CoPs include the Book Lover CoP, the Public Relations CoP, and the Cooking CoP. The members of these CoPs have shared their knowledge, skills, and experiences with each other. A strong tie is then built among the members of these informal groups. Ghaznavi, Perry, Logan, & Toulson (2011) find that individuals can transfer and share knowledge better within an informal interaction. Collaborative learning is the main reason for the informal exchange of knowledge among employees. Chun, Williams, and Granados (2007) state that collaborative learning helps knowledge management staff to understand knowledge management practices. This will help them to assist each other to retain organizational knowledge assets, including reducing the loss of knowledge from retired staff. The university staff

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members from the four universities are allowed to participate in both formal and informal CoPs, depending on their interests. The biggest challenge to the universities is how to encourage the university staff members to participate in the CoPs of knowledge management. This includes how to perpetually maintain the CoPs' activities.

Based on the SECI model, the establishment of knowledge management within the four universities is found mostly in the process of sharing between tacit knowledge and explicit knowledge. The CoPs and the IT tools work as a ba, a channel for sharing knowledge. The roles of the university staff members have not changed since the universities have applied knowledge management to their day to say operations. The university staff members understand and realize that establishing knowledge management will benefit themselves in terms of increasing their ability to work and enhancing the performance of the universities. Characteristics that bring about the merging of knowledge management implementation with the university's day to day operations are: 1) departments where the leaders understand what knowledge management is and what advantages they will gain from knowledge management; 2) small sized offices have successfully integrated knowledge management with their jobs. These offices have created many knowledge management activities as well as using the knowledge management process to improve their work procedures; 3) Offices or centers that work with IT and information in their operations will easily adopt and utilize knowledge management with their functions; 4) New teaching methods are most effectively created when compared to other missions (Chumjit, 2012). Perides & Nguyen (2006) state that if knowledge management is adopted as a university theme, it will be a continuous process dependent on many variables. One variable may accelerate the establishing knowledge management and another may be an impediment to the establishment of knowledge management.

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WU. (2011). Annual Report 2011. http://dpl2.wu.ac.th/data/WU\_annual\_report\_2011\_TH.pdf. Values and Assumptions in the Concept of Cultural Leadership

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### Abstract

Cultural leadership is still a young concept in cultural policy and academic study. Emerging as a sectoral concern in the UK around 2002, its early development as both practice and discourse took place during a time of notable growth and optimism for the cultural sector, despite being rooted in a perceived crisis of institutional management. It has developed into a training and development agenda of international significance.

Changes in economic and political circumstances over the past three years have dramatically altered the context in which cultural leaders operate. This is to some extent reflected in the terminological shift towards "resilience" in recent initiatives. However, the largely economistic foundation of cultural leadership discourse remains unchallenged, with a continuing emphasis on achieving well-run cultural businesses and sustainable structures.

This paper reconsiders cultural leadership's history as a live topic in the policy arena and questions the sufficiency of the values which continue to underpin it. It argues that the key site of crisis for cultural leaders has shifted from organisational governance to the social, ethical and aesthetic demands of an emerging political era, the nature of which cultural leaders must themselves play a role in shaping. These issues are explored through interviews with artists, producers and cultural activists, while the assumptions of cultural leadership discourse are considered with reference to key literature and research. A more complex and critical approach to cultural leadership is proposed, demanding dynamic responses from policy makers and practitioners alike.

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# Cultural leadership in changing times

The global financial crisis from 2008 onwards was a watershed for all areas of social and economic life in the west, and the implications for artistic and cultural activity are as profound as for any other area.

[http://www.theguardian.com/culture/series/european-arts-cuts].

In the UK specifically, the advent of the coalition government in May 2010 and the austerity programme subsequently imposed on public funding have transformed the institutional and financial environment in which the arts operate [Knell & Taylor 2011]. The wider political and social outlook has also transformed as rising unemployment and personal debt levels have dramatically altered prospects for individuals and communities alike. Across Europe, voices of protest and dissent, notably on the far right, have risen in reaction to individual governments' struggles to combat national manifestations of multinational chaos [Hall et al 2013; Streeck & Schafer 2013]. For artists, the financial environment in which their work is made, the social environment in which it is received, and the political environment in which their ideas take shape have all changed fundamentally in the last five years. It is in this context that we consider the history and the future of "cultural leadership" as an established and continuing policy concern.

Cultural leadership has become a key term in cultural policy in the UK during the last decade. In fact, it has had a remarkable influence for a concept with so short a history, shaping training and development for the British arts management sector and now sparking a number of initiatives around the world.

In the UK it is most closely associated with the Clore Leadership Programme, the predominant national training initiative specifically created to meet the needs of the cultural sector. The programme was developed in the wake of a 2002 report for the Clore Duffield Foundation by Robert Hewison and John Holden, who had been commissioned to examine the state of leadership in top cultural organisations [Hewison & Holden 2002]. This commission was itself a response to series of high profile financial crises and perceived managerial blunders in flagship national institutions around the turn of the millennium which had alerted the Foundation to the probable need for some kind of structural intervention [Hewison 2004].

Operating across the arts as well as for libraries and the heritage sector, Clore offers a combination of long term Fellowships and short courses. Its mission was articulated in these terms:

Our purpose is to improve the quality of leadership for cultural organisations in the United Kingdom.

Leadership is practiced at all levels within an organisation; it is defined as the ability to conceive and articulate a direction and purpose, and to work with others to achieve that purpose in both benign and hostile circumstances.

We will develop leadership abilities by creating opportunities for specialist training in cultural management and leadership skills, stimulating policy research, assisting mentoring and secondments, and supporting the exchange and communication of ideas both nationally and internationally. [Hewison & Holden 2002].

Two phrases here are telling: "the quality of leadership for cultural organisations"; and "specialist training in cultural management and leadership skills". This is an initiative with organisational leadership as its central concern: it aims to achieve more effectively run institutions. This is not to criticise that emphasis, which identified and addressed a significant gap in the development of cultural sector skills nationally at that time. The site of crisis for culture was clearly identified as being within organisations, related to longstanding issues of succession and uncertain career structures, especially in the arts. Moreover, at a time when government support for culture was expanding under the banner of "Creative Britain", sectoral credibility, in terms of its capacity to manage increasing investment, was also at issue [Smith 1998]. However, given that it was through this report that the term "cultural leadership" gained currency in the UK, it is important to recognise that the foundational focus on organisational and managerial issues sets specific parameters for the topic and establishes the character of subsequent debate. It puts a particular inflection on the word leadership, which after all is an abstract term in itself, denoting only the "ability to lead" or "the action or influence necessary" for the direction of group activity [OED]. The qualities of leadership, and the definition of what is necessary in terms of influence, action or ability, depend substantially on context and interpretation.

The term, and the number of initiatives responding to it, quickly proliferated. A partial roll-call of the national and international incarnations from the last decade would include:

- Clore Leadership Programme: Cultural Leadership Fellowships and short courses (2004-present) [http://www.cloreleadership.org/]
- Cultural Leadership Programme (initiated by Arts Council England, 2006-11) [<u>http://www.artscouncil.org.uk/what-we-do/arts-council-</u> initiatives/past-initiatives/the-cultural-leadership-programme/]
- The Cultural Leadership Reader (research resource produced through the CLP, 2010) [http://www.creative-choices.co.uk/toolsresources/article/a-cultural-leadership-reader]
- The Artist as Leader research and report (Gray's School of Art/On The Edge research 2006-9) [Douglas & Fremantle 2009]

The Artist as Leader programme, Southbank Centre (event series, 2008)
 [http://www.southbankcentre.co.uk/sites/default/files/press releases/B

arenboim\_Artist\_As\_Leader\_PR.pdf]

- Cultural Leadership International, British Council (operating in 18 countries since 2009)
   [http://creativeconomy.britishcouncil.org/cultural-leadership/]
- The Cultural Leadership Handbook [Hewison & Holden 2012]
- Hong Kong University's Advanced Cultural Leadership Programme and "Cultural Leadership: the Asian Way" event, Hong Kong (July 2013) [http://asiasociety.org/hong-kong/events/cultural-leadershipasian-way]

Such initiatives are not the first high-level thoughts ever given to cultural sector management training, either in Britain or internationally. The topic had been discussed by European ministers of culture at a meeting in Portugal back in 1987 and an initial meeting of institutions offering arts management courses took place in Hamburg that year, leading to establishment of the European Network of Cultural Administration Training Centres in 1992 [www.encatc.org; accessed 1<sup>st</sup> August 2013], an organisation which now has over 100 members in 40 countries.

In the UK, meanwhile, some sub-sectors identified and started to look after their own particular needs: for example, the Museum Leaders Programme was established at the University of East Anglia in 1994 and continues to operate successfully. However, from 2002 onwards there is a clear tendency for new arts, libraries and heritage management initiatives to coalesce under the emergent banner of "cultural leadership". In many cases, relationships between these initiatives can be identified and something of a family tree can be drawn in terms of personnel. The former Director of the Museum Leaders Programme, Nichola Johnson, is now on the Clore Leadership Programme Board of Directors. One of her colleagues there, John Tusa, appeared as a guest speaker in the "Asian Way" event schedule in July 2013. Cultural Leadership International was established in partnership with the Cultural Leadership Programme. The Cultural Leadership Handbook, published in 2012, was authored by John Holden and Robert Hewison, the co-writers of the original report for the Clore Duffield Foundation in 2002. A unifying assumption of these related initiatives seems to be that cultural leadership is something that takes place within professional practice and under the roofs of recognisable cultural institutions.

However, different understandings of "cultural leadership" open other perspectives. An earlier use of the term introduced a 1995 Boston symposium, "Cultural Leadership in America" [Corn 1998]. Subtitled "Art Matronage and Patronage", its papers emphasised the historical influence of philanthropists and collectors, as distinct from artists, arts institutions or academies. This focuses on a different site of cultural leadership: the external influencers who create the circumstances in which artistic and cultural activity takes place. From outside of actual practice, these individuals and institutions (including governments) affect the aesthetic development of cultural forms, both by informing public taste and by setting the economic conditions of production for artists.

# Dimensions of artistic leadership

Other alternatives to setting the definition of cultural leadership in principally institutional terms have been articulated in the UK through the Artist as Leader research (2006-2009). This included a process of interviews and analysis plus an intensive, residential "laboratory" event<sup>1</sup> which involved a range of significant individuals across the UK arts sector, including individual artists as well as institutional leaders. The final report differentiated three separate spheres in which leadership by artists takes place:

- Artistic (leading within the art form: inventing and inspiring)
- Organisational (leading organisations and institutions: directing and developing)
- Social (leading in society: challenging and changing) [adapted from Douglas & Fremantle 2009].

There is an obvious difference in terminology between "Artist as Leader" and "Cultural Leadership", with its aggregation of arts, libraries and heritage leadership issues. In the latter discourse, obliged to address itself to common and overlapping needs, it is arguable that some of the specific potential of artistic leadership has been obscured, but it is in this area that a critical purpose for cultural leadership is offered. Chris Fremantle has described the Artist as Leader model as a "protractor" which can be held up to situations specifically within the arts [Fremantle 2013]. The three spheres are given equal weight, avoiding prioritisation of the organisational. Crucially, they allow the asking of wider questions about the way the sector is constructed: demanding to know for what reasons particular organisations exist. What are the social and artistic purposes of these structures? Institutional modes of thinking have an instinct to preserve what already exists, assuming that organisational sustainability is the same thing as sectoral health. However, as Fremantle also observed:

<sup>&</sup>lt;sup>1</sup> The Lab element of Artist as Leader was led by Susan Benn (Performing Arts Labs, London) in collaboration with Anne Douglas (Gray's School of Art, Aberdeen), Deborah Keogh (Cultural Enterprise Office, Glasgow) and Zoe van Zwanenberg (Scottish Leadership Foundation, Edinburgh).

Organisations have to change; they have to be allowed to die; they are only useful so long as they are actually useful. You know, they are constructed vehicles ... I think you can get very emotionally attached to organisations, and they get caught within larger political matrixes. [Fremantle 2013]

This point was reinforced in another recent interview, with the freelance artistic producer Suzy Glass, who spent part of her early career in a development role with Arts Council England. Now working creatively alongside artists to develop large scale or multi-disciplinary projects, Glass has evolved an approach of putting together "adhocracies" in relation to each project she works on, convening partnerships for particular purposes and dissolving them when those purposes are fulfilled. Her prior experiences with larger, more stable organisations have fuelled that approach:

That was one of the main things I came away from the Arts Council with: that this is crazy, there are people killing themselves over keeping their organisations going, and their organisations actually are meaningless. Their organisations should have died a long, long time ago, but for some reason they're still feeding them.

[Glass 2013]

This is not to deny the importance of organisations or the value of running them effectively. It is, however, to emphasise how crucial it is to be clear about the ongoing roles and purposes of those organisations, and to remember that the intent and content of their work is the essence of cultural life, not the structure or mechanism through which that work is achieved. A leadership model which judges effectiveness only according to the extent to which institutions are preserved and replicated will therefore be insufficient when it comes to supporting the evolution of dynamic cultural work.

One of the original interviewees for the Artist as Leader research in 2008 was James Marriott, co-Director of London based art organisation Platform. Platform, which was established in 1983 to bring artists and activists together on social and environmental projects, has focused its work since the mid-1990s on the human rights and environmental impacts of oil companies. The aesthetic and organisational aspects of Platform's work develop in response to their political and ethical purposes. In his 2008 interview, Marriott described a metaphor for leadership of a wheel. This wheel needs to be kept turning, and this effort to keep it functioning, keep it revolving, is like organisational leadership. Someone must take charge of this engineering process, deal with the mechanical issues. But the wheel is also moving across a landscape: a terrain needs to be navigated. A direction needs to be found. Only in this wider context can the real purpose of the mechanical process be found [Marriott 2008]. Asked about this recently, Marriott discussed the fact that not only does a direction

have to be found, for organisations or individuals, across the cultural landscape, but that the landscape itself is shifting and uncertain:

It's really important to understand, constantly understand, the changing nature of the landscape, and perhaps one of the ups or downsides of doing this for quite a long time is you can see that the landscape has changed... the question to me is what kind of a vehicle do we need for the landscape we're in now. [Marriott 2013]

As in Chris Fremantle's account, the organisation emerges as a vehicle, a vessel. So one of the challenges of cultural leadership is to navigate in a changing landscape, find direction, and only then to design, construct or remake vehicles - organisations and institutions - accordingly. Meanwhile, the landscape itself is made up of aesthetic, social, political and economic realities: but they are not realities that we must accept as fixed, they are changing too, and our own actions can be part of effecting that change. For an activist like James Marriott, this is in fact why working through art is essential to his purpose:

It gives us space to imagine... our world differently. There's a beautiful line which I think Stephen Spender said, which is "living differently is not living in another place but living in the same place and making in the mind a different map".

[Marriott 2013]

This is where a sense of ethical engagement comes into the concept of leadership, in the arts as in any other sphere. To keep the wheel turning, to operate a mechanical process, may be a complex operation that requires particular managerial skills: but it remains distinct from the role of the leader, who looks beyond the vehicle to find direction; who then responds to the demands of the landscape to achieve that direction; who shifts perspective on that landscape and then, perhaps, reshapes it. This is someone who takes responsibility; who engages with external forces; who resists, steers, or accelerates. This echoes the sense of direction finding included in Hewison and Holden's 2002 definition, but it moves beyond the implied limitation of this taking place within or on behalf of an organisation.

## **Relational leadership and changing times**

Is this cultural leader, then, some kind of heroic figure, an appointed or self-appointed sectoral navigator with superior vision and an in-built moral compass? The problem with this question becomes apparent as soon as it is asked. Quite apart from the ethical undesirability of trusting our direction finding to any third party's moral compass, there is the practical problem of sole navigation within such a shifting terrain as artistic production - particularly in the present time of global upheaval, and

given its fast moving technological, social, economic, aesthetic and ethical challenges. The Artist as Leader research, in fact, drew this out, as Francois Matarasso has pointed out in his essay "The Art of Uncertainty". Analysing the descriptive words used to characterise effective artistic leadership in the report, he finds that, firstly:

They are all far from the popular stereotypes of the Romantic genius: visionary, tortured, solitary, self-righteous etc. This approach to leadership is not self-justifying but collaborative and social.

Secondly, many of the words are relational, in the sense of positioning the artist leading through practice in a relationship with others: 'animator', 'collaborative', 'connected', 'negotiator' – even 'lover'. This kind of leadership involves being with people, working together, responding and interacting.

[Matarasso 2012]

In interview, Matarasso, Glass, Fremantle and Marriott all tend to confirm this emphasis on interaction and connection, suggesting that for artists there is no contradiction between the concepts of leading and collaborating. Indeed, where direction finding cannot be reliably achieved from individual vantage points, leadership necessitates a process of co-ordinating perspectives.

This "relational" approach offers a distinct alternative to the "transactional" and "transformational" models of leadership prevalent in mainstream business management practice. Transactional, or managerial, leadership is best suited to conventional tasks and routine processes: hierarchical and commanding, it keeps the wheel turning by controlled systems of reward and punishment. Transformational leadership, a more progressive model, responds to change and attempts to motivate workers through charismatic figureheads or the promotion of inspirational values [Bass 1990; Marturano & Gosling 2008]. It is tempting to assume that this more visionary mode is particularly well suited to the arts, and the potential appeal of transformational figures to eager but beleaguered management boards can be understood. In practice, meanwhile, leadership styles overlap and mutate into one another, with part of the skill of any effective leader being the ability to employ relevant techniques according to changing circumstances. The relational approach, however, emerges as distinctively productive for creative processes and uncertain environments - such as artistic production - where a vision needs to be assembled or discovered, rather than imposed or sold. This is echoed by Suzy Glass's experience:

I'm quite uncomfortable with... that singular vision. To me, one rarely has the best idea: groups of people working together have the best ideas. So I talk quite a lot about Distributive Leadership...

If I was doing it by myself [the programmes] would be much less impactful than they are when I'm working in groups because I only know what I know and I can't push the idea any further than my own mind. [Glass 2013]

In a practice or an environment where no individual can claim a definitive overview, direction finding can only be achieved by relating different perspectives. With Platform, James Marriott describes how an organisation which discovers its leadership in collaboration also assumes a fluid, shape-shifting identity:

Coming from a long and passionate interest in the work of Beuys, I see Platform as a social sculpture... the people in it on a day to day basis are engaged in trying to make an organisation which represents... their own desires and visions, so that in a sense the organisation is a constant process of shaping and reshaping and renegotiating, sometimes difficult and sometimes easy, between a number of different people's visions and desires. [Marriott 2013]

It is interesting that this negotiated and collective version of organisational development can be inspired by a noted individualist such as Beuys. This in itself serves to illustrate the overlapping and metamorphic nature of leadership in action. The description could also stand as a good account of how the process of democracy is supposed to work in an ideal sense. By decentring leadership and placing the work itself at the heart of the method, rather than either the individual vision or the organisational identity, these artists are able to generate flexible processes which lead their practices and organisations into new forms and relationships. Suzy Glass offers this additional observation:

For me the work is not the artist: the work is separate from the artist, in the same way the person is separate from an organisation... But we've created an environment [where] the  $20^{th}$  century artist is more important than the work that the artist has created, and in the  $21^{st}$  century I don't think that should be true anymore. It's almost a reversal... if the art has a role in society, then it's not the artist that's important, it's their relationship with society and therefore the work that's important.

This may be one way in which culture needs to re-examine its priorities in changing times. A personality driven culture may be more effective in supporting the values of the market than in playing a dynamic role in society. If the work is to be reclaimed as more important than the artist, then this should remind us that the work is also more important than the organisation. This suggests, for contemporary cultural leadership, a need to re-prioritise the cultural or artistic work, and to re-examine the role of art in society.

It is the depth and nature of the political and economic changes taking place which particularly demand this re-examination. Matarasso is among the number of writers and thinkers who are beginning to articulate the significance of the shift taking place since the financial crisis, which he sees as heralding the end of the longstanding Thatcher revolution:

its energy is lost and its ideas are deflating under the pressure of their own inconsistency. So the economic system that has functioned and has been dominant in the last 30 years I think is finished. [Matarasso 2013].

A similar diagnosis has been articulated by Stuart Hall and his colleagues at Soundings:

With the banking crisis and the credit crunch of 2007-8, and their economic repercussions around the globe, the system of neoliberalism, or global free-market capitalism, that has come to dominate the world in the three decades since 1980, has imploded. [Hall et al 2013, p.8]

However, this is no simple transition: belief in the old system is dying hard:

The economic model that has underpinned the social and political settlement of the last three decades is unravelling, but the broader political and social consensus apparently remains in place. [ibid., p.8]

For the time being, our inability to articulate other models and values means that we are still looking to the old system for solutions to its own systemic problems. To some, this political inability to obey the first law of holes is as frustrating as it is disastrous:

If you'd written a story ten years ago, or twenty years ago, and said: "in ten years' time there's going to be a massive crisis, where because we have massively cheap money and we encourage everyone to go and buy loads of stuff, we're going to have endless economic growth and we're all going to get super rich, and then the system is going to crash – and the solution to this problem is going to be even cheaper money and even more economic growth"; you know, people would have said, well, you'd have to be an artist to come up with something as stupid as that idea. [Hope 2013]

The perception, then, is that we are moving into a third social and economic phase since 1945: that the financial crash of 2008 heralded the passing of the neo-liberal age, the end of a particular form of consensus around the free market, globalised model of capitalism; just as the economic crises of the 1970s saw the eclipse of the post-war consensus and the decline of the welfare state [Hewison 1995]. However, the economic upheaval has not been accompanied by a corresponding ideological shift: the new era as yet lacks guiding ideas or a unifying philosophical identity, a set

of values to supplant the old and inform critique. One thing that the rise of neoliberalism a generation ago demonstrated was

the notion that the fundamental level on which political struggle is waged is that of the struggle over the legitimacy of concepts and ideologies; that political legitimation comes from that; and that, for example, Thatcherism and its cultural counterrevolution were founded fully as much on the delegitimation of welfare-state or social-democratic (we used to call it liberal) ideology as on the inherent structural problems of the welfare state itself. [Jameson 1991, p. 263]

It will therefore take more than the structural problems of the financial crash to delegitimate the old financial system, because the libertarian values underpinning it remain embedded on a cultural level. New thinking and new articulations of thought are called for, and for artists, intellectuals and cultural leaders this is an unavoidable challenge. Part of that challenge will be to find ways of thinking and imagining constructively as well as critically; perhaps, to extract from relational thinking positive alternatives to exhausted individualist ideals. This suggests engagement with the political sphere, not simply antagonism towards it. Relevant here are Shannon Jackson's observations that anti-authoritarian tendencies within the arts, particularly since the 60s, have tended to promote hostility to state apparatuses and add to the erosion of the collectivising spirit that produced the original welfare settlement. She has warned that:

If progressive artists and critics unthinkingly echo a routinized language of anti-institutionalism and anti-statism, we can find ourselves unexpectedly colluding with neoliberal impulses that want to dismantle public institutions of human welfare.

