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Title Postcolonial Filipino in Narrative Fiction: Cognitive Character Analysis of F. Sionil Jose's *Viajero*

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The logo for the International Association for Far Eastern Research (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is surrounded by several overlapping, semi-transparent circular arcs in shades of blue and red, creating a dynamic, swirling effect.

Title Postcolonial Filipino in Narrative Fiction: Cognitive Character Analysis of F. Sionil Jose's *Viajero*

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I. The Postcolonial Filipino Situation

Narratives exist in nearly every aspect of our society. The influence and power that these narratives can have on people are infamously represented by the persecution and death by firing squad of Jose Rizal, a Filipino martyr who wrote two novels¹ which exposed the Spanish faults during the colonial period. Said (1994) observed that nowadays, it is impossible to be “purely *one* thing,” due largely to imperialism, which has resulted in the “mixture of cultures and identities on a global scale”; however, “its worst and most paradoxical gift was to allow people to believe that they were only, mainly, *exclusively*, white, or Black, or Western, or Oriental” [Italics added] (p. 336). This idea of being *exclusively* something plays significantly into the postcolonial binaries undeniably implanted in our minds. Talib (2002) called these postcolonial binaries as the “rigid division of the world into two categories: the West and the East, the North and the South, the developed and the undeveloped, the First and the Third Worlds, the English and the non-English” (p. 18), them and us, them and the *other*. What makes these labels divisive is that most of the times the exclusivity of being part of the *other* is connected to the negativity of being part of that *other*: East, South, undeveloped, Third World, non-English. For nearly four hundred years, Filipinos were made to believe that they were the *other*: the other of the Spaniards and the Americans.

The aftermath of World War II meant formerly colonized nations sought to redefine themselves as peoples through decolonization. Said discusses three main ideas in the decolonizing cultural resistance: (1) the concept of national language; (2) resistance as an alternative way of conceiving human history; and (3) a noticeable pull away from separatist nationalism toward a more integrative view of human community and human liberation (pp. 215-216). Roxas-Topo (1998) wrote that the proponents of nationalism in the Philippines during the 1960s thought that it was necessary to require the writing of Philippine history by a Filipino and from the point of view of the Filipino, but when these works were published “they became textbooks, the repository of historical truths and canonical interpretations of the past” (p. 24); an act that can be considered as walking the fine line of the concept of Grand Narrative that both postcolonial and postmodern schools of thought question. In the same line, Zialcita (2005) questioned the overly nationalistic approach to the (re)writing of history because it highlights only the “Spanish state as the enemy of democrats and nationalists by the late nineteenth century” and leaves out “the Spanish state that brought in symbols, values, and an organization whose unforeseen consequence was an expanded sense of community where notions of democracy and nationalism germinated” (p. 65). Zialcita also observed this need to frame the definition of Filipino identity without the Spanish aspect of the Filipino heritage. According to Zialcita, this act of looking at “only a *segment of our heritage*” [Italics added] can again be attributed to the nationalistic writing tendencies (pp. 9-10). Thus this postcolonial Filipino is framed with an identity as *other*; an identity minus the Spanish or American influences; an identity minus *segments of his heritage*. This paper will analyze how the postcolonial Filipino is represented in the protagonist of F. Sionil Jose's *Viajero* (2004) using a cognitive approach.

¹ The Filibuster (El Filibusterismo) and Touch Me Not (Noli Mi Tangere)

II. Mind Reading: Why a Cognitive Approach in Postcolonial Character Analysis?

Using a cognitive approach in literary analysis, let alone Filipino postcolonial fiction, may seem farfetched. First of all, “the flow of research findings across disciplinary boundaries is still minimal. The upsurge of the interdisciplinary method in recent literary studies has been limited to similar ‘human science’ fields with which literary scholars are more familiar with: philosophy, history, sociology, film studies, anthropology, and ethnography,” even “scientific interdisciplinarity is [also] typically limited to fields within the sciences” (Bortolussi & Dixon, 2003, p. 2). The coupling of cognitive science with literary studies is gaining ground, however. Studies in the 1980s to the present, by either literary scholars or cognitive psychologists, have been creating possibilities for a wider “meeting of minds” (Herman, 2003, p. 5).

According to Zunshine (2006), one of the issues critics have against the use of cognitive approaches on literary works is that after giving the characters mental states, cognitive analysis ends (pp. 36-40). And in a way, it does end; after all, the characters’ minds have been read. But, as Zunshine stressed, “Cognitive *literary* analysis . . . continues beyond the line drawn by cognitive scientists – with the reintroduction of something else, a *noise*” [Italics added] (p. 39). In this paper, the *noise* is the postcolonial frame of the novel, where narrative is from the *other* point of view. According to Bortolussi & Dixon, “in processing fictional characters and real people, [the reader] draw[s] on the same knowledge base of experience with people and situation.” Their study highlights a significant feature of the cognitive perspective which is “the interaction between textual features, the reader’s knowledge and beliefs, and the reading contexts” (pp. 133-165). Subscribing to a similar notion, Schneider (2001) reiterated that the analysis of literary characters also means giving them “mental representations.” Thus, Schneider’s (2006) definition of characterization as “the sum of all character-relevant information . . . [like] what a character has said, the character’s psychological traits, his or her aims, wishes or anxieties, the physical appearance, the imagined sound of the voice, and so on, and also who has said what about him or her” (p. 13) guides this approach.

Margolin’s (1990) theoretical model of literary character as artificial construct or device is also used in this study. In the analysis of the novel’s protagonist attention is given to “the how, the process of creation, of giving rise to a representational illusion.” The protagonist is regarded “as an artistic device, a means of fulfilling some rhetorical or organizational ends” (pp. 453-456). Given this focus on character mind-reading, Semino’s (2003) mind style in narrative fiction is used specifically to access the “mind” of the protagonist. Two terms are used in this paper: (1) ideological point of view (IPOV) is the protagonist’s views with influences from “social, cultural, religious or political in origin;” (2) mind style (MS) is the protagonist’s views which are “primarily personal and cognitive in origin” (p. 97).

III. Journey Begins: Cognitive Character Analysis of Salvador dela Raza (Buddy)

Viajero’s point of view changes from chapter to chapter even though the novel is supposedly the journal of Salvador dela Raza (Buddy) which would require a first person narrative. While some

chapters are told in the first person by the protagonist or the protagonist's *imaginative flashback*², the majority of chapters are told in the third-person narration (omniscient). Buddy offers this memoir to Filipinos so that they too could read about his experiences in his search for his beginnings. In effect, the memoir is not only his *history* but theirs as well. The memoir starts with Buddy recalling how he lost his parents. The scene is chaotic and in the mass of desperate people, Buddy's father leaves him in a church for safekeeping. An old man, Apo Tale, takes a crying Buddy to his house in the mountains of Raza where his daughter Mayang lives with him. Buddy's memories of Apo Tale and Mayang stir in him love, compassion and everything that reminds him of the goodness of God. But their seemingly peaceful and beautiful existence is broken when six men ransack their home and kill both Apo Tale and Mayang, reminding him of those who attacked his town and possibly killed his father. Buddy successfully escapes death and is rescued, days later, by African-American Captain James Wack. The Captain gives him the name Salvador dela Raza³ as well as his nickname Buddy. Captain Wack puts Buddy inside his bag on his trip back to San Francisco. Captain Wack introduces Buddy to Roxanne, his Caucasian wife, and Jessie, their biological daughter. Roxanne introduces Buddy to the novels of Jose Rizal. When Roxanne dies due to a mugging incident, Captain Wack becomes sole parent to both Buddy and Jessie. When a teacher asked Buddy which part of the Philippines he came from, his curiosity about his native land made ask Captain Wack about it. This curiosity triggers what would be his life long quest: a search for his history and that of his people.

The tragic losses Buddy encounters at an early age - from his biological parents disappearance/death to the brutal murder of the two people who raised him; and more importantly, his uprooting from his land of birth, are the precursors for a majority of his postcolonial issues, mainly: his struggle to find meaning, purpose and identity. In understanding Buddy's postcolonial representation, this paper closely examines two crucial sections in his life: life as a scholar and return to the Philippines.

Buddy as a Scholar

Buddy heads to Europe for his Ph.D. research on "Revolutionary Nationalism: The Philippines and Mexico" (p. 64). When Jessie tries to stop him from leaving her and asks him what use he would have of knowing more history than necessary, Buddy realizes that "there was so much, much more than its use; *the answer lay much deeper* and it was what had led him to seek its definition and, perhaps, its purpose" [Italics added] (p. 60). However, Buddy spends his first few weeks in Europe traveling: London, Paris, Frankfurt, Madrid then Seville. Despite acknowledging the *deeper* use of history, Buddy's attitudes and thoughts about history show his IPOV in his detachment to it when he asks: "What can history teach? Dates, the lives of men who betrayed themselves so that they could achieve a paragraph or a page in the books. . . . He was, however, enjoying himself, *learning so much but as a voyeur and nothing more*" [Italics added] (p. 72). Buddy as *a voyeur and nothing more* is expected as he is "thirty years old, healthy and without financial encumbrances" (p. 64); this is a Buddy who stayed at five-star hotels and enjoyed the culture of those cities he visited; a Buddy who was simply a *voyeur*. However, when he arrives in Seville where he would be doing a majority

² A term created by the author in her Master's thesis where a more comprehensive cognitive character analysis of *Viajero* is done. This refers to a narrative of a past, where the character-narrator assumes the lives of several historical characters, representing significant episodes during the character-narrator's travels, as in the case of Buddy (Salvador dela Raza) in *Viajero*.

³ Literally Salvador of Raza; Captain Wack explains Salvador comes from his local name *Badong* which is a nickname for Salvador and Raza comes from the name of his hometown.

of his research, “[h]e [realized that he] *wanted a more personal experience*, the possibility of mixing with the natives” [Italics added] (p. 70). By wanting *a more personal experience*, Buddy is going beyond the *voyeur* mentality and reverting to the *deeper* essence of his search for *history* – the search for a purpose. This is the first clear sign of Buddy’s MS. He starts to research and chances upon the *Maisog*⁴ document; he has scholarly exchanges with the other researchers in the library and even feels a connection with them, in their respective “discovery of the self” (p. 74). Buddy’s changing view of history is a hallmark of Buddy’s IPOV presented in this section of his life. Here he is again, shifting from *serious* to *voyeur*: “He cannot participate in the past; better amnesia for it denies the past, and everything that is pleasurable is now, or in the future if it were a blank” (p. 97); then back to *serious* with his interactions with Gerry Piedad, whose father had been in the Philippines prior to World War II; and, Julio Martin, “who was researching the effects of the Galleon trade” (p. 99). Buddy’s inability to “let go, being in [the] treasure cove” (p. 98) of history gives credence to Captain Wack’s foreshadows of Buddy’s entanglement with his nation’s history in his quest for answers to *history*

The Galleon⁵ research rekindles Buddy’s interest and also reveals several insights into the Spanish colonial period:

What did Spain leave behind? The Spaniards . . . are *a cruel people* and *this cruelty* is what they had left, not Catholicism which has become a *grievous lie* though unknown as such by the multitudes worshipping those wooden images. A lie, too, is the humbling piety because underneath the penances and scented rosaries is the forgotten agony of those they had bludgeoned with the cross. This then is the sum of it all, the distillation of centuries, *this legacy of cruelty* encrusted in the lands they had plundered, its *grand hypocrisies* shaping the people, particularly their leaders. And entwined with this *cruelty* was grasping, corroding *greed*. The *native peoples easily succumbed and submitted themselves to the lash* and, thereby, became *infected* themselves. [Italics added] (pp. 110-111)

The repetition of the use of the word *cruel* and its byproducts (*cruelty*, *greed*) in describing the Spanish legacy points to what Zialcita considered an inclination to paint mainly the negative aspects of the Spanish rule; which, as Said mentioned, is a nativist means of (re)writing the story from the point of view of the native/colonized. Buddy’s IPOV is still influenced by his current interest in revolutionary nationalism which, quite naturally, leans towards the revolutionary nationalist sentiment. This IPOV is emphasized by the choice of words: *grievous lie* and *grand hypocrisies* in reference to the popular belief that the “gift” the Spaniards left the Filipinos is Catholicism. Another instance of what Said considered the never-ending blame game of who is at fault is seen in the use of *infected* in explaining why some natives became cruel themselves as this does more than just paint a native who is conquered by the colonizer; infection occurs when a person’s immune system is unable to protect the body, due to a weakened state, against harmful organisms i.e. bacteria or virus. The native (body) succumbs to the colonizer (bacteria/virus) not because he is simply overpowered; but, because he is weak.

⁴ Reference to Maisog (Enrique of Malacca); slave of Ferdinand Magellan and supposed translator for Antonio Pigafetta.

⁵ Reference to the Galleon Trade between Manila and Acapulco.

Captain Wack's death and Jessie's tumultuous life forces Buddy to end his research in Europe and finish it in America. With his Ph.D. secured, Buddy decides to take Jessie with him (who stays with him for only a few weeks) as he begins his research on Japanese nationalism. Buddy's stay in Japan shows another evolution in his perception of history. Similar to his perception while he was in Spain, Buddy's view while in Japan is influenced by the circumstances of his stay in the country, including: his relationship with his land lady, the former geisha Chika-san; his interactions with Filipinos working legally and illegally in Japan; and, more significantly, his research about General Artemio Ricarte⁶. Buddy describes his current research as "history yet it is also fiction" (p. 164). He recognizes "that words are futile and that [his] response to the inequities with which this world abounds is inadequate. [His] self esteem is thus diminished and [He] end[s] up questioning the validity of history itself" (p. 165). Here, Buddy is coming to terms with the possibility of the "subjectivity" of history; that it can become *fiction* depending on who is writing or reading the document. Buddy's IPOV while he is doing his research in Japan again leans towards his nationalistic side, despite his constant denial of a deep connection to the Philippines.

Buddy's Return to the Philippines

Buddy's research in Japan is cut short as news of Jessie's attempted suicide forces his return to San Francisco. Buddy embarks on another research endeavor, this time in Hawaii, to look into early Filipino migratory workers. It is during this time when he meets the exiled Filipino senator, Benigno (Ninoy) Aquino, Jr.⁷, who is in town to speak to Filipinos. What makes this encounter with Ninoy pivotal for Buddy's decision to return to the Philippines is that his interactions with Ninoy clearly show their similarities in thoughts. Ninoy agrees with Buddy that "the exile really has no place, other than where his heart truly is" (p. 202). After Ninoy's assassination, Buddy has a vivid dream of talking to Ninoy. He asks Ninoy why he has been bothering him in his dreams, to which Ninoy answers: "It is not I, Buddy, who is bothering you. It is your own conscience, your own past, your race and your nation. . . . You are one of them, Buddy, a searcher, and now you must go where your heart is" (pp. 206-207). This dream is significant for Buddy's MS because all his life, he has been fighting with his fleeting memory while trying to find answers to his questions of meaning, purpose and identity, and now, his dreams are telling him that the time has come to go back to the land of his birth and be one with his people. This is somewhat akin to Ninoy's decision to end his exile and go home to the Philippines despite the numerous threats on his life. Buddy's IPOV, where he decides to go home to the Philippines, is influenced by his interactions with Ninoy, however, despite Buddy's *verbal* attempt to deny the history of his birth land what manifests, through dreams, is an MS of a desire to go home and not just find, but experience the answers to his questions.

Buddy's return to the Philippines is indicative of his evolution from a man of words (academic) to a man of action (activist). In a conversation with the writer Mario Dolce, Buddy asks if "words" are "enough" in bringing change to the Philippines. Buddy seems to direct this question more towards himself than to Mario Dolce, especially when the narrator suggests that "he [Buddy] had some *inkling* of what could be done, what he himself could do" [*Italics added*] (p. 221). Buddy's *inkling* of what he can really do while he is in the Philippines is "to pick up the lost threads of a life" (p. 222).

⁶ Filipino general who fought with and for the Japanese during the Japanese occupation of the Philippines.

⁷Opposition senator who was in exile during the Marcos dictatorship. His assassination sparked what would be the 1986 EDSA People's Power Revolution that ended the Marcos rule. Ninoy's wife, Cory, would later become the first post-Marcos president.

So, how does he *pick up the lost threads*? “No more *subterfuges*, no more probing questions, nothing now but the *truth*. ‘I came to the Philippines because I want to look up my beginnings ... But *more than this*, as Ninoy said, it is here where I belong, where I *should* be able to help’ [Italics added]” (p. 222). The entire novel leads up to this moment, when Buddy finally ends his voyage. The *subterfuges* that have long dominated his life are replaced with the missing memories. When Buddy realizes, with the help of Leo Mercado and Namnama, that his biological father might have been a rebel during the Japanese period, he experiences “what it means to finally know who you are” (p. 223). His recognition that whatever it is he will be doing is *more than this*, more than just a quest for remembering his lost memories, but a necessary mission to help his people. The use of *should* instead of *could* in referring to his need to help his people verbalizes Buddy’s evolution from a man of words to a man of action. The certainty that *should* gives to his statement indicates his change; and, a few paragraphs later, Buddy’s *should* is reinforced by a discovery of a blood connection to self-sacrifice: “He *exalted* in the knowledge, tenuous though it may be, that there in his blood, after all, was *a tenacious strain of continuity*, that his father had shed his blood for Filipinas” [Italics added] (p. 223). Buddy’s need for a concrete proof to some sort of connection to this act (his biological father’s sacrifice) of patriotism is his attempt to justify his similar path.

Buddy’s IPOV towards the end of the novel is somewhat influenced by Pepe Samson, a Filipino activist. Take this confusing moment between Buddy and Pepe: Buddy asks Pepe why he is so anti-American when in Buddy’s readings: “[T]he Americans tried very hard to do what the Filipinos have themselves wanted” in fact “[m]ost Filipinos have *forgotten* and have become instead pro-America” [italics added] (p. 242). This is a very naïve statement from a very astute man like Buddy. It is out of character for him to be this insensitive, in the sense that this *forgetting* is the very reason why, as he says, Filipinos have become pro-America. Pepe explains that his anti-American stance is caused by the static condition of Philippine development due to its “dependency on the United States” (p. 242). What this conversation does is create a picture of Buddy as an oblivious person; a man whom we have been made to believe is an expert in history, does not understand Pepe’s situation even after recovering those missing *fragments* of memory. When Pepe adds: “[T]he *cultural influence of the United States* is so pervasive it stifles Filipino creativity, *originality*. There is also the American-Filipino elite alliance which works for the elite, but not for the people” [Italics added] (p. 242), all Buddy can do is *sadly agree*. Buddy’s agreement to Pepe’s observations has two implications: Buddy already knew the answer but just wanted confirmation which is why he *sadly agrees* to it or he really did not know and is saddened by this observation. The intended implication, of course, is the former. Despite this clarification that Buddy is not an inept character, what this conversation does is highlight my earlier claim of how Pepe influences Buddy’s current IPOV. What does this have to do with Buddy’s postcolonial representation? Going back to my emphasis on Pepe’s statement: how *cultural influence of the United States stifles Filipino originality*, is another instance of what Said considered the incessant blame game that is detrimental to the third idea of decolonizing cultural resistance. What does it really mean to be *original* in the context of a hybrid society, which is what most modern societies are? When Pepe looks at how the widespread American cultural influence has become a hindrance to Filipino originality, does he also mean that anything remotely foreign that influences Filipino creativity makes the Filipino unoriginal? So, if we were to go back, way before the Spanish colonization, are we to assume that the Filipino was purely original? Devoid of a pervasive foreign cultural influence? Did those people who lived in the islands even exist as a *Filipino* people back then? Even though it is Pepe who is painted as the anti-American, activist, by association, Buddy becomes embroiled in these same ideas as Pepe.

Shortly after Cory becomes president, Buddy is wracked by questions; and, in that moment of worry, he remembers Pepe's words of warning: "so we have gotten rid of Marcos; will we now be able to free ourselves from the oligarchy that has enslaved us" (p. 245)? It is a legitimate question, one that should trouble a man like Buddy. Again, the influence of Pepe's words has a strong effect on Buddy's transformation. In this next quotation, we see Buddy's reactions as he realizes that Cory in power may have been a mistake because true to the Marcos-spurned rumors:

He did not want to admit it that early, it was *too soon to make crass judgments*, but *somehow, again, the words of Pepe Samson came to mind, insistent, irrevocable*. He *must see* the man again and *voice to him his suspicions*, that Leo Mercado, Namnama, Father Jess and all of them who had waited a new dawn upon his blighted land had misplaced their hopes in Cory Aquino. There would be no land reform, no change in the encrusted system of privilege and power, that *the darkest days loomed ahead*. He *must now have a really long talk* with Pepe Samson, *so that he himself could make the right choice*, whether to return to the saccharine comfort of America, or linger in this hell hole which was his birthplace.[Italics added](p.245)

Buddy clearly values Pepe's opinion, as if it were his own. When he mentions how "*somehow, again, the words of Pepe Samson came to mind, insistent, irrevocable*"; the use of *somehow* implies that Pepe's words seem to find its way to his mind at an *insistent* and *irrevocable* manner, no less; both *insistent* and *irrevocable* are strong adjectives used to describe the predominance of Pepe's influence on Buddy's thinking. So, when Buddy comes to the idea of meeting Pepe again, he repeats this thought twice and with an emphatic *must*: "*must see* the man again and *voice to him his suspicions*" and "*must now have a really long talk* with Pepe Samson, *so that he himself could make the right choice*." The significance of Buddy's use of *must* is connected to Pepe's influence; the first instance of *must* refers to his need to meet Pepe so that he could share his thoughts regarding what was happening; however, in the second *must*, Buddy deduces that by having a long talk with Pepe he will arrive at a good decision. The introduction of Pepe at this time in Buddy's transformation and the ever-increasing significance of his opinions in Buddy's life create this image of a Philippines that Pepe wants; in the process, Buddy's postcolonial representation at this point in the story, draws its inspiration from Pepe.

However, in Buddy's final turn into his postcolonial representation, he moves out of Pepe's representation. Two events have since happened: Namnama's brother, Junior, is killed during a demonstration against President Cory and the journalist Mario Dulce is abducted. These two events make Buddy question whether he should just go back to America. In the end, Buddy finally goes *home* to settle in Raza where he shares his insights to the people who have come to look at him as teacher. Buddy acknowledges that his decision to stay was not a difficult one to make since "he was pushed to it by circumstance, by the city itself, and most of all by a *desire to belong*" [Italics added] (p. 273). The use of *desire* in the same line as *belong* makes his choice to stay just that: *his* decision. Buddy, unlike Pepe, tells the people "that enlightening men's minds is the most difficult of all endeavors, much, much more difficult than violence and killing" which he connects to:

[W]hat is history . . . Our lives, no less. But more than that, it is *our capacity to remember*, to *make the past useful* and more so for Filipinos who have permitted themselves to be lobotomized by their own willfulness. They have done this to themselves because they are

weak, because they did not know any better. I hope I can *give them memory* which will exalt them and give them hope. (p. 275)

Unlike Pepe, when Buddy speaks of history, he refrains from mentioning to a segment in the colonial history; instead he would rather talk about the *past* to make it useful in the present and for Buddy, it comes in the form of *giving the people memory*. Buddy sees the need for “more than faith, a restructuring of the old beliefs, a passion undiminished and unfaltering for the freedom of Filipinas and the dignity of all Indios” (p. 278). Buddy, who had long wondered what had made the Filipino what he is, thinks that the *revolution* would only fail “unless it was grounded on a very strong moral principle. Unless collaboration with the enemy, with Marcos, with the rapacious oligarchy, was considered the ultimate crime against the people” (p. 279). Buddy reiterates that only by looking at the past without scorn and using it as a fountain for lessons would any movement or revolution succeed.

IV. Journey Ends: Buddy as Postcolonial Filipino

Buddy is like a *viajero* which literally means a traveler or, as in Nick Joaquin’s translation of the prologue poem⁸, a wanderer. The word traveler or wanderer has a negative meaning especially in the postcolonial context of nation and identity (more so in the nationalistic version). The poem also adds to this negative impression. But, Buddy as *viajero* is more than just a man traveling, wandering around the world finding the answers to his research endeavors. Buddy as *viajero* is ultimately a postcolonial representation as both his IPOV and MS shows: a man wandering in the sea of lost memories, in the ocean of a forgotten past. This is where Buddy as Salvador dela Raza (savior of his race) comes in. In order to save his race, Buddy chooses to be a storyteller rather than a fighter like Pepe; for Buddy, his stories are about those lost memories and forgotten past which he subsequently remembered in his wanderings. Buddy as storyteller is the memory keeper then provider; he will provide the people that connection to the nation. Now that the people are able to remember and see the past for what it really is, flaws amassed on top of the other (infighting, colonization, betrayal), then they will learn from it.

Unlike the postcolonial Filipino representation I mentioned earlier in this paper, Buddy’s postcolonial representation refrains from dwelling on who is at fault for the current Filipino predicament. His representation does not set a solid line between the stories of the master and the *other*. For him the telling of history is not merely about the retelling of the story from *his* point of view, but it is about the repossession of lost memories and an understanding of the past in order to pave the way for the future. In the closing parts of the book, after Junior’s death, Buddy recognizes, as what Leo Mercado realized too late, that Pepe’s ways were not the best way to handle their situation. Hau (2003) said that “nationalist and activist notions . . . are ‘haunted’ by theories of subjectivity, particularly ideologies of individualism” (p.6). Individualism does not have a place in the third idea of decolonization which calls for “a more integrative view of human community and human liberation” (Said, 1994, p 216).