[Jackson 2011, p. 16]

Instead, she declares her interest in more constructive approaches, in "art forms that help us to imagine sustainable social institutions". Art therefore has a role, as Marriott also perceives, in asking and envisioning what kind of a world we want to create. At a time of palpable but as yet uncertain change, therefore - particularly after an era in which many people felt disempowered in terms of their capacity to affect the nature of the globalised system - the arts are the site in which we can imagine where we cannot foresee; and, by imagining, create possibilities.

It is not yet clear what might emerge as the dominant ideology of the unfolding era. But even if it is simply accepted that a time of structural change is occurring, then it is unavoidable for cultural leadership that the relationship between the arts and society must be reconsidered. The social and aesthetic spheres of the Artist as Leader model therefore acquire renewed importance in any relevant conception of cultural leadership at this time.

## The turn to resilience

One important change in the landscape since the Artist as Leader research is the closure of the Cultural Leadership Programme in March 2011. This accompanied a raft of cuts to cultural projects and funding as part of the UK government's austerity programme, amidst a radical mood change in the national cultural sector [Knell & Taylor 2011]. Early in 2013, Arts Council England announced that the CLP would be replaced by the Developing Resilient Leadership initiative, a £1.8m scheme for which the Clore Leadership Programme was selected as national delivery partner. Its purpose

is to support the personal and professional development of cultural leaders. It aims to foster a strong national network of individuals who work collaboratively for more resilient cultural organisations and deeper local engagement.

[Arts Council England 2013]

A few things can be concluded from this: firstly, and most positively, that ACE still considers cultural leadership worthy of strategic investment, despite severe financial pressures. However, the word "resilient" speaks of more embattled times, and suggests a primary concern with survival rather than progression. Indeed, the word "resilience" seems to be viral in the vocabularies of cultural sector institutions at home and abroad. In June 2013, the UK's Association of Independent Museums subtitled its annual conference "Improving Resilience in Economically Challenging Times" [Association of Independent Museums 2013]; the previous summer, Riga's Art & Communication festival hosted an "Art of Resilience" conference in response to "unstable, uncertain times" [Cultura 21 2012]; and "community resilience" has been a cultural research priority since 2011 [Arts & Humanities Research Council 2011]. Meanwhile, the stated purpose of Creative Scotland's Cultural Economy programme is to

develop the cultural economy by building the long-term organisational resilience and financial sustainability of the cultural and creative sector in Scotland.

[Creative Scotland 2013]

There is nothing wrong, of course, with resilience per se: but this wording, with its emphasis on "organisational resilience" and "financial sustainability", suggests that the current instincts of cultural leaders are to protect or conserve structures and organisations, perhaps at the expense of making in the mind different maps, or imagining worlds to construct. If resilience is to be a watchword of the foreseeable future, it must be questioned whether its conception can include proactive and critical aspects, elements that suggest the capacity for reinvention, rather than just becoming a narrative of self-preservation.

The Clore Leadership Foundation's central role in Developing Resilient Leadership also serves to reinforce its status as the UK's pre-eminent cultural leadership training provider. This institutional continuity and consolidation of expertise should not mask the need to revisit the terms of the discourse on which its programmes were founded over a decade ago. Looking at the history of cultural leadership through the lens of the Artist as Leader reveals the constriction of the discourse within the organisational sphere. That area remains packed with challenge, particularly as the financial ground continues to shift uncomfortably beneath cultural institutions. The present situation, however, sees corresponding instability in the social sphere, with unavoidable implications for the aesthetic. What does this imply for how cultural leadership must now be defined and conceived? What kind of leaders and leadership programmes do these uncertain times demand?

There remains significant work to be done in exploring how the artistic and social dimensions of artistic and cultural leadership can be developed and re-prioritised in the wider interests of a changing sector.

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Discourses on Space and Time in Contemporary Chinese Reality Televisions

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#### Abstract

The post-modern urbanism is subject to the multiplicity of power struggles and conflicts, involving a wider range of factors and actors. Such multiplicities and differences are reflected in the television scene in China. The abundance in alternative voices and imaginations on television, however, does not necessarily prove the widely celebrated heterogeneity. The article unfolds a homogeneous "future anterior" narrative hidden in the space-time assemblage wide-spread in media product, through an analysis on the current trend of reality televisions. Contrary to the opinion of reality television as an interactive, diversity-promoting and even "democratic" platform, the discourse on space and time in the shows has demonstrated a less dynamic case on how urbanism is imagined. The paper use the case of Jiangsu Satellite TV channel's reality televisions to demonstrate the space-time assemblage in the narratives about urbanism in China. I highlight the potential of using popular television programs as means to interrogate and understand the mental life of the urban population in China.

Keywords: Space, Time, urbanism in China, Reality Television

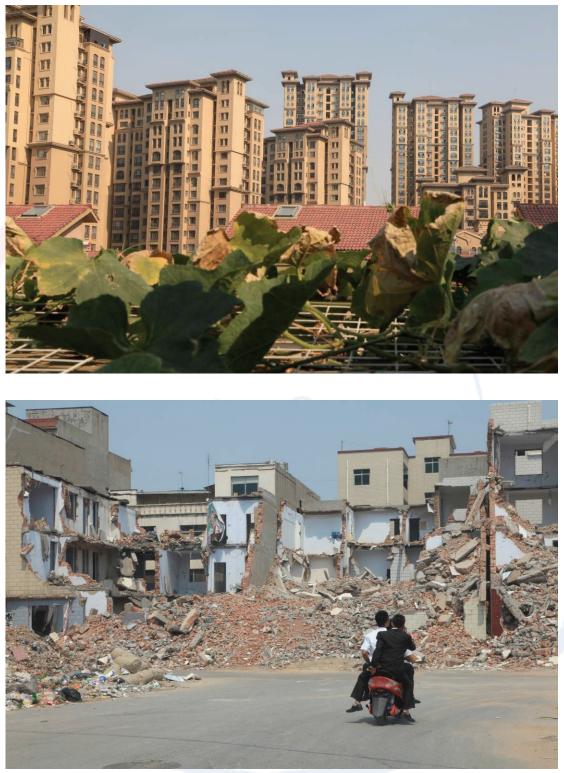
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## INTRODUCTION

For over forty years the media and communication industries in China have been developing under the loosening authoritarian control of the central government, being guided by the Zhuxuanlv ("main melody"), and moving towards a market-oriented business model. The expanding and the almost synchronized (with the west) development in television production and distribution technologies propel the advancing of the television industry into an era of "unprecedented autonomy and diversity in Chinese media and communication, influencing public opinion, public policy, political ideological and socioeconomic changes" (Liu 2008, p.341). The dynamics surface in the constant negotiation between the official discourses and the conflicting views. Leading the trend of diversification are the current upheavals of reality televisions. The censorships and the newly issued regulations on reality televisions have often lead to the view that television content is a product of the struggle between the profit-driven and the authoritarian imperatives (Zhao 2008, Liu 2008, Li 2013). Yet beyond the negotiation framework, as this paper will demonstrate, reality television can also be reflective of the shared experiences of urbanism in China, which lies beneath the multiple opinions and alternative lifestyles and which stretches beyond the market incentives and the governmental regulations.

In China, in primary school textbooks, on socialist posters and contemporary advertisements since 1980s, city is portrayed as a flawless, glamorous place without empty space. Megacities of more than 10 million populations are built within a decade. The nation has been "on-the-move" from the vast country-side to the newly build suburb and urban areas. Town houses are torn down and apartment buildings are erected. Massive infrastructures are being built partly as a method of redistributing the land and the population, and as a preparation for the transition from a planned economy to a market economy in the post-1989 China (Zhao, 2008, p.6). Before one gets familiar with a city, it will have already been altered. Amid these de-/con-struction works, it is essential to the concern of the urban population to ask how people imagine and live a life amid the loss of spirituality with the demolition of the community space and traditional life style. How to understand the megacities' mental landscape with the fast changing cityscape?

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(Figure 1 and 2, two scenes taken from two spots within 500 meters from each other, in the new economic district in the provincial capital Zhengzhou. Photo courtesy by Cao Zuozhang)

Many stories are told (and are aspired to be told) about urbanism<sup>1</sup> in China, yet the overall picture of urban mental landscapes is still opaque. In this study I will critically assess the media in contemporary China, especially reality television, in relation to the question of how urbanism is expressed, reflected and formulated. The focus of the study is on the ubiquitous contact with urban lives - a mirror of mental-scape of city lives - city lives in reality televisions. A narrative composed of the interior space and the future tense seem to emerge in the stories in reality television, basing on interplay of interior/exterior spaces and past-present/future tenses. The discourses on space and time dominate narratives and imaginaries, serving as an umbrella for the articulations of discourses on various aspects of urbanism. Thus it is important to understand the elements in this space-time interplay and decipher the expressions hidden behind. I will show in my research that the popular range of reality televisions (by a major provincial television channel Jiangsu Satellite TV) have a particular assemblage for representing space and time in city life, which reflects the mental landscape of megacities populations' psychological states.

### Space and Place

City lives exist in many ways. In the first place, a city is experienced through its material components. A city exists as the embodied experiences of the dwellers (Grosz 1995, p.103), whose life is the constructions of various "places". A city is a collective of roads, buildings and all types of built-in communication channels, while at the same time it can be also a construction of economic flow in form of factory, harbor, and shopping center, or of political units in form of church, city-hall, and school. These are the places, built on presumably empty spaces (or unimaginable void), which supply the material and the spiritual elements of city dweller's existence. One's imagination of a city life is preconditioned by these places, since "our lives are so place-oriented and place-saturated that we cannot begin to comprehend, much less face up to, what sheer placelessness would be like". (Casey 1993: ix, quoted in Buchanan and Lambert 2005: 1) It is because we exist in a world where no life can be imagined and lived without turning "empty" space into places. Thus it is important to ask what spaces are made into places and what are not, or rather, what spaces are lived and imagined.

<sup>&</sup>lt;sup>1</sup> While urbanization characterizes the transformation of country space to economically and politically centered city space, "city" cannot be equated to "urban" or "urbanism". Urbanism, according the famous notion of Louis Wirth, is "a way of life", a more abstract form of existence with certain psychological states and forms of life, "a particular form of human association". (Wirth 1938) Thus urbanism can exists outside of what we call cities, while city lives does not always entail urbanism. The common traits of urbanism, such as isolation, the "blasé" attitude, the "schizoid" character of urban personality, are the subjects to be explained by "a theory of urbanism". So using the term "urbanism", I am surveying the broad understanding of "urbanism", the fundamental characteristics and the basic forms of both material and mental life.

### Time and Tense

Time, according Deleuze, is the most powerful reality we experience. As opposite to the Kantian idea of time as a faculty of human, Deleuze argues that "time is not the interior in us, but just the opposite, [time is] the interiority in which we are, in which we move, live and change" (Deleuze 1989, 82). By this he distinguishes the real experiences of time from the linear and historical time that condition our existence and subjectivity. The time on which our consciousness lie prevails in the discourses we live in, expressed through the tense of past, present and future. The temporal features of events expressed through tensed discursive and non discursive formations carry a value depending on the tense used (Farkas 2008). Thus notions of time and tense must be problematized. The past, the present and the future are thought of and talked about in certain relationship with each other, associated with the aspects of urban life (e.g. consumption, marriage, career), constrain the imagination of how urban lives are and should be lived. Thus how time is represented and expressed in narratives reflects the urban subjectivity, the consciousness the city dwellers are in, the depth of their understandings of their own lives.

### SPACE-TIME ASSEMBLAGE IN REALITY TELEVISION

### *Reality television*

Reality television is artificial and constructed. Yet it is precisely the "constructed-ness" that makes reality television an accurate capture of the reality. Reality television is capable of synchronizing the effects of all the political, economical and cultural factors into the play of participants, hosts and audiences. It is the construction of the social environment in which it emerges. Reality television reflects, expresses and formulates the reality. The flow of reality television is thus purposive than accidental. In other words, reality television is about the stories we tell ourselves about the life we live, those that we are told to tell and those that we aspire to tell.

In China, reality Television as a genre has grown from its first unsuccessful appearance in 1991 to a full-blown trend of more than 120 different reality televisions in 2011, leading to a "pan-reality-TV" trend in the television scene in China. Provincial atellite television emerges to become the leading sources of television entertainment and education in large scale, only second to the primary channels of China Central Television (CCTV). In 2010, Jiangsu Satellite TV, by a provincial satellite network, has reached out to the whole China because of a dating show *Feicheng-Wurao*. The success of this reality television soon multiplied, sprouting into various types of reality televisions by other satellite channels of different companies, including dating shows, game shows and other talent shows. The success of the dating show was quickly followed up by a variety of game shows by the same company.

Jiangsu Satellite TV has maintained a steadily high viewing rate in the nation-wide entertainment television market, having a share of 9.3% in 2012, just after the CCTV channel. These reality televisions cover aspects of dating, marriage, education, and career, and mediate the understandings of the spatial and psychological landscape of city life.

The success path for Jiangsu Satellite TV has not been a smooth journey: the iconic dating show *Feicheng-Wurao* was suspended (and was able to resume) during the negotiation process on program content with central authority. A range of censures were issued since 2010, on the content of reality televisions and on the practices of satellite TV channels. The night programs (22:00-24:00) undergo a series of adjustments in three years' time to adjudicate on a proper balance between marketability and instrumentality. In the 1980s, when television industry started to become incorporated, the profit driven behaviors were more visibly seen from the amount of advisements and the expanding business on audience statistics. The provincially funded companies, including Jiangsu Satellite TV, are under direct supervision of the State Administration of Radio, Film and Television China (SARFT). The dating show Feicheng-Wurao has taken an aggressive path in the beginning on marketing, which lead to its stumbling over the policies by the SARFT. When the program resumed broadcasting, the company adjusted the content of the dating show, and diversified the reality television portfolio, marketing another five shows, including two game shows, two career shows and one quiz show, and branding the channel with emphasis on Qinggan (emotions/feelings) and Xingfu (well-being/simple happiness).

## Interior and Exterior Space

Two conceptions of the vague word "space" appears in the contents of the range of reality televisions by Jiangsu Satellite TV: the first is a material objective space, existing in the form of a place, usually related to the private life of the participants, or what will be referred to as the interior space; and second is an imaginary subjective space in the outdoor scene, sometimes internalized and arbitrarily fancied, or what will be talked about as the exterior space. The different degrees of abstractness in the idea of interior and exterior space (exterior space in more abstract form while interior more concrete) blur the conflicting boundaries between the enclosed place and open space, bringing about a tacit coherence between the two, and disguising the inharmonious matters in both.

The interior space is associated with the enclosed, private, or domestic space, mostly without location specificities. Videos of the participants' in-house scenes in domestic places, workplace interiors and private vehicles are shown as the main referents of the urban lifestyles of the participants. These lifestyles featured on screen are not directly associated with definite locations (i.e. the city or the district). The commonalities in these lifestyles are labeled with symbols of elitism (*nouveaux-riches*), intellectualism

(*haigui*, Chinese people who returned to china after studying abroad), the middle-class (*xiaokang*, a Confucianism term for a functional society of modest means, composed of middle class) and the lower class (*caogen*/grass-root, usually associated with new rural-to-urban immigrant, menial workers and unemployment). These symbols are supplied through the making of places in interior spaces. For example, symbols of elitism including showing closet of branded cloth, the décor of the workplace; while that of intellectualism are supplied by reading room scene and university library. Upon turning into places, interior spaces are subject to the common imaginaries of materialistic lifestyle, such as driving foreign cars, dressing up with branded cloths and doing other leisure activities.

One notorious statement, "I would rather cry in a BMW than laugh on a bicycle" by a female participant Ma Nuo in the dating show Feicheng-Wurao, will serve to illustrate the making of imaged places. From the show, little is known about Ma Nuo's current living environment, while much is shown about her choice of future husband. In her "infamous" statement, instead of an enclosed and confining space, the symbol of BMW is imagined as the place where other materialistic pursuit is attached and better life can be imagined. On the contrary, the open space around a bicycle is deemed unimaginable, for it is empty of the symbols that can be attached to the enclosed space of an expansive private car. The narrative of place-making is completed in later episodes: the contrast is clear when comparing the two pursuers of Ma Nuo, while one showed off his racing car and invited Ma Nuo in for a ride, the other was not given the opportunity to describe with concrete images of what he would be able to offer to Ma Nuo. Both pursuers' incomes were both displayed on screen, attaching the label of "nouveaux-riches" to the former and "poor" new immigrant to the latter through showing the videos about their living environments. The latter pursuer's promises of happiness to Ma Nuo are silenced, both through discursive construction of his image as lack of self-awareness and by eliminating imaginaries of concrete lifestyle. Ma Nuo was indirectly encouraged to avoid responding to his promises because they are considered non-existent. The space in his life is unimaginable because it is undefined and empty.

The lesson was learned by other male guests in this show. Since then, the introduction video of the male guests focus on the visual depiction of their home, workplace and leisure place, so that images of these places are readily available for the imagination of a future life. When the central authority, through the regulation of SARFT, issued censorship and restricting policies on the direct depiction (referring to mostly discursive constructions) of overtly materialistic world view<sup>2</sup>, the imagining and making of places turned to the tacit path, through mainly the visual display of symbols in interior spaces. Such technical turn secured the balancing point between

<sup>&</sup>lt;sup>2</sup> Two documents are issued on June 9 2010 by State Administration of Radio, Film and Television (SARFT), defining the content of the dating show as "undignified", "inferior" entertainment. Similar comments are subsequently broadcasted on two main news channels by the central government.

the market and the government. The result is a more subtle usage of symbols without discursive construction in conveying the discourse. In the quiz show, game shows and career show following the controversies of the dating show, the "high" style, the material life that are achievable in the imaginable future are recreated in the studio by competition for winning domestic appliances, and the aspirations of becoming successful are expressed through visualizing workplace interior of what is usually associated with a financially rewarding job, such as professional writer, dancer, doctor, business manager or entrepreneurs.

The exterior space is imagined in a different way. City street, nature sceneries and encounters in public space outside of the program studio are absent from the imaginations of urban life in these programs, as if life is not experienced outside of flats, offices or clubs. But the absence does not mean emptiness. The vague, undefined outdoor space and the exteriority of cities are used to express fluidity and mobility in life. Contrary to the zoned, regulated and controlled urban space, the imaginations of the city landscape are arbitrarily related to the mental life or the inner world of the population (see figure 3 and 4).



(Figure 3 and 4. Two screenshots from the dating show Feicheng-Wurao)

The depiction of exterior space is functional, especially in visualizing the populations' internal states, such as attitudes towards life and emotions. The common technique is using outdoor sceneries as backgrounds for the close-up shots of the participants, creating lyrical moments to highlight the mental state of people. Images of university campus and sports court were usually shown as the background of the narratives on youthful ambitions; sunshine over grass represents the extrovert personality and longings for happy life; and empty road or railway signifies the difficulties to be overcome in life. The exteriority of cities are fragmented and re-imagined through the vague association with the inner world of the participants, which are not made into places or depicted with concrete images of everyday material life. The exterior spaces are scenes in which progressive, linear life path is situated and where the social and cultural mobility is possible, because the exteriority is devoid of the immobility of the solid material reality.

This representation of mobility is also visible in the strategies of making exotic foreign participants (or Chinese participants with unusual oversea experiences), featuring the alternatives to the depiction of interior space of home and workplace. The cultural imaginaries of foreigners are constructed by their spatial mobility. What are curiously omitted in this construction are the cultural specificities and references. The dating show have special U.S. edition, U.K. edition, France edition, Korean edition, and so forth, featuring participants from multicultural background; the game show also features expatriates or foreign students who lives a life in China to participate in the game; the quiz show market itself as being international with the title "Brazilian brought interpreter to compete in the game". The narratives in these programs focus on the immigration path and mobile life, usually positive and happy stories with little nostalgia. The transnational experiences of the participants replace the concrete images of urban life, and supply the representations of the exterior space with the travelling or working abroad. The concept of exterior space is represented by locality and mobility, contrary to the static and domestic space in the city interior. The space exterior to the homes, offices, shopping malls are transparent and empty space that allows mobility and forms vaguely imagined foreign cities.

# The Past-Present and the Future Tense

The format of reality television - the game-winning competition procedure - presupposes certain idea of time: the present is lived and understood as a lack, with an unfulfilled mission, as merely a transitional stage towards a future when such lack will be fulfilled. Such lack is expressed through the want of a date, a job or a furnished home. Winning a show is a bridge between the present of dissatisfaction and the future of fulfillment. A brief survey of the themes of these reality televisions reveals that the most concerned issues of the urban population is related to family and career building – since it is about the process of "building", a sense of incompleteness in the past-present is presupposed.

Reality televisions do not promise success to the participants, but evoke symbolic participation through the process of future-building, at least, from material aspects, for symbols of success in a material life can be easily provided. The gap between material success and psychological well-being is left open and yet well disguised. The future is the lasting theme of these reality televisions, which is reflected by the brand image of Jiangsu Satellite TV as platform of "Qingan" (feelings/emotions) and "Xingfu" (wellbeing/simple happiness). The promise of happiness exists only in the future, which will turn from opaque to vividly imaginable through the symbolic participation in the reality television.

In such construction, the past is represented as accumulative factors in the making of the present and the future. The causation is necessarily assumed. The past lives of the participants are spoken of only as a cause of the present state, as if the past is a pile of files that determines who the person is now. So by displaying the files of the participants' past, the reality televisions press the participants onto the future. The force is activated through a "future anterior" narrative, of what "will have been", exposing the future to a sense of crisis that has to be defined and imagined in the present and in the reality television. Participants who "fail" to respond to the "threat" of the future, for example when confronted with questions of "what if", will lead themselves to a natural termination of conversation. Labels like "not progressively thinking" or "not planning for the future" are attached to the "failure". As the rule of the dating game or career game goes, such "failure" will result in an exclusion from further opportunities to an imaginable future. Furthermore, the participants disown the past precisely because the frame the past is not under their own construction. Thus what is left for them to construct is the future, though within the set-up frame of "future anterior".

The progressive tone and linear development from past to present is the dominant theme in the reality television programs. While the future is imaged as the materialistic life style and fluidity in space, the present is un-self-aware state that needs to be defined and advanced. One typical character in the dating show, Peng Xiaojuan - a country girl who moved to a minor city in Henan province with her parents, insecure and always longing for a more satisfying city life after suffering discriminations and bullies - was featured as an example of how a person can transform to fit in the urban life. The program uses dialogue to document the process of transformation. In the beginning, she was presented as a timid and incapable girl who was not self-aware. Through the guidance of the dating show, she gradually learned about her past and her present state of insecurity, changed from un-self-aware to self-conscious state. She could not speak in public about herself in the beginning. Then the personal growth consummates in her capability of having a language to speak up for her and found a date. This concludes her chapter in the show, symbolizes the final stage of walking through the past to come to the present, to prepare finally for the better life. The boundary of the minor city in Henan province start to dissolve at this moment, and the better life become a blurred imagination of the unspecified

utopian urban space. Until then, the images of a better city life are invisible.

"Development is practice! / Only development counts!"(Fazhan caishi yingdaoli!). The slogan which marked the pragmatic turn towards a neo-liberal sense of linear progressive time is played out on the personal level in the reality televisions. Different from soap operas, popular novels and self-help book which all often assume the linear progressive time as the frame of narrative, the reality television highlight such conception time in a more participative and intense way. Almost every 15 minutes there is a new story of marching into an imaginable future, be it a future in career or in family life. The format in which the story is played out invites the symbolic participation and identification from the audience, so that viewers are placed into the frame of "future anterior" so much as the participants on screen.

## Toward a Homogeneous Urban Dream?

The curious assemblage of space-time and the centrality of the narrative, basing on places-buildings in interior space and expressions in future tense, are particular to the contemporary reality televisions. The city space is obscured and reconstructed in such way that the entrances, passages and exits of places are at the same time disrupted and confirmed by the immobile interior space, segregating material urban lives into the discontinued themes: disrupted because the passages dissolves into the unimaginable exteriority of city, hidden to the interior space; confirmed because the city can be only imagined by the associations of living in the interior space, which is exactly the achievements of the control on entrance and exit. Such control is not exercised by any particular institution of the government, but by the collective media which confines the imaginations of urban space by the units of interior urban life.

The interplay of space and time is an essential assemblage that conditions the expressions and imaginations of city life styles, highlighting a developmental path towards an individual and materialistic life. The entrance into and exit from a flat, an office, or a vehicle confirms the units of urban life, of which individual, not the community or group, is the actor. The community and neighborhood are over-written by the interior-future narrative, which absorbs the dissatisfactions and anxieties of the city people. The brand image of Jiangsu Satellite TV - the stress on "qinggan"(feelings/emotions) and "xingfu"(well-being/simple happiness) – is well reflected in the imaginations of future urban lives.

Reality television is said to be about "winning an ideology rather than a defining game characteristic because it seems natural and incontrovertible that the goal of any participant on these shows must be to win." (Kavka 2012, p. 115) Yet in this case of Chinese reality television, winning and losing seem to be leveled out on the ground that they all share the same frame of imaging a future urban life. What the paper calls into attention is whether there exist the possibilities of heterogeneity in the imagination of urbanism and thus the diverse realization of it, and where is the locus

of the alternatives and transgressions.

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## Introduction

The European Union (EU) has, at its foundation, a double coding of supranational and intergovernmental institutions. These institutions include the European Commission, the European Court of Justice and European Parliament on the one (supranational) hand, and the European Council and the Council of Ministers on the other (intergovernmental) hand. The EU has formed these two types of institutions in order to account for the interests and demands of specific member states, as well as the overall good of the EU as a political and economic union. Importantly, these institutions and the rights and privileges they convey construct a new political sphere beyond the traditional nation-state. Coupled with EU citizenship (implemented by the Maastricht Treaty, or Treaty on European Union, in 1992), the European political sphere is quickly integrating new groups of peoples previously separated by the political and socio-cultural borders of the nation-state. European integration can be seen in (among other examples) the common currency (eurozone), the transnational political families at the European Parliament, the EU's presence on the international stage (represented by the Commission President), the ability of EU citizens to go before the European Court of Justice, and the fundamental human rights guaranteed by the EU, which national governments must protect.

The concept of European integration may be understood in two different, but interconnected ways: on one hand, the political and economic integration of the sovereign states of Europe and the growth the EU's institutions, and on the other hand, the development of a European citizenry and identity which either goes with or supersedes national citizenship and identity. The question then becomes, how have the EU and its member states promoted integration, inclusion and participation of its peoples? And, how can a European identity and political sphere be fostered beside or above the traditional national identities?

This paper puts forth the argument that the European political sphere and common European identity have become sites of contestation and politicization on both European and national issues. Following critical and political theory, scholars such as Jürgen Habermas, Antonio Negri, Dario Castiglione, Étienne Balibar, Charles Taylor and Iris Marion Young are examined in the context of building a European political sphere based on both consensus and conflict. The paper notes two crucial arguments to promote or foster a European political sphere. The first, as articulated by Dario Castiglione (2009), argues for a European politics based on a deliberative democratic system that promotes debate and conflict. The second method, articulated by critical theorists such as Jürgen Habermas (1998; 2001; 2006, with Jacques Derrida) and Antonio Negri (2008), stresses the ties that bind Europeans. Although Castiglione points to Europe's multiplicity and diversity as a possible source of European integration, Habermas and Negri argue that this national diversity must be overcome in the face of economic globalization, American unilateralism and the destructive force of nationalism. This paper suggests that debate and disagreement between national, regional and transnational groups may promote rather than hinder further European integration because the discourse contributes to a broader European political sphere. However, nationalist difference should continue to converge on the European stage, while never being coercively altered by a homogenising political culture in the name of a universal or neutral European citizenship. The paper ends by discussing how these two arguments may find convergence within a politics of difference, as understood by Charles Taylor (1994) and Iris Marion Young (1989; 1990; 2000).

## **European Integration: Cosmopolitanism and Populism**

The process of European integration began after the Second World War with the European Coal and Steel Community (ECSC) and has evolved into an economic and political union of twenty-eight member states.<sup>1</sup> The Maastricht Treaty (1992) was a fulcrum point in this process because it both formed the EU and introduced the concept of EU citizenship. Therefore, citizenship was no longer a concept fully confined within the nation-state, but linked citizens together in a new political and socio-cultural sphere on the supranational level. Importantly, this new connection between citizens and supranational governance called into question the democratic nature of the EU itself and ignited a discussion on the EU's (so-called) 'democratic deficit' (Warleigh, 2003).

The EU's democratic deficit can be understood as both a literal and figurative distance between the EU's institutions and decision-making processes and its citizens (Maas, 2007: 32). This feeling of distance strongly stems from the lack of institutional and decision-making power held by the European Parliament, coalesced with a perceived loss of legislative power and autonomy of the national parliaments (Maas, 2007: 48; Chryssochoou, 2000: 31). The European Parliament remains the only directly elected political body at the EU level, but its elections suffer from low-turnout and are often dominated by national parties and issues (Warleigh, 2003: 48). These institutional and structural factors have compounded "an apparent lack of 'a sense of community' among the member publics." (Chryssochoou, 2000: 15) A lack of a European *demos* among the twenty-seven member states has contributed to this feeling of distance. Paradoxically, while there is a feeling of distance among EU citizens, there is also a growing understanding of the impact Europe and the EU are having on the competencies of nation-state.

This process of 'Europeanization' recognizes the changing role Europe and the EU is having on individuals and the nation-state governments. Jeffrey T. Checkel and Peter J. Kitzenstein (2009) describe this process as the effect Europe (and the EU in particular) has had and is having on the nation-state:

[Europeanization] shifts our attention to an examination of the effects Europe has on the contemporary state – its policies, institutions, links to society, and patterns of individual-collective identification. [...] Europeanization portrays a complex dynamic through which Europe and the nation-state interact. It is not a story that can be told relying on binary distinctions. The EU does not dominate over its members [and the] nation-states do not succeed in fending off attacks on their untrammelled sovereignty. (Checkel and Kitzenstein, 2009: 9)

Crucially, the relationship between national governments and the EU is not one of stagnation or domination. Rather, the relationship is dynamic and involves shifting political conditions, including both elite and popular politics (Checkel and Kitzenstein, 2009: 7).

<sup>&</sup>lt;sup>1</sup> Croatia, the most recent member state, officially joined on 21 July 2013.

The European political sphere and the formation of a European identity have become contested at multiple levels of governance and are articulated by two conceptions of European integration: cosmopolitanism and populism. The cosmopolitan perspective discusses elite level politics, including discussions of constitutional law and citizenship, while the populist perspective focuses on the people as a socio-cultural and political unit (Checkel and Kitzenstein, 2009: 11-12). Although this distinction could construct a solid binary between the two conceptions of integration, it may rather be thought of stemming from the EU's "dual character...as at once supranational and intergovernmental." (Bellamy and Warleigh, 2001: 4) The EU's supranational institutions like the Commission and the Parliament are meant to act on issues that are deemed beyond the scope or ability of any individual member state. They also form a political sphere above the nation-state, which may allow for transnational communication that is not solely based on a national majority culture or a false conception of 'the people' as a homogeneous group (Habermas, 1998: 160-161). Meaning, the EU's supranational institutions are crucial to the cosmopolitan conception of European integration because they help build a political culture that is detached from any single member state. However, as Per Mouritsen (2012: 91) points out, EU member states have reacted to this move towards governance at the supranational level by, at times, repoliticizing issues surrounding national citizenship, including access to political-civil rights and social-economic rights.

The populist conception of European integration is primarily concerned with issues of national autonomy and socio-cultural differentiation. Importantly, the populist conception is positioned against a governing supranational body and instead favours an intergovernmental economic union based on a negotiated national preference (Lynch, 1996). Since the populist conception follows the understanding that the state and the nation should and do belong together (Vlossak, 2010: 12), the EU, from this perspective, is more of "an international regime for policy co-ordination" than a political union (Moravcsik, 1993: 480) An intergovernmental understanding of the EU has become crucial from the populist perspective of integration because although member states do in some areas "pool sovereignty" (Moravcsik, 1993: 517), the nation-state remains the primary actor. However, where populism detaches itself from traditional intergovernmental perspectives is its linkage between a nationalist conception of sovereignty and cultural differentiation with neo-liberal economic policies.

Intergovernmentalism, from the populist standpoint, is also concerned with maintaining the separate national identities of its member states. J.E. Fossum (2001: 386-387) argues that an intergovernmental EU would have each state "the protector and promoter of its own national community and unique national identity. The EU is legitimate insofar as it does not challenge the cultural integrity and sense of identity that marks every member state." The EU cannot compete against or provide an alternative identity to the national identities of its member states and must constrain efforts to expand integration into supranational European institutions and government (Fossum, 2001: 387). As Smith (2001: 12) points out, populist movements tend to rhetorically position the nation against the governing body or the political elites. Populist movements juxtapose the supposed will of the people (which they claim to represent) and the political institutions, which are not acting in the interest of the socio-cultural nation (Smith, 2001: 12). In the context of the EU, a populist

conception of European integration understands the EU as an intergovernmental organization, which does not require a supranational political identity or culture.

## **Conflict or Consensus: Building on European Integration**

Ouestions concerning the formation of a European political identity are tied up with discussions on the EU's "dual character" (Bellamy and Warleigh, 2001: 4). Stemming from its supranational and intergovernmental institutions, the EU has fostered divergent and contested understandings of European identity and political sphere. Dario Castiglione (2009) argues that it is precisely in the EU's intergovernmental nature and Europe's diversity that a democratic and pluralistic European political identity can both be understood and take shape. On the other hand, Jürgen Habermas (1998) argues that national diversity must be overcome on a supranational European sphere. Instead, Europeans should construct transnational lines of communication, which help recognize the ties that bind them. Castiglione (2009) criticizes Habermas for ignoring or not fully appreciating the political and socio-cultural diversity within Europe and instead favours an understanding of European identity that can be built on conflict and debate inherent within the democratic political system. However, this paper attempts to show that Habermas and Castiglione have different conceptions of the role of difference and conflict in building a European political identity and political sphere.

Jürgen Habermas (1998) argues that the common political culture must be detached from the majority culture. As Habermas (1998: 118) notes, there is a danger of coupling a shared subculture with the general political culture because the political culture could become dominated by a majority culture at the expense of all else.<sup>2</sup> At the EU level, this danger has a distinct possibility of becoming deeply engrained because the nation is a powerful historic community, which has formed a strong sense of national identity upon its citizens. Allowing the EU level to become dominated by subcultures (or deliberation based solely on nationality and national preference and identity), the EU would promulgate competition upon states, rather than deliberation. Habermas instead argues that Europe must develop a common European political culture and identity that stems from common historical experiences and politicosocial institutions.

However, Habermas has been criticized on this point for not appreciating the inherent multiplicity of Europe. Dario Castiglione (2009) argues that Habermas has a tendency toward value convergence to show a common European political culture, which constrains diversity. Castiglione (2009: 42) specifically points to Habermas' article (co-signed by Jacques Derrida) "February 15, or: What Binds Europeans," in which Habermas outlines Europe's achievements as what makes Europe distinct and what could potential bring Europeans together in a shared political culture. These include: a secular politics, economic regulations, competition between political parties, social solidarity, rejection of capital punishment, etc. Iris Marion Young (1989) echoes something similar. She writes that Habermas reconstructs the neutral political sphere at the European level, without consideration for the false-universalism she and others

<sup>&</sup>lt;sup>2</sup> Iris Marion Young (1989) argues something similar, but states that the political sphere should include social groups and movements in order to combat a false universalism.

have critiqued at the national level. Specifically, the political sphere that does not allow or appreciate difference only disguises itself as neutral or universal, when in fact, it supports a majority culture (traditionally, a white patriarchal culture).

For Castiglione, a European political identity needs to be based on not just difference, but the conflict and debates that go along with democratic politics. He criticizes Habermas for emphasizing Europe's interconnectedness and potential to build consensus, rather than acts of conflict and debate that are essential to claiming rights (Castiglione, 2009: 47). Without directly using the concept, Castiglione touches upon issues concerning a politics of difference for the EU. Castiglione (2009: 47) refers to a deliberative democratic political system that incorporates individuals and groups based on both interests and presence:

European political identity needs to be adapted to the plurality of political and legal systems that have both legitimated and foster European integration. The involvement of different peoples and nations is also an important factor in ensuring a flexibility of approaches that takes into account the very different economic and social circumstances of the member states.

It is in this structural approach to building a common European political identity in which Castiglione views an ongoing process of recognition and respect between different economic and political institutions and peoples from the member states. On common problems EU citizens can enter into transnational debate and deliberation and therefore form a common identity, but it is the EU's intergovernmental nature, Castiglione (2009: 47-48) writes, which prevents majoritarianism from dominating the European political sphere. Therefore, Castiglione's (2009: 48) conception of conflict and difference lies in his argument that the EU needs to respect and reflect Europe's diverse political and institutional landscape. However, this "more conflictual and divided image of political identity" (Castiglione, 2009: 48) differs or does not take into account Habermas' understanding of difference and conflict.

Habermas is concerned with overcoming nationalism and divisive and competitiondriven identity politics. In the same article Castiglione criticizes, Habermas (2006: 44) argues that Europe's history of nationalism has both given it is unique diversity and the potential for overcoming destructive opposition:

> The destructive power of nationalism gave rise to distinctive attitudes that lend contemporary Europe, with its incomparably rich cultural diversity, a characteristic profile in the eyes of non-Europeans. A culture that has over the centuries been torn apart more than any other by conflicts between city and country, ecclesiastical and secular power, the competition between religion and science, and the struggles between political authorities and antagonist classes, had to learn the painful lessons of how differences can be communicated, oppositions institutionalized, and tensions stabilized. The recognition of differences, the mutual recognition of others in their otherness, can also become a distinguishing mark of a shared identity.

In *The Postnational Constellation* (2001) Habermas illustrates his conception of conflict, which differs greatly from Castiglione's. Europe's experience of conflicting nationalisms may act as a force of social integration: "we, the sons, daughters, and grandchildren of a barbaric nationalism." (2001: 103) It is conflict that becomes removed from any coercive steering medium, such as politics and money, but is

instead guided by social solidarity and communication for the sole propose of producing truth.

Difference, according to Habermas (2001: 88), should be respected, but must be incorporated into a larger European political identity and culture, based on a democratic self-steering of society. I would suggest that it is here where Habermas and Antonio Negri intertwine. In *Empire and Beyond*, Negri (2006) is able to specifically layout his conception of the EU. Like Habermas, Negri argues for a united Europe, constructed against Empire and American unilateralism. Negri (2006: 96) writes that "a new and radically democratic European force" must act as the guide for a united EU. Here Negri and Habermas especially coincide: the EU, as a multifaceted federal institution, cannot become closed off in the face of economic globalization, nor should it naively accept the markets as a free and open steering medium for politics. The EU must be formed through deliberative and communicative democratic systems at multiple levels of governance. As Negri (2006: 94-95) points out (which is echoed by Habermas), we cannot forget the nation-state, but we must detest the destruction, colonisation and competition it has caused.

## A Politics of Difference

A converging aspect in both Castiglione and Habermas is the desire to understand how a European political identity and sphere could take shape. Although they differ in their conceptions of difference and conflict (among others), they share a common understanding that an inclusive European political sphere should emerge, which has as its centre: deliberation, political and social rights, and the proper federated political structures to account for the EU's multiple levels of governance. Although neither explicitly makes reference, both discuss aspects of a politics of difference and recognition, as understood by Charles Taylor, Anne Phillips and Iris Marion Young. I would like to draw a connection between a politics of difference and the EU. The politics of difference is important in this context of EU politics, diversity and identity, because it stresses the need for difference-based inclusion. Crucially, a common criticism of a politics of difference falls on a similar issue as discussion of European identity: namely, whether it results in competition or cooperation between groups.

Unlike the liberal politics of universal dignity, which "seems to assume that there are some universal, difference-blind principles," (Taylor, 1992: 43) a politics of difference allows for recognition of peculiarity because recognition is crucial to one's identity. Importantly, misrecognition or non-representation can have serious consequences on the identity of the group in question and may cause a dysfunctional relationship between the group and both the government and broader civil society. A politics of difference may create stronger links between ethnic and cultural minorities with both the broader civil society and the state government by emphasizing engagement and communication and increasing political deliberation on issues being faced. However, a politics of difference, linked with broader multicultural policies, may also create an atmosphere of competition between social movements for political influence and access to resources, such as the allocation of funds and support staff (Bannerji, 2000). This form of competition-based recognition is what Bannerji (2000: 2-3) refers to as a reactionary or fascist use of culture, instead of the more emancipatory understanding of difference as understood by Young and Taylor. Bannerji (2000: 3) suggests that the political recognition of social movements and

cultural groups may make these groups "tools of the ruling class" in which culture is recognized, but not their political demands. Bannerji (2000: 9) notes that in Canada, rights claims from Quebec, Aboriginals and immigrants were reduced to cultural demands subsumed under the context of multiculturalism, rather than being allowed to call attention to a growingly racialized political economy.

I would suggest that this argument stems from the distinction that both liberal and republican governments make between the politics of difference (or presence) and the politics of ideas. On this point, Taylor (1992:56) writes that liberal governments in particular have difficulty incorporating social groups into the existing political structures. This idea, Taylor (1992: 56-57) continues, is the recognition that the government be an arena of neutrality, which deals fairly with all citizens and provides them with "equal respect." However, "equal respect" in the liberal understanding, as Iris Marion Young (1989) notes, means decision-making under a supposed common will or a general good of the public, which favours, more often than not, the privileged group at the expense of one or more oppressed groups. The politics of difference demands both the recognition based on an identity or affinity that is different from the majority culture and for these groups to be allowed in the decision-making process, particularly on issues that concern them. This is connected to Anne Phillips' (1998) politics of presence, which holds a place for groups at the legislative level, based on identity representation.

Importantly, the politics of presence addresses the problem of the political exclusion of marginalized social groups. The problem of political exclusion can be found at two levels: first, the under- or over-compensation of certain views or groups and second, the individual or group's access (or lack of access) to political participation (Phillips, 1998: 1). To answer this problem of political exclusion, the politics of difference addresses, rather than ignores, the diversity of civil society. This is a direct challenge to the politics of ideas because it calls for the association or connection of a representative's ideas and presence (or what the representative believes and who the representative is). Phillips (1998: 8) writes that many social groups, based on identity, do not want to be assimilated into a broader general will, but demand an affirmation of their difference at the legislative level in order to have their voices heard, particularly on issues that concern them. This promotes a relationship between individual freedom and minority group rights (Phillips, 1998: 17). However, the politics of presence is difficult to incorporate into the politics of ideas because the politics of ideas (at least theoretically) does not allow the physical presence of the representative to be a deciding factor in the electoral system.

In the case of the EU, the European Parliament paradoxically combines the politics of ideas with that of a politics of presence. Although once elected, Members of European Parliament (MEPs) are grouped as ideological families, the elections are guided and categorized by nationality. Member states are given seats in the parliament based on population size. At the same time MEPs are elected as members of a political party, they are representatives of their nation. Additionally, EU citizens have taken the parliamentary elections as a chance to voice displeasure in their current national governments and the EU as a whole (Warleigh, 2003: 86), and at the same time, elect nationalist and Eurosceptic parties, such as the French Front National, the Dutch Party for Freedom and the Belgian *Vlaams Belang*. Parliamentary elections then become a site for nationalist discourse at the European level and Eurosceptic MEPs are able to

connect their nationalist and political-economic policies in a European political sphere.

Political parties in Europe must continue to 'Europeanize' their discourse or face being isolated on issues of immigration, mobility, and European integration. In the case of nationalist and Eurosceptic parties, they have often constructed a discourse around ideas of Europe and Europeans, primarily at the exclusion of ethnic and cultural minorities, such as the Muslim population and the Roma. For the Catalan, nationalists view the EU as a way to promote Catalan independence and interests (Giordano and Roller, 2002: 99). While for the Flemish Vlaams Belang in Belgium, the EU is viewed with hostility as a so-called, 'Greater Belgium' (Claeys, 2005). However, promoting nationalist interest at the European stage connects both groups. There is a demand for national autonomy and interests, while contributing to a greater European discourse of what it means to be a European and how the EU should function as a supranational and intergovernmental organization. Both groups demand recognition at the European stage based on national identity (primarily in the European Parliament). However, it is this coupling of national culture and identity with a European political culture that frightens both Jürgen Habermas and Antonio Negri.

A specifically European politics of difference could be an avenue of convergence for both Castiglione and Habermas because it demands a deliberative democratic system that both recognizes diversity and constructs a common political sphere in which citizens participate in the legislative process. As Habermas (1998: 160) notes, a European political sphere would require a civil society, which includes social movements, nongovernmental organizations and different citizens' movements. A deliberative democracy, Habermas (1998: 161) warns, can no longer be tied to a homogeneous understanding of the people. Following the EU's motto, European democracy must find unity within national diversity. A politics of difference explicitly calls attention to this idea. Iris Marion Young (1989: 257) argues that a politics of difference calls attention to how notions of the homogeneous nation and universal citizenship serve to reinforce the majority culture. A politics of difference calls attention to the marginalized and oppressed groups within society and allows for these social movements and groups to have a voice in a deliberative democratic system. Young (2000: 6) notes that a politics of difference and deliberative democracy is not simply about promoting one's self-interests (which both Habermas and Bannerji warn against), but citizens must accept that all problems in society require collective problem-solving and be open to changing their interests based on the most just and wise position. Therefore, while a politics of difference recognizes the existing diversity and multiplicity (echoing Castiglione), it also requires citizens to work on a common political sphere based on communication and deliberation (echoing Habermas).