⁸ In the poem, a man who has been a wanderer goes back to his native land only to find it in ruins so he wanders off again.

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**MODERENIZATION OF UNIVERISTY LIBRARIES: A COMPARATIVE
STUDY OF UNIVERSITY LIBRARIES OF ISLAMABAD, KHYBER
PUKHTOONKHWANA AND BALOCHISTAN, PAKISTAN.**

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ABSTRACT

In present era of emerging technologies, technology based library services and resources is the need of each and every library especially university library. This paper discusses the application and impact of technology based services and resources on the university libraries of Islamabad, Khyber PukhtoonKhwa and Baluchistan. The major areas covered in this paper are available services and resources and digital technology infrastructure in university libraries, attitude of librarians and users towards the application of digital technology in university libraries, impact of digital technology on university library services and resources with a comparative analysis

Key words: Modernization of libraries, University libraries, emerging library technologies, Pakistan

INTRODUCTION

Pakistani universities constitute one of the largest higher education systems in the Muslim world, with 132 university level institutions which comprise of 73 universities at public sector and 59 private sector universities.¹ These include 66 General Universities,

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15 Science and Technology Universities, 14 Engineering Universities, 06 Agriculture and Veterinary Sciences Universities, 07 Medical Universities, 14 Universities are related to Business and Management Sciences, 03 Education Universities, 05 Woman Universities, 01 Open and 01 Virtual University each. There are about 318281(3.2 lac) students and 19099 teachers in these universities.² The student per teacher ratio is 16.7, teacher per university is recorded as 285.1 and students per university are 4750.5.

It is a universally accepted fact that education is considered the most powerful instrument to eradicate poverty and gear up socio-economic development and welfare of a country. Education is the key to unlock the doors of learning and wisdom. It gives people access to knowledge for improving their own lives and brings changes in the attitude and behavior of the people towards modernization and life style. It improves the efficiency of individuals and produces skilled human resource that is capable of leading the economy towards the path of sustainable economic development. In order to achieve the objectives of education, the existence of well equipped academic institutions especially universities is the cry of the day. A significant increase in the establishment of universities, increase in student numbers and focus on quality teaching, rapid growth in the use of emerging technologies and contribution of Higher Education Commission (HEC) to the promotion of higher education in the last decade have changed the scenario of higher education system in Pakistan.

In the past, the role of university library was marginal. Significant changes have now been taken place in the outlook of the university administrators, research scholars, teachers and students. They have started to realize the role of a university library as an active force in teaching and research. A university library is a part of a university set-up.

Therefore, a university library should aim to promote the functions of the university. It should reflect character of the university. According to Wilson and Tauber," the well-administered university library directs its activities towards the fulfillment of the functions of the library like teaching, research, publication, conservation of knowledge and ideas, extension and service, and interpretation."³

The modern university library should be dynamic in its planning and objectives, and therefore, should have opportunity to reinforce, or even reconstruct the entire framework of conventional education. The library should be equal in importance to the university as the organ of curricular education. The library should no longer be the second string in education but should run parallel of the teaching agencies as part of the team and pull equal load. But unfortunately, the library in the public sector universities of Pakistan has never been given the due consideration it deserves. It is a very sad observation that in a number of universities, the post of librarian has never been filled as of today. Majority of the public sector university libraries are lacking the modern facilities. The finances are also inadequate. This fact has been highlighted by almost all the Educational Commissions Reports, National Educational Policies, Scientific Commission of Pakistan's Report and in various seminars and symposia. A number of foreign missions were invited by the Government of Pakistan to study overall situation of libraries in Pakistan and suggest ways and means for their improvements. Though none of the recommendations of these reports were implemented and the reports were subsequently shelved in the cold storage.

Objectives of the study

The aim of the study is to compare and contrast the current status of technology-based services and resources in the university libraries of Islamabad, Khyber Pukhtoonkhwa and Balochistan. The specific objectives identified are as follow:

1. To assess the available services and resources in the public sector university libraries of Islamabad, Khyber Pukhtoon Khwa and Balochistan.
2. To examine the attitude of librarians and users towards the application of digital technology in the public sector university libraries under study.
3. To assess to what extent the users are satisfied with technology based services and resources in the university libraries of the mentioned areas.
4. To explore the impact of digital technology on university library services and resources.

Research design

The present study therefore is designed to assess the application and impact of digital technology on library services and resources in the public sector universities of Pakistan and to help future directions for the implementation of emerging technologies in these university libraries. To meet the specific objectives of the present investigation, a combination of quantitative and qualitative research methodologies along with a comprehensive literature review and web analysis have been employed.

Two's structured questionnaire were prepared and administered to chief librarians and users of the libraries. The purpose of the questionnaire targeted to librarians was to obtain

data regarding the demographic information, available services and resources, digital technology infrastructure, networking of university libraries, barriers to the application of digital technology in libraries, attitude of librarians towards application of digital technology in libraries, comparison of digital /electronic and print learning resources. This questionnaire was distributed to the chief librarians with a covering letter indicating the significance of the study. The purpose of the questionnaire targeted to users was to assess the impact of technology based information services and resources, and to know to what extent they are satisfied with these technologies based services and resources. For the present study, both telephone and face-to-face interviews were also conducted with the chief librarians. The purpose of the interviews was to complement the quantitative information obtained by the questionnaire with more detailed qualitative information.

The universe of the present study was the public sector university libraries of Islamabad, Khyber PuktoonKhwā and Balochistan. The website of Higher Education Commission (www.hec.gov.pk) was used to identify the names, status and web addresses of the public sector university libraries. A total of 31 questionnaires were distributed to the university libraries of Islamabad, Khyber Pukhtoon Khwa and Balochistan. The area wise response rate was recorded in table 1 (*list of responded universities is given at the end of paper*). The information from the questionnaire survey was updated through interviews with librarians and visits to the libraries. The data collected were processed by using the Excel and SPSS Software.

Table 1: Response rate

Geographic Zone	No. of total libraries	No. of libraries responded	Response rate
Islamabad	13	11	84%
Khyber Pukhtoon Khwa	12	10	83%
Balochistan	06	05	84%
Total	31	28	84%

Literature Review

To start with, the investigator began literature search and collected selected documents on the topic of the research and related fields. For this purpose, the Network Digital Library of Theses and Dissertation (NDLTD)⁴ along with printed and online library science journals/books were used as sources of information. The review of the related literature helped the investigator to identify previous and present studies on the similar topics and assisted the researcher to properly understand the issues involved in the present study in the right perspective.

Library automation may be defined as the application of automatic and semi-automatic data processing machines (computers) to perform traditional library house keeping activities such as acquisition, circulation, cataloguing and reference and serial control (Int. Lib. Rev., 1989). Finally, library automation is the process of performing all information operations/ activities in library with the help of computers and related information technologies. The history of library automation in the

Networked Digital Library of Theses and Dissertations (NDLTD), an international organization dedicated to promoting the adoption, creation, use, dissemination, and preservation of electronic theses and dissertations (ETDs).

world is not an old one. Khalid Mehmood Malik (1995)⁵ described that library automation dates back to 1950s and 1960s in America and Europe. In Pakistan, library automation was introduced in 1980s and a number of libraries have been computerized in or after 1987. Digitization is the process of converting information into a digital format. In this format, information is organized into discrete units of data (called bit s) that can be separately addressed (usually in multiple-bit groups called byte s). This is the binary data that computers and many devices with computing capacity (such as digital camera s and digital hearing aid s) can process.⁶

Academic libraries are an essential component of any educational institution, be it a college, or a university. The International Federation of Library Associations and Institutions (IFLA) recognizes this fact and asserts that university libraries are indispensable to the functioning of universities and the achievement of their academic missions. So important are university libraries to IFLA that it has a University Libraries Section, which seeks to promote: “the integration of the library in the core institutional functions of learning, teaching, research and services” (IFLANET, 2003: Online).

The researcher Awuku (1995) has done comparative studies of academic libraries in developing countries. Awuku (1995:24)⁷ reports a study that compares library situations in two West African countries (Ghana and Nigeria) and two Southern African countries (Zambia and Botswana). The study examines an analysis variables that “affect the motivation and productivity of library staff” in university libraries. Awuku looks at issues of measuring performance and strategies and techniques for improving library

productivity. The study recommends that higher productivity and the realization of organizational goals and objectives can be achieved through motivation of subordinate library staff.

Salma (2006)⁸ has conducted comparative research study on the management of University of the Western Cape Library (South Africa) and Dhaka University Library (Bangladesh). Salma (2006:264) suggested that the two libraries can improve service delivery if they vigorously promote fund raising activities, improve salaries and allowances of the library staff, and speed up and complete the highly advanced computerization of delivered services. Bansode, Sadanand Y. (2008)⁹ concluded that the status of automation in the colleges of Goa is similar to that of college libraries throughout India. Libraries, librarians, and college administrations must initiate automation in order to provide effective and efficient services to users. Library professionals must upgrade their skills in order to meet the growing expectations of users from libraries.

Sadiq, M. (2006:42)¹⁰ discussed that the concept of network is a healthy direction towards resource sharing. There is a need to create awareness among concerned libraries about the importance, utility and necessity of such a network, key to success of network is cooperation, collaboration, and coordination at all levels. That is the only way to get maximum benefit out of what we have. The University Librarians should accept the challenge to provide speedy information and material in various disciplines to the university community in the country from amongst their resources. Sharma, Chetan

(2009)¹¹ study shows that the use of e-resources is very common among the teachers and research scholars of Guru Gobind Singh Indraprastha University and majority of the teachers and research scholars are dependent on e-resources to get the desired and relevant information. However practical use of e-resources is not up-to the mark in comparison to investments made in acquiring these resources; secondly infrastructure and training programs should also be revised as per requirements. It is observed that the availability of e-resources on the campus is almost sufficient for all the existing disciplines but the infrastructure to use these resources is not adequate and can hinder the ability to meet the requirements of users. Qutab, Saima & Khalid Mehmood (2009:443)¹² explored the fact that only 52 of the thousands of universities, colleges and schools in Pakistan have their library pages on parent organizations' web sites, only one public library website was functional and only eight special library web sites were uploaded, is proof of the lack of interest or awareness of the importance of web-based services in the country.

Ramesha & B.D Kumar (2004:313)¹³ discussed that with the emergence and revolutionary changes in communication technologies, it has become possible for a university library to provide technology based information services to the users with a wide range of interests, which was not possible earlier. Lili (2009)¹⁴ provides academic executives, consultants, instructors, IT specialists, librarians, LIS students, managers, trainers and other professionals with the latest information for developing trends of emerging technologies applied to student-centred and service-oriented academic learning

environments. It also explores various fields where key emerging technologies may have great implications on academic library information technologies, academic library management, academic library information services, and academic library internal operations. Verma, Shivram (2005)¹⁵ discussed the modern technologies that have had a tremendous impact on university libraries over the past generations and few will disagree that this impact has been positive. Because of this technology, university libraries have evolved from card based catalogue, and printed based periodicals' indexes to Online Public Access Catalogues (OPACS) and online periodicals' indexes. Increasingly, digital journals and books have supplemented the traditional print sources housed in physical library buildings. Muhammad Arif & Khalid Mehmood (2010)¹⁶ described that Lack of computer literacy, unavailability of computers and Internet facility are found to be the big hindrances toward adoption of Web 2.0 technologies in the libraries. The training programs could enable a librarian to cope the Web 2.0 technologies.

Data analysis

Data from the public sector university libraries of Islamabad, Khyber Pukhtoon Khwa and Balochistan through questionnaires, interview, observational visits and university websites have been analyzed and interpreted here.

Status of library automation

Table 2: Status of library automation

Status of library automation	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
Fully Automated	10(91%)	01(10)	00(00%)	11(42%)
Partially Automated	01(9%)	06(60%)	02(40%)	09(35%)
Not Automated	00(00%)	03(30%)	03(60%)	06(23%)

It is observed from the Table 2 that the public sector university libraries of Islamabad have gone far ahead in automation compared to the Khyber PukhtoonKhwa and Balochistan. In Islamabad, 10(91%) Of the university libraries are fully automated, 01(9%) is partially automated. In Khyber PukhtoonKhwa, 01 (10 %) is fully automated, 06 (60 %) are partially automated and 03(30%) are not automated. The situation regarding automation and digitization in Balochistan is dismal. No library has claimed as fully automated library. 02 (40%) P.S.U.L are partially automated while 03 (60%) has not yet started automation.

Commencement of library automation

Table 3: Commencement of library automation

Year	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
Before Year 2000	04(36%)	02(20%)	00(00%)	06(30%)
After Year 2000	07(64%)	05(50%)	02(40%)	14(70%)

The table 3 elucidates that library automation in public sector university libraries largely commenced after year 2000. It is found that some of the university libraries were

automated before year 2000. It is evident that there was no automation in the public sector university libraries in Balochistan before year 2000.

Available services in the public sector university libraries under study

Table 4: Available services

Services offered	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
Circulation services	11(100%)	10(100%)	05(100%)	26(100%)
New Arrival Lists	11(100%)	10(100%)	05(100%)	26(100%)
Interlibrary Loan	08(73%)	03(30%)	00(00%)	11(42%)
Reference services	11(100%)	10(100%)	04(80%)	25(96%)
User education	11(100%)	10(100%)	05(100%)	26(100%)
CAS	11(100%)	09(90%)	03(60%)	23(88%)
SDI	06(55%)	07(70%)	01(20%)	14(54%)
Indexing and Abstracting	00(00%)	00(00%)	00(00%)	00(00%)
Internet	11(100%)	10(100%)	04(80%)	24(92%)
Photocopying services	11(100%)	06(60%)	04(80%)	21(81%)
Fax	06(55%)	04(40%)	00(00%)	10(38%)
Newspaper clipping services	04(37%)	03(30%)	04(80%)	11(42%)

It is seen from Table 4 that majority of the university libraries offer circulation services, reference services, new arrivals' list, internet and Current Awareness Services (CAS) and photocopying services. A few of them offer SDI, newspaper clipping clip services, interlibrary loan and fax.

Computer hardware

Table 5

Table 5 provides information about hardware available in university libraries

Computer hardware	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
<u>Computers</u>				
• 1-15	07	07	04	18(69%)
• 16-50	02	03	01	06(23%)
• 50+	01	00	00	02(8%)
<u>Scanners</u>				
• No scanner	04	03	03	10(38%)
• 1-3	06	07	02	15(58%)
• 3+	01	00	00	01(4%)
<u>Bar Code Reader</u>				
• Yes	02	03	00	05(19%)
• No	09	07	05	21(81%)
<u>Digital Camera</u>				
• No Digital Camera	07	06	05	18(69%)
• 1-3	04	04	00	08(31%)
• 3+	00	00	00	00(00%)
<u>Radio Frequency System</u>				
• Yes	02	00	00	02(8%)
• No	09	10	05	24(92%)
<u>UPS/Generator</u>				
• Yes	05	02	01	08(31%)

• No	06	08	05	18(69%)
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The analysis of the Table 5 reflects that majority 18(69%) of the university libraries have 1-15 computers. Only two university libraries have more than 50 computers. These universities are National University of Modern Languages (NUML) and Quaid-e-Azam University libraries Islamabad containing 130 computers each.

A good number 15(58%) of the university libraries have scanners ranging from 1-3 .some 10(38%) responded that they have no such facility in the library.

The above table shows that majority 21(81%) of the university libraries have no bar code reader facility while the rest 05(19%) of the responded reported that they have achieved this technology for the smooth functioning of their library activities.

Majority 18(69%) of these libraries have no digital camera.

In response to a query “whether the university libraries have UPS/Generator”? Majority 18(69%) of the respondents reported that they have no generator nor Un Interrupted Power Supply (UPS).

Radio Frequency (RF) security is an emerging technology used for the smooth functioning of house keeping routines. The main feature of this technology is to detect theft cases. Librarians were asked to provide information regarding the availability of the RF system. Majority 24(92%) of the university libraries have no RF system. The institute of Space Technology and COMSATS Institute of Information Technology claimed the presence of this technology.

Library Software and Library Database

To bring the hardware establishment into activation, proper facilities are required by the university libraries to serve up-to-date information to the clientele. The table gives the availability of library software in universities.

Table 6 Library software and Data bases

Library software	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
Library Management Software				
• LIMS	04	02	01	06(23%)
• LAMP	02	01	00	03(12%)
• WINISIS	03	03	00	06(23%)
• KOHA	01	01	00	02(8%)
• Others	01	00	01	02(8%)
Database of library holdings?				
• Yes	11	07	02	20(77%)
• No	00	03	03	06(23%)
% of library holding automated				
• Below 50%	00	03	01	04(15%)
• 51-80%	01	02	01	04(15%)
• 81-100%	10	02	00	12(46%)

Table 6 exhibits that university libraries are using a number of library management software. A few 06(23%) of the university libraries are using LIMS. The same percentage

reported that they are using WINISIS as library management software. The rest of the university libraries are using different softwares like LAMP, Koha, Virtua and others.

Majority 20(77%) of the public sector university libraries have developed or developing data base of library holdings. A few 06(23%) of the university libraries have not yet developed the database of their library documents (books etc). The university libraries in Islamabad have gone far ahead in this area. All 11(100%) of the university libraries in Islamabad have developed the data base of their library holdings. 07(70%) in Khyber PukhtoonKhwa have developed or are developing database of library materials. The Balochistan is far behind in this connection. Only 02(40%) of the university libraries have worked in this direction.

In response to a question “how much of the library holdings have been automated”, a good number 12(46%) have claimed 81-100% automation of library materials. 04(15%) of institution of higher education libraries have completed 51-80% of automation process of their library materials. The same numbers of libraries have claimed below 50% of library automation.

Internet availability

Table 7

Availability of internet	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
<u>Availability of internet</u>				
• 10 Years +	04	02	00	06(23%)
• 2-9 years	07	07	04	18(69%)

<ul style="list-style-type: none"> • Less than 2 years 	00	01	01	02(8%)
<u>No. of computers having internet</u>				
<ul style="list-style-type: none"> • <=15 	07	06	04	17(65%)
<ul style="list-style-type: none"> • Between 15 and 50 	02	04	01	07(27%)
<ul style="list-style-type: none"> • More than 50 	02	00	00	02(8%)
<u>Charges of internet</u>				
<ul style="list-style-type: none"> • Fee based 	00	00	00	00
<ul style="list-style-type: none"> • Free based 	11	10	05	26(100%)

Table 7 elucidates the period of installment of internet connections. A majority 18(69%) of the university libraries were using internet in the last 2-9 years. 6(23%) have more than 10 years old internet connectivity. 02 (8%) universities have recently installed the internet connections in their libraries.

It is observed from the Table 7 that 17(65%) of the university libraries have less or equal to 15 computer terminals having internet. 07(21%) of the libraries have internet installed computers between 15 and 50. National University of Modern Languages (NUML) and Quaid-e-Azam University Islamabad have 130 internet based computer terminals. All the public sector university libraries reported that internet is free at their computer terminals.

Websites of the university libraries

Library website or link for library in the university home page is very essential to provide various types of information through internet. Table shows the distribution of libraries according to the presence of library website or a link in the university web page.

Table 8 websites of the university libraries

<u>Website of university library</u>	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
Library own website	00	00	00	00(00%)
library is a link within the uni webpage	11	10	05	26(100%)

The above data reveals that all the university libraries have no separate website. The library link was attached with the main web page of the parent university.

Provision of OPAC (Online Public Access Catalogue)

Online Public Access Catalogue (OPAC) provides accurate, standardized and brief bibliographical details about a document. The respondents were asked to report whether they have OPAC on their computer terminals or not. The responses are as under:

Table 9

Provision of OPAC	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
Provision of OPAC				
• Yes	07	03	00	10(38%)
• No	04	07	05	16(62%)

<u>Rating the usage of</u>				
<u>OPAC</u>				
• High	00	00	00	00(00%)
• Average	06	03	00	09(35%)
• Low	05	07	05	17(65%)

A majority 16(62%) of the libraries reported that they have no OPAC on their computer terminals. 10 (38%) claimed the availability of OPAC installed on their systems. The responses received from the librarians revealed that majority 17(65%) of the respondents have rated the usage of OPAC as low. 09(35%) have rated the usage of OPAC as low. The data collected also shows that all the university libraries in Balochistan have rated the low usage of OPAC while Khyber Pukhtoonkhwa and Islamabad have rated average and low usage of OPAC.

Available library resources

1-Learning Resources

Table 10: Learning resources

Learning Resources	Islamabad	Khyber PUukhtoon Khwa	Balochistan	
Books				
• <=50000	07(64%)	04(40%)	04(80%)	15(58%)
• 50001-100000	01(9%)	03(30%)	00(00%)	04(15%)
• 100001-200000	01(9%)	03(30%)	01(20%)	05(19%)
• 200000+	02(18%)	00(00%)	00(00%)	02(08%)
Total	11(100%)	10(100%)	05(100%)	26(100%)

Research Journals				
• <=50	07(64%)	06(60%)	04(80%)	17(65%)
• 50+	04(36%)	04(40%)	01(20%)	09(35%)
Total	11(100%)	10(100%)	05(100%)	26(100%)
Magazines				
• <=20	06(65%)	07(70%)	04(80%)	17(65%)
• 20+	05(45%)	03(30%)	01(20%)	09(35%)
Total	11(100%)	10(100%)	05(100%)	26(100%)
Newspaper				
• <=10	08(73%)	07(70%)	02(40%)	17(65%)
• 10+	03(28%)	03(30%)	03(30%)	09(35%)
Total	11(100%)	10(100%)	05(100%)	26(100%)
Manuscripts				
• <=200	02(18%)	00(00%)	00(00%)	02(8%)
• 200+	00(00%)	02(20%)	1(20%)	3(12%)
• No Manuscripts	09(82%)	08(80%)	04(80%)	21(81%)
NBMs ¹⁷				
• <=1000	05(45%)	06(60%)	03(60%)	14(53%)
• 1000+	06(55%)	04(40%)	02(40%)	12(47%)

Table 10 shows that majority of the public sector university libraries have less than or equal to 50000 books. Only two university libraries have more than 200000(two lacs) books. These are from federal area Islamabad namely International Islamic University

¹⁷ Non Book Materials

and Quaid-e-Azam University Islamabad. Majority of the university libraries have subscribed to less than or equal to 50 research journals and magazines. Only two university libraries have 200 manuscripts. 03 university libraries have more than 200 manuscripts.

2-Human Resource

Table 11

HR	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
Staff strength				
• 1-10 staff	04(36%)	06(60%)	04(80%)	14(54%)
• 11-20	04(46%)	02(20%)	00(00%)	06(23%)
• 20+	03(27%)	02(20%)	01(20%)	06(23%)
Qualification of library staff				
• PhD	00	00	00	00(00%)
• MPhil	01	01	00	02(1%)
• MLISc	55	48	12	115(65%)
• BLISC/PGDLISV	15	06	02	23(13%)
• CLISc	27	08	03	38(21%)
Additional Qualification required for the automation and digitization section of the university library				
MLISc+MCS/MIT	08	02	00	10(38%)
MLISc+DIT/DCS	02	07	05	14(54%)
MLISc+Training in IT	01	01	00	02(8%)

Table 11 shows that strength of the library staff of public sector university libraries. It is observed that a good number 14(54%) of the libraries have 1 to 10 staff members.06 (23%) of the university libraries have 11-20 staff members. The same percentages of university libraries have staff 20 or more. The table 5 shows that 115(65%) of library professionals in university libraries are MLIS(Master of Arts in Library and Information Science).It is observed that there are two MPhil degree holders and no PhD in the territory under study.

Table 11 also recorded the opinion of the librarians about the additional qualification required for the person incharge of the automation and digitization sections of the university libraries. 14(54%) of the respondents agreed that person incharge must have an MLISc degree with Diploma in IT or Computer Science.10(38%) of the university librarians opined that the person incharge must be MLIS with MIT or MLIS.

Financial resources

The annual budget of the university libraries for the last five financial years from 2004 to 2009 were collected and recorded in Table 06.

Table 12

Budget in millions(m) per annum	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
• Below Rs 5 m	05	08	04	17(65%)
• Rs 5m-10m	03	01	01	05(19%)
• Rs 11m-15m	02	01	00	03(12%)
• Rs 16m-20m	01	00	00	01(5%)
• Rs 20m+	00	00	00	00(00%)
Library budget for automation and digitization from				

2004-2009				
<ul style="list-style-type: none"> No separate budget 	09	10	05	24(92%)
<ul style="list-style-type: none"> Below 1 million 	01	00	00	01(4%)
<ul style="list-style-type: none"> Rs 1 million + 	01	00	00	01(4%)
Satisfaction about automation and digitization budget				
<ul style="list-style-type: none"> Yes 				
<ul style="list-style-type: none"> No 	02	00	00	02(8%)
	09	10	05	24(92%)
Opinion about allocation of library budget for automation and digitization				
<ul style="list-style-type: none"> Below 10% of the total library budget 	00	01	00	01(4%)
<ul style="list-style-type: none"> 10-20% 	04	03	02	09(34%)
<ul style="list-style-type: none"> 21-30% 	05	06	03	14(56%)
<ul style="list-style-type: none"> 31-40% 	00	00	00	00(00%)
<ul style="list-style-type: none"> 40+ 	00	00	00	00(00%)
<ul style="list-style-type: none"> Satisfied, have no suggestion 	02	00	00	02(7%)

It is observed from Table 12 that majority 17(65%) of the university libraries have below 5 million average annual budget. 05(19%) have annual budget between 5 million and Rs 10 million. Only one university library of Islamabad has an annual budget between 15 to 20 million. It is concluded that university libraries of Federal area Islamabad have substantial annual budget compared to the university libraries of Khyber Pukhtoon Khwa and Balochistan.