To conclude, like Castiglione (2009) argues, it is precisely the multileveled nature of governance that exists within the EU that may allow it to form a European political identity based on democratic debate and deliberation. However, both Habermas (1998; 2001; 2006, with Jacques Derrida) and Antonio Negri (2008) are right to point to sites of social integration existing in Europe, such as the historical experience of overcoming nationalism. The EU, as a place consisting of 'worksites of democracy' (Balibar, 2004), allows for citizens to engage in democratic politics at multiple levels

of governance, shaping their political and cultural identities across and beyond national borders. However, the formation of a European political identity has become a site of politicization and contestation based on conceptions of difference and conflict. On one hand, Castiglione calls attention to the diversity and multiplicity existing within Europe, and on the other, both Habermas and Negri assert the need for greater social integration in the face of economic globalization, American unilateralism and the destructive force of nationalism. The EU has attempted to find convergence on common issues and challenges, while also accepting the reality of the nation-state by allowing national representatives and nationalist political parties on the European stage. For a European political identity to grow, nationalist difference must continue to converge on the European stage, while never being coercively altered by a homogenising political culture in the name a universal or neutral European citizenship.

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Management of Importation of Foreign Films in Thailand

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#### Abstract

This study is a qualitative research, aimed at learning management of importation of foreign films in Thailand to study process and factors in making decision to purchase foreign films, and to study factors that have an impact on setting policy of management of importation of foreign films, using in-depth interview method with high-level executive, medium-level executive, film director, scenarist and film instructor. The study shows that 1) executive is responsible for purchasing copyright of foreign films to be shown in Thailand by planning and studying trend of Thai moviegoers, and selecting western- and eastern- zone film to be shown in Thailand 2) film is categorized into dependent and independent film by analyzing zone (from the US, Europe, and Asia). Decision to purchase film is based on film type, performers, film content and director 3) factors that have an impact on setting policy of management of importation of foreign films depend on budget, film reviewer, foreign film industry, and moviegoer behavior.

Keywords: Management, Importation, Foreign, Film

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# I. Introduction

Movies provides entertainment to moviegoers, and accumulates a variety of art and science. Movie has been developed in terms of production and communication. Movie gains wider popularity, until more investors become interested in movie business and need more market share as it can generate huge amount of money until competition in movie business gets higher. (Ni-orn, 2004) In Thailand, there are companies producing and distributing foreign movies such as Sahamongkolfilm International Company Limited, M Pictures Entertainment Public Company Limited, Rose Media and Entertainment Company Limited, etc. Importation of foreign movie film needs coordination of all departments including department of foreign business, sales, accounting, production control, advertising, marketing, and public relation. All departments must work together to make movie become widely known and create highest awareness. Companies distributing foreign films in Thailand have an objective to present high-quality films from all over the world, respond to the needs of all target groups, and create more variety for movie industry in Thailand. There are about hundred foreign films imported per year with a value of approximately one billion baht (Gilbert, 2012). It's therefore interesting to study how to manage the importation of foreign films in Thailand, factors in making decision to purchase foreign films, and factors that have an impact on setting management policy, to have better understanding on its working system.

## **II. Research Objectives**

- 1. To study management of importation of foreign films in Thailand.
- 2. To study process and factors in making decision to purchase foreign films.
- 3. To investigate factors having an impact on setting management policy.

## **III. Research Methodology**

This study is a qualitative research using in-depth interview method. There are five key-informants, categorized into two groups: the first group includes high level executive, medium level executive, director of acquisition department, foreign business department, sales executive, foreign business officer of Sahamongkol film International Company Limited, responsible for managing the import and purchase of foreign film copyrights to be shown in Thailand; the second group includes group of persons having working experiences in company that imports foreign films, and being film director, scenarist, and film instructor, who have experiences in management and operational process of importing foreign films, joining film festival as a film director and back officers, participating in negotiation to import foreign films to be shown in Thailand, and analyzing information by analyzing contents.

# **IV. Research Results**

Results of this research are divided into 3 parts as follows:

Part 1: Management of importation of foreign films in Thailand can be divided as follows:

## 1. Process of managing foreign business department

Management of importation of foreign films is handled by foreign business department, responsible for purchasing foreign film copyrights (from the US, Europe, Asia) to be shown in Thailand. Each year, foreign business department must go to film festival to procure foreign films and sell Thai films. Importing department is responsible for contacting and purchasing films from the film festival; and sales department is responsible for presenting Thai film for distribution. Each company has a plan for film importing 1 year in advance to see film content before production as most films show only details about film and content. Some films may be traded 2-3 years in advance; therefore foreign business department must study details of film content, performers, and trend direction of Thai moviegoers, to lower risk of purchasing such films.

## 2. Criteria for film selection

Film is categorized as dependent film, gaining popularity from aboard with famous director and performers, and appropriate marketing communication; and independent film, which is presented in different format from general films in terms of content or continuity. Such film requires less amount of capital for production, compared to general movies. Films to be purchased can be categorized by zone as follows:

 Western-zone film: divided into film from the US and Europe
 Eastern-zone film: most films are from China, Japan, South Korea, and India.

From the study, US film gains largest market share regarding quantity and ticket revenue as US film is different and superior in terms of production quality, access to moviegoers, interesting film content, and constant development of film quality. These make US movie more successful. Factors contributing to film success in each country can be analyzed by zone as follows:

Factors contributing to	Western Zone		Eastern Zone	
film success	US Film	European Film		
Quality of Production	Highest-quality production due to wide market, which can be exported for broadcasting globally with realistic production.	Limited market compared to US film leads to lower production quality and excitement, compared to US film.	Inferior production quality and standard, compared to US film due to lower level of professional producer. Limited film market only in Asia makes capital for production to be lower, compared to US film.	
Access to Moviegoers	Film corresponds to preferences of moviegoers with mass product feature. In production of each film, there will be market research conducted to identify selling point, select stars appropriate for such films.	Gain less popularity compared to US film due to fewer market research on the kind of film moviegoers prefer to see. Importance is given more on producer and director. European film therefore focuses less on commercial aspect, and more on film art.	Focus on entertainment film, which corresponds to preferences of Thai moviegoers. Compared to other Asian countries, China produces 'mass product' (international, high-quality and widely acceptable director/performers including John Woo, Tsui Hark, Jackie Chan, and Chow Yun Fat, who are currently very popular in the US).	
Film Content	Various and new selling point. Main content of movie can be presented in interesting way. Film content is international in nature.	Less entertaining and more value feature compared to US movie. However, most of the global moviegoers prefer entertainment. This makes European film unable to win hearts of moviegoers. The film is limited to only specific group.	Content of most Chinese films shown during 2011-2012 is historical-based such as Romance of the Three Kingdoms. Performers turn to be film director in this era after being successful in the US such as Jackie Chan, opening his own company under the name of JCE Movies Limited (Jackie Chan Emperor Movies Limited)	

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Development	Continuous	Less focus on special	Less development. Films from
of Film Quality	improvement,	effect, especially	other Asian countries have
	especially in terms	French and Italian film	less market share in Thailand.
	of special effect,	that focuses more on	Most of them are from India,
	creating innovation	art, i.e., presenting	Japan, Korea, and Taiwan. In
	for moviegoers.	performance and	these countries, series movie
		creativity without	has more potential to be
		technology. This leads	exported to foreign countries
		to lack of innovation	despite specific and limited
		and excitement. While,	group of consumers.
		US film producer views	
		that bringing new	
		technology into film	
		production is a new	
		form of an art.	

Part 2: Results from the study of process and factors in making decision to purchase foreign films can be divided as follows:

## 1. Process of purchasing foreign films

1.1 Direct contact from a film distribution company or contact in film festival

This process starts with film the distribution company from foreign country making contact with the film distribution company in Thailand. Foreign company shall set minimum standard price for film purchase and sale. When selling price of film is informed, the film distribution company from foreign country shall send details about such film via email.

## 1.2 Negotiation on film details

Negotiation process will take place when film seller in film festival has already agreed upon price and details about distribution copyright. Each film has different condition of negotiation. Film with famous performers and screenplay is expected to generate profit. Minimum guarantee of purchase price must be agreed upon for foreign film owner. If the film can generate revenue more than 100 million baht, the film distribution company in Thailand is required to additionally share revenue to the foreign film owner as agreed.

#### 1.3 Distribution

Upon agreement over price, the film distribution company from foreign country shall grant right to the company purchasing such film. Thai company is able to market such film within an agreed number of years under provision of agreement. The company purchasing copyright is able to make a copy as film format or digital file for any

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number of copies. After the film has been shown, it can be recorded as DVD or VCD for commercial purpose.

## 2. Factors for making a decision to purchase foreign films

## 2.1 Type of film

Normally, Thai moviegoers prefer watching movie for entertainment, rather than for essence or idea from the film. The most favorite film type of Thai moviegoers during 2011-2012 is action and fantasy (Phanu, 2011), especially those with special effect and produced in 3D format such as Street Dance 2, The Hunger Games, etc.

## 2.2 Performer

Revenue from film with famous performers can be calculated in advance. Therefore, foreign film distributor in Thailand prefers importing movie with famous performers. During 2011-2012, foreign film distributor views that it must purchase the film with famous performers (Wichya, 2012). Famous actors include Sam Washington in the film 'Avatar', 'Terminator Salvation' and 'Clash of the Titans'; Gerard Butler in the film '300', 'aw Abiding Citizen', 'The Ugly Truth' and 'Machine Gun Preacher'; Orlando Bloom in the film 'Pirates of the Caribbean' and 'The Lord of the Rings'; Daniel Radcliffe in the film 'Harry Potter' and 'The Women in Black'. Famous actresses include Mila Jovovich in the film 'Resident Evil'; Zoe Saldana in the film 'Avatar', 'Star Trek', 'The Losers and Colombiana'; Julia Robert in the film 'Star Wars: Episode Ill' and 'Mirror Mirror'; Hilary Swank in the film 'The Resident'; and Nicole Kidman in the film 'Rabbit Hole'.

## 2.3 Content

Film content is an important factor for making a purchase decision as current film can be divided as dependent and independent film. If dependent film has famous actors and actresses, high production investment with special effect and good screenplay such as Twilight series, it will be easier to make a purchase decision on dependent film, rather than independent film. Independent film gets less interest from most Thai moviegoers due to lower production investment, not showing in general cinemas, and unknown performers (Saranya, 2012). Therefore, main factor for making a decision to purchase independent film is an award from film festival.

## 2.4 Director

Famous directors have an impact on a decision to purchase film to be shown in Thailand such as Tarsem Singh, director of '300' and later 'Immortal'. Moviegoers will follow to watch his film due to his first successful film in terms of revenue and screenplay. The latest movie directed by him, Mirror Mirror, also gain popularity as his former films were successful. His future films shall be easier to be purchased for showing in Thailand.

Part 3: Study on factors having an impact on setting policy of management of importation of foreign films

## 1. Budget

Budget for movie production can indicate success of such movie as, currently, moviegoers are interested in big-form movie with huge amount of investment. Thai company importing foreign movie must plan budget for the purchase of each movie to avoid loss.

## 2. Film reviewer

Film reviewer has an impact on a decision to watch film, especially awarded films such as Oscar film festival. Thai moviegoers will be interested in awarded movie even though such film has no famous performers. Film reviewer acts as an opinion leader providing information that can raise attention to various films. Importing company shall mainly take a look at this component for making decision on film import.

## 3. Foreign film industry

In the past, overview of US film industry is of lower quality due to economic factor, causing lower big-form film production and lower production quality such as payment for performers and working team, filming equipment, editing and special effect expense. Therefore, film industry in the future must have more coordination; for example, China shall open more film-production company to find co-producer in the US to lower costs of production as most shootings are based in Asia due to lower expenses with no big difference in quality.

## 4. Behavior of film watching

There are more varieties of film watching behavior, causing romantic comedy film getting more popularity; as well as animation film produced in 3D format, pleasing young moviegoers. Independent and dramatic films also gain more popularity, leading to more successful in terms of revenue (Phing,2012). Therefore, Thai companies need to study behavior of moviegoers to be used as factors in making purchase decision of film to be distributed in Thailand.

## V. Discussion

This study is mainly about management of importation of foreign films in Thailand, process and factors in making decision to purchase foreign films, and factors having an impact on setting policy of management of importation foreign films. The study is aimed to indicate management of importation of foreign films in Thailand that is responsive to behavior of Thai moviegoers on foreign movie. The discussion can be divided as follows:

Management of importation of foreign films in Thailand has clear structure of working coordination from high-level executive, foreign business executive, and sales

executive. Planning is mostly done 1 year in advance to examine content, director, and performers before production; and to study trend of Thai moviegoers. This is to lower risk of purchasing unpopular films. Management of importation of foreign films is in accord with the idea of Sergiovanni (Thomas, 1982) stating that

management is the process of working with other persons to reach an achievement as targeted effectively, in accordance with the 10 principles of quality leadership including perspective, principles, planning, peopling, patriotism, etc. From such concept, management of importation of foreign films must be more careful in importing foreign films to select film (mass product) to be shown in Thailand, and to reduce risk of importing film that is not responsive to Thai moviegoers.

In addition, management factor is one of an important factor. From the study, personnel management of most Thai companies is consistent with 4Ms theory (Thongchai, 2002), including Man, Money, Materials, and Management. Researcher analyzes such theory as follows:

- Man Man can be vertically and horizontally managed, including instructing, reporting, meeting to create understanding in co-management of high-level executive, foreign business executive, and sales executive. Each department must have good and consistent relationship and understanding to have most effective coordination in working.
- 2. **Money** There must be advance planning on the use of budget for each year by clearly separating budget for importing each movie before purchasing and summarizing profit, to set policy regarding film price and to be useful for calculating budget for next purchase of foreign film.
- Materials Management must consider factors related to film such as content, director and famous performer by analyzing behavior of Thai film industry to identify moviegoer behavior, favorite type of film, level of popularity. Film is therefore considered as main raw material with high importance.
- 4. Management Planning shall be performed by management board using industry information in previous year. Most companies have Top-Down Management with 3 levels of management including high-level management, medium-level management, and operational management. Foreign business department is responsible for purchasing film to be shown in Thailand, which can be divided into 2 sections: foreign film purchase and Thai film sale. High-level management is the one controlling work and making decision to import foreign movie due to detailed negotiation for agreement and budget allocated for import foreign film. In film industry, it's important to make decision to import foreign film to be shown in Thailand.

Marketing guru's categorizes "film market" into Service Marketing, which is consistent with the idea of Philip Kotler (2000), stating that marketing is the process starting from analyzing to find need, necessity and demand of target group, then developing product containing value for target group and setting product price, distribution and marketing communication, to create sale of product to consumers via marketing system. However, film market is one kind of Service Marketing, creating entertainment for consumers who purchase film ticket to gain satisfaction and convenience from watching film. In terms of marketing issue, film has the same operational process as other kinds of product, having various components including producing film in accordance with market demand and forecasting market demand in the future. Upon completion of production, there must be price setting, which is different depending on content, director, performers, capital, and shooting technique, etc. High investment shall mean high selling price. Distribution channel is the movement of product or film from producer to consumer or showing in theatre. Communication between producer and consumer (marketing promotion) shall utilize marketing communication tools such as advertisement, public relation, or marketing promotional activities; aimed at getting the public informed about the film and motivating consumers to watch movie. Economist, Adam Smith (2006), mentioned about consumer behavior that it's caused by motive, leading consumer to make decision to buy product and service.

#### **VI. Conclusion and Suggestion**

From the study, it can be concluded that film shall gain popularity in short period of time. Therefore, upon completion of film production, such film must be immediately shown to the public. If delayed, moviegoers' preference will change, and new films have to constantly be produced. Film business is categorized as commercial arts, which is difficult to forecast market demand. Sometimes, producer wants to produce film to communicate an elegance of art, but the film gains less popularity from the public, leading to loss. On the other hand, if producer focuses more on producing film to only respond to market demand or for entertainment purpose, the film will lose fineness of shooting and performance art, and reality of the film. Even though such film can gain popularity and profit, it shall usually be criticized that there is no art and aesthetics of film. However, intention of film producer is to gain profit and praise on the movie, and to get award from film contest to guarantee film quality and competence of director. Therefore, to be successful in film management, executive must have knowledge about film marketing system, marketing management, marketing research, planning, and control with good strategic planning. Moreover, film producer must be able to keep up with social, economic and political trend, to be able to successfully manage film business.

For suggestion, researcher views that more foreign film festivals should be held in Thailand, showing films awarded from various contests, to create awareness of independent films for new generation of moviegoers, to increase negotiation channel for importing foreign film, and to create value for distribution of Thai film.

For next research, there should be a study on distribution of Thai film, along with a study on importing foreign film, to know about process of co-management. In addition, there should be quantitative research to explore satisfaction of the public watching foreign film, and to be used as guidelines for development of management platform in the future.

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#### Abstract

Since the activity of craftsman contain unrealistic approach about future such as romantic, uneasy and return to primitive ages in industrial culture; it is considered as a pre-modern case and therefore underestimated. Those "romantic" activities generate DIY culture of 21 century. And now "DIY- do it your self" activities are of great importance since it has a structure dignifying hand-made activities mostly with the fields of art and design it has integrated. DIY-Do It Yourself projects began to mean un-transferable, humanist, authentic and creative study, like reshaped form of conceptual structure of Arts&Crafts movement in 21st century and transformed into activities about establishment of post-industrial utopias. In this way, today we witness that people who are alienated with do it yourself orientations that developed through social networks strive for gaining back methods of expressing themselves. This article targeted designer toys artists profiles as DIY participants, about working culture, education, and art.

Keywords: DIY ethics-culture, craft consumption, art, design, prosumption

iafor The International Academic Forum www.iafor.org "Something was made by hand, by someone who cares that you like it, makes that object much more enjoyable. And it makes you feel less lonely." (Cooper C., 2011)

Because of the great deal and standardized products are no longer capable of personal wants and needs also does not catch the everyday needs or tastes, DIY activities have increasing role in formation of future consumerist culture nowadays. According to Watson & Shove (2008), studies of ordinary (as distinct from spectacular) forms of consumption have generated new questions and new ways of thinking about mechanisms and processes of change and about the conceptual status of consumer goods.

Designer Toy, in other words Art Toys movement which emerges with DIY-Do It Yourself network and with possibilities provided by Web 2.0 in the sense of experience, generation and share of information set an important example in emergence and development of anti-consumerist DIY structure and the economic structure in which producer and consumer have become the same person defined as Prosumer. Since 1980's new type of mass-produced objects developed by the help of designers to reconstruct vanishing humanistic features like happiness or love. The reason why developing such things that marketed as work of art, as a result of need for rebuild the life as a whole to give pleasure intellectually and aesthetically design and production take shape together.

Experiences on DIY, transform all about design and culture. Education has the first response. A survey in 2012 that targeted education systems upon DIY participants, according to Hempill and Lescovitz, participants specify themselves of keen on learning. Although they haven't destructive thought about traditional education, they all agree that government-supported educational systems have not been fulfilled personal needs (Hempill, Lescovitz, 2012). They are advocate of cooperative and selective, autonomous learning also likeminded a non-hierarchical system as learning-sharing knitting on YouTube.

Designer toys artists' opinion is similar and favors to that DIY participants. Some famous artists didn't come from art or design education. Their ideas about education, work and design cover rejection of not only conventional education but also to be managing by the others. Frank Kozik for example, has no art background he came from army, and discover himself as an artist ages of 30. He specifies that:

"I didn't go to art school and do all this weird shit...

I just want to be able to be a freelancer forever. I haven't had a boss for 30 years. I want to die not having a boss "I come from nowhere. I'm an immigrant. I didn't graduate from high school. I worked blue collar for years. I was in the military. I didn't discover my artistic abilities til I was almost 30 (through the good graces of punk rock)." (http://www.jeremyriad.com/blog/interviews/frank-talk-with-mr-kozik/). Tim Biskup, another famous designer toy artist, has rejection of a traditional art education too (http://timbiskup.com/cv/).

Over 256 art toys designer of Flickr member profiles searched for self definition of, country, age and occupation/professions. According to the research although majority of participants not specify occupation, indicated professions are: Graphical designer, illustrator, 3D designer, industrial designer, model designer & SFX, character designer, sculptor, artist, plastic designer, creative media designer, web designer,

costume designer, urban designer, engineer, architect. Some of them state themself as "like create things", "toy obsessed" or "my dream is to see one of my characters ever made into a toy". So they are enthusiast about designing and sharing their own ideas, and aesthetic views, productions, material usages, and creativities.

Age Groups	Number of participant
Teens	28
20 s	156
30s	66
40s	3
50s	1

Table 1. Distribution of ages of designer toys participants

It is observed that the thing about that enthusiasm is being independent from traditional working and learning culture, and design something about self-reflection, and reflection about experienced culture, and produce something with numbers.

Table 2.	<b>Distribution</b>	of countries	of designer	toys	participant	S

Country	Number of
191	participant
USA	74
UK	23
Australia	13
Germany	8
Brasilia	9
Spain	6
Canada, Italy,	5
France,	
Holland,	4
Mexican	
Russia,	3
Indonesia,	
Swiss, Thailand.	
Turkey, Ireland,	2
Poland,	
Singapore	
Not mentioned	1

Group of participants who indicate their ages point that designer of toys majority of age distribution is 20's and 30's. Today nostalgic influence of electronic games and characters revealed middle-aged generation that keen on toys.

With synthesis of DIY craft movement and game, animation culture; Designer toys, identify a 3 dimensional figurative object between street art and product design. In other words it portrait of 21.century alternative young culture enriched with graphics or hand made, domestically produced gewgaw. These fantastic knickknacks defined

as a type of artistic movement, produced in limited number, promises the consumer that it is not an imitation of another form included by the theme of original aesthetics. Such toys generally collected by adult collectors are being produced by using materials like firm plastic, fabric, plush, wooden, metal within the framework of criteria against hand made textile and serial production or similar to artistic object under control of toys companies and they are being exhibited in important artistic centers of the world, in art galleries of New York, California or Los Angeles or Tokyo.

Toys which bearing the characteristics of artist; multiply the sentiments of designers, sense of story and perspective in a certain number. Today, they constitute an important market for adults with its sides inviting to dream. Sophie M, a cubicle collector whose passion is expanding out of the office: "Vinyl toys are like crack to me. I have tons of them in my office at work, and a few scattered about my apartment." Kirby Kerr explains the importance of the cubicle collector to Rotofugi's success. The shop's proprietor, Luke Rook, who is currently in Japan, said his primary clientele "consists of middle-aged, affluent men who look to 'recapture their childhood' by frequently buying new toys. Mike Richardson, another toy collector said, "I set up my childhood over again". The 34-year-old (2011) toy designer Krissy Harris says, "My generation doesn't really think of themselves as adults for the most part. We want to play" (http://clarisa-ramirez.com/2011/09/09/the/).

As William Morris, contended that people need to be able to make their mark on the World and give shape their environment and share knowledge, ideas, and self-expression. Some of toy designer consider the key reason to take part of DIY activities are providing community, and friendship to share knowledge and feelings. For instance designer Rozsika Parker defines embroidery is a weapon of resistance.

Aim is awakening the art sensibility in the mind. As Huizinga said, in a defective world and confused life, to create temporary and limited perfection for healing human being (1970). If the lack of identity has not been corrected, it may be delayed. Instead of problematically stay with no identity Human may leave his or her body at the real life, and he or she could be create a hero from himself or herself in the virtual game world; in virtual life. Or create own a heaven in the cyber space. Try to ascribe happiness on surrounding objects hoping to bring back to the most beautiful lost memories and childhood times.

"Designer Toys" can be referred to as a sort of artistic or design movement, a work of a culture like Asian and American Pop culture, streets, Hip-Hop and roller skate. Artists of this new formation are designers who are specialized in graphics, drawing, comic books, fashion, textile considered to be serial production artists. Designer Toys movement interestingly comprises street and working environment, children and adults, academy and consumption all together.

It is also necessary not to miss out the structures of these toys which are mutually alike, that reflect loneliness, being forced and encountered with mutation. "Designer Toys" reflect Japanese animated types, anthropomorphic types (human character attributed) with caricature type structures; they are mutated images of Walt Disney characters. They are imaginary as well as being disaster; they are associated with utopia as well as dystopia. Exactly with these characteristics, they reflect the image of humans squeezed within post-modern life, made ironic under street culture. Deplorable monsters that came out of streets are as sentimental to require protection. Still, these toys create a feeling of acting, imagination and dreaming of new worlds, distancing from truth.

Designer Toys which has been improving since the late 1990's, defined as art or design movement and named as "Urban Toys, Urban Vinyls, Art Toys" is an artistic and design movement which has become widespread and developed with the help of Web 2.0 and shaped with information and production exchange over electronic media. These toys which include authentic aesthetic perception and sometimes original story of its designer; which are the works of a product designer, artist or graphic designer are three-dimensional figures which are copied in specific amounts from wood, texture, surface material in vinyl or resin (plastic types) moulding or casting and characterized with attaching and breaching methods, putting picture on them.

This new form of approach set up with new generation toys is used in the field of product marketing as well as being effective on the new approaches of producers to object. Advertisements employing games and toys, and even childhood memories to impress consumers do not only use above-mentioned "designer toys" and similar objects but they also imagine fantastic worlds. Coca Cola advertisement, brings us into mechanisms inside machinery that operate after insertion of coins, to the world of fairy tales in our childhood, to toys which we operated, even to the nostalgic world of magical machinery which we consider having creatures in (see Image 13).

Besides indefiniteness of border between game and life, non-clarification of border between arts and products produced in industrial series is seen evidently in types of this product. These goods enable games and real life, these two opposing activities transform into each other. The view that the only factor determining the form, a proposal of modernism along with these objects is function, alters too. Limits of a specific universe that has a temporary value are determined in this purpose.

This art-design movement, which is formed with information sharing through YouTube; and become widespread in urban workshops and garages with small-scale production and e-commerce, contains Craftsman-Salesman-Consumer-Collector within the body of Designer/Artist. They give rice the thought everybody can make and produce number of something with hands that break the aura of capitalist product idea of every little perfect thing had to be passed the mass production.

Since the activity of craftsman contain unrealistic approach about future such as romantic, uneasy and return to primitive ages in industrial culture; it is considered as a pre-modern case and therefore underestimated. Designer toy movement is of great importance since it has a structure dignifying hand-made activities with the fields of art and design it has integrated. DIY-Do It Yourself projects began to mean untransferable, humanist, authentic and creative study, like reshaped form of conceptual structure of Arts and Crafts movement in 21st century and transformed into activities about establishment of post-industrial utopias. In this way, today we witness that people who are alienated with do it yourself orientations that developed through social networks strive for gaining back methods of expressing themselves (Campbell, 2005).

Everybody can create something with the help of social media stuff or/and following workshops that lead the people how to make things, so everyone who attends that movement now or then rethinks about corporate culture and consumerism. That is give the craft to power of change the world and therefore craft works are political.

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# Service Design for Thai Arts and Design Creative Learning Space.

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## **KEYWORDS:**

SERVICE DESIGN, THAI ARTS AND DESIGN, CREATIVE LEARNING SPACE, THAI SOCIAL PARADIGM

## **INTRODUCTION**

As a lifelong learning becomes a reality, innovation technology create possibilities where evolution, when impact directly on economic and social factors. Today, the paradigm of design arts education has shifted. Because of the fast changes of new cultural, economic, technological and environmental view are creating shifts in how people live, learn, work and place in society. These impacts to all libraries services that well know as learning space and also impacted to people needs and lifestyle. Actually, rather than thinking faculty library is a space for learning and extend student knowledge, think of it as a system of service designed to support people and activities which allowed creative experiences. These service need to be design.

## WHY SPACE FOR LEARNING IS IMPORTANT?

Nowadays, the truths of library, which termed called learning space, are not about books but are about people and connecting people with information also selling a service not only as books. Library stand to support people toward and beyond life long learning, it is emerging and very importance of the future education. In particularly the university faculty library played significance role as forefront to support also traditional education and new kind education as well as research process a higher education mission too. Indeed, how can Thai universities find the point of balance in order to keep and preserve Thai Arts and design Education to pass through onto the next generations to come?

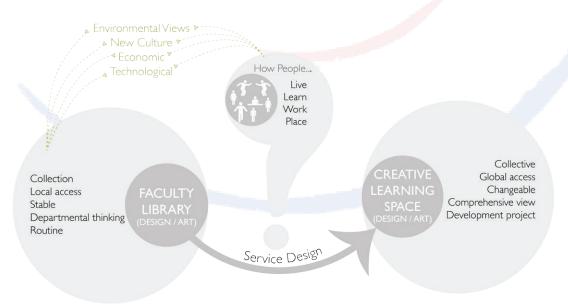


Figure 1: The definition of the problem

# HOW CAN DEFINING THE GAPS

During a great leap forward into creative economy Thailand cannot escape from a changing global that is directly and indirectly effect to on Thailand Higher Education. On the other hand, Thailand moving towards an ageing society very soon with reduced expansion, universities and faculty should now focus on education quality, enhance its role in improvement of economic productivity of working population, and direct more efforts on continuing and life-long education in view of changing jobs and careers, and new and emerging occupations. Support to the ageing population to contribute towards economic and social productivity is to be undertaken (Commission on Higher Education, 2008).

The research problem found, the reasons that is why Traditional Faculty Library need to adjust their position *transforming to Creative Learning Space*. The changes of Environmental Views, New Culture Economic, and Technological aspect creating students and faculty staffs shifts in how people live, learn, work and place this is a huge impact to all libraries including faculty library.

The question remains about what kind of library will be appropriate and suitable to also balance to the knowledge acquiring for Thai people. Some people saw library as warehouses insular and outdated.

"Everything is electronic and available online." So, Who needs libraries? "I can find everything I need using Google." So, Who needs libraries? "Libraries are stuffy and quiet and boring." So, Who want to hang out in a mausoleum?

Many questions that sound like libraries going to far away from people life style how can universities protect and tread them. Indeed the very need for libraries is being questioned in some quarters.

The changes users and challenges facing higher education libraries in the age of fast forward world. Perhaps most importantly, on the fast changing world, knowing in technological might be unimportantly. Whichever, on the other hand Thai People have to learn themselves what are there needs and desired and where is the real exact balancing point for Thai Art and design education under Thai people paradigm.

## THE CHANGES? AND HYPOTHESIS

<u>Herman Miller Inc.</u> (Herman Miller, 2010) asserts that "...Today's academic library operates in a world of instant gratification, e-commerce, and competition for resources. The traditional roles of librarians are evolving to that of knowledge navigators presiding over a complex, dynamic facility. In the face of these and other

escalating trends, there are opportunities to reinvent the academic library." So, there is some reason that is why university and faculty libraries will be increasingly expected to open their role and their resources from a traditional library into a creative learning space, in the process increasing the need for sensitivity to culture differences and changes, as well as technological and environmental views also.

As <u>Christchurch City Council</u> said in Libraries 2025 Facilities Plan that, International trend watchers predict continued future need and confidence in public library services and facilities. Central to predictions: books are here to stay (Council, 2008). The anticipated demise of printed books simply has not happened print publishing currently continues to increase at the rate of 9% per year. Furthermore, the changes of the future of university student's knowledge acquiring, faculty libraries will have to reconsider existing future services to respond to shift in mobility, collaboration, personalization, participation and sharing. Anyway, the role of libraries need to be adjust themselves from delivering something people use to continuously supporting use.

<u>The Da Vinci Institute</u>, an influential American non-profit futurist think tank, points to key trends that will affect libraries in the next generation: (Thomas Frey: davinciinstitute.com)

- Communication systems are continually changing the way people access information.
- Search technologies are becoming increasingly complicated.
- Time compression is changing the lifestyle of library users.
- Over time, we will transition to a verbal society.
- Demand for global information is growing exponentially.
- We are transitioning from a product-based economy to an experience based economy.
- Libraries will transition from a center of information to a center of culture.

How difference between "library" and "creative learning space". Manush Rajkoomar said that, library is a treasure house of knowledge. A well-stocked library is an asset to the school, college, university or the neighborhood (RAJKOOMAR, undate). In addition, the author also agrees that the person goes to a library not only to search and get information from books but also to sit and study there so that support thing that libraries need to shift themselves to support the future of learning which is displace from libraries to creative learning space

## 5. The Future 'Learning Space' For Arts and Design.

Students relaxing in the grass with a laptop computer Students working together at an outdoor table Student studying in his residence hall

Communications and student learning behavior are continually changing the way people access information. Search technologies are becoming increasingly complicated. Time compression is changing the lifestyle of library users and as a demand for global information is growing exponentially. We are transitioning from a product-based economy to an experience based economy. Space for design art people needs to be a place to playfully open space to create stories, help them to develop and refine their abilities to think creatively and work together with others. Opportunities for "DESIGN" to help transform the learning environment through the application of thinking developed of the real of the learning place

As well know digital technologies can play their most important role. If properly and fit in a good balancing used, new technologies also new tools can extend student learning acquiring paradigm. And allowing students of all ages to continue life long learning in the process to keep growing as creative thinkers.

## **HOW TO DESIGN A LEARNING SPACE SERVICES?**

To development understanding and the development of support for faculty library services to make service more effective and efficient to engaging student learning also leads them to imagine new ideas and new concepts, in order to enable design practice to develop more successful service system. Service design can be use to create guidelines and identify the appropriate way to shift Thailand University's faculty library in global leap forward.

As mentioned before Arts and Design Libraries need to transform them from Faculty Library to Creative Learning Space. In order to using service design as a tools and application of design approaches and methods to immaterial products respectively to create solutions that are useful, useable and desirable from the user perspective and efficient, effective and different from the provider prospective (Mager, 2005). Moreover, service design can use for innovate (crate new) and improve (existing) faculty library services to exploring new ways to engaging users for library service it is a holistic way and multidisciplinary integrative filed to seeking an appropriate balance point of Knowledge acquiring for Thai People Paradigm.

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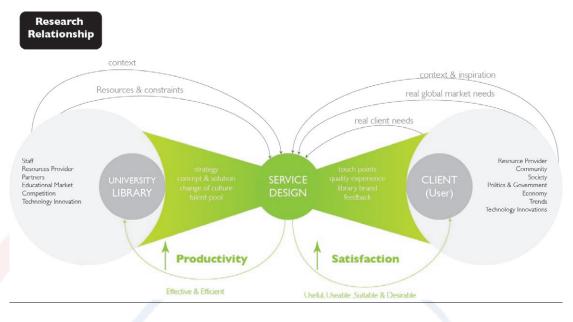


Figure 2: Research Relationship

#### HOW CAN DESIGN IMPROVE LEARNING SPACE SERVICES?

Service design is all about making the service you deliver useful, usable, efficient, effective and desirable. It's not intangible or about the feeling you give customers or users. It's about actual things, which service designers called touch-points. Service Design concept can help to identify problem areas and generate ideas for improvement of libraries services. Service design can improve the way they allow customers interact while they use a service.

Service designers can step back and take a look at the whole picture," says Professor Birgit Mager. The first priority was to understand the clients' needs and their experience of the service by getting staff to film them before, during and after their visits. Opportunities for DESIGN to help transform the learning environment through the application of thinking development of the real of the learning place. Service design can Official Conference Proceedings



Focusing on humans than organizations and finding way to help organizations and stakeholders co-create value

Figure 3: Service Design Concept

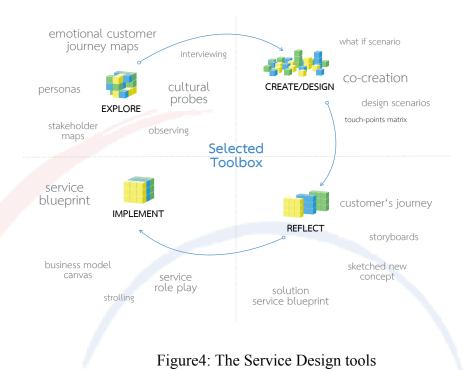
## WAY USE SERVICE DESIGN. SERVICE DESIGN IS A TOOL TO FIND AND FILL THE GAPS.

In order to library have a very complex stakeholder and more and more touch-point to interact with the library service. Library targets are those people who get benefit from the library directly and indirectly, either physical or virtually. The university library directly serves students, researcher, staff, local people, consortia and community members in their efforts to expand their intellectual experience. To sum up, university library can be divided group of stakeholder into 7 groups, which are:

- 1. Art or Design Students Students typically have a short-term focus in terms of their needs at the university
- 2. Faculty Library's Staffs Faculty represent a key partner in university teaching and research and there views are critical for the Library transformation
- 3. Chancellery
- 4. Government (Higher Education Community)
- 5. Staff and Students from other university who use the faculty library
- 6. School Student who use the faculty library
- 7. General People who use the faculty library

As mentioned before with a several user needs, to investigate these gaps, Service Design is a new holistic multidisciplinary (Mager, 2005) fields which are integrates management, marketing, design and research. As service design is the way we think of the relationship between library (service provider) and users (Customer) will helps to innovate and improve faculty library service efficient as well as effective. The opportunity for Service Design is to address to diversity of user needs enable understanding and access.

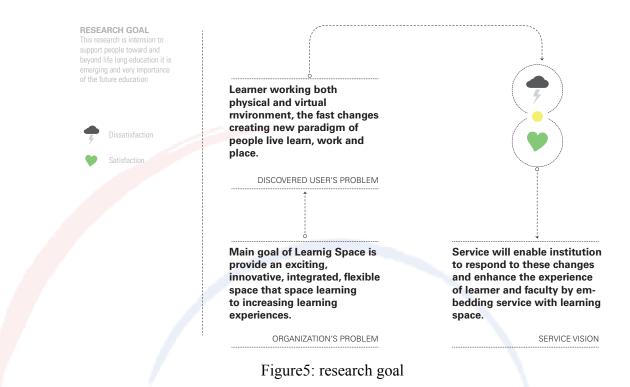
Official Conference Proceedings



By the reason of, user are very complicated they have individual needs and expectations that is cannot be standardised. No computer system or machine that can cope with these individual needs of users sufficiently. Service is a big opportunity to offer a totally new concept of dimension for creative learning space of design and arts faculty. However, service design is not just the end up point of these questions but finally for the knowledge-base economy, technology also have an opportunities can deliver a service and enable a new kind of service but in case service provider have to find a right place (channel) right tools or technology for serving to the right people.

#### **IN CONCLUDE**

#### Official Conference Proceedings



In conclude, the benefit of service design to improve Creative Learning Space. Because of Service Design is an emerging field focused on the creation of well through experiences using a combination of intangible and tangible mediums. It provides numerous benefits to the end of user experience when apply to each sector. In conclude, easier term to give a short explains about using service design to improve library services that is, when you have two coffee shops right next to each other, and each sells the exact same coffee at the exact same price, service design is what makes you walk into one and not the other.

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#### Finding oneself again through connectedness in "Where Have You Been?" by Joseph O'Connor (2012).

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## Finding oneself again through connectedness in "Where Have You Been?" by Joseph O'Connor (2012).

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The question « Where have you been? », the title of a novella by Joseph O'Connor, is linked to identity and is addressed to Cian Hanahoe, the protagonist and focalizer of the story. The main body of the novella does indeed concern the transition from alienation to a recovered sense of identity and belonging for someone who had lost touch with himself and with the world around him. Cian needs to find connection in a temporary love affair in order to leave his isolation and reconnect with his personal and cultural identity, and thus be able to move on towards a stable relationship representative of his recovered stability of mind and identity. The character's progress is also linked to self-writing, which he is advised to undertake as therapy. After several failed attempts, he finally becomes a narrator, giving a funeral oration for his adoptive father, in which he relates the story of his family, closely inscribed in the history of Ireland. Though grieving for the loss of a loved one, he can feel whole again and know where and who he is, which in turn enables him to transform loss into art, the main part of the novella being reread as Cian's final literary production. Intertextuality links it to other works of art. Art becomes for the narrator a way to cope with chaos and find reconciliation through connectedness<sup>1</sup>.

#### I- Cian's progress from alienation to connectedness

The book begins when Cian Hanahoe is left emotionally devastated and is a patient in a mental hospital, in denial of the seriousness of his condition. His interpretation of what happened to him does not concur with the version of the psychiatrist, though the latter himself uses elliptical expressions like "an episode" (O'Connor 2012, p. 215) to refer to his alienation, which is never explicitly mentioned. He is, however, in a state of loss of identity, caused by the repression of his emotions and estrangement from his social circle<sup>2</sup>. He is severed from his past, from his inner self, hence his retreat into silence: "Cian Hanahoe had little to say. It didn't seem to matter. The season began to change." (O'Connor 2012, p. 215). The juxtaposition of disconnected sentences underlines the dislocation of the character, who observes passively the passing of time without trying to connect with the world around him.

There is an unbridgeable gap between Cian and other people. He is at a loss how to communicate with his manager on his visits: "It was hard to know what to say, what to leave unsaid" (O'Connor 2012, p. 218). His embarrassment is not simply due to the fact that the manager is not family or friends. Cian no longer knows the codes of social interaction. Thus he cannot handle an invitation for a drink to the Merrion (O'Connor 2012, p. 222). When back to work, he cannot really communicate with his

<sup>&</sup>lt;sup>1</sup> The theme has also been explored recently by Irish songwriter Steafan Hanvey. (Hanvey, S. (2013, 21 June) *Look behind you* ! *A Father and Son's Impressions of the Troubles in Northern Ireland Through Photograph and Song*. Multimedia presentation and lecture. Simon Fraser University. Vancouver.)

 $<sup>^2</sup>$  See definition in the Oxford Dictionary of English. "Alienation: a state of depersonalization or loss of identity in which the self seems unreal, thought to be caused by difficulties in relating to society and the resulting prolonged inhibition of emotion."

colleagues. There is an unease because of his nervous breakdown: "It became evident to him that colleagues were quietly organising the tasks that came his way so that they would not be overly taxing, would run with the things that interested him but it could not be acknowledged" (O'Connor 2012, p. 220). The use of the passive voice at the end of the sentence enhances the avoidance strategies of the character. The focalizer effaces himself from the sentence, not taking responsibility for his relationships.

Yet he is ironically the one they solicit to write a speech to renew communication between people and the bank after the economic crack in Ireland. Because he is not the one to deliver the speech, he is not emotionally engaged. There is distance, all the more so as the speech is an exercise in political communication, devoid of sincerity. He obviously has the ability to master language: his inability to communicate is therefore clearly a symptom of a dislocated personality.

When he resigns he is "congratulated on his 'escape from the lunacy in here', his 'flit from the madhouse', 'the Bedlam'" (O'Connor 2012, p. 230). The repressed naming of what happened to him resurfaces through humour. He is out of mental hospital, but the bank itself is considered an asylum for the mad. The bank is a place where hypocrisy prevails, the land of illusion and alienation. In deciding to leave this alienated and alienating place, he takes a step towards a life in accordance with the aspirations he had left behind for material concerns. He breaks from the episode of madness in his life, and gives himself a chance to reconnect with himself and with the world around him.

Catherine Dwyer, whom he meets some time before his resignation, declares that he does not "seem a typical man from the bank". (O'Connor 2012, p. 226). Cian is indeed atypical, for he intended to become a teacher. The bank is not his place. He needs to find again his vocation in order to be at peace with himself.

In his progress, he confronts other figures of the outsider who offer a transition from alienation to integration. The psychiatrists at the hospital are for the first one a "slightly eccentric Ulsterman", then an American woman. They do not belong in Eire, neither does Catherine. She is a Londoner in Ireland. The two of them find common ground in their sense of not belonging: "He had the feeling she was lonely in Ireland (...). Perhaps she didn't get the codes of Irish professional camaraderie". (O'Connor 2012, p. 231).

He feels comfortable with Catherine because he thinks he can repress the past with her — "The sense grew in him that hiding your hurt was a thing she'd respect, a hardwon, important victory" (O'Connor 2012, p. 231) — while at the same time she allows him to enter it again, but from a distance, with the filter of the outsider's point of view: "He showed her Wicklow: hidden lakes, the ruins of old mines, bog meadows, Raven's Glen, the waterfall at Powerscourt. She was a reason to visit again the places of his childhood Sundays, their names sounding beautiful in her London accent" (O'Connor 2012, p. 231) He has become an outsider in his own childhood landscape and needs to reconnect with these places, as with his inner self. Catherine acts as a mediator.

They understand each other, so it seems, but she keeps putting barriers between them because she has her own hurts that she cannot acknowledge with him, "her neverending talk filling the space between them" (O'Connor 2012, p. 235). Distance is not bridged, it is filled, providing an illusion of contact, but creating a wall between them. "Their talk had been easy. There was a sort of freedom in the lateness and in sitting in a car, where you didn't have to look at each other face to face." (O'Connor 2012, p. 236). What she has to offer is a connection with himself, a freeing of his speech, rather than a connection with her. He finds in Catherine his alter ego. She leads him to question his own avoidance strategies. If she talks about her hurts she tries to deal with them as if they were unimportant and belonged in the past (O'Connor 2012, p. 263). "It had been obvious to him for a while that how she dealt with difficult subjects was to avoid them or displace them by unsubtle attempts at irony. It had not been a problem. If anything he was glad. But he wondered to himself now (...) if he could ever know someone employing such strategies." (O'Connor 2012, p. 263). From then on, they slowly start to drift apart.

When they go for a break in London, Cian does not know whose flat they are in. It belongs to a friend of hers, whose name remains unknown. It is an indefinite space, with no clear address. The basement flat is not so much a geographical place as a mental one where he can confront his fantasies. He plays at living with Catherine and realizes their relationship has no future. There, he dreams of Aifric, the wife he divorced and lost touch with. His wanderings lead him to places he had visited with her.

The break takes place during Notting Hill Carnival. A carnival is a moment when what is usually repressed can express itself and when order, controlling strategies, can be subverted. Cian himself sees his being out of his usual environment as an opportunity to "free something he needed freed" (O'Connor 2012, p. 273). If he does not break free, at least in London he accepts that he is burdened by his past and needs to face it. He comes to terms with his emotions in a regressive space, below ground, that provides a gestation: a transition to adult acceptance of oneself and one's responsibilities.

Aifric then resurfaces through a chance encounter in a Dublin street and offers reconciliation. He is reluctant at first — "He felts doors opening inside him and he didn't want to enter them." (O'Connor 2012, p. 283)— and he lies to his former wife about his future with Catherine. However they go over their past quarrels. It is upsetting but appeasing at the same time. Cian was paradoxically a prisoner of his past because he did not want to enter it.