The responses received from the librarians show that majority 24(92%) of the university libraries have no separate budget for the automation and digitization. Only two university

libraries of Islamabad claimed separate for automation and digitization. The COMSATS Institute of Information Technology Islamabad and International Islamic University, Islamabad have 1.5 million and 0.5 million annual budget respectively. Table 06 shows that majority 24(92%) of the university libraries were not satisfied with their budget allocation for automation and digitization.

The above table therefore shows that majority 14(56%) of the university librarians have opted for 21-30% of the total library budget for automation and digitization for their respective libraries. 09(36%) of the librarians have suggested 10-20 percent of the total library budget for the application of emerging technologies in these libraries. 02(8%) of university libraries have given no suggestions as they were satisfied with the present allocation of budget for the computerization of their library functions.

Impact of digital technology on library services and resources

The respondents were asked to respond whether “the technology based services are better than manual services”. The following table shows the response of the university librarians.

Table 13

Comparison	Islamabad	Khyber Pukhtoon Khwa	Balochistan	Total
• Agree	11	07	02	20(77%)
• Disagree	00	00	00	00(00%)
• No such facility is available	00	03	03	06(23%)

A majority 20(77%) of the librarians agreed with the view that technology based services are better than manual services. 06(23%) of the respondents reported that they have no such facilities in their libraries.

Why technology based services are better than manual services

Librarians were asked specific questions to ascertain what were the characteristics that made technology based services better than manual services.

1. Strongly agree 2. Agree 3. Uncertain 4. Disagree 5. Strongly disagree

Table 15

Statement	Mean	S.D	C.V
They are accurate	2	0.40	20.12
They are consistent	1	0.51	25.55
They can be provided with lesser time	2	0.86	43.22
They can occupy lesser space	1	0.52	26.00
They can be provided round the clock	2	0.42	21.11
Can be tailor made for specific needs	2	0.40	20.33

The queries in the above table 15 are rated in 5 point scale (strongly agree to strongly disagree). The average mean has been computed for each query followed by standard Deviation (S.D) and Coefficient of Variation (C.V) and presented in the table. The mean, standard deviation and coefficient of variation are calculated to study the concentration and dispersion of respondent's opinion. The least value of SD and CV indicates the consistency of librarian's opinion while maximum values of these statistical tools show the variability in librarians's opinion.

Librarians were asked specific questions to ascertain what were the characteristics that made technology based services better than manual services. The above table presents the librarians' opinion in this regard. The librarians surveyed agreed that technology based information services were accurate (X=1) with S.D=0.51, consistent, quicker and could be tailor-made for specific purposes(X=1, 2).Among all these statements," technology based information services are accurate" generated the most positive responses (C.V=20.12)

Table 16

S.NO	Description	Mean	S.D	C.V
1	Acquisition work	2	0.50	25.05
2	Cataloguing of documents	1	0.30	15.33
3	OPAC	2	0.85	42.67
4	Use of e-DDC	2	0.67	33.24
5	Digitization of documents	2	0.50	25.45
6	Circulation control	1	0.47	23.25
7	Information retrieval	1	0.30	15.22
8	Stock verification	2	0.52	26.07

9	Accounting and management	2	0.50	25.17
10	Electronic theft detection system	1	0.50	25.00

Table 16 reveals that librarians strongly agreed with the statements: Technology based information services has positive impact on information retrieval and cataloguing of documents (Mean=1; SD=0.30). The respondents also strongly agreed with the query: technology has positive impact on circulation control (x=1; SD=0.47) and electronic theft detection system (x=2; SD=0.5).

The data analysis revealed that librarians agreed with the statements “: Technology has positive impact on acquisition work, digitization of documents and accounting and management (X=2; SD=0.50).” It has also positive impact on stock verification (x=2, SD=0.52), use of E-DDC (X=2; SD=0.67) and use of OPAC.

Networking system among the university libraries

Table 17

S.No	Description	Mean	S.D	C.V
1	By forming a network of university libraries in Pakistan, we will be able to enhance resource sharing	1	0.47	47.23
2	It will standardize library services	2	0.69	34.34
3	It will build standard collection	2	0.70	35.00
4	The efficiency of human resources will be improved	2	0.50	25.22
5	Duplication of catalogue entries will be avoided	1	0.42	21.14

Librarians were asked specific questions to ascertain whether a network among all the public sector university libraries is need of the day or not. The above Table exhibits the librarians' opinion in this regard. Librarians strongly agree with the statement; “By

forming a network of university libraries in Pakistan, we will be able to enhance resource sharing ($x=1$)". Librarians agreed with the statements that "the efficiency of human resources will be improved ($x=2$, $SD=0.50$)"; "It will standardize library services ($x=2$, $SD=0.69$)", "It will build standard collection ($x=2$, $SD=0.70$)."

Among these statements, "Duplication of catalogue entries will be avoided" generated the most positive response ($C.V=21.14$)

Comments and suggestions in response to an open ended question by the librarians

The comments and suggestions given by the librarians in response to the open-ended question about the impact of digital technology on library services and resources are categorized and analyzed. A total of 16 librarians responded to this question.

Out of these 16 comments and suggestions, 12 (75 %) pointed that they are using technology based services and resources like access to e-resources, databases including CD-ROM and full text databases, internet, OPAC and other devices for storage, retrieval and dissemination of information like printers, scanner, digital camera etc. They expressed that digital technology has a positive impact on library management activities.

They also pointed out that lack of funds, lack of systematic planning, lack of support from the higher authority, copyright, frequent electricity failures are the major barriers to the implementation of digital technology in their libraries. They demanded for modern library equipment like equipment for video conferencing and RF system.

From the expressions and suggestions of 04(25 %) librarians, it is clear that they were not successful in utilization of emerging technologies. They lack standard library

management software, sufficient hardware and qualified library staff. They also pinpointed that digital technology is essential for providing quality information to the users in a minimum possible short interval of time. They also highlighted lack of funds, planning, support and infrastructure as the barriers in the way of library automation and digitization.

User's attitude towards application of digital technology in university libraries

S.No	Statement	Mean (X)	S.D	CV
1	DT application are to improve the quality of library services	2	0.74	37.0
2	DT application improves the status of the library	1	0.46	46.0
3	DT application will spoil the image of the library	5	0.51	10.00
4	Use of DT requires proper user education/training	2	0.87	43.50
5	DT application saved a lot of time	1	0.42	42.00
6	The library staff is skilled in emerging technologies.	3	0.67	22.00
7	DT takes over the traditional way of information handling in the library	3	0.78	26.00

The above data reflects that respondents strongly agreed with the statements: DT application saves a lot of time ($x=1$, $SD=0.42$) and DT application improves the status of the library ($x=1$, $SD=0.46$). Users agreed with the statements: DT applications are to improve the quality of library services ($x=2$, $SD=0.74$) and Use of DT requires proper user education/training ($x=2$, $SD=0.87$). The respondents were

uncertain about the queries: The library staff is skilled in emerging technologies ($x=3$, $SD=0.67$) and DT takes over the traditional way of information handling in the library ($x=3$, $SD=0.78$). The users strongly disagreed with the statement: DT application will spoil the image of the library ($x=5$, $SD=0.51$) The Coefficient of Variation (CV) computes in the above table gives consistency and variability of opinion of users. It is observed that $CV=10.00$ of the statement: 3 is the least which shows the consistency in response of the users.

Comments and suggestions by the users in response to an open ended question

The numerous comments and suggestions given by the users in response to the open – ended question about the impact of digital technology on library services and resources are categorized and analyzed. A total of 95 comments were received from the users.

25 (26 %) users wanted more computer terminals in the library.

They also demanded high band width of internet speed.

6 (6 %) users demanded for the digitization of documents.

19 (20 %) of the users wanted user education on the emerging library technologies.

23 (24 %) declared that use of e-resources have fulfilled our information needs.

The rest of the users requested more frequent updating of databases.

Majority 91(96 %) of the users commented that the digital technology has a positive impact on library services and resources.

SUMMARY OF THE FINDINGS

- It is revealed from the survey that majority of the public sector university libraries in Islamabad are fully automated while majority of the university libraries in Khyber Pukhtoonkhwa are partially automated. The situation regarding automation is not satisfactory in Balochistan. Majority of the university libraries are not automated in Balochistan.
- A good number (70 %) of the universities under study have started automation after 2000.
- A good number (35 %) of the university libraries under study have more than 500 users per day. The same percentages of universities have a flow of users per day as between 200-500.
- All the university libraries under study offer basic library services to their library clientele. A few offer SDI, CAS and Newspaper clipping services.
- Learning resources of university libraries under study were found mostly print based and a reasonable good share of digital resources in the shape of HEC digital library is also present. Most of the university libraries have different types of collections like books, journals, magazines, manuscripts, non book materials, newspapers and digital resources. Majority of the university libraries under study have less or equal to 50000 volume of books. Only two university libraries from Islamabad have more than 200,000 of books.
- Majority of the university libraries subscribes to less or equal to 50 research journals. A few libraries are subscribing to more than 50 research journals.
- Majority of the university libraries have less or equal to 10 daily newspapers. Majority of university libraries under study have no manuscripts. Only two

- university libraries namely Peshawar University and Islamia College University Peshawar have more than 200 manuscripts. Two university libraries of Islamabad have less than 200 manuscripts.
- About half of the universities have library staff ranging from 1-10. A few university libraries have 11-20 library staff. A small number of university libraries have more than 20 staff members.
 - Majority of the university librarians are master degree holder. Only two librarians were reported as MPhil, but none has a PhD degree.
 - Some of the librarians have attended less or equal to 5 training programmes on library automation and digitization. The responses received from the questionnaire and interviews with librarians revealed that these trainings have positive impact on the library services and resources.
 - Majority of the respondents agreed that person incharge must have MLIS with Diploma in IT or Computer Science.
 - ☒ Annual budget of libraries in five financial years from 2004 to 2009 were collected and analyzed. It is observed from the table 2.8 that majority 17(65 %) of the university libraries under study have below Rs.5 million average annual budgets. Some 5 (19%) have average annual budget between Rs. 5 million and 10 million. A few 03 (12 %) of the university have the annual budget between Rs. 10-15 million. Only one library of Islamabad has annual budget between Rs.15 million to Rs. 20 million.

- ⊗ It is also found that university libraries of Federal Area Islamabad have substantial annual budget compared with the university libraries of Khyber Pukhtoonkhwa and Balochistan.
- ⊗ The analysis of the responses received from the librarians shows that a majority 24 (92 %) of the university libraries have no separate budgets for automation and digitization. Only two university libraries of Islamabad claimed separate budget for automation and digitization. The COMSATS Institute of information technology Islamabad and International Islamic University, Islamabad have Rs.1.5 million and Rs.0.5 million average annual budgets respectively.
- ⊗ Table 2.10 exhibits that majority 24 (92 %) of the university libraries under study were not satisfied with budget allocation for automation and digitization. Only 02 (8%) of the population were satisfied with budget reserved for automation and digitization.
- ⊗ The analysis of the data revealed that majority 14(56%) of the university librarians have opted for 21-30 % of the total library budget for automation and digitization of their respective libraries. 9 (34 %) of the librarians have suggested 10-20 percent of the total library budget for the application of emerging technologies in these libraries. Only one library has given the option of below 10 % of the total library budgets for the automation and digitization of the library function and services. 02 university libraries have given no suggestion as they were satisfied with the present allocation of budget for the computerization of their library functions.

- ⊗ From the study, it is evident that majority 18(69 %) of the university libraries were using internet for the last 2-9 years. A few 6 (23 %) have more than 10 years old internet connectivity. 02 (8 %) universities have recently(less than two years) installed the internet connections in their libraries
- ⊗ The survey of the population under study revealed that, half 13 (50 %) of the university libraries have less than 100 mega byte per second (mbps) speed while the same ratio 13 (50 %) claimed more than 100 mbps internet speed on their computer terminals.
- ⊗ Majority 9 (82 %) of the university libraries of the Federal Capital reported 100 mbps speed on their computers placed at their respective computer labs. A good majority 04 (80 %) of libraries in Balochistan and 06 (60 %) of the university libraries in Khyber Pukhtoon Khwa have less than 100 mbps speed at their computers.
- ⊗ All 26 (100%) the public sector university libraries under study reported that internet is free at their computer station
- ⊗ The analysis of the responses received from the librarians revealed that majority 17(65 %) of the respondents have rated the usage of OPAC as low. Some 9 (35%) university librarians rated the usage of OPAC as average.
- ⊗ The data collected also shows that 05(100%) of the university libraries in Balochistan have rated the low usage of OPAC.
- ⊗ All 26(100 percent) of the university libraries have no separate website. The library link was attached as a hyperlink with the main web page of the parent university.

- ⊗ The analysis reveals that majority 18 (69 %) of the university libraries have 1-15 computers. Some 06 (23 %) of the libraries have 16-50 computer systems. Only 02 (8 %) of the universities have more than 50 computer terminals in their libraries. These universities are National University of Modern Languages (NUML) and Quaid-e-Azam University Islamabad containing 130 computer terminals each.
- ⊗ It is also found that majority 19 (73 %) of the university libraries under study have no server. A few 07 (27%) of the university libraries have servers ranging from 1 to 3.
- ⊗ The situation in Khyber Pukhtoon Khwa is satisfactory up to some extent. The university libraries of the territory need to improve the infrastructure especially in the areas of RF security system and bar code technology etc.
- ⊗ Electricity failure is a barrier to the application of digital technology in libraries. In order to cope with this barrier, a powerful Un interrupted Power Supply (UPS) / Generator is the need of the day. The analysis of the data in Table 2.20 elucidates that there is an acute shortage of such equipment in the university libraries under study. Only 8 out of 26 libraries have such facility to overcome the electricity failure issue.
- ⊗ Majority of the public sector university libraries under study have basic hardware facilities like computer terminals, printers and scanners etc. The university libraries in the Federal capital Islamabad have better hardware infrastructure including barcode reader, digital cameras, UPS/Generator and RF security system as compared with the Khyber Pukhtoon Khwa and Balochistan.

- ☒ The situation regarding hardware infrastructure is dismal in Balochistan. The university libraries in Balochistan are deficient in basic hardware facilities. These libraries have no bar code reader, digital camera and RF system to modernize their library services in this modern era of emerging technologies.

From the table 2.21, we arrive at a conclusion that university libraries are using a number of library management softwares. A few 06(23 %) of the university libraries under study are using LIMS. The same percentage of respondents reported that they are using WINISIS as library management software. 03 (12 percent) of the university libraries are using LAMP for library automation activities. Only 02 (8 %) of the targeted population responded that they are using Koha as library management software.

- Thus the university libraries are using different library management softwares. There is a need of uniform multilingual local based foreign software.
- All 11 (100%) of the population in Islamabad have developed the data base of their library holdings. A good number 7 (70 %) in Khyber Pukhtoon Khwa have developed or have been developing data bases of their library holdings. Balochistan is far behind in this connection. Only 02 (40 %) of the university libraries have worked in this direction.
- The university libraries of Balochistan need special attention in modernization of their library services.

Majority 20(77 %) of the librarians agreed with the view that technology based information services are better than manual services. 06 (23 %) of the respondents reported that they have no such facilities in their libraries. Librarians agreed with the statements: Computer and other equipment are always in good condition and existing library staff is well trained in computer application.

Librarians were asked specific questions to ascertain what were the characteristics that made technology based services better than manual services. The librarians agreed that technology-based information services are accurate, consistent, and quicker and could be tailor-made for specific purposes. They can be provided with lesser time, occupy lesser space and have rounded the clock availability.

☒ Librarians strongly agreed with the statements: Technology based information services have positive impact on information retrieval The respondents also strongly agreed with the query: technology has positive impact on circulation control and theft detection system.

☒ Librarians also agreed with the statements: technology has positive impact on acquisition work, digitization of documents and accounting and management. It h also has positive impact on stock verification, use of E-DDC and use of OPAC.

SUGGESTIONS AND RECOMMENDATIONS

On the basis of the findings unveiled by this study, certain suggestions are put forwarded for the improvement of university libraries in Islamabad, Khyber PukhtoonKhwa and Balochistan.

1. University libraries need better funding, if they are to provide more productive and effective information services and resources. Adequate funds should be made available to the university libraries for procuring necessary hard and softwares. Separate budget should be allocated for the automation and digitization of university libraries. It is suggested that 30% of the total library budget may be allocated for the implementation of modern library technologies. Systematic utilization and categorization of this budget according to the needs of the library is also very important.
2. University libraries should have sufficient hardware and software. They should have latest computer terminals, scanners, barcode readers, data capture units, CD Writers, DVD writers etc. Software is the life blood of hardware. It is very essential to have a good integrated multilingual latest version software.university. Libraries should have adequate security measures and must have good antivirus software.
3. Electricity failure is a major barrier to the application of modern library technologies. To cope with this, each and every university library should be equipped with a powerful UPS or generator.
4. A modern website can provide information about anything, anyone and any where. It is a more powerful tool for providing required information to the patron without the restriction of wall and official timings. In Pakistan, the library is a link

in the main home page of the most of the university websites. There is shortage of separate university library websites. It is suggested that separate websites should be developed for the university libraries.

5. The humanware in university libraries should have good knowledge of emerging library technologies. The recruitment of IT expert manpower, establishment of Information Communication Technology laboratories in university libraries, research and professional development programs in emerging technologies are the essential tools for the development of adept and professionally smart library professionals.
6. Networking of university libraries is need of the day. It is suggested that there should be a strong network system among the public sector university libraries of Pakistan. It will standardized library services, enhance resource sharing and will avoid duplication of cataloguing entries.
7. The speed of internet connections plays a vital role in the processing and retrieval of e-resources. It is suggested that high bandwidth of internet speed may be provided to the computer terminals in the university libraries.

It may safely be concluded that technology-based services and resources are better than manual services. The situation regarding automation and digitization in Capital city Islamabad is far better than Khyber PukhtoonKhwa and Balochistan. Modern library technologies have a positive impact on university libraries. It has improved the image and efficiency of the university libraries.

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iafor

List of participated Universities of Islamabad.

Total universities=13

Responded=11

S.No	Name of University	Web Address	Librarian's name	Contact No.	E-mail
1	Air University	http://www.au.edu.pk/	Miss.Mamoonah	051-9262612 Ext:220	Librarian@mail.au.edu.pk
2	Bahria University	http://www.bci.edu.pk/	Mr.Frasat Shafi Ulaah	051-9260002 Ext: 227	farasat@bahria.edu.pk
3	COMSATS Institute of Information Technology	http://www.ciit.edu.pk/	Mr.Raja Muhammad Ibrahim	051-9258481 Ext:202	rajaibrahim@comsats.edu.pk
4	Federal Urdu	http://www.fuast.edu.pk/	Mr.Muhammd	051-90575436	mayazkhan_pak@fuast.edu.pk

	University of Arts, Science and Technology	du.pk/	Ayaz		edu.pk
5	Institute of Space Technology	http://www.ist.edu. pk/	Mr.Mirza M.Naseer	051-9075436	Naseer@ist.edu.pk
6	International Islamic University	http://www.iiu.edu. pk/	Mr. Yaqoob Ali	051-9257955	yaqub.ali@iiu.edu.p k
7	National University of Modern Languaes	http://www.numl. .edu.pk/	Mr.Fazl-e-Raziq	051-9257646	Fazliraziq786@yah oo.com
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11	Quaid-e-Azam University, Islamabad	http://www.qau.ed u.pk/	Muarad Ali	051-90642033	<a href="mailto:librarian@qau.edu.p
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List of participated Universities of Khyber Pukhtoonkhwa .

Total universities=12 Responded=10

S.No	Name of University	Web Address	Librarian's name	Contact No.	E-mail
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	University Peshawar				
2	Bannu University of Science and Technology	http://www.bust.edu.pk/	Mr.Muhammad Hussain	0928-621123	libhussain@yahoo.com
3	Gomal University D.I.Khan	http://www.gu.edu.pk/	Mr.Sadiq Javaid	0966-750424
4	Hazara University., Mansehra	http://www.hut.edu.pk/	Mr.Kashif	0997-414188	lukyali@yahoo.com
5	Islamia College University Peshawar	Mr.Tehsin Ullah	091-9216669
6	Institute of Management Sciences	http://www.imsciences.edu.pk/	Miss.Riffat Naz	091-9007734	Nazirifat30@yahoo.com
7	Khyber Medical University ,Peshawar	http://www.kmu.edu.pk/	Sajjad Ali Shah	0992-511233	sajjadbishad@gmail.com
8	Kohat University of Science and Technology	http://www.kust.edu.pk/	Murad Ali	0992-511233	ali04chd@nust.edu.pk
9	Univarsi of Engineering and Technology Peshawar	http://www.nwfpue.edu.pk/	Abdul Rashid	091-9216627	rashidmarwat@pide.org.pk
10	University of Peshawar.	http://www.uop.edu.pk/	Mr.Ibrar Muhammad	091-9216483	ibrar_uop@yahoo.com

List of participated Universities of Khyber Balochistan .

Total universities=06 Responded=05

S.No	Name of University	Web Address	Librarian's name	Contact No.	E-mail
1	Balochistan University of Engineering and Technology, Khuzdar	http://www.buet.edu.pk/	Mr. Anwar Baloch	0848-412524	Anwarbaloch08@yahoo.com
2	Balochistan University of IT and Management Sciences	http://www.buitms.edu.pk/	Miss. Tanveer Feroz	081-2880403	librarian@buitms.edu.pk
3	Lasbela University of Agriculture, Water and Marine Sciences	http://www.luawms.edu.pk/	Mr. Yahya Habib Magsi	0853-610248	librarian@luwns.edu.pk
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From Poetess to a Mystic – Mahadevi Verma

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From Poetess to a Mystic – Mahadevi Verma

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From Poetess to Mystic – Mahadevi Verma

Born in the year 1907 in the Hindi heartland of Uttar Pradesh in India, Mahadevi Verma is one of the most prolific litterateurs of a period called ‘chhayavaad’ which can be called as equivalent to the Romanticism in English literature. Having been born in an enlightened family, encouraged by father, unlike other girls, Mahadevi, got the benefit of education. At a young age of nine, in the year 1916, she was married to Dr Swarup Narain Varma. She lived with her parents till the time her husband completed his studies in Lucknow. It is during this period that, she pursued further education at the Allahabad University. She Graduated in arts and went on to complete her Post-graduation in Sanskrit in 1932. She met her husband for sometime somewhere around 1920. Thereafter, she moved to Allahabad. Unfortunately, she and her husband mostly lived separately and were busy pursuing their individual interests. They used to meet occasionally but somehow never got the opportunity to lead a complete marital life. Her husband died in the year 1966. After the death of her husband she decided to permanently shift to Allahabad. A little before that she became the Principal of Prayag Mahila Vidyapeeth (a University for Women). In the year 1956 she was awarded the much coveted civil award Padma Bhushan for her contribution to literature and education. In 1960 became the Vice-chancellor for the University. In the year 1976 she was awarded the Sahitya Akademi Fellowship for lifetime achievement, followed by the Jnanpith award in 1982 for her amazing poetry collection Yama. She was bestowed the highest Civil Award, Padma Vibhushan, in the year 1988.

Mahadevi's romance with literature began at a very young age of 8 when she started penning poems. The year 1930 saw the publication of her first collection of poems called 'nihaar' which has 47 poems that she penned from 1924 – 28. Her poetic canvas comprises of Rashmi (1932), Neerja (1934), Sandhya Geet (the evening song) (1936) and Dipshikha (The Flame of an Earthen Lamp, 1942), a book comprising fifty one lyrics, all of which carry maturity of expression and intense mystical quality. She contributed a great deal to the richness of prose in Hindi literature. She was also a highly acclaimed painter.

EVOLUTION OF THE POET : JOURNEY FROM A POET TO MYSTIC

PRATHAM AAYAM (the first stage) : A collection of 97 poems composed by the poet as a young girl but published just three years before her death.

Bathes HIM with cold water
Applies the cool sandal-paste
Gives us everything offered to him
 Even then he has not spoken a word
 My mother's god is very innocent

This was the first poetry composed by her which reflects the innocence of her experiences. This publication has a collection of the poems that she composed as a young girl. She writes, "The story of my literary journey is no different from the story of my life. When I started composing at the age of 6 I did not know anything about rhyming or poetry, but the song composed by Surdas and Meerabai (Saint poets of 15th century) always resonated around me all the time. Probably it was those tones which filled my ears with rhythm which has influenced my poetry with 'poetic beauty' Her mother had a very strong influence on the young Mahadevi who spent most of her time with her. Most of the time, the themes of the songs sung by her mother were based on nature. Eg. the 'queen sparrow' who makes a nest by diligently collecting the sticks and feeds on the grains growing in the fields in the village and fills its beak with the river water'. By the age of 12 Mahadevi had gained complete understanding of Poetics and the language called Braj*(give the geographical location) which was the prevalent language of the time. There are some poems dedicated to the country and the freedom movement –

O Motherland bound!
We will free you
With the mountainous flames in our heart we will
melt the chains of steel and reduce them to dust.

In this manner there are many poems which exhibit a very strong sense of nationalism.