Catherine provided a temporary anchor to help him find himself. When he is on his way to recovery, he thinks: "they were unmooring one another" (O'Connor 2012, p. 291). She is cast away from his final narrative, discarded as "a London girl only passing through Ireland for work. Where she is now," he says, "I wouldn't even know" (O'Connor 2012, p. 319). She is forever an outsider, someone who could not bring a sense of place. Nevertheless, Catherine is the one who makes the transition to wholeness possible by awakening long forgotten emotions in Cian and, when they drift apart, by introducing Angela, who will become the mother of his child.

#### II- Connecting past, present and future in "Requiem"

Angela, a "Kerry mother" (O'Connor 2012, p. 319), offers an inscription in genealogy and a cultural identity, a coming home after being estranged and after a literal enactment of this exile from the self in London. Her Irishness and identity as a competent mother are thus put to the fore as something reassuring, providing anchorage. During the funeral oration he gives for his adoptive father and which constitutes the last chapter, Cian tells people that "A couple of months previously, [they] had learned that Angela was carrying [their] baby, a child who will be born in [his] grandparents' city, [his] daughter, a sister to Sarah." (O'Connor 2012, p. 320). The ties are thus both those of biology and adoption. There are ancestors he can connect with. He can finally belong in a family, giving roots and connections to his offspring. He relates that his father had immediately taken to Angela and her young daughter, who saw in him "a kindred spirit" (O'Connor 2012, p. 319). Though strangers, they felt the ties of kindred. They form a natural family away from previous divides and fragmentation or impossible relationships. Thanks to Angela, Cian is able to relate past, present and future in all aspects of his life and form a coherent self again, be it composed of many parts. She introduces continuity where there had been discontinuity and brings reconciliation.

The first-person narrative in "Requiem" is an appropriation of chronology and an inscription in history, family and community. It begins thus: "My name is Cian Hanahoe. Colm was my father. It would have meant a great deal to him, seeing so many of you here this morning." (O'Connor 2012, p. 307) Cian makes a speech, now sharing his emotions with other people and showing his progress from a self-centred perspective focused on the present only to an inscription in a social circle and place.

Indeed, the beginning of "Requiem" echoes one of his former attempts at presenting himself: "My name is Cian Hanahoe. I'm living in Dublin. I'm a Property Loans Manager with an Irish investment bank." (O'Connor 2012, p. 216) In this passage, the words meant to introduce Cian gave his name, his profession, but when it came to his place of residence, he said "I'm living in Dublin", thereby suggesting that Dublin was not a defining element in his identity. There was also the suggestion of a lack of permanence and stability in this formulation. He did not seem to belong there.

Frederic Regard in *Mapping the Self* (2003, p. 16) argues that "when it comes to selfwriting, the question is not so much 'Who am I' as 'where am I'?" and indeed the title of the novella invites the reader to consider it as such. Cian appeared rootless. There was something wrong, an impossibility to relate to a place and therefore to the past or future. At the end, on the contrary, a sense of belonging, of being a Dubliner, is introduced. The narrator uses the anaphora "it was here" (O'Connor 2012, p. 307) at the beginning of chapter eight. The displacement he felt is solved in the inscription in the Dublin of his adoptive family. Cian, who had vehemently rejected the idea of family therapy suggested by his psychiatrists (O'Connor 2012, pp. 281-282), finds therapy at last in his family.

The relationship with his father also brings continuity in that Colm provides a crucial allegiance to family bonds. He maintains at all costs the family nucleus: "And still he worked, up and down the roads of Ireland, through its vast estates and its factories in the hinterlands, often driving many hours at the end of the day so that a ritual we had could be honoured. Of such observances is fatherhood made. He would read to me a while before I slept." (O'Connor 2012, p. 316). The ritual brings stability and trust in the future. The requiem is thus an act of remembrance that brings rest to Cian because he too can feel re-membered in the process, find a sense of belonging and trust in the road he has taken with Angela: "the path that brought me to Angela was strange and unexpected. (...) Dad said so what? He was a great believer in Providence" (O'Connor 2012, p. 319). Colm gives roots and the ability to imagine new, non-conformist, alternative routes for the self. He encourages Cian in his relationship with his new partner and prompts him to take his life into his own hands. Colm says about life: "The cloth is unrolled and you cut it." (O'Connor 2012, p. 321) No wonder he should get on so well with Angela, a costume designer.

Moreover, the father weaves his family history into a cultural one. His story is steeped in history: "Dad was born in Hanover Street in the South Dock of Dublin, maybe the city's oldest neighbourhood, a place of fierce autonomies. (...) Only twenty years before his birth it had borne into history the last British garrison ever to guard Ireland's capital. The river that once brought them had taken them away, under the conquering gaze of Michael Collins." (O'Connor 2012, p. 308). His father's life and that of the new nation are inextricably linked. The place where the father was born is a place of memory haunted by historical figures of Irish nationalism: Robert Emmet, James Larkin, Eamon de Valera, and Colm's progress parallels that of his country's development. Through him, Cian finds an identity as an Irishman, beyond the divides of his country, because Colm does hesitate to cross borders. The conflicts riddling Ireland are evoked in this requiem, but also their being overcome, suggesting tradition, continuity and unity. Richard Kearney (1997, p. 108) explains that "Most contemporary nations and states evoke indigenous myths which provide a sense of 'original identity' for their 'people'. The symbolic or ritualistic reiteration of these myths is thought to redeem the fractures of the present by appealing to some foundational acts which happened at the beginning of time and harbour a sense of timeless unity. Such mythic origins are frequently connected to the figure of motherland (or fatherland)—potent symbols for reanimating the power of 'dead generations' and restoring a conviction of unbroken continuity with one's tradition." The Irish tradition is fundamental to Cian's construction of identity.

Cian's father had his sons' portraits done by Sean Keating, an Irish artist: there is therefore a strong cultural inscription of identity. Moreover having portraits done by an artist was an unusual thing to do in the working-class, as pointed out by Catherine. A great reader and an amateur in art, Cian's father provides him not only with material conditions to grow up, but with a connection with the art history of his country and that of English speaking countries. No wonder then Cian should have degrees in history and literature: they are his anchorage in the world and his chance to find his place.

#### **III-** Self-writing and intertextuality.

By leaving the bank Cian had taken a step towards recovering his identity. By taking on writing, he can at last connect past, present and future. The narrative mentions several failed attempts at self-writing, which he has been incited to undertake as therapy. At first, he finds it "difficult to know what to write" (O'Connor 2012, p. 216). More importantly, he cannot write about himself because he is divorced from his own self: "He would walk the paths and groves of the hospital grounds, trying to enter the past" (O'Connor 2012, p. 216). He destroys several pieces of writing (218). Yet he is seen as talented by the chief executive for whom he wrote a speech. Cian has a gift for writing, but he needs to evolve from disengaged and impersonal writing to an expression of the self, be it through auto/biography or fiction. For indeed, he subverts the medical prescription by turning to fiction: "Perhaps he should try fiction, maybe an attempt at a play. He had sketched out beginnings of scenes. But nothing now would come. (...) Waste of fucking time and energy" (O'Connor 2012, p. 237). He undergoes the trials and frustrations of the aspiring writer. Fiction does not satisfy him at first, but he persists, devoting himself to the writing of short stories. Cian progressively leaves amateur writing to acquire more professional skills: "Many paragraphs felt gruesomely obvious, any sort of subtlety had eluded him, but to have found a shape for some of the stories appeased him. There was piece in particular he felt might take its chances. It placated the mathematician in him, the sense that it was what it was, that it didn't contain any lie. (...) Sixty pages of text, imperfect certainly, but it was work that had required purpose, a seeing down roads, and the doing of it came to seem its own reward." (O'Connor 2012, pp. 293-294). The stories are fictional but truthful. He becomes an earnest writer, not trying to evade the engagement writing needs. After submitting a story for publication, he receives a rejection letter from a magazine, but he is given advice and encouragement. He is on

his way to finding his own voice, which he does when he becomes the narrator at the end. The last chapter thus introduces continuity in terms of family history, but discontinuity in the novella, for the change from third-person to first-person forces the reader to reconsider everything he had read up to "Requiem".

It had seemed at first that the narrator was extradiegetic, but the reader is told that Cian makes attempts at writing his story, some of which in the third person. In the last chapter the incident of the stolen shilling is told, and the reader knows that Cian received praise for "the scene where the boy steals the shilling from the church" (O'Connor 2012, p. 294) in the rejection letter. "Requiem" could be a reworking of an imperfect story following the advice from the newspaper. In this case, the reader should consider that Cian is in fact the hidden narrator of the whole novella.

Hence the literary references that pervade the text, since the letter also invited him "to read a lot more" (O'Connor 2012, p. 294). There are many references to major authors in the history of literature in English. Some are related to Irish identity and to the relationships between the English and the Irish. Others highlight the feelings of the characters. Intertextuality, however, is not simply illustrative. It helps build a progression from ironical distance to — at least partial — acceptance of feelings after many evasions. When Cian playfully calls his chief executive "The Artful Dodger" (O'Connor 2012, p. 220), a reference to *Oliver Twist*, the reader should be aware that this is a definition of Cian himself at this point in the narrative. Cian is indeed someone with avoidance strategies, an artful one in the sense that he is skilled and that he uses art. He hides behind the main text, speaks about himself in the third person, a symptom of his alienation. His psychiatrist warns him that what happens with "certain kinds of depression" is that people "[see] themselves in the third person, like someone in a story" (O'Connor 2012, p. 282).

The novella is ironical in its self-reflexivity and in its use of literature. There is the surface literal story, but also another one running beneath it, like in a palimpsest: the main story, up to "Requiem", is an ironic remake of *Wuthering Heights*. Catherine Dwyer is a troubled self who roams the hills of Wicklow looking for shooting locations of a TV adaptation of *Wuthering Heights*. Cian, the wild orphan child who connects with no one, provides her with a painting she had been looking for: "scenes from a hurricane" by Keating and takes her to these Irish moors. There is a great emphasis on wilderness. Catherine is Cian's doppëlganger, his dark side. Through her, he can cast out his own demons. She is a projection of Cian in his controlling text and he can reject her at the end.

However, Catherine and Cian are not quite Catherine and Heathcliff. They are much less romantic and much more mundane, having lost their ideals. The parodic nature of the text, from the first hinted at with the bombastic and artificial introduction of Yeats's "We are no petty people"<sup>3</sup> in the speech for the bank, is a way to put disquieting emotions at a distance for a time. It is an ironic disengagement, an escape<sup>4</sup>.

At the end, there is a sudden change from third-person to first person narration, but also a shift from irony to pathos. With the pathetic there is an emphasis on those emotions Cian had shunned. Pathos also brings about the compassion of the reader. It seems there can be no irony or parody in a requiem. Troubled selves become unified selves. At the end, the reference to Dickens is renewed, but with a difference: "Dickens, the sentimentalist, believed in the possibility of redemption, even to the

<sup>&</sup>lt;sup>3</sup> Yeats, W. B. (1925, 11 June) Speech in the Irish Senate.

<sup>&</sup>lt;sup>4</sup> See Brian McHale (1987, p. 38).

most twisted and crippled of men." (O'Connor 2012, p. 321) It introduces hope. Yet Dickens is called a "sentimentalist", someone carried away by emotions. At the same time as the quotation claims that redemption is possible for the emotional cripple, the negative connotation of the word "sentimentalist" implies that Dickens may have been mistaken.

The text offers a resolution, but it is not quite conclusive. Cian's stepdaughter takes part in a school play adapted from *Oliver Twist*. It is a parody of poverty, Sarah finding poverty entertaining. The novella remains ambivalent. Thus, Cian at the end still evades the subject of his biological mother. Has he really accepted himself? The reader cannot even be sure that "Requiem" should be taken literally. Is the father really dead? Cian understands from the rejection letter that he should "murder [his] darlings" (O'Connor 2012, p. 294). Then a literary reference casts doubt on the authenticity of the last chapter: "it never happened at all" (O'Connor 2012, p. 258) the characters keep repeating regarding the plot of the *Playboy of the Western World* in which Charlie claims to have killed his father. Reread in the light of Cian being the narrator, the main text places "Requiem" "sous rature", to use Brian McHale's Term (1987, p. 103). "Requiem" is a construct seemingly bringing unity. McHale also mentions a device meant to make the reader mistake "nested representations for 'realities'. Among the simplest is the device of the missing end-frame: dropping down to an embedded narrative level without returning to the primary diegesis at the end" (1987, p. 117). This device is used by O'Connor. In this case, is the novella a reassuring artefact of the acceptance of identity and emotions? It may all be a lie, but Cian asserts there is no lie in his stories despite their being fictional. The mask of fiction may be an indirect route to the truth of his emotions or the novella may be a bedtime story Cian writes for himself to solve his problems of sleeplessness. He may thus fictionalize the self rather than connect with it. Yet, I would argue the narrator is found in his writing and projects his anxieties in his text, thus confronting them. He drapes the self in a literary cloth, but the self is there. Authorship provides authority, a hold on his life that he had lost, a satisfaction of his desire of control, until he can speak for himself in the first person and accept his past and his emotions. O'Connor in Star of the Sea had his narrator say that "every image committed to paper contains" the ghost of the author who fashioned it. Outside the frame, beyond the border, is often the space where the subject is standing. A shifting and elusive presence. certainly, but a palpable one for its camouflages" (2002, p. 405).

Art, be it escapist or seen as conveying truths behind several masks, is a way to cope with chaos, to make sense of life, to bring unity by tying threads together. In this sense, it is vital for Cian. Indirect revelation may be the only possible way of coping with his torments. The construct is needed for the self to recover coherence.

#### Conclusion: Cian's story as allegory for the nation

Cian is in quest of connectedness, of finding order again after chaos and he achieves this through the connection with his father and through writing. The story is also about a quest for identity that is shared by a whole nation. Linda Hutcheon states: "As Foucault and others have suggested, linked to [the] contesting of the unified and coherent subject is a more general questioning of any totalizing or homogenizing system. Provisionality and heterogeneity contaminate any neat attempts at unifying coherence (formal or thematic). (...) The centre no longer completely holds. And, from the decentred perspective, the 'marginal' and what I will be calling the 'excentric' (...) take on a new significance in the light of the implied recognition that our culture is not really the homogeneous monolith (...) we might have assumed." (2000 (1988), pp. 11-12).

Cian's story starts with the depression of the country and shows the need to find again a cultural identity after the loss of values of the Celtic Tiger years and the depression. Ireland is like Cian, divorced from itself.

Literature is therefore seen as way out of the crisis, a way to connect with the past without nostalgia, to *relate* past, present and future, and create a productive myth providing collective rootedness and identity.<sup>5</sup>

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<sup>&</sup>lt;sup>5</sup> Richard Kearney notes that "Myth is a two-way street. It can lead to perversion (bigotry, racism, fascism) or to liberation (the reactivation of a genuine social imagery open to universal horizons). If we need to demythologize, we also need to remythologize. (...) That is why it is necessary to see how myth emancipates and how it incarcerates, how it operates as an empowering symbol of identity and how it degenerates into a reactionary idol. (...) Without mythology, our memories are homeless; we capitulate to the mindless conformism of fact. But if revered as ideological dogma, and divorced from the summons of reality, myth becomes another kind of conformism, another kind of death. That is why we must never cease to keep mythological images in dialogue with history. And that is why each society, each community, each nation, needs to go on telling stories, inventing and reinventing its mythic imagery, until it brings history home to itself." (1997: 121)

## Textually mediated social identities – coming together and away from through texts

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#### Abstract

Although reading is popularly considered as a solitary experience, in linguistics and literature studies the social nature of reading has been widely recognized. Accordingly, it is posited here that due to their inherently interactive and interpersonal character, media texts cannot be related to otherwise than intersubjectively. Based on the data gathered during research on teenage media reception, the paper demonstrates that the 'imagined communities' (Anderson 1991) constructed in media discourse provoke in readers a sense of belonging and sharing a specific identity but the trajectories of readers' emotional involvement include also alienation from the textually constituted communities. The same dynamic of coming closer and away from concerns the recipients' significant others to whom they relate intertextually in media talk. Analyzing these, the study shows the social and psychological complexity of media consumption as well as the research value of exploring it for both discourse and social studies.

Keywords: identity, media discourse, text reception, symbolic communities, transdisciplinarit

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#### Introduction

Identity and text reception have been examined in a number of ways but to merge the two objects of analysis within a single piece of research has been a relatively new approach, in which identity is explored in terms of its appearances in specific contexts of interpretation (cf. Long 2003; Benwell 2009; Eriksson & Aronsson 2009; Glapka forthcoming). One of the earlier and firmly established approaches to text reception has been Cognitive Stylistics (cf. Semino & Culperer 2002; Stockwell 2002). Another strand of research, developed under the rubric of the Constance School (cf. Iser 1978; Jauss 1982), has been premised on the idea that the formal organization of text determines how its meaning is 'decoded' by readers, which assumption was reflected in analysts' primary concern with the text and only remote, if any, interest in the recipient. Concerned with either the mental mechanisms underlying interpretation or with the role of the formal features of texts in the reception thereof, neither of the approaches has addressed the socio-cultural processes behind the production and consumption of media discourse. The socio-cultural implications of media reception became the central object of attention of the Birmingham Centre for Cultural Studies (henceforth BCCS) (cf. Hall et al. 1980), whose principal and confirmed assumption was that recipients of popular cultural texts co-construct their meanings rather than merely reconstruct the meanings following stable and predictable linguistic or cognitive patterns.

Recognizing the agency of individual media consumers, BCCS analysts undermined the legacy of the Frankfurt School, whose key theorists (Marcuse 1968; Horkheimer & Adorno 1972), also concerned with the receptive site of the 'circuit of culture' (du Gay et al. 1997), emphasized its desensitizing influence. The industrialized and commercialized culture, they claimed, developed within societies regulated by the capitalist relations of production, and subject to alike regulations of the market, turns individuals into the impassive consumers of the products of what they called the 'culture industry'. Although BCCS researchers complicated this undeniably simplistic and mechanistic view of cultural consumption, they did not propose any methodology of systematically examining individuals' engagement in the process. Consequently, this paper considers, none of the aforementioned approaches has empirically accessed people's diverse styles of consuming popular cultural texts, and hence neglected the fascinating area of identity processes underpinning individuals' negotiation of their place and role in the 'circuit of culture'.

#### Discursive psychology in media reception

Interested in both linguistic and social implications of media consumption, the current study seeks to demonstrate that with the analytic parameters set on the idiosyncrasy and the social contingency of media reception, the analysis of people's relationship to media texts can yield insight into readers' understanding of the world. As mentioned at the beginning, to explore text reception in terms of identity processes is an approach which has only recently been taken in the exploration of literature reception. With the analytic focus set on identity, this model of research has been premised on the methodology of discursive psychology (henceforth DP) (cf. Edwards & Potter 1992; Benwell & Stokoe 2005), which will thus be deployed also in the current inquiry of media reception.

In its own pursuit of identity processes underlying the interpretation of media texts, the investigation also follows the methodology of DP but it contends that DP's programmatic involvement solely with the ethnographic contexts of discourse practice unnecessarily limits researchers who do not have an access to the naturally occurring data. Because of the mediated nature of discourse data gleaned from the artificially created contexts of talk, discursive psychologists deny them transparency and consider the interviews as problematic (Benwell 2009, p.301). Here it is proposed that, firstly, people's thoughts are mediated and conditioned by situational contingencies in any discourse practice. Secondly, the identity concerns which are believed by discursive psychologists to unduly influence individuals' identity work in the interview contexts are also salient in most (if not all) interactional settings. Therefore, by proposing to loosen the emphasis on the naturally occurring data, this paper makes a case for considering research interviews a valuable method of data collection<sup>1</sup>.

What this analysis finds as central to its approach to media reception is DP's view of identity and of how it surfaces talk. By finding it applicable to studying media reception, the current exploration does not expect media-related talk to reveal any deeper structures of cognition. The talk (and the accompanying constructions of self) occasioned by media texts are approached as the social and discursive action situated in a particular context which shapes the meanings people arrive at. Thus, rather than assume that the content of talk is the effect of the same, stable mental and linguistic dispositions which are mobilized irrespective of time and place, this examination considers that both the content and form of talk are contingent on the formal organization and social dynamic of the context. With all this in mind, the discussion below is intent on presenting a transdiciplinary approach to media reception in which the discursive analysis of this form of cultural activity is deployed to investigate questions germane not only to discourse but also social and cultural studies.

#### Media discourse

The data explored in this paper (passages selected from the transcripts of ca. one-hour interviews with teenagers<sup>îi</sup>) are part of a larger set of data which were collected in a two-fold exploration of discourse production and consumption (cf. Glapka 2011). Following the survey of media reception patterns among 60 seventeen-year-old high school students in a small Polish town, I conducted interviews with a selected group of informants to compare the results of the quantitative and qualitative analyses of media reception. The economy of research is a significant disadvantage of the micro-analytic and interpretive methodology, but the account of media reception which it rendered, although non-representative, allowed a richer and more profound understanding of the process.

The interviews were based on individuals' interpretation of the same prompt magazine that many respondents in the questionnaire indicated as their favorite. Although the

discursive psychologists exploring literature reception have not been interested in how texts are mapped onto the receptive processes and have relied solely on text-related talk, this exploration included the examination of the discourse of the magazine (*Twist*, a monthly magazine for teenage girls). The analysis was conducted with the purpose of exploring any potential relations between the textual properties of the magazine and the ways in which readers involve themselves with its discourse.

In line with media's new 'communicative ethos' (Scannel 1992), the magazines examined revealed a significant degree of *synthetic personalization*, which consists in the 'compensatory tendency to give the impression of treating each of the people handled "en masse" as an individual' (Fairclough 1989, p. 52). Accordingly, texts in *Twist* were found to emulate the relations of intimacy with the recipient by means of typical linguistic resources:

- (1) interrogative forms: 'You think that putting rouge on your cheeks is a fad?' (*Twist* 11/2009), personal pronouns: 'we', 'us', 'you'
- (2) imperatives: 'Doll yourself up like a catwalk model!' (*Twist* 8/2009)
- (3) deixis suggesting the shared perspective of time and place: 'here', 'there', 'then', 'now'
- (4) informal register, including lexis ('Get the buddy on your own ground') and emoticons ('Bikini and flip-flops are not enough :-))'
- (5) the use of English borrowings typical of youth talk: 'cool', 'hot'
- (6) presuppositions implying shared knowledge: 'You don't have to be afraid that dying hair will cause damage to the hair ends.' (*Twist* 11/2009)

The high social and emotional proximity implied in the textual properties of the magazine's discourse gives the appearances of a community of readers who share not only the fondness of the magazine but also the troubles and joys of their teenage lives. In the emergent 'imagined community' (Anderson 1983) of teenage girls, the border between the discursive practices of reading and writing and the social practices of showing and seeking mutual support becomes blurred. Vitally, by merely examining the discourse of media, this paper contends, researchers gain grounds to argue that the consumption of teen media culture proposes a highly personal and emotional style of involvement in it but they lack premises on which to confirm or deny that teenagers indeed engage themselves as personally in the popular media discourses as the media discourse and the interviewees' relationships to it, I will demonstrate that their interpretative and identity work implies a significant degree of emotional engagement in the discourse but the relationships established do not yield any obvious patterns of media reception.

#### Media reception

A linguistic analysis is employed in the discussion of the following extract, in which one of the informants talked about her favorite articles in the magazine:

Extract (1) INTERVIEWER: So why do you read *Twist*?

ANNA<sup>iii</sup>: I like reading about those youth's problems, I find them interesting. And there are like different letters from young people, where they seek advice for instance, and that I kind of look differently at different issues. INTERVIEWER: Such as?

ANNA: We:ll, well girls describe different situations there, so I know for instance what I can expect from life, that this kind of thing may happen to me too.

INTERVIEWER: Could you show me the letter in this issue which you found most interesting, one which influenced your view-

ANNA:Well for sure the article about the girl, who you know stole, smoked, drank, this too...

INTERVIEWER: Mhm, this true story?

R: Yes, this story.

INTERVIEWER: And what about this story? Do you identify somehow with her?

ANNA:No, no no, but I know that once I have read this story, I know that such people kind of exist, and that what can, that this may happen to anybody, that not everybody is so lucky, like, in life.

The extract illustrates how closely the textual and experiential worlds may come together in teenagers' involvement with media discourse. Anna aligns with the positioning patterns set in her favorite genre of texts. The narrative stories in the magazine are the first-person narratives written by teenage readers – the appearances of factuality and intimacy are enhanced by the elements of youth language as well as pictures of the authors (or of teenage models whose exposition in the setting often puts the images in contrast to the photos in the 'glossy' parts of the magazine). Anna indexes<sup>IV</sup> her commitment to the discourse of the magazine through the implicit acknowledgment of its mediating role between readers and of the educational value of the mediation. The parallel claims of belief that the experiences described in the texts may be part of her own experience ratify the texts as legitimate representations of teenage life. Additionally, the interviewee establishes a communal bond with both the social actors depicted in the text and other readers of *Twist*. She works up the collective identity category by means of the somewhat fraternizing 'girls' and 'too' – the former resembling talk about one's friends, the latter constructing the relation of likeness.

Interestingly, within the extract, the high personal involvement is however mitigated. Once she is asked about her relationship to the magazine directly, Anna replaces the constructions of the shared identity of 'girls' with the distancing formulation 'such people' as well as the generalizing pronouns 'anybody' and 'everybody'. Also, the *extreme case formulation* (Pomerantz 1986) in the emphatic denial 'No, no no' contradicts the relationship which she earlier constructed implicitly. Of course, what motivated the speaker to defy the emotional engagement cannot be determined. It might suggest the uneasiness of admitting her relationship to the articles. Alternatively, if the

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disclaimers were not used to achieve a strategic distance from the content of her claims, they may have been the speaker's strategy of distancing from the interviewer or of maintaining control over the level of intimacy which Anna offered in the conversation. As such, the extract demonstrates the uneasy task of determining individuals' relation to media, most likely related with the intrinsically contradictory and dynamic character of the very relation.

In the Extract below another interviewee talked about an article which she found particularly interesting:

Extract (2) INTERVIEWER: Okay, anything else? Another letter or article?

MARTA: Here... I read some of them here cause I thought that maybe I could read and it maybe find it interesting, like for instance 'I dated two guys at the same time'. I read it and the girl here, I found it interesting cause she lived in a village and had two boyfriends and obviously in villages and stuff this sort of information spreads fast and stuff.

INTERVIEWER: Do you live in Gostyń or do you commute? MARTA: No, I'm village [a village person]. Stara Krobia. And I know what it

is like, for instance, in a village. And I know that when somebody does something, then all people, especially the older ones, like gossiping. INTERVIEWER: How does it make you feel?

MARTA: Well, I generally... I am not the kind of person people gossip about because I don't do things which people could talk about. Well, but I think that it's kind of funny cause those people, each of them will add something and a big deal will come out of it [mega-story], like some kind of a story which is not necessarily true.

INTERVIEWER: And if you started doing something which you would not see as wrong in any way and they started to laugh at you?

MARTA: I would definitely tell, for instance my mom, or I would go right away to those people and requested [sic/said] that this sort of thing makes me mad and I will not tolerate that. I would go saying that for sure. That's what I would do for sure.

As she explains her interest in the story, Marta works up several overlapping identities. The reader, age, gender and provincial self are enacted simultaneously as the interviewee constructs the relation of empathy with the protagonist of the story (a girl who also lived in a village). In this way she indexes her belonging to the symbolic community of the magazine readers (teenage girls) and to the local community of Stara Krobia. Additionally, how she establishes her relationship to the age-based community props up Marta's local identity. Throughout the extract, the youthful self is reinforced by positioning in the relation of *difference* (Bucholtz & Hall 2005) from the elderly members of her local community. The proximity to the protagonist and distance from the older people is also indexed by the prefix 'mega-', which is a distinctive feature of Polish youth talk. Marta projects her rural self directly (disclosing her place of living) and indirectly. Namely, constructing the rural community as irritatingly prying, she gives the enunciation the status of obviousness ('obviously'), which indexes her insider's knowledge of life in the country.

Clearly, as Marta does her interpretative work, she discloses the burden of living in a rural community. The extract makes thus evident how tightly linked identity processes and the practices of media consumption are – the interpretative work triggers in the girl the feelings of empathy which are based on the speaker's self-disclosed sense of being monitored and judged by her locals. Interestingly, within the same extract, Marta denies of giving her locals any reasons for rumors. How she makes the claim accountable illuminates her moral and social disposition (cf. Drew 1998). It implies that Marta considers being the object of gossip as something embarrassing, which indexes her tacit alignment with the community's social and moral norms. As mentioned, her talk reveals tension accompanying the life of a teenage girl in a small community. That the teenage self which the interviewee articulates is problematically related in her rural background can be observed in the number of affective and evaluative stances. These take the form of extreme case formulations (repeated formulations 'I know') paralleled by the constructions of personal opinion ('I think', 'funny'). The troubled relationship with the community is also evident in the emotionally charged statement 'requested' through which she seems to be shoring up some agency and strength in managing her relations with the environment.

As can thus be seen, Marta used the media-related talk not only to establish her age identity but also organized the talk as the discursive space where she could symbolically confront herself with the society in which she lives from an empowered subject position – by assessing the norms of her local environment and articulating her right to demand respect from them. This illustrates how having teenagers talk about media texts can help researchers in eliciting a good deal of information about their social worlds and their relationship to them.

The patterns of positive identification with the magazine's discourse were not the only ones observed in the interviews. For instance, in the extract below it can be seen that the same practice of text interpretation was used by another interviewee to construct a completely different age identity:

Extract (3)

INTERVIEWER: What made you stop reading it, if you could be more specific?

KAROLINA: I've noticed that they want to be cool and that it so forced how they want to be so cool, and how they try to go into this youth slang, and stuff like that. And these tests they seemed to me so I don't know, like typically for the youth. And they all became so nonsensical to me cause I had already known what I was like and I didn't need to read a psycho-louiz telling me what I am like.

INTERVIEWER: I get it, the so-called psycho-quizzes.

KAROLINA: And so, for instance, I liked horoscopes, guizzes, I still like them because they turn out right. And those guizzes seem to me so, I don't know, like typically for the youth and some adolescents, and stuff. And so they seemed to be so nonsensical cause I had already known what I was like and I didn't need to read a quiz [telling me] what I am like.

Throughout the interview, Karolina presented herself as a self-proclaimed critic and an erstwhile avid reader of Twist. In the extract she props up the identity by taking evaluative stances to both the editors and (implicitly) the recipients of the magazine. The editors are constructed as making the unsuccessful attempts to insincerely fraternize with the young readers. The readers are referred to by means of the diminutive form of the Polish word for 'adolescents' (Pol. 'małolaty'). The grammatical diminutive (Pol. 'małotatki') suggests the intentionality of Karolina's identity work in which she positioned herself in a relation of difference to other (probably not much younger) girls. Based on different levels of maturity, the distance is shored up when the diminutive is combined with the generic formulation 'some'. In tandem, the former indexes the infantility and naivety of *Twist* readers and the latter implies she has 'grown out of' the magazine's target group.

The constructions of personal detachment predominate over the whole passage. The generalizing and distancing discourse markers 'some' and 'and stuff', evaluative stances 'forced' and 'nonsensical', as well as the Polish pejorative formulation for 'talk' ('go into' for Pol. 'gadać') do the contextual work of simultaneously reinforcing Karolina's censorious position to the magazine and indexing her age identity of a girl who has matured enough to become critical of the media's appeals to adolescents. Karolina's critical attitude to her peers is also indexed by her regular reliance on laughter. The evaluative stance displayed through laugh tokens is constructed as both shared with her friends and one which she reinforces her basically individualistic orientation (repeated 'to me'). All this evidently works in the service of 'self-praise' (Pomerantz 1978), i.e. assessing Karolina's own reader self and increasing the emotional and mental distance between other teenage readers and herself.

Consequently, the ways in which the reader and age selves collate in Karolina's reception of the magazine is another example of the media's accompanying presence in teenagers' identity processes. It is unlike Anna's and Marta's reception of *Twist* in that rather than put up the relation of sameness and closeness, Karolina expressed her emotional distance both from the magazine and its 'regular' readers by denying them maturity and simultaneously claiming it for herself. As can be seen, even if media discourse is negatively valued by recipients, its role in making sense of who they are (and who they are not) is undeniable. The apparent process of alienation from the symbolic community to which she once belonged gives her the sense of agency in becoming the person whom she wants to be.

#### **Data discussion**

Restricted by space allowed, the paper provides only three examples of individuals' involvement with media discourse to demonstrate the socio-cultural and psychological intricacy of media reception which I sought to bring out by exploring it discursively. Nevertheless, although limited to the three transcripts, the discussion clearly indicates that while negotiating our relationship to media texts, we negotiate not only our

identities of the consumers of popular culture but also gender, age, social identities and other facets of self occasioned in context. As could be seen, the investigation which moves dialectically between the textual features of media discourse and the ones of media-related talk allows showing how the former are mapped onto speakers' talk as well as how the latter reveals individuals' diverse styles of media consumption and identity work. The relationality and intersubjective quality of media discourse examined were reflected in its recipients' relationship to the magazine – both in how they positioned themselves to other readers and to their significant others, whom the texts made contextually relevant by consequently referring to girls' social and personal life.

Although the magazine's discourse cannot have been the sole reason of the girls' high personal involvement in it, their situated engagement with the discourse must have been to some degree contingent on the magazine's appeals to readers' affective and social needs of finding one's own sense of self through defining one's belonging to a specific community. Critics have not been unanimous in their interpretations of the social implications of the synthetic personalization accompanying the conversationalization of contemporary media. Whether the discourse processes are the symptom of the 're-feudalization' (Habermas 1989) or democratization (McDonald 2003) of the public sphere has yet to be settled. The position which is hereby taken is not straightforward either.

On the one hand, it could be argued that the relationships created textually by media producers are artificial and reproduce disturbing discourses (cf. Talbot 1992, 2010; Bauman 2004; Frost 2001). Following Talbot (1992), the synthetic relations of sisterhood in the magazines targeting young girls realize the hidden agenda of commodification. Nevertheless, as could be seen, girls in the study were attracted to teens' narratives of experience, rather than to the texts concerning the consumption of commodities (cf. Currie 2001 for similar findings among Canadian girls reading teen magazines). At the same time, it is not argued here that the interpersonal style of media discourse may not be disturbing to its recipients. Texts in *Twist* were found to revolve around various forms of relationship (mainly the heterosexual relations with boys and the heterosocial ones with peers and relatives). As such, the magazines reinforce in the girls the concept of self which is anchored in the discourse of other-centeredness (cf. Lazar 2002) – they encourage readers to think and talk about themselves primarily in terms of their relations with significant others. In turn, the paper proposes, the girls who are exposed solely (or predominantly) to this media discourse, may find it difficult to talk and think of themselves as independent selves and consequently learn to draw their sense of self-worth from the intensity and quality of their relationship with significant others.

What may arouse interest is why the appeal of the symbolic community offered by teen magazines does not apparently consist in its promise of an easy way of attaining one's identity through consumption, as many critics of media's commodifying influence pose. The explanation advanced here is that readers may find membership in the symbolic community of readers sharing their personal experience particularly appealing because it is easier to manage than the one in the embodied communities. The separate contexts of production and reception reduce the degree of reciprocity involved in the 'para-social interactions' (Horton & Wohl 1956), thus allowing participants of the communication to draw on their own resources in meaning construction. Because of the mediated nature of participation in the magazine-based communities, they offer more freedom and security – the meanings which their members derive for themselves from specific texts are not subject to immediate corrective of peers. By the same token, the degree of one's involvement in the discourse is individuals' independent decision. For example, the underlying vectors of identity work underpinning the girls' media reception were both connectedness and alienation.

Based on that, it can be seen that the micro-analytic, study of media reception problematizes the view of the process advanced by critics lamenting the commodifying and standardizing effects of 'culture industry' on people's thoughts and behaviors. The study clearly implies that media texts give readers the opportunity to experience the moments of enhanced self-reflexivity and agency. Obviously, the media consumption may not be the only opportunity to experience such moments. However, on the basis of an even limited amount of data it can be seen that media discourse is a vital site where youth's identity processes take place. Crucially, the study demonstrates that they do not consist in the individuals' impassive subjection to the media's identity-formatting influence. Rather, by reading, talking and thinking about their relationship to media, teenagers experience a form of self-discovery during which they negotiate their location in the surrounding reality and their individual ways of interpreting the reality.

#### Methodological implications for transdisciplinary research

The paper sought to prove that the linguistic mode of reception studies is an effective tool by means of which the sociological knowledge about our consumption of culture can be made more profound. The methodology presented here is able of generating not only the knowledge about media reception. The analysis illuminates the 'social order' of particular groups of informants, i.e. 'their implicit values and systems of accountability, and their careful management and negotiation of subjective experience' (Benwell 2009, p. 300). Hence, examining how the accounts of transparency and equitability are negotiated when people interpret texts and contextualize them in their socio-cultural conditions of living casts sidelight on various realms of the speakers' lives. The implicitness of the accounts, the paper argues, guarantees that the data are less skewed by the self-presentational concerns because the concerns are in first place related with the participants' consumer identities, rather than with any other. In turn, even if the effect of the 'essential visibility' (Edwards 1995) of research interviews is undeniable, the analysts can use them to elicit a significant amount of information which is less saliently affected by the visibility than it would be if the informants were directly asked about the relationship with, for instance, their local community or peers.

At the same time, although the value of any of the specific linguistic and sociological methodologies is not denied here, it is posited here that the research and explanatory

capabilities of the two strands of research are limited in the following ways. The sole analysis of texts is unable of generating findings which would be sufficiently contextualized in the socio-cultural setting of media consumption. The sociological tradition is vulnerable to ignoring the vagueness of social reality which is communicated in discourse. The analytic rigor of case-based discourse studies can serve as a vital complement to the sociological explorations which are based on broad analytic categories.

Finally, a study like the one of which part is presented in the current paper could be conducted anywhere in the world - the increased mediatization of social life has become one of the key qualities of late modern culture. As it has already taken place in research on literature reception (Benwell et al. 2012), the paper posits the necessity of conducting such transnational research projects in reference to media consumption. By addressing teenagers, the present analysis was driven by the conviction that it is necessary to study their media reception as they are considered the most avid but also vulnerable consumers of popular culture. Nonetheless, it cannot ruled out that there are other media audiences, or specific media which need to be given priority in the exploration which attends to the socio-cultural and psychological complexity of media consumption and which takes the advantage of discourse analytic methods in gaining insight into its mechanisms. As indicated, by drawing closer, the textual and sociological vein of reception studies can generate a transdisciplinary framework of investigating the consumption of culture. Advancing the specific approach and area of research, this paper sought to show that they provide a convenient ground for pursuing the questions which have been the driving force of not only audience research but of many studies interested in how people draw on the surrounding social and cultural discourses to make sense of themselves and the world.

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Appendix – interview extracts (in Polish)

<sup>&</sup>lt;sup>i</sup> See Atkinson & Silverman (1997) and Taylor (2001) for more discussion.

<sup>&</sup>lt;sup>ii</sup> The translations of transcripts are mine (see Appendix).

<sup>&</sup>lt;sup>iii</sup> The interviewees' names have been changed.

<sup>&</sup>lt;sup>iv</sup> Indexing is meant here as signalling a specific particular social meaning by means of language.(see Ochs 1992)

Extract (1)	INTERVIEWER: Przede wszystkim, jakbyś mi mogła powiedzieć dlaczego czytasz Twista? ANNA: Lubię właśnie te takie problemy czytać młodzieżowe, interesuje mnie to. I też różne są listy od młodzieży, żeby się poradzić na przykład, i też potem inaczej patrzę na różne sprawy. INTERVIEWER: To znaczy? ANNA: Nooono dziewczyny tam opisują swoje różne sytuacje, no to wiem na przykład czego mogę się spodziewać w życiu, że coś takiego też może mnie dotknąć. INTERVIEWER: A mogłabyś wskazać mi list z tego numeru, który Cię najbardziej zainteresował, i który jakoś wpłynął na Twój świa- ANNA: No na pewno tutaj był ten artykuł o tej dziewczynie, co tak właśnie kradła, paliła, piła, to też INTERVIEWER: Aha, ta historia prawdziwa? ANNA: Tak, ta historia.
	INTERVIEWER: I co z tą historią? Ty się z nią identyfikujesz jakoś? ANNA: (Stanowczo) Nie, nie nie, ale wiem, że, jak przeczytałam tę historię to wiem, że tacy ludzie istnieją właśnie, i wiadomo co kogo może, każdego, może spotkać taki los, że nie każdy ma dobrze, na przykład, w życiu
Extract (2)	<ul> <li>INTERVIEWER:: Dobra, coś jeszcze? Jakiś list, albo jeszcze jakiś inny artykuł?</li> <li>MARTA: Tutaj niektóre tak przeczytałam, bo stwierdziłam, że może przeczytam, może mnie zainteresuje, chociażby na przykład "Spotykałam się z dwoma facetami jednocześnie". Przeczytałam, i ta dziewczyna tutaj, to mnie zaciekawiło, że ona była z wioski i miała dwóch chłopaków, a wiadomo, na wioskach i w ogóle wszystkie informacje się rozchodzą w takim typowo szybkim tempie i w ogóle.</li> <li>INTERVIEWER: Ty jesteś z Gostynia czy dojeżdżasz?</li> <li>MARTA: Nie, ja jestem wioska. Stara Krobia. I wiem jak jest, na przykład, na wiosce. I wiem, że kiedy ktoś coś zrobi to wszystkie, na przykład starsze, osoby lubią plotkować.</li> <li>INTERVIEWER: A jak Ty się z tym czujesz?</li> <li>MARTA: No ja ogólniena mój temat nie mają co plotkować, bo nie robię jakichś takich rzeczy, które by były tematem do rozmów. No, ale uważam, że to jest troszkę takie śmieszne, bo te osoby, każda potem doda od siebie coś jeszcze i wyjdzie jakaś mega historia, która nie jest tak do końca prawdą.</li> <li>INTERVIEWER: No, a gdybyś na przykład coś zaczęła robić, co uważałabyś za dobre, słuszne, a oni by właśnie Cię wyśmiewali.</li> <li>MARTA: Na pewno bym powiedziała o tym, na przykład mojej mamie, albo po prostu poszłabym do tych osób i zażyczyła sobie tego, że takie coś mnie tylko denerwuje i nie życzę sobie, żeby o mnie rozmawiano. Na pewno bym poszła.</li> </ul>
Extract (3)	INTERVIEWER: Co sprawiło, że przestałaś go czytać, tak konkretniej? KAROLINA: Zauważyłam, że oni tak próbują na siłę być super, i młodzieżowym slangiem gadać, coś tam. Czy jakieś te testy, czy coś. INTERVIEWER: No tak, te psychozabawy tak zwane. KAROLINA: No i ja na przykład lubiłam horoskopy, testy, do teraz lubię bo mi się sprawdzają. A te testy to mi się wydają takie jakieś, nie wiem, typowo pod młodzież i jakieś małolatki, coś tam. No i takie bezsensowne mi się wydawały, bo już wiedziałam jaka jestem i nie musiałam czytać testu jaka jestem.

The Development of Intelligence, Working Memory and Processing Speed During Childhood

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#### Introduction

Working memory is generally viewed as a limited capacity system responsible for the temporary storage and processing of information as is believed by Baddely. Working memory capacity is widely measured using complex memory paradigms, in which participants are required to combine memory for sequences of items whose presentation is interleaved by processing activities. The number of items to be remembered is increased until the maximum length at which memory accuracy is maintained. For example, in the reading span task developed by Daneman and Carpenter (1980), participants read a series of sentences while attempting to remember the sentence-final word (or some other target item) for later serial recall. There is comprehensive evidence that performance on such tasks is linked in both children and adults with key cognitive skills such as language comprehension offered by Daneman, or reasoning presented by oberauer.

The underlying cognitive processes that support working memory performance remain open to debate. According to the working memory model advanced originally by Baddeley and Hitch (1974) and developed subsequently by Baddeley and colleagues, working memory reflects multiple resources associated with distinct capacity-limited sub-systems. This model incorporates the central executive, which is associated with attention control, high-level processing activities, and the coordination of activities within working memory. Other components of working memory include two modality specify slave systems responsible for the storage of verbal (the phonological loop) and Visio-spatial material (the Visio-spatial sketchpad). A fourth component, according to Baddley, is the episodic buffer , responsible for integrating representations both within working memory and across the cognitive system more generally. Within this model, Baddley and others believe that the storage demands of complex memory span are suggested to depend on appropriate sub-systems, with processing supported principally by central executive resources.

The present research investigates a feature of working memory that has recently stimulated further theoretical development: interference between memory and processing activities in complex memory tasks. It has long been known by Baddley and others that combining memory with concurrent activities that involve distinct domains, such as remembering auditory presented words while performing an unrelated Visio-motor activity, causes only minimal decrements in task performance. More recent research has explored the conditions under which interference between storage and processing can arise in complex span tasks. In general, performance is disrupted when processing and storage stimuli are drawn from the same general content domain; for example, Bayliss, Jarrold, Gunn, Baddeley and others suggest that greater decrements in complex memory span for verbal material are found when the interleaved processing involves verbal than Visio-spatial processing. Such data fit well with multiple resource accounts such as the working memory model that incorporate domainspecific storage systems, according to which verbal recall is mediated by the phonological loop, and Visio-spatial processing is handled by either or both the Visio-spatial sketchpad and central executive. Daneman and Carpenter believe that it is less clear how such data could be handled by the notion of an undifferentiated working memory resource supporting both storage and processing.