Mahadevi's fascination with the 'Lamp' is reflected in the poems that she has dedicated to the lamp which is as powerful as the Sun because of its capacity to dispel darkness inspite of its smallness.

Some poems dedicated to the Himalayas when she was about 11 years old. About this she says that she had seen the Himalayas at a very young age and till date it had a special attraction for her because it kept adding new dimensions to her experiences.

Some poems reflect the child-like quality of thinking coupled with creativity
'If the elephant had not filled its trunk with water, say how would it have rained here without the clouds?'

In this way we notice that the journey began with common-place subjects, very natural to a young mind and heart influenced with immediate environment. As she herself expresses 'whatever I had been writing was because I could not have composed anything else. It is not only man who composes poetry but poetry creates the human personality. In the end wherever poetry takes the poet in the flow of time there it attains its fullness in personality.'

AGNIREKHA (THE LINE OF FIRE) : This collection of 30 poems was brought out in 1990, 3 years after her demise. This collection mostly comprises of the poems that are reflections of the day-to-day situations whether social or political.

One poem each is dedicated to Mahatma Gandhi and Rabindranath Tagore – the two most influential people during the freedom movement. Another reason is that like all other Indians these personalities had a great influence on Mahadevi especially because they played a great role on women empowerment too.

There is another poem which draws its inspiration from the Great Famine of Bengal. Many poems dedicated to the Warriors and martyrs of the freedom struggle show her deep sense of nationalism.

Many poems in this collection also exhibit the voice of confidence, change and challenge depicted through the imagery of fire. When she says 'let the road be unknown, let man be alone' or 'wake up! You have a long way to go!' it appears as if she is addressing it to herself and to the nation at the same time. In one of the poems she says

'This is a festival of fire, not a time for boons !
Not the time for sandal-flowers!
.....
This heartless fire will test you a hundred times
In its quest for perfection, it is not going to subside.'

It almost appears as if she is talking to herself as she faces the challenges in her life. It almost appears as if the small glow of the lamp which appeared in her poems till then also became the 'torch'. Many poems give the hint of sensitivity towards social issues and echoes the sounds of fight and conflicts.

'Ask not about the dawn
Walk in the path of storm'

OR

‘ If you do not fight the mad waves
Who will take you across?’

NIHAAR (FOG , MIST) (1924 – 28) : This is the first collection of poems which was published by Mahadevi herself. Written in the age of 17 – 21 these poems mark the beginning stages of the poet. As a mature poet this is her first expression. Hence it carries ‘a fogginess, experiences which are a combination of curiosity and pathos’. All the possibilities and the limitations of the initial stages are evident in this collection. The unexpressed pathos, grief of loneliness, which become the mainstay of her poetry later on, are in its beginning stages. The beginning of introspection, and self-knowledge begins with this compilation. *Nihar* is the first stage of devotion towards the *Beloved*. The mystical elements are yet to be discovered because pain and grief are still very strong. In spite of the desire to merge the one with limits into the limitless, there appears to be a strong need to protect the individuality too. *Nihar* seems to be the defeat of life and beginning of poetry.

Your sight filled with compassion
Threw the net of dreams
Lost is the smile on my lips
In the honeyed pain.

She goes on to say –

I cannot sing anymore O lord!
The fingers are tired, the strings loose
Merge these unclear notes
Into the music of the world.

There is a very strong positive note in her poems wherein she says, ‘construct your life with the flowers of your dreams’. She feels that “there are soft strains coming from the unknown world’ and ‘laughs at the ‘mad world’”

By using various images from nature like flowers, stars, clouds, spring and so on the poet expresses her deep faith in the spirit of life. Here again she constantly uses the metaphor of the lamp to express the power of positive thought –

‘O Lamp do not wake up the sleeping thirst of life by your tiny glow!’

In many places she calls herself the ‘Bhikshuk’ (mendicant)

How is my mendicant life lesser than HIM?
HE has limitless compassion
And this has unending loneliness!!

She constantly wonders WHO is going to help her cross the world-ocean where there are mountainous waves, dark clouds, strong winds which can bring down mountains!!?

In one of her poems she uses the imagery of the development of a flower from a bud which is woken up by the rays of the sun and the mild breeze, to its blooming stage when the honey bee is attracted towards it and finally the stage where it loses its youth and fades away. At this point of time the same rays of sun and the breeze are cruel and heartless. When it finally falls down on the earth nobody is sad or aggrieved.

Very clearly Mahadevi accepts that 'I will look for YOU in my grief and then again look for grief in you' which clearly says that she welcomed grief and sadness. She also tells herself 'smile as you wear the garland of thorns!' - again while using the imagery of the flower which smiles despite the troubles that it faces in nature. It is evident that, throughout, she is engaging herself in a dialogue through the imagery drawn from nature, in which she sees the beautiful existence of her *BELOVED*! She beseeches to HIM and says 'If only you had come once!....my eyes would have sacrificed everything to see you!'

RASHMI (RAY of LIGHT) 1932 : This was the second publication which had 35 poems composed between 1928 – 1931. As the very name suggests the confusion which had weighed her down till now has vanished in the 'Light of Knowledge'. As she herself puts it, '*Rashmi* took shape when thinking became more desirable than experiencing.' Personal happiness merges into world-grief and provides some meaning to life and personal grief while merging with the world happiness provides posterity to life!' '*Rashmi*' is not about the fierceness of sadness but the curiosity to SEE her Beloved! Probably the worldly love and Beloved are now replaced by the DIVINE love which becomes the beloved.

Questioning HIM she asks, "Why did you give me this life?"

Very gradually, but surely, we can see the poet moving away from her personal life and emotions to a deeper meaning for everything that happens to a human being. From the stage of sympathy she moves very strongly towards being a person who philosophically tries to accept life and all the experiences therein. She, almost, seems to exult at grief, sadness and loneliness. Also, she discovers that the BELOVED instead of being somebody 'outside' is nothing but a part of her own self – 'Very quietly he comes into my heart and hides as my breath'.

There does not seem to be the same sharpness to her agony which gets replaced with the strong curiosity to understand the form of the mysterious beloved. 'Who is HE who has released the arrow? Who is the one writing poetry with such compassion on the blank pages of creation? Who makes the moon smile in the skies, makes the waves of the ocean go high? Who is colouring and erasing the colourful canvas of this world? When the poet is unable to get answers to her question or SEE her beloved, she realizes the limits of her understanding by feeling HIS presence in the ever-new and ever-changing elements of nature. But as soon as the curiosity is satiated the agony begins again! But there is profundity now. As soon as she realizes the truth of her existence and identity, the need for the union with HIM also starts reducing because the desire for that which is unobtainable is everlasting! The need for satiation ends and dissatisfaction becomes the source of life. Therefore she says, "I will see everything with your

eyes but will not be able to see you!” and “By attaining you I lose myself and by losing myself I will think I have gained” She says, “ If the thirst itself is not there then what is there to quench?” Due to her dialogue with this infinite supernatural the overtones of philosophy are much higher than in any other collection of poems.

NEERJA (*The lotus*): This was the third publication. The first edition was published in 1935 which had 58 poems composed from 1931-34. As portrayed by these poems, the level of experience of the poet goes to a higher plane. All her curiosities seem to have been silenced and converted to agitation caused due to agony. In this stage the poet seems to be establishing a unity between happiness and sadness by expressing her deepest emotions through metaphors drawn from nature. In this stage the poems become more lyrical and poetic. The blurring caused due to ‘FOG’ is destroyed by the ‘ray of light’ which helps the ‘lotus’ (heart & mind) to bloom! She finds a lot of ‘sweetness in this agony’. While inviting spring to encompass the whole earth, the memory of her BELOVED makes her impatient, fills her heart with thrill and her body shivers and she is not able to control her tears from flowing. But every now and then she also expresses her curiosity about the identity of her beloved - ‘Who art thou O one in the Heart?’ She recognizes the fact that ‘O life full of agony, O life full of agony! Born in agony, abode in kindness...’ She constantly refers to the oneness with that ETERNAL BELOVED by saying that, ‘I am your flute and I am your notes too.....I am the bank and the limitless flow too!’ She realizes that she has reached a stage where she has to convert her worldly love to the supernatural bond. She finds a new depth in her emotions when she calls herself the ‘lamp that dispels darkness; which has to burn constantly to help her reach her LORD!’ In the process she recognizes her personal agony with the grief of the world and underlines the thought that she has to live now to help others live a better life and that would be the only way of making her own life more relevant than it has been so far. While imploring to her BELOVED she says, “Do not look at my smiling lips but cast your sight on the strain of tears in the eyes of the world”. She repeatedly calls herself the MOTH which falls into the flame of the lamp inspite of knowing that it will burn because she says, “In my burning I find the treasure of life!” “O beloved if you look for your happiness in me and I will discover my sadness in YOU!” She does not feel the need to go to the temple to offer oblations because “I will make my life like a beautiful temple for that limitless beauty.” By innumerable metaphors and symbolic representations the poet personifies nature and gives a worldly form to her mystical experiences and uplifts her intellectual experiences by expressing them in a simple and natural way.

SAANDHYAGEET (*THE SONG OF THE DUSK*) : The fourth publication has 45 songs composed in the period 1934 – 1936. In the foreword she says, “*Neerja and Saandhyageet* express that state of my mind where my heart started feeling a harmony in happiness and sadness.” She says “O Beloved! The dusk sky, my life.....

The enveloping darkness of my sadness..”

She identifies herself with Radha while feeling the pangs of separation and that agony itself becomes her beloved. Thereby establishing and discovering the unity therein. In that stage of union there is no winning-losing, separation–oneness, growth-destruction; there is an equanimity in all stages. In fact they all become complementary to each other. Though the poet is constantly

agonizing over the pangs of separation she is not oblivious to the suffering of the world around her. She merges her personal anguish with that of the world and expands her horizon of experience. She expresses the desire to share the 'nectar of affection'. There seems to be a maturity of experience and expression too. To that extent there is a stability of thoughts and emotions. She identifies the various other aspects of life which need to be addressed.

DEEPSHIKHA (THE EARTHEN LAMP) : This is symbolic of the heart of the poet which is burning forever dispelling the darkness enveloping the world. Published in the year 1942 this has 51 poems composed in the period from 1936 – 1942. The uniqueness of this book is that each poem is associated with a picture drawn by the poet herself.

The poems in this compilation have three special features – indication of the unknown beloved, dissatisfaction and loving compassion for the world.

As the beloved is unknown and supernatural and therefore any expression of love towards HIM is naturally mystical.

O bee! Where do I send the message to? Whom do I send it to?

The only indication of her Beloved is a consciousness. Neither does HE have a specific form nor does he live in a specific place!!

She likens her body to the wax which disintegrates and the heart to the lamp which burns constantly. In this anguish she feels the presence and nearness of her DEAR ONE. She wants to burn so that even the smallest of the bird does not lose its way. Thereby, expressing her desire to become instrumental in being of some help to people in need. The tears that were flowing till now for herself now become tears for the anguish of the world. She wants to 'fill the mouth of every thorn, in the path, with pearls!' She reasserts that, 'let the path be unknown and the life alone' she will not give up or give in. Her service to the downtrodden and underprivileged is reflected in her collection of stories, character sketches and memoirs.

YAMA : This is the final stage of her evolution where all the four compilations – *Nihar*, *Rashmi*, *Neerja* and *Saandhya-geet* merge to provide a completeness to her thought, Philosophy and personality. Published in 1939 this has 185 poems. The four sections symbolize the four stages in the day. *Nihar* is the time of dawn (early morning fog or mist) which is followed by *Rashmi*, the ray of light, penetrating the fog and falling on *Neerja* or the lotus which blooms and ending with *sandhya-geet* or evening – song with which the day ends. Evening is the time when day merges into night. Nature is illuminated with the various colours of the evening till it finally merges with the darkness of the night. When read from front to the back it means 'the four stages of the day' and when read in the reverse it means *MAYA* or 'illusion'. In this way the four stages of the day also symbolize the stages of life too which is clothed in illusion but ultimately everything has to merge into the one all-powerful element.

It is important to understand the personality of Mahadevi in the socio-cultural context of India. Being a patriarchal society, this is a land which has specific rules, norms and place for the women. It is unbending in its approach towards any change in the stature of women. In spite of the great strides made by visionaries and revolutionaries like Raja Rammohun Roy, Dayanand Saraswati, Ramakrishna Mission, Annie Besant, Sarojini Naidu, Rabindranath Tagore and Mahatma Gandhi, not much had happened in terms of women empowerment or upliftment. The most basic right to education too was a challenge. Mahadevi's advantage lies in her being born in a family of enlightened academicians and educators. This gave her the courage to fight the socio-cultural system of the country and come out on her own. Otherwise in the India, which existed 50-60 years ago, it would not have been easy for a woman to say that she does not want to lead a worldly life she wants to become a 'bhikhshuni' (mendicant)! Many poems in this collection reflect this fighting spirit. Even as a poet, she entered the male dominated domain and made a mark for herself. This victory did not come to her easily.

The evolution of the poetess is very clear through her poetry. She grows out of the woman who is longing for that unvanquished love to a woman who reaches the stage of self-actualization and non-dualism. She merges her individual self with the universal entity and pledges to offer her energies to wipe out the sufferings of people. The influence of the Buddhist philosophy also becomes very strong around here. The acceptance of anguish and suffering, learning to live with it and love it and merging it into the larger context of the world becomes the purpose of her life.

The evolutionary stages of the poet are :

1. pathos filled with curiosity
2. thoughtfulness
3. experiences which help the merging of within and without
4. Belief in the vastness of experience
5. Identifying the macrocosm in the microcosm
6. Expansion of Self to include others who are aggrieved

In this way her experiences are based on five aspects - pathos, thinking, harmony between grief - happiness and within – without, the spiritual belief in kindness. Therefore, while she accepts the value of the toughness of the outside world, struggle, winning-losing she feels that the imagination, dream, emotions of the inner world are also experiential. She strongly believes in generating the spirit within her inner world which essentially establishes a harmony within. Constantly in her experiences of loneliness-desolation –strangeness we see a flow of romantic agony. Therefore particle and atom, moment and time, tears and stars, pearls and sparks are dotted a thousand times in her poetry.

In a bid to present the aptness of her restlessness to attain her loved one, Mahadevi expresses her restlessness or desire towards the 'known'. Her expressions are extremely artistic. She herself also says that Mysticism is not a 'storm of emotions or emotional frenzy'. Her mind controls her heart at all times. According to her the superimposition of a beloved personality on the multifaceted nature and pouring out your heart towards that personality is a stage of Mysticism. You need a loving emotional bond to fill up the vacuum of the heart. According to her it is

possible to strengthen human relations only if there is a dissolution of self done with love and the vacuum in the heart can be filled only if the love is boundless. She says that our inner strength is also mysterious and the movement of the outside world too. Hence there are many moments in our lives when we become conscious of that 'Mystery'. She expresses the mystery of the contradiction that exists in nature wherein in this limited heart we experience the 'unlimited' power of the 'unknown'. She very strongly believed that in these mystical experiences intellect gets transformed to love in the heart.

Both types of anguish are dear to her - 1. the sensitive heart of a human being which binds the entire world and 2. the cry for the infinite consciousness which is bound by time and limits. The personal anguish of the poet gets submerged in the 'flow of kindness' pouring out of every pore of this universe. In this context she looks at herself as a 'bhikshuni' or mendicant.

While trying to understand the mystical elements of Mahadevi's persona it would be apt to quote characteristics of Mysticism as outlined by Evelyn Underhill in the path-breaking work 'The Nature and Development of Spiritual Consciousness – Mysticism'. She says:

1. True mysticism is active and practical not passive and theoretical. It is an organic life-process, a something which the whole self does; not something as to which its intellect hold an opinion,
2. Its aims are wholly transcendental and spiritual. It is in no way concerned with the visible universe. His heart is always set upon the changeless One.
3. The One is for the mystic, not merely the Reality of all that is, but also a living and personal Object of Love; never an object of exploration.
4. Living union with this One is a definite state or form of enhanced life. It is obtained neither from an intellectual realization of its delights, not from the most acute emotional longings. It is arrived at by arduous psychological and spiritual process entailing the complete remaking of character and the liberation of a new, or rather latent, form of consciousness; which imposes on the self the condition called as the Unitive State.
5. True mysticism is never self-seeking. Only with the annihilation of selfhood comes the fulfillment of love.

If all the other features of mystical expressions are also taken into account like using symbolism to communicate the experience, absence of an 'image' of the loved one, abolition of individuality and surrender to the ultimate Reality and all this is done not for any personal gain or as an intellectual exercise but purely from an instinct of love, even though Mahadevi Verma may not fit into any religious parameter, she still comes across as a Mystic who took the path of poetry to realize that Ultimate Self.

According to the Vedas, the seat of spiritual knowledge, ultimate reality is transcendental. When the illusions borne out of ignorance are destroyed by knowledge; when knowledge is accompanied by realization, the knower of the Brahman (ultimate) becomes Brahman himself.

The illusion of name and form is destroyed and the knower is no longer a victim of the false fear and false expectation that plague at every step the life of an unilluminated person. For the knower of Truth the seen, the seer and seeing all merge in the indescribable experience of the absolute. Consciousness of time and space is obliterated and the fetters of causality are broken for ever. This is the experience of Peace, knowledge and Reality that passes all understanding. He becomes the Jivanmukta or the liberated one.

The two different systems of understanding are given to clarify that in all perspectives this is the ultimate message that we understand from Mahadevi's poetry. Hence her journey is not merely one of creation of poetry or of the personality but a mystical journey which leads to the ultimate understanding of the Self. Further she goes on to identify the macrocosm in the microcosm. Probably that is the reason for the abrupt stoppage of all creative work after Yama in 1939. It is almost as if YAMA is that limit of understanding which makes any further discovery excessive and superflous. Probably there is nothing left to discover and she withdraws into herself completely, lost in that world of ultimate rhythm and music where there is bliss and silence.

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Discovering the Fatherland: An Impossible Journey?

Enrique Galván-Álvarez

(Universidad de Alcalá, Spain)

Although better known as activist, Tenzin Tsundue is also a prominent Tibetan English poet. As part of a generation of Tibetans born in the exile chosen by their parents, Tsundue considers Tibetan his mother tongue but feels most comfortable writing in English. Hybrid in many ways, his poetry returns constantly to a, sometimes literal and sometimes literary, journey of return to the ancestral homeland. For the second generation of Tibetans born in exile the journey "back" to the imaginary homeland is certainly one of discovery, but it is also one that never finds what it expects. Thus, the aim of this essay is to explore how the hope of return to Tibet is expressed in Tsundue's poetry through unconventional journeys of discovery.

For this purpose I shall first look at the various metaphors employed by Tsundue in order to speak of the ancestral land. This land lies at the very end of the journey of discovery and, therefore, it determines the way in which the journey is presented. Despite this journey of return is often constructed as the natural reversal of the first journey into exile, both journeys could not be more different. As traumatic as the journey of escape is, it reaches a somewhat stable location when it arrives into exile. On the contrary, the journey of return never reaches any stable point of destination, being frequently lost in ever-deferred discoveries. In this way, the full circle or double journey associated with

fulfilment in the exilic imagination is always frustrated. In order to analyse this complex process of frustrated and yet dynamic patterns I use various Buddhist narratives, particularly the ritual circumambulation of holy sites (*kora*), which can be seen as a never ending circular journey (Schwartz). Also important is the Buddhist narrative of the ground (*gzhi*), path (*lam*) and fruit (*bras*), which offers many hermeneutical possibilities for regarding gradual processes of realisation as journeys of discovery (Levinson). From this combined standpoint, Tsundue's poetical journeys can be regarded as insights into the nature of exile, the ancestral homeland and the routes that link them.

Not unlike Lhasa's (or Dharamsala's) concentric circles, used by many for the act of *kora*, Tenzin Tsundue's *Kora* also contains a short story called "Kora. Full Circle" (35-40). In Tsundue's "Kora" an old ex-guerrilla fighter from Kham inspires a young Tibetan exile to keep up the struggle for Tibet. In this sense this *kora* is a full circle, since it dramatises the continuation of a Tibetan consciousness of resistance through generations. Thus, the act of *kora* is used as an analogy of transmission and continuation, which seems also a good way of looking at how the book *Kora* sees itself, since it begins by paying homage to and seeking inspiration from "the freedom fighters of Tibet" (5).

Another interesting example of how the act of *kora* can be rhetorically appropriated is a short article by two young Indian men who after watching *The Motorcycle Diaries* decided to visit Dharamsala, met Tsundue and became interested in the Tibetan question. Their article for a free community paper in Dharmasala is precisely entitled "Our Kora Has Just Begun" (see Ghosh). In it they redefine, most probably influenced from what they heard from the younger

generations of Tibetan exiles in McLeod Ganj / Dharamsala, the act of *kora* in the following manner:

On the final day, we undertook a Kora. A Kora is a spiritual place around a sacred place. As we walked around the Dalai Lama's temple, we realised that we too were on Kora –it was our journey to understand the Tibetan struggle for self-determination...for a dignified life in their land...and the fight to keep their culture and history alive. Our journey to find out how we could make some difference –how we could be part of it [...] hopefully, Che [Guevara] and Alberto [Granado] would be proud.”¹
(Punctuation shown as in the original)

Such reading of *kora* resembles the one we find in *Kora's* back cover, which construes “Kora. Full Circle” as “an allegory on Tibet’s half-century-long struggle to break free from Chinese control”. In these discourses *kora* has been re-appropriated as a metaphorical journey of empowerment and resistance through knowledge. They all seem to have drawn inspiration from the very literal use of *kora* from 1987 onwards as an act of protest². Furthermore, these readings of *kora* seem to focus on the journey and interpret circularity as a symbol of continuation or completion³. However, what is obliterated in many of

¹ <http://www.contactmag.org/decjan0506.pdf>

² In this respect, Schwartz interprets *kora*, as re-valourised from 1987 onwards, in the following manner: “Khorra retains its ritual significance as a means of accumulating merit; however, merit-making is transposed into the arena of political action and the everyday private practice of religion is transformed into public protest.” (27-28) This very post-Buddhist appropriation resembles Tsundue’s definition of Buddhism as “service in action for society.” (*Semshook*, 68) Furthermore, Schwartz points out how in this context “it is only necessary to substitute the Tibetan nation in the canonical Buddhist formula of acquiring merit by working for the welfare of all sentient beings to appreciate what the Deprung monks have accomplished by inventing a new form of protest.” (30)

these metaphorical circumambulations is what is central to the literal act of *kora*, the site that is being surrounded, that is, the centre in relation to which the circumambulator is a periphery. In “Kora. Full Circle”, the Dalai Lama’s exilic residence is peripherally mentioned, but it seems to simply provide a setting for the encounter between the old Khampa and the young Tibetan in exile⁴.

In fact, both men completely forget about the literal act of *kora* as they become absorbed in the metaphorical act of *kora*, that is, the re-telling heroic stories from the Tibetan resistance. Thus the *lingkhor* and its holy centre seem to have been relegated to a peripheral position, merely providing a setting that frames and somehow legitimises the inter-generational encounter. This exchange between centre and periphery or, in other words, this emphasis on the journey rather than on the site, can be seen as a Tibetan version of the roots vs. routes model. By deconstructing the centrality of place, movement and travelling become all important as the new focus of these narratives.

Nevertheless, in order to discuss Tenzin Tsundue’s images of home in his poems I want to bring the focus back to the original centre, the (literal or metaphorical) sites encircled by *kora*. This is not to privilege roots over routes, but to acknowledge the empty place that stands at the centre of many Tibetan exilic wanders. The focus on the periphery / journey rather than on the centre / place betrays the increasing decentring and displacement of Tibetan culture

³ In an interestingly intertextual sentence Sonam describes such full circle *kora* in the following manner: “Our final *kora* will be complete when we return to a ‘free’ homeland after years of roaming in foreign jungles.” (“Bread”) Such statement closes a review of Tsundue’s *Kora* but also employs a metaphor from Chögyam Trungpa, who in “A Letter to Marpa” (*First*, 29) speaks of himself as “Tiger-like Chögyam roaming in foreign jungles.”

⁴ However, many of ritual details of the protesting acts of *kora* that took place in Lhasa in 1987 are reproduced in Tsundue’s story, such as the invocation to Palden Lhamo, the burning of incense, the recitation of prayers or the offering of prostrations. (*Kora*, 38; Schwartz, 28)

outside Tibet. Thus, by facing the empty centre I want to explore how unstable senses of home or ground are constructed in Tsundue's poems. In the same way that Dibyesh Anand plays "with the root word *dharamshala* in order to tease out various possible alternative narratives of Tibetan-ness" (13) I play with the Tibetan root *khor* in order to explore the issue of homelessness through the lenses of the *kora* (*khora*) narrative.

The root *khor* can be found in a number of Tibetan words such as *khorma* which expresses the sense that something is continuous, uninterrupted, like a circular wall that surrounds a city or the word *khorma yug* which refers to a circle or circuit, a space designed for the practice of *kora*, but which could also mean horizon⁵. If we were to re-think Tsundue's exilic homes through the narratives implicit in the *khora* words, we could certainly identify home as a recurrent or all-pervasive theme, something that is *khorma*, continuous and uninterrupted. Furthermore, and moving towards the more spatial meanings of the word, the exilic journey could be seen as *khorma yug*, a circuit that goes round and round an imagined homeland but can never reach it. The very *raison d'être* of the circuit is the centre it environs, however, such centre is always beyond reach, at least from the circuit's position.

The similarities with any exilic construction of home are striking: ideas of home are all pervasive and lie at the centre of many discursive wanders, yet they constitute the very thing that cannot be grasped or reached. It is of course true that the act of *kora* can also be construed as a return to the origins, as a full

⁵ These definitions are from the *Nitartha Tibetan English Dictionary* (http://www.nitartha.org/dictionary_search04.html)

circle; nevertheless the very nature of exile prevents this *kora* to take place, forcing the exile to wander round and round in a circular horizon or *khör mo yug*⁶. Interestingly enough, the first poem in *Kora* is “Horizon” (9) and expresses this sense of circularity that makes return impossible. Even though “Horizon” mentions the ground (i.e. “home”) in its first line, this is an already forsaken location, the persona is already wandering a circular path: “From home you have reached / the Horizon here. / From here to another / here you go.”

It is worth noting the implicit identity of the two “heres”, the two circular horizons, and their radical difference from “home”. The second stanza further emphasizes this sense of endless journey through endlessly circular horizons: “From there to the next / next to the next / horizon to horizon / every step is a horizon”. In this case the ground has been lost and the persona is trapped in a circular path that knows no end. Even though the fruit of returning to the original ground seems impossible, the remaining two stanzas offer some sort of advice for enabling such return. If the homeland is not to be forgotten, one must “Count the steps / and keep the number” and also “Pick the white pebbles / and the funny strange leaves. / Mark the curves / and cliffs around / for you may need / to come home again.” The homecoming journey is thus mentioned at the end; however it is acknowledged as a somewhat unlikely possibility. Remembering the path seems the only way of enabling return to the home ground, the exile’s fruit or desired destination.

⁶ An interesting and parallel example of these dynamics is the film *Dreaming Lhasa* (2005) in which Lhasa or Tibet is never shown, even though the lives of the characters gravitate around this compelling idea of home. Tibet is the all pervasive, yet invisible and mostly unreachable, thread that links all characters. Furthermore, Karma’s and Dondhup’s stories can be seen as a full circle *kora*, since they return to where they came from and accomplish what they intended to do. However, the homeland issue remains open and unsolved. As Karma writes in her screen: “sometimes, I don’t know where I am...it’s like I’m living, breathing, dreaming Lhasa.” (punctuation as shown in the film)

Nevertheless, even when such a ground is technically reached it seems to slip through the persona's fingers. Such is the theme of "A Personal Reconnaissance" (*Kora*, 11), which, ironically, is hardly a reconnaissance. The territory that is going to be inspected is the homeland, which "From Ladakh [...] is just a gaze away". Thus, this grandson of the land attempts to rejoin the place his parents left in the form of a military inspection. This does not only confirm Tibet as the ground where he comes from and the fruit he wishes to reach, but also as disputed ground, a place to be approached with a careful and somewhat suspicious attitude. Furthermore, the fact that this reconnaissance is a "personal" one might suggest that the inspection quality of the journey has not so much to do with Tibet being disputed ground *qua* occupied land, but with Tibet as a disputed space of the imagination. Therefore, the purpose of this "reconnaissance" is to confirm whether such imagined space exists at all. Care and suspicion seem natural⁷.

Thus, "from that black knoll / at Dumse" the reconnoisser sees Tibet "for the first time", even though he calls it "my country"⁸. However, this much expected encounter seems rather an anti-climax. First, the exile tries, quite literally, to grasp the land and soak in its atmosphere: "I sniffed the soil, / scratched the ground, / listened to the dry wind / and the wild old cranes".

Nevertheless, the realisation that the craved homeland is somehow intangible or

⁷ In fact, Meredith Hess comments on the imaginary nature of the home that animates this journey: "Tibet has become for these children and adults [educated in exile] an *idea* that surrounds them and grounds them even while they live in exile." (56-57) It should be noted that Meredith Hess is making a general point about Tibetan exiles, however, she uses "A Personal Reconnaissance" to illustrate her argument.

⁸ This first encounter with something that is somehow already known or familiar also relates to the Latin root of the word "Reconnaissance", which is *re-cognoscere*, to know again. Thus, the exile can be said to go to the border to re-cognise that which is familiar to his imagination in a non-imaginary setting.

non-existent comes quickly: “I didn’t see the border, / I swear there wasn’t anything / different, there.” Even though what is realised to be non-existent is the border, the homeland vanishes as soon as the border does, since the latter is the gate towards the former, in other words, what makes it a there. Moreover, the comma in the last line allows us to read “different” and “there” not necessarily as part of the same proposition, but as alternative though not necessarily contradictory propositions. Thus, it is not only that at the other side there wasn’t anything different but also that there wasn’t anything there. Such nuance shows us the slippery nature of the ground, which seems rather unreachable and could hardly be called a fruit, because it is never reached. The hesitations concerning this place develop further: “I didn’t know / if I was there or here. / I didn’t know / if I was here or there.”

Interestingly enough, the disappointment of not finding the homeland where he imagined, brings the reconnaisser to question his very position; he cannot be certain any more about whether he is “here” or “there” or even what “here” and “there” mean. Is “here” the ancestral home, the primeval ground of the exile or is it his surrogate home? If so, the ancestral homeland would be “there”, being an-other to him. Either way, the reconnaisser, once his initial desire to see the homeland has confused his reference points, is implicitly identified with another inhabitant of in-betweenness and uncertainty: the kyang, a wild ass that roams the area. Not unlike them, who “come here every winter” and “go there every summer” the reconnaisser dwells, metaphorically, in the imaginary and impossible space of the border, a no man’s land in which the

radical difference of all binaries (e.g. here / there, ancestral homeland / surrogate home) have collapsed.

Thus, the strong desire that enables the certain ground of dichotomies is progressively transformed by an unconventional “reconnaissance” that confounds all certainties and leaves the exile in no man’s land. In a sense, although his ideas about the homeland are not confirmed, his sense of in-betweenness is. The exile tries to reach the homeland but ends up being somehow stuck at the borderland; once the border, and therefore the homeland, is seen to be intangible everything transforms into a vast borderland. Consequently, this *kora* is not one that could be regarded as a full circle, but rather as one that never reaches the place it encircles. The homeland seems ever deferred to an unreachable “there”, like a shorter poem, “Illusion” (*Crossing*, 10), clearly instantiates. “Illusion” seems to engage the Buddhist trope that identifies the nature of appearances with that of a magical display or illusion. However, in this case the fading of what was thought to be “there” does not seem to have soteriological connotations, but seems to speak of another imaginary homeland.⁹

“Illusion” begins with three very direct one-line and one-sentence stanzas: “I saw it there. // I tried to cross over. // I crossed over.” We are never told what was at the other side of the bridge, presumably, luring the persona.

⁹ The unreachability of such homeland seems also to entail some positive political possibilities, as Anand argues: “though for the Tibetans the memory, the ideal and the image of *the land* from which they have been exiled have been a potent force in the struggle for national recognition, the notion of *return to the homeland* is problematic. This problematisation should not be seen in terms of pessimistic scenario where original Tibet has been destroyed and can never be retrieved. Instead, it guards against any naïve imagination of a particularised space-time projection of Tibet as a timeless construct.” (31)

The last two-line and one-sentence two stanzas simply state that “There wasn’t anything / on the other side of the bridge. // I thought I saw something / on the other side of the bridge.” Even though we are in the dark regarding about the object of illusion or, rather, disillusionment the similarities with “A Personal Reconnaissance” (on the opposite page of *Crossing the Border*, under the title “A Personal Reconnoitre –sic–”) are striking. In fact, “Illusion” can be seen as a prelude that introduces the theme later developed in “A Personal Reconnaissance” in more detail. In this case the yearned for ancestral ground is identified with something insubstantial and ever-fading, something that is never here but always there.

However, recognising the illusion to be so does not seem to bring liberation, as in the Buddhist context, simply a vague sense of disappointment in “A Personal Reconnaissance” or a mere reconsideration in “Illusion”, i.e. “I thought I saw something”. Unlike Trungpa, Tsundue does not link the in-between and uncertain space that is exile with any existentially analogous reality; he simply acknowledges such social reality with occasional bitterness (e.g. “I am tired”). Nevertheless, Buddhist tropes like those of *kora* or fading illusion are still engaged for mediating the exilic condition, but the function of such tropes has been shifted in this new re-birth¹⁰. It seems obvious that realising that what one thought to be there is merely an illusion involves deception and

¹⁰ It is interesting to note how an analogous, though antithetical, rhetorical appropriation, identifying pre-1959 Tibet as an illusion, has been done in a Buddhist context. Thus, when Dilgo Khyentse Rinpoche speaks of impermanence he urges his audience to “Take another example from the more recent past. Before the arrival of the Chinese Communists, how many monasteries were there in what used to be called Tibet, the Land of Snow? [...] Now not even a statue remains. All that is left of Samye is something the size of this tent, hardly bigger than a stupa. Everything was either looted, broken or scattered, and all the great images were destroyed. These things have happened and this demonstrates impermanence.” (22). This is the opposite of what Tsundue is doing, since Tsundue uses a Buddhist trope in order to look at Tibet whereas Khyentse uses Tibet as an example for illustrating a Buddhist principle.

disappointment; however such discovery is valorised in a positive fashion in Buddhist contexts. As unsettling as this disappointment might be, it could still be said to be liberative disappointment¹¹.

On the other hand, when Tsundue uses these old metaphors for speaking about new realities they have been stripped of any positive qualities; they are bare images of disappointment. In this sense, metaphors like that of illusion are not the disappointing ground to be transformed into some liberative fruit; they are the disappointing fruit of a path of unfulfilled wishes, rooted in a fundamental separation from what is perceived as the ground: the ancestral homeland. Such dynamics are very well instantiated in a poem that mirrors the way “Illusion” develops, also by using a well-known Buddhist metaphor, that of peeling an onion. The trope of peeling an onion has been engaged in an almost endless myriad of Buddhist contexts for speaking about processes of progressive unmasking or realisation, the fruit being the discovery that the onion and its covering layers were either disposable or illusions that naturally fade away when sought out¹².

“Looking for my Onion” (*Crossing*, 32), however, relates to the process in a different way; its very title conveys some sense of uneasiness about the lost onion. For a start, the intent of the peeler is not to deconstruct the onion but in

¹¹ In fact Trungpa speaks positively of disappointment as the “dissatisfaction which accompanies ego’s struggle [as what] inspires us to examine what we are doing.” (*Cutting Through*, 5) In other words, liberation and understanding are enabled by an underlying sense of disappointment.

¹² E.g. The earliest Buddhist example of an onion-like metaphor being used is probably the *Phena Sutta*, from the the Samyutta Nikaya in the Pali Canon. In it the same principle of onion-peeling is applied to a banana tree, which ceases to exist once its various layers are removed. For a translation of the *Phena Sutta* see Thanissaro: <http://www.accesstoinsight.org/tipitaka/sn/sn22/sn22.095.than.html>

fact to find it, thus: “I peel and peel and peel / looking for my onion.” However, this path seems to have obliterated the ground that is in fact aiming to reach and so, “when my eyes are full, / hands stained, / scattered peelings stare at me, / I realise I actually had one.” Thus, the ground is only discovered once it is lost and, therefore, is only recognised as an absence. The final deconstruction of the onion is not celebrated; rather its concomitant disappearance is mourned by evoking a moment that precedes the poem (i.e. the full onion). The full onion is never mentioned, since the first line is already involved in the process of peeling; in fact the full onion is only acknowledged once its absence is also total.

If we are to regard the onion as a metaphor for the homeland, the process of peeling it can be seen as the quest of searching for it, which unavoidably deconstructs any comfortable and preconceived ideas about it. The result is very similar to that of previous poems; the desired object is never “there” and its presence is always deferred somewhere else or to some other time. In this case, the onion-before-peeling state is evoked as an invisible moment beyond the poem, which is only acknowledged once the onion has ceased to exist. From this perspective, the lost onion is also similar to the lost homeland, since it was lost at a time when the poet was not born yet. Analogously, the poem starts already with the searching process, the process of losing the onion, a step away from the unpeeled full onion.

However, this last analogy only works partially since the homeland was not lost as the result of any search. “Looking for my Onion” is clearly about the exilic quest for the imaginary homeland; however, the fact that the point of

origin slips out of the poem and is only remembered as a full absence can be seen as a veiled allusion to the poet's generation, which was born in exile and for whom Tibet is an inherited memory that precedes any personal memory. In opposition to those inherited memories of Tibet stands India, which for many is a surrogate or host but also native land. Tsundue's "When It Rains in Dharamsala" and "Exile House" deal with this other space in rather different ways. Whereas "When It Rains in Dharamsala" emphasizes the contingency and precariousness of exile as an unstable and uninhabitable location, "Exile House" dwells on its opposite: the rooted and almost homely quality of the native, though not ancestral, land. These other homes do not seem to be portrayed as the evasive centre of *kora* but as mere contingent steps in the circular journey that is *kora*. In a sense they might be regarded as the journey itself, the space travelled and inhabited by the exile but never construed as a fruit or a goal.

To sum up, the notion of home in Tsundue's poems seems to be always deferred to another shore, to a "there" that is never reached, even when seems close at hand. This is the mirage that fades away in "Illusion" or the absence discovered at the border between Ladakh and Tibet in "A Personal Reconnaissance". This home is a point of origin that precedes the many circular journeys of "Horizon", the full onion, never seen and only imagined when fully lost in "Looking for my Onion". Although it is a ground, the primordial point of origin, this home is also an unreachable fruit, one to which there is no path. The unreachability of the fruit and the absence of a path brings us back to another ground, that of exile, the surrogate home that is sometimes precarious like the "rented room" of "When It Rains in Dharamsala" or unsustainable like the ring,

“The Third Side of the Coin”, and sometimes prosperous but also confining like the rooted and overgrown vegetation of “Exile House.”

Thus, the ancestral home is the ground of the first journey, the one that has exile as a destination, but from exile such ground is regarded as a fruit to be reached, as a move away from the oppressive ground of displacement. Nevertheless, that second journey is never accomplished; this is a *kora* that never ends up in full circle but is trapped in a seemingly endless circuit of circular horizons (*khor mo yug*). These two parallel, though antithetical, journeys constitute what I call the double journey of exile, which crosses over a number of actual and imaginary boundaries. Even though home might be an ever-fading fantasy its search is not given up and a number of journeys are attempted in order to reach it¹³.

¹³ It is perhaps worth noting here that when I speak of homeland I refer to the various notions and images engaged in Tsundue’s poems and not, necessarily, to a geographical or territorial reality. Analogously, when I speak of the impossibility of reaching such homelands of the mind I am referring to the various personas that appear in Tsundue’s poems and not to the poet himself. In fact, Tsundue, the author, has been to Tibet, the place, where he was imprisoned and later deported. Interestingly enough, even though the author has been there, his personas never seem to get “there”.

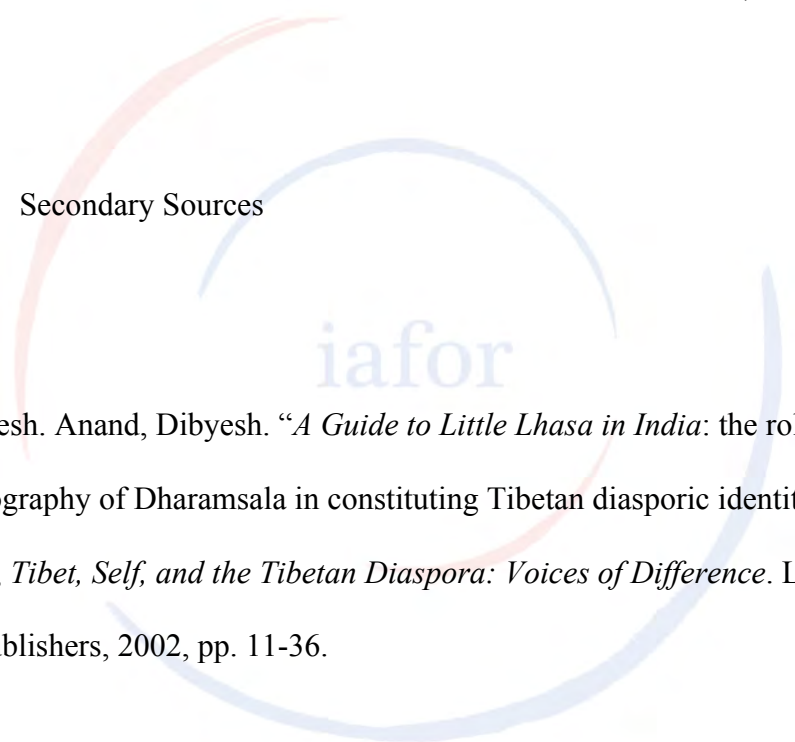
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A Journey of Discovery: the Impossibility of Defining Irishness in
John Bull's Other Island

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The Topic of "Ancient and Modern" & "Journeys of Discovery"



A Journey of Discovery: the Impossibility of Defining Irishness in
John Bull's Other Island

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In his packing and preparation for the trip to Ireland, the Englishman Broadbent asks Hodson, his butler, to carry a revolver with him for the journey they are going to have, and this request gives the servant some apprehension:

BROADBENT. By the way, pack your own traps too. I shall take you with me this time.

HODSON [hesitant]. Is it a dangerous part you're going to, sir? Should I be expected to carry a revolver, sir?

BROADBENT. Perhaps it might be as well. I'm going to Ireland. (*JB* 4)

To Broadbent, the journey to Ireland is an anticipated adventure that teems with exciting encountering and romantic dangers. The exotic appeal of the country lures him to fantasize a land constructed upon his own expectation. Even before commencing the trip, he is already preoccupied with a prejudiced mind-picture of Ireland and is responding, though somewhat ridiculously, to the picture of Irishness he sketches. His Irish-born friend Larry, on the other hand, seems to be totally discouraged and disillusioned with the romantic imagination of Irishness. In contrast to Broadbent's enthusiasm, he assumes a lukewarm attitude toward the Irish stereotyping and is disappointed at the islanders' weakling response. While the non-Irish people project their imagined Ireland upon the land, the local Irishmen, in Larry's frustrated apostrophe, are not able to orient themselves toward anything but an unrealistic dream: "Oh, the dreaming! The dreaming! The torturing, heartscalding, never satisfying dreaming, dreaming, dreaming, dreaming" (*JB* 15)! This ineffectual and void dreaming is the primal misconception that Larry seeks to break. On leaving for his homeland, Larry yet harbors a disapproving attitude toward Ireland and his fellow countrymen. In this way, each of the tourists preconceives a notion of what Irishness is or is supposed to be. Throughout their journey, their ideals and imagination of Ireland often clash with each other as they assert or demonstrate their Irishness in each one's own way.

The journey that Larry and Broadbent take in *John Bull's Other Island* is more like their striving to discover evidences of proof that verify the Irish image each possesses.

Their drastic differences in their imagination of Irishness put them in a constant opposing position. On the trip, Larry, born as an Irishman, clings to his idealism of a renovated Ireland while the Englishman Broadbent savors, with great delight, his sensation of wonders at his own virtualization of the Irish stereotypes. However, despite the theories they hold on Irishness and Broadbent's constant experiments with the notion of it, I argue that the ultimate discovery in their journey is the discovery of the impossibilities to discover and define true Irishness.

In this paper, I attempt to prove the futility of Broadbent and Larry's supposed discovery by focusing on the problems with Broadbent's unconditioned engrossment with Irish stereotypes and Larry's complete rejection to it. Their polar preoccupation with their presumed Irishness, instead of leading them to the anticipated discovery, actually put them in a swirl of contradictions between affirmation and negation. In the play, Broadbent seems to recognize and assert the importance of the Irish tradition, but Larry's disavowal of his friend's stereotyping nullifies any conclusive possibility of defining. His negation, however, does not lead up to any fruitful result. While Broadbent's enthusiasm and assertion of the Irishness he understands is ridiculed as absurd prejudice by the gloating Irishmen, Larry (the primal opponent to the stereotyping) seems unable to do anything but passively reject anything "tainted" with Irishness. This constant conflict of the Irish ideals eventually renders the Irishness an indefinable and self-contradictory dilemma. Thus, their journey of expected discovery is unsuccessful and unfinished as the dream of a transcending Irish ideal is concluded inconclusively by Father Keegan near the end of the play.

I. Tom Broadbent's Stereotyping of Irishness and Larry Doyle's Negation of it

The pith of the play is essentially constructed on the rivaling relation between Larry and Broadbent's perception of Irishness. As an Englishman whose understanding of Ireland is derived majorly from romanticized stereotypes, Broadbent affirms the particular kinds of Irish culture that he recognizes during his stay in Ireland. His flamboyant deeds and boisterous interactions with the local Irishmen, though confidently performed, are nevertheless constantly flanked by Larry's nonchalant voice that coolly opposes the Englishman's enthusiasm. As David Rabey points out in his discussion of the contrast between the English stereotyping of Irishness and the response of the Irishmen in the play: "*John Bull's Other Island* dramatizes the rivalry of the confident, materialistic Englishman, Broadbent, and the realistic but comparatively ineffectual Irishman, Doyle" (29). This dramatization on the one hand foregrounds the problem of a stereotyped Irish culture, and on the other hand also pinpoints the derivation of the stereotypes, and that is, the Englishmen's framing of

the Irishness. The English sense of superiority and tendency to stereotype, as epitomized by Broadbent in the play, prompts him to do a sketch of Irishness according to his own ideals. Brad Kent, while clarifying the images of stage Irishness in the play, asserts that “The construct of the stage Irishman is, as Larry pointedly observes, largely a creation of the English” (165). The picture of the Irish culture is in this sense not so much an organic being of natural integrity as the artificial work drawn within the scope of Broadbent’s prejudiced panorama. Even before actually seeing the land, he is already immersed in a stack of images waiting to be materialized. Therefore, Broadbent’s journey to Ireland may also be regarded as the fulfillment of his imagined land.

The illustration of the English’s making of Irishness is vividly portrayed in Broadbent’s blind fascination with his delineation of Irishness. In the beginning of the play, the scene of Broadbent’s interaction with the deceiving character, Tim Haffigan, exemplifies the Englishman’s preoccupation with his own definition. He is almost obsessed with his stereotyping of Ireland and explores it without reserve. Without the need of too much verifying, Broadbent recognizes Tim Haffigan as the complete incarnation of every Irish characteristic, either the positive or negative ones:

TIM. Tell me all me faults as man to man. I can stand anything but flattery.

BROADBENT. May I put it in this way? — that I saw at once that you were a thorough Irishman, with all the faults and all, the qualities of your race: rash and improvident but brave and goodnatured; not likely to succeed in business on your own account perhaps, but eloquent, humorous, a lover of freedom, and a true follower of that great Englishman Gladstone. (*JB* 9)

This arbitrary stereotyping of Irishness is both reckless and ironically absurd since Haffigan is not even Irish. The absurdity of this misconception is, however, somehow completely ignored by Broadbent. The falsity of his stereotyping, though slighted constantly by the local Irishmen or coolly confronted by Larry, does not seem to shaken the Englishman’s confidence in the Irish world he envisions. In fact, his entrenched faith in his stereotyping of Ireland and stubborn devotion to it sometimes even make him a laughingstock for the local Irishmen.

In order to impress and win the local citizens over to his side, Broadbent, in one episode of the play, literally drives with a living pig in his car so that he can, as he brags confidently: “feel quite like an Irishman” (*JB* 63). This eccentric feat, whether

of much help to the positive personal image he intends to establish or not, does bring him lots of troubles and jeers from the local islanders. However, Broadbent is simply emotionally impenetrable by these sobering failures and even gives a long and eloquent speech when he returns from the farce-like drama that he has just gone through. He terms all the ridiculous occurrences in the accident as an essential process of his Irish–naturalization when he concludes, after a tirade of glamorous statement: “If it were legally possible, I should now become a naturalized Irishman” (*JB* 72). Despite his obvious blunder, he is still able to rationalize and glorify each of his feats, which are carried out, whether triumphantly or pathetically, in the name of Ireland-betterment.

Broadbent’s resolute determination to verify the Ireland he understands is shown in the several deeds he performs in the play. Aside from the political and economical conceptualization of Ireland, his pursuit of Nora’s love, achieved eventually with his brazen relentlessness, is also an impassioned pursuance that reveals his absolute devotion to the cause of realizing his Irishness stereotyping. To Broadbent, Nora is a quintessential figure who epitomizes the romantic and exotic beauty of Ireland. Since the first time they meet, the Englishman is bewitched by the indenting impression Nora’s melancholy Irish voice makes on him. His feeling for Nora, however, is not simply aroused by the sexual attractiveness of the woman. Instead, the charm of the Irish sentimentality is a sensation induced by Broadbent’s romantic projection on Nora’s Irish identity:

BROADBENT. [suddenly betraying a condition of extreme sentimentality]. I can hardly trust myself to say how much I like it. The magic of this Irish scene, and—I really don’t want to be personal, Miss Reilly; but the charm of your Irish voice—

NORA [quite accustomed to gallantry, and attaching no seriousness to it]. Oh, get along with you, Mr. Broadbent! You’re breaking your heart about me already, I daresay, after seeing me for two minutes in the dark. (*JB* 38)

Broadbent’s romantic feeling for Nora buds almost immediately after he sees and hears her “Irish voice”, under the spell of the magical Irish scenery. It is obvious that the strength of Broadbent’s emotional attachment to Nora is generated and reinforced by the Irish feminine stereotypes he imagines. Hence, even though Nora has been responding coldly to his pursuit of love throughout the play, Broadbent persists unapologetically because of his strong will to verify his Irish ideals. He endeavors to prove and grasp the kind of Irishness he desires to hold. This belief propels him to get

involved in the local affairs, which in turn flames his faith in the broad strokes of his Irish picture. His romantic ideals of Irishness and zealous activities on the island are thus drastically contrasted to Larry Doyle's realistic yet hollow vista of a "modernized" Ireland cast in empty talk.