A contrasting account of these findings is proposed here, according to which there is no dynamic process of interference between representations of processing and storage items in working memory. Instead, we suggest that the disruptive consequences of both types of stimulus tapping a common domain may arise from failure to discriminate between target and non-target representations at the later stage of retrieval. Processing and storage items that are

drawn from different domains or highly distinct categories generate cues that can facilitate this discrimination and hence lead to improved recall accuracy. What, though, constitutes an effective discrimination cue? Conlin et al. (2005) argued that the cues will need to be highly salient, such as distinctions between storage and processing items on the basis of modality can be effective, (spatial, verbal etc.) that correspond to gross intrinsic features of item representations. They demonstrated that the membership of a small and highly familiar category such as digit names will also be useful cues for selecting and rejecting potential target items. In contrast, the within-domain manipulations of similarity employed by Oberauer et al. (2004) vielded less useful cues for discriminating potential target from nontarget responses in the dissimilar conditions. In the spatial conditions, all memory and processing stimuli were presented in a  $3 \cdot 3$  grid and thus were likely to generate visual and spatial attributes that were to some extent overlapping, irrespective of the designated similarity of the experimental condition. In the verbal conditions, target and processing items were differentiated in the semantically dissimilar condition by animacy of the nouns. The animacy category is extremely broad, incorporating the full range of concepts corresponding to plants and animals. Differentiation of items on the basis of animacy is neither highly familiar nor practiced in the same way as, for example, digit and non-digit names, and for this reason may not provide an effective cue for discrimination at retrieval.

#### Methods

#### Experiment 1

Participants are include eighteen children were drawn from year 5 of a local primary school in Stockton-on-Tees, England. They were all native English speakers and their ages ranged from 9 years 9 months to 10 years 8 months (mean age 10 years 3 months).

#### **Design and materials**

A set of 144 words and 144 no words based on the from the norms of Gilhooly&Logie(1982), which all had a one-syllable consonant–vowel–consonant structure, were used as processing and memory stimuli. The words were taken at random from the MRC Psycholinguistic Database, with the constraint that the mean age of-acquisition for each word was under 5 years. This was to ensure a high degree of lexical familiarity with the word stimuli. Rastle et al. (2002) showed that the no words were drawn from the ARC No word Database. Of the 144 items in each set, 18 items had the onset phoneme /k/ (e.g., cap, keb). The word and no word sets were used to construct 42 lists for the processing task, each comprising three items. Each 3-item list contained zero, one, or two items with were presented auditory and visually (items appeared in print on the screen and were read aloud by the experimenter). A sequence of processing items preceded the first memory item. The recall task was to remember the memory items displayed on the screen in the same order as presented. Children were also required to tap the table when they heard an item with the onset phoneme /k/ in the list of processing items.

In the articulator suppression condition, children looked at the blank screen for 3 s while repeatedly saying the word 'the' aloud. A metronome was set to pace the children to say one 'the' every 750 Ms. after 3 s, a memory item appeared on the screen and was read aloud by the experimenter. The children were instructed to suspend articulation while the item was on the screen. The memory item remained visible for 1 s; then the screen went blank. Again, children were requested to recall, in order, the items that had appeared on the screen.

The experimenter recorded on a response sheet whether responses were correct or incorrect. Testing began with three trials of two lists (i.e. two items for recall), followed by three trials of three lists, and so forth. The number of lists increased (to a maximum of five lists) until a child failed to recall correctly the memory items of all three trials at a particular level.

Testing was discontinued at this point. Each child practiced the monitoring task, the articulator suppression, and then one trial of processing plus recall, prior to testing. The onset phoneme /k/, is unpredictably within the list. The consonant composition of the remaining items within each list was as distinctive as possible, i.e. within each process in sequence, the items contained different consonants.

Recall stimuli were also drawn from the word and no word pool, but did not include any of the items with the onset phoneme /k/. There were three lists each of two, three, four, and five memory items (a total of 42 items). There was no phonological overlap between memory items within a single list. A two-way within-subjects design was employed with type of processing activity (word processing, no word processing, articulator suppression) and memory item (word, no word) as independent variables, and memory span as the dependent variable. The recall conditions were blocked; half of the participants completed the word-recall conditions first, the other half completed the no word-recall conditions first. The order of processing activities was counterbalanced across groups of participants.

#### Procedure

Each child was tested individually in a quiet area of the school. The experimental stimuli were presented on a laptop computer. In the word processing and no word processing conditions, the sequence of three processing items interpolated between memory items was presented auditory (read aloud by the experimenter) at a rate of approximately one item per second. The memory items were presented auditory and visually (items appeared in print on the screen and were read aloud by the experimenter). A sequence of processing items preceded the first memory item. The recall task was to remember the memory items displayed on the screen in the same order as presented. Children were also required to tap the table when they heard an item with the on set phoneme /k/ in the list of processing items.

#### Experiment 2

In this experiment Participants include sixteen children were drawn from year 5 of a local primary school in IRAN, Hamedan. They were all native English speakers and their ages ranged from9 years 10 months to 10 years 7 months (mean age 10years 4 months). None of the children had participated in Experiment 1. The adult sample comprised 16 postgraduate students, with an age range of 23 years 10months to 44 years 3 months (mean age 27 years 2months).

#### **Design and materials**

The processing and storage stimuli were identical to those used in Experiment 1. In this experiment, however the task was extended to include a no-processing control condition with a list of storage items only. As in the previous experiment, a two-way within-subjects design was employed with type of processing activity (word processing, no word processing, articulator suppression, control) and memory item (word, no word) as independent variables, and span as the dependent variable. The recall conditions were blocked; half of the participants completed the word-recall conditions first, the other half completed the no word-

recall conditions first. The order of processing activities was counter balanced across participants.

#### Procedure

The procedure was similar to that of Experiment 1.In this experiment; however, task duration and presentation of stimuli were computer controlled. In the word processing and no word processing conditions, participants were instructed to look at a blank computer screen while a list of three items was presented auditory, from a recording, at a rate of one item per second. As in Experiment 1, participants were instructed to tap the table whenever a presented item had the onset phoneme/k/. Following presentation of the final item in each list, the memory item appeared on the computer screen, and was also played aloud. The memory item remained on the screen for 1 s; then the screen went blank again. At the end of a trial, a question mark appeared on the screen, prompting participants to recall in serial order the items that had appeared. The articulator suppression condition was almost identical to that in Experiment 1, except that here, the memory items were presented via an audio recording. In the control condition, participants were required to look at a blank screen for 3 s, after which a memory item appeared on the screen and was presented auditory from a recording.

#### **Conclusions:**

Significant differences between children who attended day care and those who did not were observed for measures of fluid intelligence. Possible reasons for these findings will be considered as social integrity and interaction. Parents' ratings of children's extracurricular activities (e.g., participation in sport, private tutoring), obtained prior to the first testing session, show some interesting relationships with the focal constructs.

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#### Multicultural City Development: A Study of connection between Banglumphu diversity and Bangkok urban development

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#### Abstract

This paper is focused on the cultural mix of people in Banglumphu area located in the old part of Bangkok and its relationship to the urban development. Banglumphu is historically rich and is one of the most culturally diverse areas in Bangkok. Located within walking distance from many historical sites, Banglumphu is a famous spot for both Thai and visitors from all over the world. The area has local communities with specialties in Thai arts and crafts who have settled since when the city was founded.

As a historic site, time stand still as Banglumphu is architecturally preserved. At the same time, the area has gone through many periods of development. With the changing times, new user groups and requirements, the evident of confliction is shown in the layers of cityscape. The research explores the idea of preserving architecture as a shell and the maintaining the life of the city which is the people who are occupying the space both permanently and temporary. How can architecture encourage the exchange between these diverse groups and try to identify possibilities of network which could reinvent the urban connectivity.

ASEAN economic community is to be established in late 2015, people within this region will be able to travel and relocate freely. Bangkok will become more culturally diverse. This study can offer a view for a bottom-up and sustainable city development which merging historical values of existing architectural conditions, the exchange between different groups of occupants and possibility of future growth.

#### **Keywords and Concise Description**

Community, Identity, Urban development

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#### Introduction

Bangkok is the capital city of Thailand. Known to the Thais as "Krungthep" which means city of angels, Bangkok is not the oldest city in the country. The city was reestablished in 1782 with the goal to build a city that celebrates Thai cultural and heritage. The city is meant to be built with royal palaces and temples suitable for angels, as a heaven on earth. The first buildings in Bangkok were built according to those idealistic concepts with golden and delicate elaborate decorative details. These buildings have become heritage sites which represent Thai culture and are now considered the image of Thai architecture and Thailand as a country.

In the present time, however, the city has been massively expanded from when it started and went through series of transformations to accommodate the growth. Throughout the history, the city welcomes new groups of occupants from many cultures. They brought in new technology and knowledge which changed how Thai buildings were constructed. While the ancient buildings still remained untouched and in the same time, untouchable, the new local architecture was being transformed from the very idea it was conceived with different types of materials, new method of construction techniques and additional users' requirements. The gaps of the development leaves hole to the continuation of the development of Thai culture.

The physical attributes of Bangkok now is similar to any modern cities in the world with city scape occupied by skyscrapers and modern building complexes. As a metropolitan city with over 11 millions of population, it is trying to move forward and struggling to keep up with what was required of from a city in the modern world, its Architecture, both old and new, is built separately without the consideration of its impact to its community and people. Unlike the old architecture of the city, the modern development brought buildings with no architectural identity and has no relationship to its sites. The one of the area that this development and preservation conflicts were clearly evident is in Banglumphu which situated at the heart of Rattanakosin Island where the city was established. Unlike most area in Rattanakosin Island where development is prohibited and the city remains as if frozen in time, this area is allowed to go through transformations. Therefore, this is the area where old is the neighbour of new. As the local and the city tries to preserves its identity, they also struggling to keep up with the world with no clear strategies. The urban fabric becomes clustered with post-modernist shop house units spreading all over the city streets. The connection between city and its architecture to its occupants, time, locality, history and connectivity of a community are disappearing. When the building has the ability to shape its occupants, directing their behaviours, therefore, architecture can play a big role in changing or preserving a uniqueness of a community and a city. With no sense of belonging and ownership from the people who occupies it, the city is in danger of losing its cultural identity and ancient allure. The very idea of architectural preservation and cultural development should come from the people.

#### Objective

The research questions the idea of architectural preservations and the notions and structure of urban development from the perspectives of its current occupants opposed to the city's approach and their possible active roles in participating with the way the neighbourhood and the city is being shaped and how this area could be an example case study for many other communities within the area that are facing similar issues.

#### History and development of Banglumphu area

Globalization is spreading all over the world. Bangkok is becoming an international city with foreigners occupying in many areas. In an area around Rattanakosin, especially in Banglumphu, where the city was formed with old Thai architecture mixing with post-modernist shop houses, but yet the area still evolve with today's society. Banglumphu is situated closely to heritage sites of Bangkok and therefore, is an attractive location for visitors and tourists. More and more visitors are coming to occupy the space but the exchange and interaction of the people to others are limited.

Banglumphu dated back to Ayutthaya period. The name Banglumphu came from the history of the area that used to be fully covered with Lumphu trees which is a local tree grows at the river banks. The community in Banglumphu area started as an agricultural community. When the city was built, Banglumphu was the area marked the north-western boundary of the city within city wall, forts and Banglumphu canals. With its proximity to the royal palace, Banglumphu become the area where services are provided to the royals and was where civil servants would live. Temples are the centre of community in Thai culture and these temples are the evident that this area was a residential area. The temples built in this area were for different cultural groups of citizen who specialised in different service.

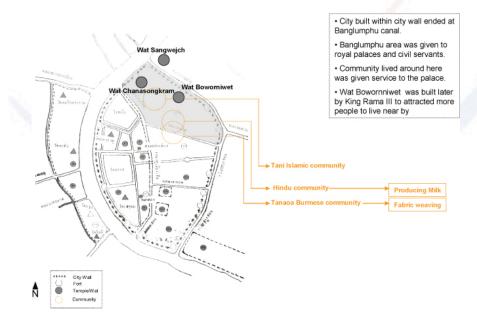
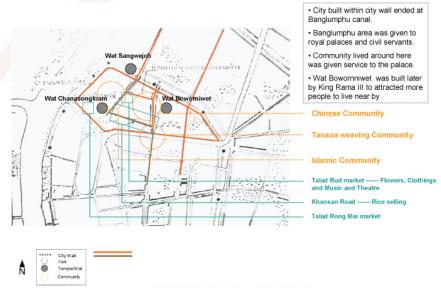
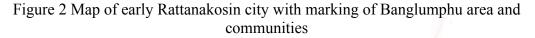


Figure 1 Map of early Rattanakosin city with marking of Banglumphu area and communities from 1782-1851

The population in this area was quite diverse with Thai, Chinese, Mon, Tanaoa Burmese, Hindu and Muslim people. A market was established near Wat Boworn called Talad Yod. The traces of these communities can still be found today. From 1851-1925, Banglumphu was being modernized by the order of the king. Many new official buildings were being built outside the old city wall because of the density of the city. Banglumphu area then became less official area and slowly turned into commercial area. Banglumphu canal was used to transporting goods from Chaopraya River into the city and roads were being built to connect Banglumphu to other royals and tradings zones. Chinese community established in the area and started new shops along Khaosan Road and near Wat Boworn<sup>1</sup>





The city wall was tore down during King Rama VI and VII period and the idea of building palaces within the city wall area was no longer popular. The old palaces and official buildings were moved to Ratchadamnoen road. The communities in Banglumphu were actively in trades selling many types of goods. The new use for old official buildings and palaces around Banglumphu area changed to more arts and cultural related.

The area around Chaopraya River and Phra Athit road was more of a typical residential. While around Wat Chanasongkram, where old Talad Rod market and Rong-Mai market used to be, has become Banglumphu market today with malls and clothing goods for sale, still matching with the Tanaoa Burmese's specialised skills.

Khaosand road, on the other hand, changed completely from rice selling market like its name to a traveller spot full with guesthouses and nightlife. The first hotel on Khaosan Road was a small hotel aimed at serving civil servants from other provinces that visiting Bangkok for business and the road was full of shops selling monks accessories. It used to be known as "religious road". The shift started about 30 years ago where many western films were shooting in the area and required

<sup>&</sup>lt;sup>1</sup> กรุงเทพมหานคร. **2539.** บันทึกจดหมายเหตุเรื่อง การพัฒนาถนนราชดำเนินกลาง. สำนักงานกรุงเทพมหานคร. กรุงเทพฯ

accommodations for crew. The people started to rent some rooms out for foreigners and then around 25 years later guesthouses were starting to get built and Khaosand road has become Bangkok's central for backpackers. <sup>2</sup> With most of the major attractions within walking distance, Banglumphu can attract more than 700,000 visitors per year. <sup>3</sup>

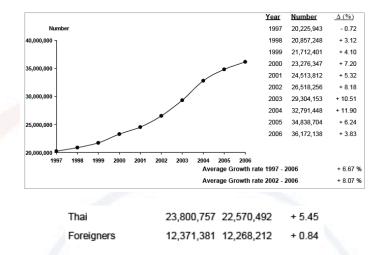


Figure 3 Graph showing the growth static of visitors to Bangkok<sup>4</sup>

The reason Banglumphu is famous for tourists are because it's situated close within walking distance to majority of Bangkok's famous tourist attractions and its unique close compact neighbourhood feels; making it easy for tourists to observe the real life of local Thais living in the communities there and food and accommodation can be provided by the locals cheaply.

<sup>2</sup> จิตต์กูลสัมพันธ์, ญาณี. **2544.** 

ผลกระทบของธุรกิจการท่องเที่ยวต่อการเปลี่ยนแปลงทางเศรษฐกิจสังคม และวัฒนธรรมของชุมชนถนนข้าวสาร . มหาวิทยาลัยรามคำแหง. กรุงเทพฯ

<sup>3</sup> เอี่ยมเจริญ,ธวัช.**2536.** บทบาทที่พักแบบประหยัดสำหรับนักท่องเที่ยวที่มีต่อชุมชนเมือง : การศึกษาบริเวณถนนข้าวสาร . จุฬาลงกรณ์มหาวิทยาลัย. กรุงเทพฯ

**<sup>4</sup>** Bangkok Tourism statistics 2006. Tourism Authority of Thailand.

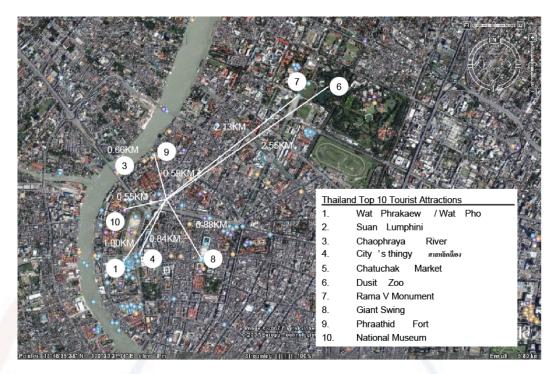


Figure 4 Estimating distance between Banglumphu and Bangkok's Attractions.

Bangkok's tourism business is constantly being boost by the government, Banglumphu, in consequence, is attracting more visitors each year. With a lot of money being spent by tourists and visitors, Banglumphu is transforming into a commercial area with tremendous opportunity for the locals.



#### Banglumphu today and its development

Figure 5 Existing facilities in Banglumphu

The buildings in Banglumphu reflect its long history and development that the neighbourhood underwent throughout the time. While the land use is now mostly commercial, it is still occupied by the old communities in their original areas. The

actual buildings are a collection of old building that has relationship with the Rattanakosin area that was built at the similar time and new also have architecture built by the local for new commercial uses.

What the shift from residential to commercial did to Banglumphu was the way the neighbourhood is being occupied. The area is now an area where users constantly changing and as more visitors come to stay, the stay is being extended and some of them have settled into the area working or opening businesses.

Another major shift for Banglumphu area is the arts and cultural usage. Many old official buildings in Banglumphu was moved to other locations and the Bangkok Metropolitan Authority (BMA) has assigned these buildings to be used as arts and cultural buildings because it's located in the historical part of the city and location close to Thailand most prestige arts university, BMA point of view of Banglumphu future is to be preserved for arts and cultural uses<sup>5</sup>. About 30% of contemporary art galleries and venues listed by office of contemporary arts, ministry of culture, are situated within walking distance from Banglumphu. <sup>6</sup> Banglumphu is also a home of 3 major performance venues both indoor and outdoor, making this area not only a historical hub, but also a contemporary arts and cultural hub of Bangkok as well

#### Interviews of the user groups

The users in the site is divided into 4 major groups; local Thai, local foreigners, Thai visitors and foreigner visitors. The interview was conducted on site asking these target groups. The purpose is to ask how the users use the site existing facilities and what kind of activities they do in a different time in a day. The study of the area shows the specific locations where different cultural groups of users occupy. While the local Thai communities, which are old communities, Local foreigners and Thai visitors' remains close to the market. Foreign visitors mostly occupy in Khaosan road area.

The summary of the activities they do in a day tells the hours of interested for each group of users. The interview show that for local communities, they spent more time on the site but the activities they doing is not social activities which makes it harder propose a program for them. The interview indicates that for local communities, programs should be proposed in the evening on weekdays and afternoon on weekends.

Visitors, especially Thais, spent fewer hours on the site but when they are on the site, they're already using the site to do social activities. This makes the time that's open for programs proposing for visitors are longer and more flexible. Visitors spend almost all day on site on weekends and stay on site until very late on weekdays.

<sup>&</sup>lt;sup>5</sup> Department of City Planning, Bangkok Metropolitan Administration

<sup>&</sup>lt;sup>6</sup> Office of Contemporary art and culture, Ministry of Culture. [www] Available: http://www.ocac.go.th. Last Accessed : 31 AUG 07



Figure 6 24 hours record of urban activities in Banglumphu area

By studying the area activities intensively, the pattern of activities of different user group was identified. The result shown that the Banglumphu is an intensively dynamic area with the shifting of activities between different groups of people that occupy different area within the site that occurs for the entire 24 hours of a day.

#### Local communities and development

There are 3 main local communities within Banglumphu area today. These communities are sharing the city scape and they are at the centre of the changes that occurs because of the development of the area and they have their own reservations about some of the changes. While their cultural heritages are as old as the city itself, their houses are transformed to accommodate the visitors because their livelihood is depending on tourism business. Local communities are starting to join together to preserve their identities with the encouragement of the local government. These activities starting as a small event such as a youth group getting together to have walking event to explore within their own neighbourhood and then creating local maps using local produced that the area is famous for which is fabric to promote the knowledge to other young members. This activity is aimed to pass on the history of their heritage to the new generations and sense of pride in their local community. The local government organizes many arts event in the area such as art market and regular outdoor festival events. These events consequently promote tourism in the area and boost the local economics. Local communities in the area recognize the potential of their neighbourhood as well and started to participate and organize supporting activities to coincide with the official events such as private walk tours into alleys and guided bike tours. These activities started a new relationship between local community and local government and encourages further development within the area such as the way the city regulate traffic within the area to accommodates location activities throughout the day, when the city recognizes the potential of exploring the neighbourhood for tourism, they proposed a program to provide rental bikes in the area for tourists. The new ongoing dialog changes the way the area is being promoted and operated. The urban development that used to be top down turned into a more bottom up development with the feedback from the locals. The more locally identified opportunities are being recognized by the authority more and in return, the local comments are taken into considerations. when the recognition of the city become less fragmented, a more continuous cultural buildings and facilities network between different areas of Rattanakosin island was formed; making the exploration of the city as a whole more united and coherent. Any major events that will in any way affecting the physical features of the neighbourhood will have to pass local meetings with the communities before actions occurred. The communities get to have the right to identify what is crucial for preservation as well as the government.

#### Conclusion

Architecture is the most public form of art that reflects its context. It is the image of a city. A collection of buildings within a city scape can tell a story of what has happened and where it is going. Not one or the other is any less important than each other. The idea of architectural preservation is not a fully established concept in Thailand in comparison to most European cities. There are blurred definitions of what is necessary to be preserved and by whom. As Thailand and Southeast Asian countries are about to open borders as a single economic zone, cities are becoming more international. Thailand and, especially, Bangkok is expecting to receive more immigrants to come seek work and settled. The definition of "local" people will become more complex to identify. This could be looked at as an opportunity. In an old city where many building has interesting historical values, it is difficult for the governmental body to be acting as the only active agent in preserving one's culture. When the only idea of architectural preservation is to remain constantly unchangeable and repelling anything that is not of the same era, it is difficult for the people and contemporary society to feel any sense of belonging enough to be actively involved in the keeping and its survival. Any building that is not allowed to participate with the surrounding becomes irrelevant to the society. Therefore, the idea of zoning regulation for architectural preservation in Thailand needs to be revaluated according to today's world where there are less boundaries between one places to another. The flow of information and people are constant. Instead of preserving a building, which is a shell, according to how old it is, it is also possible to preserve the culture through preservation of local communities which are the heart of the city by providing what it is necessary for them to strive on and recognizes their needs in the present time. In an international world. It is important for local authorities to realise any of the changes of the place and even allows rooms for people who are not of the area to be a part of the

area. It is a more difficult task for an urban developer than keeping old buildings but culture and heritage pass on through people and not just the building shells.

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April 3-6, 2014 - ACAH2014 - The Fifth Asian Conference on Arts and Humanities April 3-6, 2014 - LibrAsia2013 - The Fourth Asian Conference on Literature and Librarianship

April 17-20, 2014 - ACLL2014 - The Fourth Asian Conference on Language Learning April 17-20, 2014 - ACTC2014 - The Fourth Asian Conference on Technology in the Classroom

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