Larry is, in several ways, an exhaustive opponent to Broadbent's stereotyping of a romanticized Ireland. Since the beginning of the play, it is apparent that Larry will neither accept the typical impressions people have about his motherland nor succumbs to the sentimental attachment he is supposed to have to the land. Instead, he is full of his own prospect of the land—even though his plan is not necessarily associated with the enhancement and promotion of the national culture. The home-coming Irishman does possess his own idealism of Ireland, but his ideals, mostly deprived of cultural or historical concerns, are centered on the fulfillment of realistic and materialistic benefits. This profit-engrossed attitude sometimes distorts the tradition of Irishness into an impotent and despicable trait to him. Not only is he unconcerned about the culture of his motherland, his utilitarian interest in Ireland sometimes even makes him loathe certain idiosyncrasies of the Irish people. His disdain for the land is vividly represented by his interaction with his teenage-period girlfriend, Nora, who, at least to Larry, is the embodiment of Irish weakness and silly-sentimentality. Nora's waiting for him at the Round Tower (also a historical symbol of Ireland) may be interpreted as the Irishmen's expectation of Larry's identification with Ireland since, as observable in the latter part of the play, Larry's fellow countrymen, like Nora, more or less assume a certain prospect of Larry's recognizing and sympathizing with his country. Nora's hopeful waiting, however, eventually leads her to disillusioned disappointment because Larry never shows up. The Irishman's disregard for his emotional tie with Ireland and his contrast to Broadbent is strongly reflected when Broadbent himself, in place of Larry, comes to meet Nora at the Round Tower:

NORA. Oh, you came to see the tower. I thought—[confused, trying to recover her manners] Oh, of course. I was so startled—It's a beautiful night, isn't it?

BROADBENT. Lovely. I must explain why Larry has not come himself.

NORA. Why should he come? He's seen the tower often enough: it's no attraction to him. [Genteelly] An what do you think of Ireland, Mr. Broadbent? Have you ever been here before? (*JB* 38)

While Larry, as Nora sadly believes, does not even care to visit her and the Irish Round Tower, the Englishman gallantly shows up all admiringly. Thus, Larry's

nonchalant attitude here is evidently contrasted to Broadbent's ardent devotion. Caught in the cocoon of mercenary concern, his neglect of the national culture is comprehensive and nonselective. The Irish culture, whether the stereotyped or essential ones that may possibly define true Irishness, are all rejected indifferently by Larry as he states in the play: "Is Ireland never to have a chance? . . . If we can't have men of honor own the land, let's have men of ability. If we can't have men with ability, let us have men with capital" (*JB* 55). Rather than dreaming of a culturally distinguished Irish state, Larry comes down to the most basic and realistic issue, and that is, money. This practical conception of Ireland is, however, ironically only an ineffective and void ideal because of Larry's inactivity.

Despite his discontent with the Irish stereotypes, Larry, like Broadbent, also has his imagination of an ideal Ireland. Yet different from the active participation of his English friend, his progressive ideals are chiefly empty talks that amount to little substantial values. Frederick P. W. McDowell refers to Larry as "an intellectual . . . [who] is clearheaded and free of sentimentality, but lacks imaginative boldness, strength to assert himself, patience under duress in the service of his ideals, and the political instinct to persuade people of the truth of his views" (82). McDowell's insight summarizes Larry's problem with his ideals. Even though Larry is the one who seems to see the whole picture clearly and is able to analyze the circumstances with a critical mind, his want of action and unwillingness to participate nullify the significance of his vision. No matter how revolutionary and beneficial his ideals may work for Ireland, they are of no concrete values if nothing is carried out. Hence, Larry's ambitious plan for a progressive and competitive Ireland eventually turns out to be nothing but negation to the traditional Catholic Ireland—since his ameliorative thoughts are based on the replacement of old doctrines with modern utilitarian creeds. The conflicts between the affirmation and negation of a designated Irishness are shown from Larry's continuous disavowal against Broadbent's attempts to define and flesh out the stereotyped Irishness. The polarized perspectives on Irishness between Larry and Broadbent are, ultimately, the pivotal reasons behind the negation of the delimitation each holds. Thus, their perpetual opposition to each other and the consequent failure in asserting a definite Irish culture make their journey of expected discovery a fruitless one.

II. Larry and Broadbent's Discovery of the Impossibility of Determining Irishness in Their Journey.

Before the discussion on the dilemmatic relation between Broadbent and Larry's conception of Irishness is addressed, the possibility of multiple interpretations of the

political ideology in the play should be foremost discussed so that the gist of this paper can be validly proved. While the play seems to contain many authorial messages within its highly compact content, there is actually hardly a decisive voice intentionally conveyed by the playwright. In fact, George Bernard Shaw's complex and open-end irony manifested in almost every concept reflected in his texts is one of the crucial techniques that make the ambiguity of Irishness in *John Bull's Other Island* a plausible discussion. The play is open to diverse interpretations not only textually, but also conceptually because the politics of nationality or cultural orientation in the play are not resolutely or explicitly promoted like propaganda by Shaw. Instead, the highly symbolized content of the play reveals, as Gareth Griffith maintains, "a complex patchwork of contrasting and complementary stitches and designs" (205). The contrasts and comparisons of various natures and between different subjects abound in the play, and most of them are not resolved with any precise answer by Shaw. Thus, the diverse opposing relation that constitute the basic structure of the play are worthy of further investigation.

Among these oppositions, Griffith observes that "the central characters of the play and relationship between them are open to conflicting interpretations" (202). Critics argue about the roles each character in the play symbolizes contrastively to one another. The characters are thus analyzed symbolically and viewed as the representations of conflicting ideas. In his review of scholars' general receiving of the play, Stanly Weintraub mentions that one critic "examines . . . [the play's] opposing temperaments as the first of Shaw's in which characters are overtly symbolic" (78). Each incident in the play, along with the characters' participation in it, is often symbolically significant in its representative demonstration of certain issue. The symbolic relationship between Broadbent and Larry, reflected in the philosophical thinking each holds on Irishness as they venture from one happening to the next, is one such major antithesis which mirrors the tenor of the play, and that is, the question of deciding Irishness. The answer to this question is never stated outright by the playwright and is still debated, and in my following section, I argue that the answer will never be concluded.

Eager as Broadbent is with his dedication to the mapping of his Ireland, his aspiration and effort, though ostensibly upheld by the local Irishmen he encounters in the journey, is nevertheless futile striving since the Irishness affected by the local islanders is merely performance, as pointed out by Larry time and again. Along the way, Broadbent seems to gain every Irishman's favor as he strides flamboyantly toward the making of his Irish bond, but an undercurrent of distrust, formed by the

Irish people's suspicion of the Englishmen, wells over as the local citizens contend with him in every subtle way. He appears to be sympathetic with the grudge and poverty of the provincial Irish countrymen (as represented by Matthew Haffigan in the play) and proposes a reformation founded on the spirit of Irishness and justice:

BROADBENT. . . . Now I am a Liberal. You know the great principles of the Liberal party. Peace.

FATHER DEMPSEY. [piously]. Hear! hear!

BROADBENT. [encouraged]. Thank you. Retrenchment— [he waits for further applause].

MATTHEW. [timidly]. What might retrenchment mane now?

BROADBENT. It means an immense reduction in the burden of the rates and taxes.

MATTHEW. [respectfully approving]. Dhats right. Dhats right, sir. (*JB* 58)

His fervor for the shape of Irishness is so strong that he undertakes to develop it by thorough participation—even to the extent of canvassing for a seat in the parliament. This mutual understanding between the two parties is yet more like a game played by both sides. On the one hand, Broadbent caters to the Irishmen's need so as to set the foundation for the sort of Irishness he appreciates and seeks to realize; on the other hand, the local citizens' approval of Broadbent is often ambiguously two-faced. They seem to acknowledge the national culture Broadbent portrays and acts, but under the surface they criticize and satirize his perception of Irishness, and behave according to the English stereotyping only to gain advantage from it. In her discussion on the interaction between the stereotyping English and stereotyped Irish, Kathleen Ochshorn asserts that the "characters [in the play] put on masks—adopting and dropping brogues, for example—and they neatly divide the world into how the English or the Irish are expected to behave" (184). No genuine Irish culture will be possibly discovered from this role-playing game.

Broadbent's journey of discovering and making of Irishness is concluded irresolutely as the falsity of his envisioning is foregrounded by Larry's negation to it. Symbolically, Larry acts as the character whose realization of Broadbent's situation leads him to break the deceiving connection between Broadbent's stereotypes and the local Irishmen's cooperation. To a certain extent, he does point out several glitches and irrationalities in Broadbent's exaggerated concoction of Irishness. Yet he only denies the fabricated Irish culture without really affirming anything truly Irish. Due to his indifferent attitude toward Irishness and detachment from his motherland, Irish

culture, to Larry, is more of an inconvenient hindrance to the ultimate advancement of the country.

Larry Doyle's proposal of an idealized Ireland is essentially not Irish at all. In his vista of a modernized country revolutionized by technology and development, there is not much left—culturally and historically speaking—in his blueprint of an up-to-date Ireland. His pointed criticism of Broadbent's arbitrary imagination of Irishness is certainly some sobering negation, but his reproof is not accompanied by constructive suggestion for the national culture. Irishness is consequently absent from Larry's distinctive plan of a progressive Ireland (though only built upon theory). The possible outcome of this denying position on one's own national culture is concluded by David Miller: "national culture is . . . constitutive, if it is destroyed, those who had shared it either are left in cultural vacuum or else have to undergo a difficult process of cultural adaptation, which is . . . rarely successful in its outcome" (86). As Miller suggests, Irish culture is an integral being that requires deliberate attention and preservation. Larry's disregard for the cultural essence in the development of the country is in the first place a harmful blind spot which prevents him from recognizing the form of Irishness he envisions. Then his non-participation in Broadbent's dream of Irishness further keeps him from understanding Irish culture. To Larry, the endeavor to establish a national culture and protect it is but a meaningless ideology springing from sentimental temperament, therefore he rejects to the impractical impotence implied in the sentiment. He instead intends to invest the land with money and Englishmen's mainstream values as well as efficiency. In Larry's point of view, the vigor of the Irish culture could automatically ensue from the development of the country. In this context, however, the influence of the dominant cultures will impact on the receiving or marginal ones. In Victor Merriman's argumentation on the relation between the mainstream and marginal culture, he discusses the cultural intactness of the countries with inferior power and argues that: "while exclusion from the mainstream had baneful economic consequences, it seemed to confer advantages at the level of critical consciousness and cultural vitality" (7). Along with the importation of economical and technological resources comes the transmission of a country's culture. The influence of the English culture will undoubtedly impose a huge impact on the integrity of the Irish culture since the violation of the dominant or even international trend is often the death of the regional culture. Larry, to a certain extent, symbolizes this threat of the mainstream trend. His journey of discovering Irishness is ultimately undertaken with his defying of Irish stereotypes and attempted remaking of Ireland. The possibility of defining Irish culture is thus lost in the continuous conflicts between Broadbent's affirmation of his imagined Irishness and Larry's complete

negation of it.

Conclusion

The result of the inconclusive end between Broadbent and Larry is reflected and resolved in Father Keegan's ambivalent attitude toward Irishness as he shares his transcendent dream with Broadbent and Larry at the end of the play. Throughout the play, Father Keegan has been an onlooking character who holds no absolute outlook on the political ideology or cultural orientation toward Irishness. He does criticize the problems in both Ireland and England a lot, but unlike Broadbent and Larry, he neither explicitly affirms nor refutes the various notions relating to the interpretations of Irish culture and welfare of the country. His viewpoints, instead, often get beyond the borderline of assorted definitions. Near the end of the play, he expresses his transcendent ideal of the Ireland he imagines and applies the religious doctrine of trinity to his utopian dreamland, where sacred faith and secular reality are coordinately harmonized:

In my dream it is a country where the state is the Church and Church the people: three in one and one in three. It is a commonwealth in which work is play and play is life: three in one and one in three. It is a temple in which the priest is the worshipper and the worshipper the worshipped: three in one and one in three . . . (*JB* 98).

This transcending envisioning of Ireland, though concluded by the priest as "the dream of a madman", is yet an answer to the defining of Irish culture. Rather than picturing Ireland within any specific category, he brings it to a religious scale that surpasses the contesting dilemma between Broadbent and Larry's characterization of Ireland. While the tourists' imagination of Irish culture is for the most part politically oriented and bounded in utilitarian belief, Father Keegan's vision of Ireland is bound-free and hence distinguishable as yet another sort of viewpoint on the ideal of Irish culture. To the Father, national culture is not definable because it is always wrapped up in the coat of certain ideology and succumbs to the determination of various interpretations. Since every individual's point of view is a possible definition of Irishness, the multiple possibilities of interpretations render a definitive definition impossible. Therefore, ridding of all the political ideologies, Father Keegan perceives Irish culture with religious comprehensiveness that simultaneously comprises and transcends the contour of defining. The transcendence of his ideal, in this way, both mirrors and resolves the impossibility of determining Irishness in the play. Larry and Broadbent's journey of discovery, after a succession of contrasting affirmation and negation, is thus finally compromised inconclusively in Father Keegan's utopianism

while their portrayal of a distinctive Irish culture is never really finished.

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Fictionalized History: Initiating Changes in the Malaysian Identity

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Introduction: History, Nation and Identity

The discourse of culture, nation and identity is never without history which remains the crux of all researches on nationalisms, political principles and nationality. None of these however are the focus of this paper except for the prized position of history in relation to a nation's identity. Ernest Gellner's attempt to classify and define "nationalism" (Smith 1999: 46) in the modern world, first proceeded to reach back to human history to formulate enough power for justification to link communities with power. The interrelationship between history and human kind has been a struggle where time marks victories on both sides emerging with different approaches that ultimately changed the perception of history (itself) and identity. Linda Hutcheon observed that "The eighteenth-century concern for lies and falsity becomes a postmodern concern for the multiplicity and dispersion of truth(s); truth(s) relative to the specificity of place and culture (1988: 108). Hutcheon also cites Daniel Defoe's (*Robinson Crusoe*) realization of the individual capacity to exclude, marginalize and erase certain "truths" in a story that began the validity struggle of "his-tory" (ibid 107). It is this postmodern perspective of history and identity that is used to approach Malaysian fiction writing that has recently seen the publication or revival of Malaysian history in different fictional genre(s). What is of interest is its implication on the Malaysian identity as perceived from an analysis of 3 current works in fictionalized history that represent a cross section of fictional genre(s).

Evolving and changing along with the perception of history is "identity", another focal point of discussion in this paper. Discussions of historical significance will inevitably lead to a discourse on nationhood and identity in a community that is a nation. It is Benedict Anderson's bold definition of a nation as an "imagined nation - and imagined as both inherently limited and sovereign" (1983:15) that serves the semantics of the focus on historical texts that are presented in highly imaginative and creative genre(s) here. As such it becomes a given that like the truth claims of history, there is now multiple perceptions of identity. Grossberg explains that "Identities are always contradictory, made up out of partial fragments. Theories of fragmentation can focus on the fragmentation of either individual identities or of the social categories (of difference) within which individuals are placed, or some combination of the two" (Grossberg 1996: 91). With multiple truths and identities, the lines between history and fiction are blurred often drawing into the discussion the multiple realities that become the source of postmodern "truths" or fragmentations.

However, a deeper discourse on the poetics of postmodernism is not the main concern of this paper but rather the close connections between history and identity in fiction that has been established in an admittedly highly concised interpretation (above) of an otherwise larger than life discourse that has been expounded in hundreds of academic books with more yet to come. History and identity is both the cause and effect in fiction with history often acting as a catalyst for ideas, plots and characters or backdrop that eventually becomes a tool in the hands of authors who try to change, shape or recreate it in writing according to an author's perspective. As such different realities generating multiple truths and identities are affected but largely in a fictional context. However, postmodern's conclusion about the hypothetical perception of historical "truths" as abovementioned, erases the premise of validity in a genre that combines fiction with historical material.

Fictionalizing of Malaysian History

By "Fictionalized History" I refer to creative projections of history that is wont to have extra information in the form of unsanctioned or at times unverified facts not acknowledged by those in authority. It is not the content that makes these writings fictional but rather the presentation of history in different genre(s) such as comics, children's literature and postmodern theoretical compilations that provoke interest especially in the interrelations between genre(s) and the social political significance it generates. The literary impact and the social political significance on a nation with history re-interpreted or re-written is what this paper is interested to unveil. Since it is a postmodern endeavour to interrogate

the past by interrogating it through a re-writing and re-presenting it in writing (Hutcheon 1988:127), it is from this theoretical perspective that this research will undertake to determine the reasons, record the significance and impact on the Malaysian identity with the appearance of this genre which postmodern theorists call “historiographic metafiction”.

In describing the contents of historiographic metafiction, Linda Hutchen observes that:

They [fiction and history] have both been seen to derive their force more from verisimilitude than from any objective truth; they are both identified as linguistic constructs, highly conventionalized in their narrative forms, and not at all transparent either in terms of language or structure; and they appear to be equally intertextual, deploying the texts of the past within their own complex textuality. (1988:105)

The combination of fiction and history is no longer perceived as diametric opposites but similar in relation to multiple “truths” and conventions with similar strategies of interrogating the past from a postmodern perspective. It is this perspective which is levelled upon a few chosen representations of historiographic metafiction by Malaysian authors that has appeared or re-appeared [re-published] in circulation evoking various speculations on its significance on Malaysian identity.

In fictional[izing] history, the combined genre(s) of fiction and history which historians heaved at (Aristotle 1982) and fiction writers (Levine 1968, Holloway 1953) delighted in, have changed the boundaries of writing. Asserting history as fiction and vice versa renders the factual aspect of history suspect while the injection of history into fiction is often perceived as enriching with the all-important social cultural link to readers. Many have pushed the boundaries of conventional history to include perspectives from individuals which is notably acknowledged as “sociology” (Veyne 1971: 30) while fictive genre(s) like historical romances inserted imaginative creativity into specific historical times as faithfully as possible. However, the current Malaysian authors who have fictionalized history such as Tunku Halim and his version of Malaysian history as children’s literature entitled *A Children’s History of Malaysia* (2003), Musimgrafik’s projection of Malaysian history in visual comic form entitled *Where Monsoon’s Meet* (2007) and Farish Noor’s highly provocative *The Other Malaysia* (2005) have more than sociological reasons for fictional[izing] history.

While established historical accounts of Malaysia (Ahmad 2009) begin with Parameswara the visual comic representation of *Where Monsoon Meets* chooses to go back to a genesis of Malaya in prehistoric times (2,500-300 BC). The deliberate assertion of the “orang asli”’s earliest presence at the beginning of Malayan History suggests the intention to “fill in the gaps” of what is accepted “truth” about Malaysian history. This manner of introducing information albeit unverified despite its initial claims, appears to be a part of a method of interrogating the very fundamentals of nation and identity. Similarly, Tunku Halim inserts the legend of the *Three Magical Princes* (13) into his historical fiction entitled *A Children’s History of Malaysia* (2003) which is a well known folktale that provides hearsay background of Parameswara, a prince from Palembang. Farish Noor’s *The Other Malaysia* (2005) does not even pretend to follow the epochal style of traditional historical writings but prefers to project Malaysia through a number of royal and unsung heroes that implies social political views with an upstart slant to its claims as an “other” version. These three versions of Malaysian history is by no means the only types of fictionalized history that is available in the Malaysian market but is perhaps the only ones that are interesting as their books represent a new postmodern approach toward the interpretation of history that is significant to the perception of the Malaysian identity. Combining different narrative genres together to represent individual perceptions and projections of Malaysian history, these works are “distinguished by their frames [which is formally identified as] “historiographic metafiction” that first establishes and then crosses, positing both the generic contract of fiction and of history” (Smith 1978:109).

Visual Comic Parodies

Comic strips, caricatures and editorial comics have always played a role in expressing values, roles, perceptions or beliefs of a particular culture. Studies on the different types of comic visual representation in post-war editorials have been done to determine the effects on a society that has experienced the violence and ugliness of war (Purseigle 2001) as well as its role as an expression of social and political dissent in America in the 1950s (Black 2009). It is the latter that appears to concern the comic representation of Malaysian history. For instance, *Where Monsoons Meet* (2007) written by a group of students who call themselves Musimgrafik candidly described as a postmodern venture of questioning established history, is an attempt to comprehend the events from an economic and political viewpoint (Musimgrafik: Preface). Thus delineated, the comic representations are hailed as “facts and figures, episodes and anecdotes that illustrate how each of the three major ethnic groups – the Malays, Chinese and the Indians, has contributed to the building of this nation” (Musimgrafik: Preface)

Among the structural differences between a formal depiction of Malaysian history as established in text books is the selectivity of time-periods, events and historical personae that are highlighted in the light of massive overarching information through the centuries. For example, Musimgrafiks’ *Where Monsoons Meet* divides the centuries into a time line associated with economic oppression. Beginning with feudalistic Malacca in the 1500s, the oppression by British colonials followed closely by the Japanese and the greed of national bureaucrats, the visual depiction of a local character declaring his enslavement (Figure 1 (9)) and a poor farmer discussing with his fellow crop grower the famine that they experienced when the British colonized *Tanah Melayu* is further joined by the caricature of 6 men each representing a state carrying an English gentleman on a bamboo chair (Figure 7 (64)). Musimgrafiks chose to use a blurred sepia version of an old photograph that carried a picture of a mass execution (Figure 9 (109)) by Japanese troops. Greedy bureaucrats are pictured increasing their profits by driving the normal prices up and literally “knocking” the normal man from the market (126).

In choosing to anchor Malaysian history onto an economic time-line of oppression, the Musimgrafik team has provided another perspective to established Malaysian history that has thus far expounded the history of *Tanah Melayu* from the official perspective of the rulers but not the layman. The image of the gullible Malay farmer enslaved, suffering from famine and tortured to death (Figure 12 (9)) or confounded by the happenings around them in this comic version of Malaysian history is the only layman representation of Malaysians in the series. True to the claims of its subtitle, Musimgrafik’s book is *A People’s History of Malaya*.

By using the comic genre the humour that it generated not only satirized and vilified the common enemy, but also unveiled the weaknesses of certain quarters that were just as culpable in the conflicts of the past that has implications on the present. In the foreword of *When Monsoons Meet*, Amir Muhammad acknowledges the presence of additional information such as the fact that selling opium to immigrant Chinese labourers amounted to 50% of the total revenue of the Straits Settlement as just some of the highlights of the comic version (foreword) that is not found in the established versions of Malaysian history. Apart from this, the weaknesses of certain quarters that saw the surrendering of the states to the British are also exposed. For example, Musimgrafik claims that Raja Abdullah was not appointed the Sultan of Perak because of a drug addiction that resulted in his unpopularity amongst the local chiefs and not because of his absence at the funeral of Sultan Ali as mentioned in official versions (Masariah 2006: 235) due to the British taking advantage of the chaos brought about by the feuds between the Chinese secret societies (41) (131). Other interesting bits of information is that the “Emergency” period officially lasted 12 years and not a short period as suggested in most official versions. It openly states that the reasons for the Emergency was to provide the returning English with absolute power to do as they wished (147).

When analyzing British and French editorial cartoons, Purseigle (2001: 291) observed that “cartoons also targeted the state and especially the way national bureaucracies impinged on daily life in an absurd manner throughout the war”. Similarly, the abovementioned example reveals that the comic genre has provided Malaysian history a platform to critique rulers, governors and the common man without fear of reprisals. Furthermore, the claims of economic driven politics and sensitive issues of money politics that pervaded and the complicity of aristocrats involved in the setting up of Malayan Union followed closely by the Federal Malaya Plan (134) elides with the latter part of Purseigle’s observation. With the comic genre, the sting of criticism is buffered by humour because the cartoons distort and also shrink the reality of the situation asserting a distance between the “truth” in the past and the present (Purseigle 2001: 291). This ability to voice dissent is also due to the fact that cartoons in comics are meant to be funny which levels out the serious nature of dissent.

However, as Bergson points out “Laughter must have a social significance” (1967: 6). Musimgrafik’s comic depiction of Malaysian history clearly wants to prove that Malaysian history was mobilized by greed for economic gain and power; and not driven by any altruism especially where the European colonials were concerned. These criticism are couched in visual textual strategies like caricature, parodies and satire allowing wit, sarcasm and irony founded upon humour to carry the social criticism across. Parodies in connection with popular cartoon characters like Popeye (Figure 6 (37)) that are more for entertainment rather than criticism are placed in paradox with grotesque depictions of faceless and formless monsters (Figure 12 (71) (Figure 14 (99)) that directly scorn the subject through the disgust it elicits in place of laughter. Caricatures which are “visual dimensions provoke laughter based on the distortion and exaggeration of the subject’s features” (Purseigle 2001: 292) abound in *When Monsoon Meets*. They set out to demean the subject often ridiculing them by projecting burlesque upon visual stereotypes of the subjects like the depiction of European colonials. The earliest Portuguese invaders are sloe-eyed individuals wearing the Portuguese war-helmet that disintegrates as other European powers appear in Malacca (Figure 2 (18)). The Dutch’s frugality is translated as a fat short tinker who is keen only on profit when he sells his wares (Figure 3 (19)). The most condemning caricature is the repeated personification of the English as the wolf in a parody of Little Red Riding Hood (Figure 4 (23)) (Figure 5(27)). Other traditional caricatures of both Malay historical heroes, Chinese Chieftains (44) and popular British residents such as Stamford Raffles (28), Frank Swettenham (63) J.W.W. Birch (50) are all designed to ridicule them by calling upon wit and sarcasm to underline the true British agenda in *Tanah Melayu* which is economic gain and power.

Comics allow a different experience of history as it brings together at a single moment dialog, visual presentation and politics as well as culture. This collision of multiple disciplines and method of communication is not only more economical in terms of expression but more importantly allows the collapse of boundaries between disciplines that enable a reader to determine the significance of ideas, images and metaphors or words (Porter 2001: 5) without constraints of individual disciplines. Readers alike across cultures, race, country and often languages are free to interpret what they see and understand without fear of misconception. For example, the cartoon depicting a local fisherman and his son holding their fishing rods are stopped by an English guard who demands for a license before allowing them to fish (55). Two different cultural interpretations can be perceived from this cartoon: the first is that the local natives have lost everything including the rights to fish in their land or the second which is the gullibility of the natives. These two perspectives are in complete opposites depending on whether a reader is a local or a European. By placing a local in confrontation with a colonial using the common language of Malay over fishing which is a common local economic activity, the authors or artists have brought together different disciplines that evoke different reactions. The element of creativity and freedom involved in generating prevalent points in history or introducing new perspectives is successfully embodied through a comic depiction of Malaysian history.

New perspectives include “unsung” heroes of history such as the left-wing Communist Parti Malaysia (CPM) who founded the first organized resistance against both Japanese during World War II and British colonialist after the war during the re-occupation of Malaya. The Malayan People’s Anti Japanese Army or MPAJA’s brave attempt (Figure 10 (114)) is celebrated as the first to organize and lead the people to fight the invaders. Largely ignored in established Malaysian history, the role of trade unions in organizing strikes across the country to peacefully demonstrate against British re-occupation of Malaya after the war is also visually acknowledged in this version. Individuals such as Ibrahim Yaacob, the left-wing leader of Kesatuan Melayu Muda (KMM) is hailed as the first to aspire for an independent Malaya while it is stated that some who are perceived to have moderated with the British for independence is perceived as having neo-colonialistic intentions with the objective to benefit only an elite group of people (92).

The “story” of Malaysia begins like the old days of the *penglipurlara* of traditional Malay story-teller lending the mythical element in folklore to “his-story”. This mythical element is vital in preserving the air of mystic and fantasy that provides the ambivalence in the interpretation of Malaysian history providing cover and a creative platform for the authors or artists to voice their opinions without fear of reprisals. The presence of old and rare photographs depicting the suffering of the people (Figure 15 (104)) and the bombings (Figure 15 (102)), massacres (109) or torture of others during the Japanese occupation presents the realistic element of the ambivalence destined to unbalance any singular form of interpretation.

To lend cultural authenticity to the folklorist, there is a black bird who often acts as a commentator (Figure 11 (126))(167 &117) or the voice of the authors while narrative is often interrupted by the story-teller (Figure 7 (33)) who appears to be telling a bunch of children (61)(98) a story of their land. The story-teller character in his Malay traditional clothes and the youngsters gathered around him typically roots them in Malaysian culture and identity. He is not only a narrator but also a tool that binds together the genre of comic cartoon, and folklore to Malaysian history that is ironically presented in a fictitious genre but appears to be undeniably Malaysian in identity.

A Children’s History of Malaysia

A deeper significance of presenting history as a fairytale told to children has to do with the element of simplicity and freedom to create with the soul purpose of drawing the imaginations of its audience back to childhood (George Macdonald 317) engendering feelings of romantic nostalgia. A history presented in those terms would be a history that merges the worlds of realism and fantasy in which facts become less important than the tale. Tunku Halim’s *A Children’s History of Malaysia* (2008) is Malaysian history for children (272) and admits that he was inspired by C.S. Lewis’ *Narnia Chronicles* (272) to write a version of Malaysian history that he could remember (271) and one that was enjoyable. By comparing it to *Narnia*, Tunku Halim has identified his version of Malaysian history in the genre of children’s literature. Beginning with three magical words “...long time ago...” and segregating Malaysian history into different “kingdoms” has the fairytale quality of children’s literature that is used to fictionalize Malaysian history.

The combination of children’s literary genre with that of history not only simplifies but obscures certain events to emphasize a positive perspective that is aptly supplied in the form of a “happy ending” of the fairytale genre. For instance, the Japanese invasion and subsequent occupation is related within 6 pages through a microscopic view of a tale. Japanese characters like Private Sumi and Kenjo are bewildered by the need to cycle through jungles to invade Malaya while Coporal Malik and Private Anum who represent the heroic Malay regiment who sacrificed their lives fighting against the Japanese army. Despite the short references to beheading (219) and bombing (220), the tale-like style of negotiating Malaysian history dampens the gruesome and often violence of war that is unsuitable for children but the level of gravity versus flippancy becomes a point to contend with. While conventional history with its banal emphasis on facts provide the realism that is often too graphically detailed for comfort, the insertion

of a fairytale like representation of history has considerably lighten the impact but also opened the non-negotiable boundaries of history to questions of subjectivity. In analysing adolescent fiction, Robyn McCallum observed that during adolescence, “conceptions of subjectivity are intrinsic to narratives of personal growth or maturation, to stories about relationships between individuals and the world, society or the past- that is, subjectivity is intrinsic to the major concerns of adolescent fiction” (1999: 3).

“Subjectivities” in truth, identity and reality are among the objectives that Tunku Halim has shared in his book that includes assertions that “Malays have been Hindus for hundreds of years” (30) which he claims began with Parameswara who learnt of the religion from Indian traders and Cheng Ho (30), the emissary from China who was a Muslim. Tunku Halim’s treasure of information including the mother of Raja Kassim being the daughter of a Tamil merchant (34) is stealthily inserted into the tales of war between kingdoms with the villain rotating between the Siamese during the Malacca Sultanate and the British during their colonization of Malaya. Small details like the taking of 6 bronze lions (50) from a sultan’s grave by Alfonso de Albuquerque when the Portuguese attacked and conquered Malacca suggest a folkloric perspective that is suggested at the very beginning through the use of the Legend of Bukit Seguntang at its introduction. Despite its implausible sources, folklore especially oral folklore is often admitted as the first source of history that comes from the mouth of a people that relay information about cultural practices along the lines of folk art and antiques. Tunku Halim’s efforts at adopting fairytale and folklore traditions to represent Malaysian history suggests that his intentions is not only to mirror the Malay traditions of story-telling as mentioned above but also to write a legacy for his children to ensure that they remember the roots of their Malaysian identity.

While *Musimgrafik*’s was a people’s perspective, Tunku Halim’s perspective leans toward an elite perspective with special emphasis on the kingship of each state. The narrative is interspersed with a list of rulers names (76)(99) (Royal Family Trees Appendix II) that do not even figure in established versions of Malaysian history. Tunku Halim who is significantly the storyteller persona is also keen on tracing the activities of kings directly linked to the Malacca empire. As such, his efforts have contributed to a “royal” perspective of Malaysian history that is both provocative yet rooted in the framework of Malay folklore and fairytales.

The Other Malaysia

With Farish Noor’s *The Other Malaysia* (2005) we have a subaltern perspective of Malaysian history which is boldly claimed through the subtitle *A Subaltern History of Malaysia*. In Edward Said’s foreword to *Selected Subaltern Studies* by Ranajit Guha and Gayatri Spivak (1988), the word “subaltern” is defined as “in opposition of dominant or elite terms of political and intellectual power” which means a subject of a higher political or intellectual power. Subaltern Studies are studies that relate to power discourses linked to representations that lead to cognitive authority (Beverley 1999:1) which is what Farish Noor’s compilation of essays is about.

Guha asserts that among the objectives of subaltern studies is to “fill in the gaps and lapses” in any intellectual enterprise that enables readers to see the whole of experience of the enterprise in fairer terms than the formal mainstream and sanctioned version (1988: vii). As such, Farish Noor’s *The Other Malaysia* falls in with this objective in relation to Malaysian history. Those involved in subaltern discourse often refer to it as an “alternative” in this case an “alternative” Malaysian history. However, despite all efforts to project an alternative view independent from the mainstream version, the subaltern discourse is inextricably linked to it as its objective is to represent a minority view in a majority without becoming as tyrannical as the majority. The interdependency between subaltern studies and mainstream enterprises differentiates it from a radical anti-establishment discourse.

In view of this, Farish Noor’s *The Other Malaysia* (2005) is not guided by any chronology of time but political events in Malaysia from between 1999-2002 (Introduction 21). He claims his writing is

a compilation of his regular column which appeared in an online independent news as “alternative writing” (21) using a deconstructive approach to view the political history of Malaysia that he claims has “awkward silences and blind spots”. His book is of interest not so much for its content but for the merging between the styles of journalistic writing and historiography albeit for a short 4 years. Farish’s approach includes a short synopsis of the events before the content of his column is expended. Both journalistic writings and history are linguistic constructs that appeal to different levels of people not to mention the different kinds of information as well as objectives of writing that rarely appear in each type of writing.

By combining journalistic styles of writing with historiographical respect for facts, these type of historiographic metafiction has succeeded in destroying the boundaries between fiction and history as it “asks us to recall that history and fiction are themselves historical terms and that their definitions and interrelations are historically determined and vary with time” (Seamon 1983: 212). This approach allows a deconstruction of the present perception of history re-writing it or re-inscribing it to “re-present the past in fiction and in history [mainly to avoid] conclusivity and incontestability” (Hutcheon 1988: 109). For instance, Sultan Abu Bakar is projected as a hero in comparison to the Sultans of Selangor and Perak for becoming the “black peril of the West”. The prowess of this westernized King is detailed through 3 chapters that is used to launch the discourse on an “other” Malaysian history (53). His westernized ways of making his presence visually conspicuous in Europe especially in Britain through his regular visits and socializing with British gentry is perceived as (52-53) ingenious, as his presence led to the perception of him as a formidable enemy to the British colonials who were not used to “sovereign native men” (52). As such, Johor remained out of the clutches of the British for as long as he could convince them that Johor did not need them unlike the other states. He acquired vast knowledge and was not afraid to implement reforms especially in technological advancements. Farish is celebrating the heroism of Sultan Abu Bakar not only because of his ability to thwart the English and their well-disguised altruism but because of his ability to defy the perceptions of subalternism in a colonial-native paradigm. He defied the colonial understanding and expectations of a sovereign native for presuming more with his intelligence and abilities to maneuver politically and at the same time stumped his critical observers at home who assumed his alliance with the colonialist based on his westernized ways.

By using the methods of validation in the form of endless endnotes on the topics, Farish Noor has demonstrated that historical truth claims in conventional versions does not necessarily equal validity. The massive endnotes that follow every chapter in *The Other Malaysia* appear to be “paratextual conventions” of historiography that seek to undermine the authority and objectivity of historical sources and explanations (Hutcheon 1988: 123) instead of validating his own truth claims. But what is important is the subaltern agency his writing represents that has tremendous social political implications for Malaysia in terms of journalistic freedom of expression where social political markers are concerned. Perspectives, identities, truths abound through this type of historical discourse.

Conclusion

The combination of different fictional genres with history **has generated a freer discourse for nation and identity** as shown above. The implementation of crossed fields of cartoon or comic representation with history, children fairy-tale or folklore with history and journalistic writing with history has caused boundaries between the fields to melt away bridging the distance between history’s infamous non-fiction status quo and the other fictional genres. As revealed in the discussions above, the many specific conventions attached to the fictional genres when merged with historical conventions allow for a freer method of expression where different versions of “truths” are told. Ultimately the different perspectives that are derived of Malaysian history will provide the fragments that impact a discourse that involves history, nationhood and the Malaysian individual.

Aside from a structural contributions, **there is an awareness of the power to dictate or reject social political identity markers** through the agency of writing that has appeared in the horizons of postmodernity as opposed to static dictations of modern society. There are no teleological thresholds that must be observed where “representation” is concerned as nothing is permanent. In the analysis of the different ways the books mentioned above attempted to question the truth of Malaysian history by questioning the historical truth claim (Currie 1998: 73), they assert individual or other versions of “truths” which will definitely impact a discussion on territorial space and hegemony triggering different conclusions to a discourse on nations and identity (Beverley 1999: 3) such as **there being no falsity nor only one “truth” but many “truths”**. Since there are multiple “truths” therefore it is logical to assume multiple histories as well. (Belsey 1991: 27). With multiple versions of Malaysian history, there will be multiple kinds of identities based on multiple conceptions of nationhood. Such is the impact of fictionalizing Malaysian history.

History (perceived in singular as an entity for the sake of discussion) is not dead or weighted down by the burden of validity but injected with new life through the authors of historiographic metafiction who inserted fictional genres to negotiate the intricacies of validity in relation to nation and identity. As a result, validity ceases to be more important than the tale, the humour that is elicited and the other perspectives that have been left out. The identity of a nation and an individual no longer only rests on the ontology of country, kingdom, race or government but a host of other social political perspectives generating multiple identities. As Foucault says of representation in a postmodern world, “There is a freedom in representation ... to conceive of power without a king thus the movement of history in terms of discontinuity and rupture, [is] not linear succession” (quoted by Currie, Mark 1998: 73). It moves in this manner because its concern is to question established versions of history. **History is non-linear in terms of chronology and creation which makes it a constantly changing agency in a discourse with nation and identity**. Malaysian history as demonstrated in the historiographic metafiction is also compelled to be an ever changing agency of nationhood and identity discourse.

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**Values on Individualism and Collectivism
between China and the West**

—Western Culture is Pounding at the Values of Chinese University Students

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Abstract: The exchange and integration of Chinese and Western cultures can be seen in all aspects of life in a global age. When we take the value orientation view, it is not difficult to observe that there is evidence both of Chinese traditional cultural values and of Western cultural values co-existing within university students. We could acknowledge a very obvious occidentalized tendency on the theories and practices between individualism and collectivism. The sample survey is conducted in the student concepts of their individualism or collectivism. The survey also shows their different attitudes towards dichotomies as individual and family, independence and inter-dependence, rights and duties, aims in life and principles of conduct etc. From this, people could get perception of the western cultural impact on traditional Chinese culture and its influence on students' routine behavior. To absorb world culture is imperative under the situation; nevertheless the essence of Chinese traditional culture should not be lost, as Chinese culture lays more emphasis on the harmony between individual and collective, person agency and environment, which contains a long-term significance that is deserving of the cherishing and preservation of the traditional Chinese culture. Therefore, the formation of contemporary Chinese university students' values is the inevitable result of cultural communication between Chinese and Western cultures.

Key words: values, individualism and collectivism, cultural communication between Chinese and Western cultures, harmony

Chinese researchers have been approaching the subject of the relationship between the Individual and the Group from different angles in different periods of times. Not only had it been heatedly debated through Chinese history, but also there had been classic philosophical studies on it in the west. In a word, individualists believe personal success and happiness to be the most important, and will choose to achieve them at the expense of personal interest when it contradicts with that of the whole group; Collectivists, on the contrast, insist the human beings inhabit in the

society as a whole and highlight the importance of a whole group. Thus they are prone to take the opposite choice when a contradiction between individual and group occurs.

Western culture has an "individualism" philosophy of origins, and the traditional religion of Western culture and legal system have built self-discipline and the discipline of a mutual restriction and coordination mechanism to ensure the social civilization and orderly operation. Western self "Individualism" philosophy is based on the respect for others "individualism". In the external formation and the groups activities in their social life, individualism shows a high level of civilization, social order and harmony and efficiency. The values of most contemporary college students in China is manifested in a deviation from this that, they act in accordance with individualism while they still keep the slogans of collectivism as empty talk. The student deviation of individualism and collectivism is due to the influence of western "individualism" philosophy, but lack western religious beliefs traditional soil. Furthermore, the Chinese living environment is different from the modern Western legal system and political system framework. Meanwhile, the influence of the traditional Chinese Confucian culture and ethical concepts is gradually weakening in contemporary Chinese society. Therefore, the "individualism" in Chinese college students evolved into excessive "individualism". If the "individualism" has no all-round constraints, the performance is bound to be acts of everyday life culture of non-proliferation.

Looming popularized actions of Individualism

For Chinese students, the tendency of value to individualism is being converted into real practice in everyday life, which can be viewed from the following respects:

Firstly, speaking of environment, we can always see litter like packing of unfinished food and stationary in each classroom after class. Such litter is then always cleaned up by dustmen in the school. So is it true with trash made by club activity. For sure sometimes students do clean up by themselves, but those who don't are many in number. It shows college students do not care the mutual influence between personal deeds and the environment. In other words, they lack the consciousness of keeping their image of being civilized and protecting our common environment.

Secondly, speaking of consumption, wasting has been common. We often can catch sight of pales of left-over on dining tables in college, and meanwhile restaurants around campuses run good business thanks to the regular consumers of students. Such expenses are definitely much higher than those on campus. Some students also purchase clothing of famous brands and compete with one another in their tastes of fashion, for they are generally in possession of various fashionable products consisting of audio/ video broadcasters or tools of media communication. Of course all students are not like that. But the phenomena of wasting have been astonishing. They value personal enjoyment and esthetic interest without considering the hard work by their parents.

Gradually their sense of gratitude and responsibility fades.

Thirdly, speaking of inter-personal relationships, fewer and fewer students take part in club activities. Most college students no longer care about clubs. Since modern technology enables students to obtain information from the internet instead of communication and discussion among schoolmates, it somehow isolates them. Students as a result become physically closer to each other while mentally further. As an individual relies on a group less than before, he trusts the group less. Thus they concentrate their concerns on their personal life and motions, no longer longing to be a group member or have recognition from the group.

Looming popularized actions of Collectivism

From the respects of environment, consumption and inter-personal relationships, we can observe the penetration of individualism in college life nowadays. However, through a survey taken on 400 college students, we had result that deviate severely from the reality.

Firstly, in respect of their living environment, we choose several questions for analysis.

1 when the telephone in the dorm rings, do you volunteer to pick it up even if you do not know who calls for? 50% say yes

2 do you often clean the public space of your dorm? 38% say yes and 40% say sometimes

3 do you turn off a water tap when you find the water still running? 67.7% say yes and 20.4 say sometimes

4 do you keep the litter you had on your journey without throwing it randomly till you find a dustbin? 38.7% say yes and 43% say sometimes

Obviously the statistics sample survey shows that the students regard collectivism as the value which appreciates the harmony of humans and the environment and they are willing to preserve our common space. However, the statistics differ from what we see in reality.

Second, in respect of their living environment, we chose the following questions for analysis.

1 will you always throw away left-over food? 60% say yes and 20% say sometimes

2 will you buy gifts for your parents and relatives during spring festival? 55% say yes and 28% say sometimes

3 will you practise spending thriftly since you being supported by parents? 80% say yes and 5% claim it's hard to say

4 do you think it's reasonable for college students to purchase fashionable clothing? 35% say yes, 40% say no and 10% say not sure

These answers too reflect the students' value of individualism, for they seem to cherish food,

care about their parents and be thrift as well as be opposed to a luxurious way of life. But the statistics again fail to agree with facts.

Third, in terms of inter-personal relationships, these questions are to be analyzed:

1 will you often take part in club activities? 48.9% say yes and 21.9% say sometimes

2 will you offer to help a sick classmate? 70% say yes and 20% say sometimes

3 do you enjoy communicating with friends? 60% say yes and 26% say it all depends

4 will you keep quiet in public and pay attention to your position so as not to block the way of others? 60% say yes and 10% say sometimes

All these answers make no difference to show the students' collectivism value. For example, they seem to be willing to take part in club activities, communicate with schoolmates, maintain self-discipline and care about others. But this is different from what we see on campus in everyday life.

From those aspects above, the paradox is revealed that college students act contrary to their answers to the questionnaires. They may agree with collectivism in mindset but act in the way of individualism, which means that collectivism has become nothing but a slogan rather than disciplining people's daily behaviors.

“Individualism and Collectivism” in the dialogues between Chinese and Western values

Individualism in traditional western culture can be defined as a self-oriented view concerning morality, politics, social philosophy and independence, which highlights freedom and the importance of individuals. The word “individualism” is borrowed from Latin which refers to something undividable. A philosopher in ancient Greece once raised the proposition that humans serve as the measure of everything, which has been an very important illustration for individualism. Thomas Hobbes, a philosopher from Britain, generalized individualism to be perpetual humanity, and set it as a criterion for morality. And in the 19th century, German philosopher Nietzsche further systemized the theory of individualism and began to adopt it as a criterion to judge personal value and the society.

In China, ever since the Han Dynasty the government adopted Confucian culture as mainstream ideology which based on five human relationships such as ruler and official, father and son, husband and wife, brothers and friends. Apart from the relation of friends, the other four all concerns ranks, high or low, honored or humble. Therefore, there's no relative independence for an individual in terms of social position in Confucian culture, and all are needed to be cast in the roles of the five human relationships. Thus each individual relationship first ought to show deference to the social system which has both individual family and the entire nation integrated

into one, that is to say, collectivism of Chinese mode.

With the continuous influence from the west to the east in the previous hundred years, western culture has infiltrated into Chinese society's culture and life comprehensively. China's basic structure has incurred great change with the transformation of modernization. The traditional agricultural society's clan family settlement pattern is experiencing a shift to estrangement with population flow. The traditional Confucianism's conditioning on Chinese social group is gradually fading away until it disappears. The contemporary graduates, who lost the support of traditional Confucian culture, accepts the western individualism but is lack of humanities and heritage conservation from western religions, which bring up the current crisis of value loss. It appears in the daily life as more and more self-centralism, less humane concern about society, other people and communities.

Conclusion

With the advent of the age of globalization, different cultures in the world are bound to contending simultaneously. The excellent traditions and gene from western culture are certainly worthy to study and learn by Chinese people and are enriching Chinese culture, but the fine Chinese cultural genes can not be lost. In terms of the treatment on "individualism and collectivism", Chinese traditional culture emphasizes the "harmony" state of individual and community, individual and environment and so forth, with a long lasting sense of humanism, which deserves our further excavation, research and promotion as well as appeal to campus activities and cultural practices. Hence, the formation of contemporary graduates' values is not only a necessary consequence of cultural dialogue and exchange, but also a dynamic process of actively constructing.

The Encounter between Oriental Women and Western Gender ---Take Xiaji and Liji for Example

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Abstract: Theory of gender in Western society introduced to women's history research area provides a logical framework for the research of women's history, taking the view from which oriental women could be read multi-dimensionally, thus brings the change for those stigmatized and symbolized women. Take Xiaji and Liji as two examples, they were regarded as byword for evilness. The gender theory in Western society gave us some special enlightenment that some choices they made in different historical contexts were intentional, and some were involuntary; they were deviated, demonized and symbolized.

Key words: Xiaji Liji Oriental Women gender

Introduction

Xiaji and Liji are the two notorious beauties in ancient China. However, they two were utterly discredited in the Chinese traditional culture. From *Zuo's commentary*, *Guo Yu's* moral denouncements to *Shih Chi* and *Biographies for Women's* orientation, to Chinese unofficial history's description and literary works' interpretation, to dissemination on modern internet, Xiaji and Liji are synonyms of evil women in China. They are in the top ranking of "sinful concubine" made by Liu Xiang. And gradually they have become the negative examples of Chinese women. If gender theory in the West were applied to the study of women in ancient China, their symbolized images will be changed. Gender theory in the West provides new approaches to study the images of women in the ancient China.

1. Background information of Xiaji and Liji

Xiaji was the daughter of Duke Mu of Zheng, the wife of Yu Shu, the Da Fu of the State of Chen, the mother of Xia Zhishu. According to historical records, two reasons can be adopted to explain the origin of her name. First, Yu Shu used to fief in Xia and his wife's surname is Yi. Second, Zixia was the name of Zhishu's grandfather's

courtesy. As a celestial beauty knowing how to please men, Xiaji influenced many people's destinies and multi-countries' political situation, thus historically deserved a negative mark. Take a typical example in the history book of *The second year of Duke Cheng in Zuo's commentary*, she killed Ziman, Yushu, Linghou, Xianan, expelled Kong Ning, Yi Xingfu, and destroyed the State of Chen. She had married different men and each marriage led to fight between them, leading trouble to the husbands. According to historians' study, she first married Ziman and then Yushu, both of whom died at an early age without good end. After her second husband died, she built intimate relationship with Duke Ling of Chen, Kongning, and Yi Xingfu at the same time. Xie Ye frankly remonstrated this scandal to the ruler, sentenced nothing but death. Later Xia Zhishu shot Duke Ling of Chen, which caused numinous civil disturbances in the State of Chen. Xiaji was coerced into fleeing to Chu, and became the game contested among the ruler, Minister Zi Fan and Wu Chen, the Duke Shen. Finally, Wu Chen lost the State for the beauty and fled to Jin for asylum, and his family executed.

Li Ji was Duke Xian's favorite concubine in the State of Jin. Without her, he could not eat or sleep. He insisted designating Li Ji as the first wife. In 665 A.D, the twelfth year of Duke Xian of Jin, Li Ji gave a birth to a son named Xi Qi. In order to replace the prince's position, Li Ji together with You Shi forced Shensheng commit suicide. Other sons of Duke of Xian all fled to foreign States, "Duke of Xian sent Bochu, the eunuch, to assassinate Chong Er who fled to Bei Di and Jia Hua to kill Yi Wu who ran away to Liang, expelled Duke of Xian's other sons, then conferred Xi Qi as prince. Because no other sons or nephews except the prince lived in the State, there was no Gong Zu." After Duke Xian's death, Li Ke killed Xiqi and Zhuo Zi, and humiliated and flogged Li Ji to death. After that, Jin had been in chaos for 5 years until Chong Er recovered the State.

2. Sin of Xiaji and Liji

What is the sin of Xiaji and Liji?

In the traditional Chinese gender culture, these two women were tagged as "female trouble maker" and "female state destroyer". Xiaji married several men and her beauty disordered the State; Liji interfered in domestic affairs.

During the long history of the Chinese culture, Xiaji has become the symbol of "beauty and Licentiousness". In *Zuo's Commentary, Guo Yu*, historians briefly judged Xia Ji on moral grounds. For example, in *the twenty-eighth years of Duke Shao in Zuo's Commentary*, ShuXiang of Jin wanted to marry with the daughter of Xiaji, yet receiving his mother's disapproval for "the beauty must bring troubles". In Han Dynasty, Liu Xiang classified women based on the moral standard of Ru, and arranged Xia Ji into the ranking of "sinful concubine". *Biographies for Women* describes Xia Ji as "mother of Xia Zhishu, a beauty, a charming game of men."

Liu Xiang adopted simple cause and effect argument that linked beauty to State chaos. "Because of her beauty, Xia Ji ruined Chen, expelled Kong Ning and Yi Xingfu, endangered her son, disrupted the King Zhuang of Chu, destroyed Wuchen and made Zifan regret and Duke of Shen's family exterminated." This description ignores the specific historical text which creates the "bad woman" image, strengthens

the concept of “beauty makes troubles”, which later evolves into the Chinese gender culture. “Beauty makes troubles” becomes consensus, and Xia Ji declines into a negative female symbol for entertainment.

Li Ji’s image of “interfering in the State affairs as a woman” was evidenced at that time. Duke Xian of Jin conferred Li Ji as Fu Ren. Shi Su, Li Ke and Guo Yan speculated that she would curse the State. *Guo Yu on Jin* recorded in detail that,

“After drinking, Shi Su said there are male and female soldiers. Even if Jin won the war with male army, it would finally be defeated by female army. Then what should be done?” “Why does it happen like that?” asked Li Ke. Shi Su answered, “When Xia Jie attacked You Shi, the people of You Shi gave Meixi to Jie. Meixi together with Yi Yin destroyed Xia after Meixi got Jie’s love. When Yin Xin attacked You Su, Da Ji was given to Zhou, and then the same thing happened. When Zhou attacked You Bao, Bao Si was given to the King. After being favored and giving birth to Bo Fu, she and Guo Shifu drove away Yi Jiu and conferred her son as prince. Yi Jiu fled to Shen, where people brought Xi Rong crusaded against Zhou, so Zhou perished. Now Jin with limited quality and short history accepts Li Ji and shows her favor. I am afraid same thing would happen. Besides, I have divined what will take place about attacking on Li Ji. And the divinations showed that the teeth stirred in the middle of a bone, which suggested we would lose, and our State would split. The ruler should be cautioned, otherwise we must lose our state sooner or later.”

Comparing Li Ji with Meixi, Da Ji, and Baosi, Shi Su reviewed the history of women destroyed the States. Guo Yan and Shi Wei both expressed their ideas and worries.

At the court, Shi Su warned other Da Fuses that people should cut the trees from roots, block the rivers from source, avoid disasters from scourges. Today, it is a curse for the ruler to kill her father but keep the daughter. Being raised and indulged, she will extend her avarice to revenge. Although she is beautiful, she has an evil heart. The ruler loves her beauty, so he will meet her requirements. When she gets the ruler’s love, she enhances her desire, indulges her evil heart. Thus the State will be destroyed and the scourge will be deepened. The scourge must come from beautiful women, as the same thing happened in Xia, Shang, and Zhou.

It was recorded in Guo Yu: “Li Ji rebelled as expected and killed Shensheng and drove away Chong’er and Yiwu.” The words “as expected” echoed the prediction. The following words “Shi Su knows the root of the disaster.” not only extends praise to Shi Su but also reveals the cause of disaster—“women destroying the State”.

The affair of Li Ji was an important clue in civil strife of Jin, which, actually, was caused by many reasons. The single-thread narration of Li Ji as the root of evil conceals the multi-dimensional history course, neglecting the analysis of deep-rooted institutional structure. The key to the strife mainly lies in the political group headed by Duke Xian, rather than Li Ji, a woman without any real power in hand. But the discussion among Shi Su and others still deserves our attention.

Li Ji is equivalent to rebel and traitor in the eyes of historians studying pre-Qin era. Liu Xiang wrote in *Biographies for Women* that Li Ji was a stepmother harming the Duke Xian of Jin. Besides, she murdered Shensheng with poisonous wine and replaced his status. And Duke of Xian’s other sons all run away. Finally, although she

got punished, her deeds harmed five generations.

LiJi was symbolized as women who interfere in domestic affairs by historians. The symbol gradually integrates into Chinese traditional social gender culture.

3. Analysis of Xia Ji and Li Ji with western gender theory

The stigmatized and demonized destiny of Xia Ji and Li Ji grabs a chance in western gender theory, which inspires thinking measure for inspecting the structure of eastern patriarchal social gender system and decoding the images of women in ancient China.

By applying the western gender theory Chinese specific history, the authors can outline a framework of ancient social gender system. From a primary study, an assumption is raised that the framework is a complex system gained with a long process of evolution. On one hand, it is a framework after thousands of years of accumulation and quantitative change, completed till West Zhou. On the other hand, it includes not only the relationship between women and men in social structure in the aspects of politics, economy, military, production, religion, marriage and family, but also the culture concept and value system, such as moral, ethic and aesthetic standards and principles. Professor Du Xiuqin has concluded a chart about social gender system in ancient China. Based on this chart, this paper shows the historical status of XiaJi and LiJi and proves the viewpoint from social and cultural aspects that their notorious reputation partially lies in the fact that their deeds overstepped the boundary for women within the social gender system.

The following chart shows the gender system in ancient China. In this paper, it is mainly for the patriarchal gender system in HuaXia:

classification	relation	males	females	definition
System-level	Field Boundary And Division	public	private	Area: between State and home, the former is public and the later is private
		outside	inside	The activity space: bordered by home, male activities outside the home, while female inside.
		agriculture	Sericulture and waving	The duty: divided by production and living

	marriage (living place)	inside	outside	Men are charging masters and women are obedient guests; the family “married out” its own daughter and “married in” other’s daughter.	
		Taking a wife	marry	patrilocality	
		monandry	polygamy	The relationship between couple is complicated	
	family	classification	Characteristics and definition		
		fertility	Following the father’s surname, and male-preferred		
inheritance		sons could inherit (the oldest son could inherit the status and all sons inherit the treasure)			
funeral		male-centered			
		relation	male-oriented		
Value-level	Philosophy, moral, ethic, temperament, semantics, faith	Binary benchmark, status-based, double moral standard, cooperation-and-harmony-oriented			

The framework of social gender system in ancient China shows the status of Chinese ancient women. Since XiaJi and LiJi’s deeds were beyond the system, they were rejected by the dominant ideology, and symbolized as bad women.

To begin with, XiaJi violated the monandrous principles and patrilocality, maintaining relationship with several men.

For Li Ji, apart from the “Yi Xia Distinction”, she blurred the line between public and privacy and the division between the outside and inside concerning the Field Boundary and Division. She intervened in the state affairs and broke the inheritance rule of the oldest son inheriting the status.

In order to further differentiate their origin of destiny and to highlight the structure of gender system and gender culture in ancient China, we conclude the life of Chong Er, a polygamist:

wife/concubine	husband	remarks
A woman from Zhou	The Duke Wen of Jin	<i>Shih Chi on Jin</i>
JiKui	Jin Chong Er	<i>The twenty-third year of Duke Xi in Zuo's Commentary</i>
QiJiang	Jin Chong Er	<i>The twenty-third year of Duke Xi in Zuo's Commentary; Shih Chi on Jin; Guo Yu on Jin</i>
HuaiYing(ChenYing)	First married the Duke Huai of Jin, then the Duke Wen of Jin	<i>The seventeenth and twenty-third year of Duke xi in Zuo's Commentary; Shih Chi on Qin</i>
WenYing	Jin Chong Er	<i>The twenty-fourth year of Duke Xi in Zuo's Commentary; Shih Chi on Jin</i>
A woman from the state of Qin when Duke Mu rules	Jin Chong Er	<i>Shih Chi on Jin; The twenty-fourth year of Duke Xi in Zuo's Commentary</i>
A woman from the state of Qin when Duke Mu rules	Jin Chong Er	<i>Shih Chi on Jin; The twenty-fourth year of Duke Xi in Zuo's Commentary</i>
A woman from the state of Qin when Duke Mu rules	Jin Chong Er	<i>Shih Chi on Jin; The twenty-fourth year of Duke Xi in Zuo's Commentary</i>

It was recorded in *the twenty-third year of Duke Xi in Zuo's Commentary*: the people of Di tribe attacked a small tribe with Jiang Jiuru as its chief, and seized his daughters Shu Wei and Ji Wei. They handed them over to Prince Chong Er, who took the younger one, Ji Wei, for his wife. She bore him two sons, Boqiu and Shuliu. Chong Er gave Shu Wei to his follower Zhao Cui and she bore him a son named Zhao Dun. When Chong Er was about to leave the Di tribe and journey to the State of Qi he said to his wife Ji Wei, "wait for me 25 years. If I do not return by that time, then remarry." Ji Wei replied, "I am 25 years old now. If I am to wait that long before remarrying, I will be laid in my grave! With your permission, I will just wait."

Chong Er had stayed in the State of Di for ten years or so. He was over 50 years old when he desired to make a comeback. Before leaving, he asked Ji Wei who was

only 25 years old to wait for him at least 25 years. However, he repeatedly married on the way of exile, including 5 women at Qin. On one hand, he thought the more wives, the more happiness man will have. On the other hand, despite that Huaiying performed wife duties to Yu, the prince, he disliked and ignored her. His attitude provoked Huai Ying. At last, Duke Mu of Qin mediated between them. Chong Er accepted Huaiying reluctantly because Qin helped him recover his State.

Duke Wen of Jin had great achievement in public area. His image on the modern internet is like following: when he became the prince at the beginning, he was modest and studious, good at making intellectual friends. Then he left Jin to foreign States in order to avoid political persecution. 19 years later, he killed Duke Huai and recovered his State. Under his rule, the State became prosperous. To foreign affairs, he cooperated with Qin and Qi, supported Song and rejected Zhen, respected the King Zhuang of Zhou and struck Chu. He reigned the State of Jin, helped the ruler of Zhou at Luo Yi, defeated Chu at Cheng Pu, met and discussed with intellectual people at Jian Tu. As a creator of hundreds of years' hegemony of Jin, he succeeded in literary and military deeds, gaining high reputation in the following years and titled as "Duke Huan of Qi and Wen of Ji". His achievement is praised by Schools of Confucian, Legalist, etc.

4. Conclusion

Through comparison, we can draw the conclusion that there were double standards towards men and women's marriage and emotion in patriarchal gender system. Men were unconstrained, while women were restricted. Man could have several wives, while woman must have only one husband. With this perspective, it is easy to understand why XiaJi was notorious and became the symbol of "female trouble maker", while Chong Er enjoyed his immortal name forever as a great king-- "Duke Wen", a good demonstration of historical judgment on him.

LiJi plotted coups and participated in the affairs of the State. She violated the established codes and regulations. The noblemen of the State of Zhou divided public and privacy, inside and outside strictly. Men are in charge of public and outside affairs; while woman private and inside. So it is justified to symbolize LiJi as "woman intervenes in state affairs".

Supplement

Inspiration of the western theory applied to China

There are different images of ancient Chinese women when they meet modern gender theory in the west. The densities of women who have been symbolized by traditional culture have been changed. In accordance with western gender theory, we can outline the structure of culture system, where these women's status in gender system and concept of gender culture at that time can be found. The motives for their actions are both intentional and not. As human beings, they have fault and sin, both optionless and painful. They are not good-for nothing, but demonized, taken one-sided, and symbolized.

It is revealing to apply gender theory in the west to interpreting gender culture. However, we should notice that the culture between east and west is different. Cultures have different genes. The western theory cannot completely explain

specific historical practice in the East. The theory is abstract and logical, while history is diverse and accidental. Finding the scale between theory and history is always a process and a journey, where we can find endless mysteries.

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Feminist Reception of *Othello*: Desdemona as a Parodic Figure of Imperialist Males
in Paula Vogel's *Desdemona: a play about a handkerchief*

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EMILIA: ... Let husbands know
Their wives have sense like them. They see, and smell,
And have their palates both for sweet and sour,
As husbands have. ... And have not we affections,
Desires for sport, and frailty, as men have?
Then let them use us well; else let them know,
The ills we do, their ills instruct us so. (IV. iii. 96-106)

Many female authors have attempted at making adaptations of Shakespearean plays, deliberately reconstructing them for feminist purposes. Paula Vogel, a feminist critic/playwright, also takes on to revise Shakespeare's originally male-centered play *Othello*, into a female-envisioned *Desdemona*. While critics in the past have consistently concentrated on responding to *Othello* as a text concerning race—when it is, more specifically, about white males' anxiety over black savages' lasciviousness and their miscegenation with white beauties—Vogel seems to point at this interpretation itself as male-centered. This tendency to understand texts in males point of view has always existed and even to this day it seems to be the focal point of analysis. So, to a certain extent, it seems 'natural' for Richard Wright's *Native Son*, which bears a resemblance to *Othello*'s storyline, to spark debates about racism rather than sexism. Here, it comes to no surprise when Vogel, a pronounced feminist critic, assumes to read against the grain by a feminist appropriation of the text, deconstructing the Bard's and the critics' canonical works. This way, she provides Shakespeare's helpless female characters a voice and space to recreate their own 'herstory.' (Despite the radical qualities that female characters display in *Othello*, their presence and voice fades away as the play closes to an end.)

Unlike other adaptations that alter the storyline of the play or construct a prequel/sequel to the play, Vogel apparently follows the same plot of *Othello*, except she attempts to foreground and fill in the blank of Desdemona's narrative that hides behind Othello's grand narrative. The casting of all-female characters indicates on how the play will center on a female space where male characters are pushed away to the periphery literally: Othello stops by off-screen, while Iago and Cassio are only mentioned in passing. Consequently, the scenes that include male characters are strategically arranged as only partially noticeable and somewhat insignificant. In this essay, I will discuss Vogel's feminist appropriation and reception of *Othello* in her play *Desdemona*. Vogel divulges the performative aspects of femininity, depicts Desdemona as a parodic figure of imperialistic males and lastly puts forth ideas on women's solidarity as a solution to patriarchal tyranny.

I. Desdemona and Performance of Femininity

IAGO: Come on, come on. You are pictures out of doors,
Bells in your parlors, wildcats in your kitchens,
Saints in your injuries, devils being offended,
Players in your huswifery, and huswives in your beds. (II.i. 111-114)

Perhaps the most shocking revision Vogel adds to the play is the fact that Desdemona's divinity as an innocent virginal beauty is completely reimagined into whom Iago claims women to be in *Othello*. In fact, it is hard to wash off the feeling that Vogel's Desdemona is a macho woman with a desire for conquering men. She is a licentious, loutish woman who prostitutes herself in Bianca's brothel to release her boredom. Furthermore, she reveals her exploitative nature when she ill-treats Emilia by delaying Emilia's supposed promotion. She

also hints at sadomasochist tendencies, homosexual relationships, and participates in verbal and physical violent acts throughout the play, far from what the audience expects from Shakespeare's iconic Desdemona. These drastic alterations that Vogel makes not only challenge the traditional sense of femininity (and highlights new ways of looking at female sexuality) but effectively serve to demarcate the irony of patriarchal ideologies that victimize women.

What Vogel importantly accentuates throughout the play is what Marianne Novy calls "women's pretenses" (Novy 80). In accordance with postmodern ideas on gender roles, Vogel boldly displays the Butlerian idea that femininity is something that is performed. These performances of femininity are triggered by patriarchal expectations that inadvertently direct Desdemona to live a deceitful double life from Othello and other Venetian men. For instance, in Scene 5 we witness Desdemona's performance of femininity as Othello waits for her offstage: she "arranges her face into an insipid, fluttering innocence, then girlishly runs to the door" (Scene 5). While it is clear that she is not normally "girlish," she puts on an act for Othello and his fellow men who expect her to act out a certain social role.

Yet it is this deceitful double life that Shakespeare's men fear the most. In fact, women who lie to men are many a times referred to as "whores" in Shakespeare's *Othello*. (The biggest lie would be infidelity but any kinds of lies seem to disturb men and women all the same.) The apparent connection between liars and prostitutes surface when (1) Iago calls Emilia a "whore" right after she divulges the truth about her stealing the handkerchief from Desdemona and (2) the row between Bianca and Emilia reveal Emilia's thoughts that prostitutes are simultaneously dishonest.

Emilia: Oh, fie upon thee, strumpet!

Bianca: I am no strumpet, but of life as honest
as you that thus abuse me.

Vogel's Desdemona, however, challenges this male-centered reasoning when she claims "What does honesty have to do with adultery? Every honest man I know is an adulterer..." Here, she exposes the paradoxical nature of patriarchal standards which expect honesty to equal chastity for women while honesty has nothing to do with faithfulness for men (Kim 406). While Shakespeare's Desdemona remains silent when accused of a love affair that never took place, Vogel's Desdemona questions the tacit, patriarchal assumption that unfairly stereotype and control women's body. She also points a finger at the patriarchal fiction that automatically labels all prostitutes as amoral—in fact, prostitution is described more as a way of *economic gains* for Bianca, not as a job for uncontrollable, amoral women. At this point, it is also curious to point out that it is Vogel's Bianca, namely the 'prostitute,' who is the most 'feminine' and naïve of all three females. She genuinely wishes to be salvaged by her priest who will "unstain" her and plans to marry and live happily together with Cassio in a cottage by the sea. These cases serve to undo the distinction between angels and prostitutes, further destabilizing patriarchal assumptions.

II. Freedom of Sexuality: Desdemona as a Parodic Figure of Imperialist Males

DESDEMONA. That desire to know the world. I lie in the blackness of the room at her establishment ... on sheets that are stained and torn by countless nights. And the men come into that pitch-black room—men of different sizes and smells and shapes, with smooth skin—with rough skin, with scarred skin. And they spill their seeds into me, Emilia—seed from a thousand lands, passed down through generations of ancestors, with genealogies that cover the surface

of the globe. And I simply lie still there in the darkness *taking them all into me*; I close my eyes and in the dark of my mind—oh, *how I travel!* (Scene 11, emphasis mine)

While patriarchal ideologies teach women that engaging in sexual intercourse connotes ‘losing’ or ‘taking something away’ from females, Desdemona peculiarly describes sexual intercourse as traveling and furthermore says that she “takes[ing] them all into me.” This observation perhaps demonstrates that Desdemona subversively sees sexual intercourse as predatory matter, almost like a man. As a traveler/conqueror figure she visions herself as journeying foreign lands/men. In point of fact, this is why she decides to marry Othello in the first place: because she thinks she will escape Venice and see other worlds with him. For Desdemona, his exoticness and different color had seemed to suggest that he would possess a different view of the world, only to be disappointed when she found out that he was just another “porcelain white Venetian.” Here, her imperialist desire to travel around the world and her sexual desire for men seem to go hand in hand with each other, making her a parodic figure of white imperialist males. And the ways in which she is delineated, as a rather obnoxious, immature figure, maybe reveals Vogel’s stance and opens a space for ambivalence. This device of establishing Desdemona as a parodic figure helps to debunk the hypocrisy of patriarchal power and in turn makes the audience question the nature of patriarchy.

According to Foucault, patriarchal power has maintained women under their control by controlling not only women’s’ bodies but their minds. One of the ways in which it accomplishes this is to make discourse on sexuality as unspeakable and unimaginable. Patriarchy’s greatest anxiety would be unruly women who express their sexuality. Desdemona acts in such a way, talking about her sexuality: She openly makes sexual jokes (hoof pick jokes), brags about her sexual conquests and reminisces about giving Ludovico a hand job in the pew which seems borderline sanctimonious. That is to say, she freely transgresses and liberates herself from patriarchal restrictions on women’s sexuality. While men have been allowed to brag about their sexual conquests, even considered as a type of competition for them, it has been labeled as indecent and a taboo subject for women to talk about—women engage in a different competition which is to remain as chaste and virginal as possible. Furthermore, Desdemona defies patriarchal norms (including compulsory heterosexuality) by engaging in ‘perverted’ sadomasochist, homosexual acts and calling Cassio a “eunuch.”

What also stands out as Desdemona’s, and perhaps Emilia’s extreme aversion is the institution of marriage—which has been complicit in legitimizing patriarchal orders. Even though the reason for her dislike is not clearly explicated, she apparently likes Bianca because she resembles a “free woman” who “scorns marriage for the lie that it is” (Scene 11). Desdemona feels that they are like-minded given that she thinks they both hate marriage and wish to explore the world instead. Bearing Desdemona’s adventurous, freestanding tendencies in mind, she expresses feeling imprisonment in her marriage literally and mentally.

III. “She can see me as Aw am” : Empathy and Female Solidarity

While it can be said that Shakespeare’s *Othello* presents an embodiment of males anxieties and a cautionary tale for women with wandering eyes, Vogel’s *Desdemona* can be read as a cautionary tale for both men and women who oppress and dictate one another in the name of hierarchy. With all-female casting, the play presents females relationships that are dynamic

and apt to change. It is important to note that initially the female characters do not empathize or relate to one another and even go as far as victimizing each other. Just like the unequal power relations between men and women, women also formulate internal hierarchies among themselves and these class differences are clearly illustrated through the three women's language and social statuses.

For instance, Desdemona and Emilia maintain a master-slave relationship in which Desdemona strictly clings to her position as a master and exploits her servant Emilia, a scullery maid. To a certain extent, it seems Desdemona's oppressive nature is no different from the system of patriarchy that controls women's conduct. The two women in the beginning completely distance and judge one another: Emilia judges Desdemona for her promiscuity, criticizing her 'dishonest' conduct; Desdemona sees Emilia as coming from a low breed and constantly questions and doubts whether Emilia has stolen her handkerchief, not because she knew anything of Iago's scheme but because of Emilia's low status. With that said, they clearly seem to demonstrate no empathy for one another. Even when Desdemona, breaking into tears, returns after getting slapped by her husband, Emilia turns away from her and shows indifference to Desdemona's pain:

DESDEMONA. ... Othello! (*And then, we hear the distinct sound of a very loud slap. A pause, and Desdemona returns, closes the door behind her, holding her cheek. She is on the brink of tears. She and Emilia look at each other, and then Emilia looks away.*)

Also, while Shakespeare's Desdemona helps Cassio out when he is in need to get a promotion, Vogel's Desdemona exploits Emilia by delaying to give Emilia her promotion, intentionally ostracizing her by using sophisticated language (*fille de chambre*) which signifies their hierarchical difference and commanding her to "shrink your vowels and enlarge your vocabulary." Like so, the class differences between Emilia and Desdemona intensify their misunderstandings and seem to hold them back from each other. As opposed to seeing each other as individuals, they merely see each other through social roles. This vicious cycle of social hierarchy manifests itself again when Emilia disparages Bianca. Emilia snorts at Bianca calling her "low" and haughtily repeats the same verbal abuse that she learns from her master ("If I was you, I'd large my voc-abulary, an' shrink me vowels").

On the other hand, Bianca and Desdemona's relationship is rather tricky to define. While they seemed to have shared homoerotic feelings for one another, Bianca walks out on Desdemona after she mistakenly believes that Cassio has been unfaithful to her by his secret affair with Desdemona. Yet what is rather notable about their relationship is when Bianca describes their distinctive relationship to Emilia:

And wot's more, Aw likes yer lady, whefer you think so or not. *She can see me as Aw am*, and not arsk for bowin' and scrapin' – she don't have to be nobby, 'cause she's got breedin', and she don't mind liking me for me own self – wifout th' nobby airs of yer Venetian washerwoman! (Scene 13).

Even though their friendship eventually breaks down and even if Desdemona's homosexual feelings for Bianca had been only her "latest whim," their mutual connection seems more genuine and real than any other affection in the play. Desdemona, who self-consciously acts out the master role in other circumstances, seems surprisingly unconcerned about Bianca's social position as a prostitute and even shows signs of imitating her partner Bianca. For example in Scene 16, when Desdemona invites Bianca to her back room, Bianca excuses herself for "guttling down" the wine and wiping her mouth with her hand to Emilia but Desdemona cheerfully copies Bianca by the next scene "knocking back" her wine and

“wiping her mouth with her hand” (Scene 17).

By demonstrating various types of social relationships between women, Vogel exhibits how women can potentially become each others’ oppressor but nevertheless suggests a positive outlook by the end when she illustrates the potential female bonding between Desdemona and Emilia. In line with this thought, Novy comments,

The most important plot developed in Vogel’s play is the fact that Emilia finally trusts Desdemona enough to tell her about the handkerchief—as she never does in Shakespeare—and what she’s observed of Othello’s behavior (Novy 74).

Although reservedly, Vogel seems to believe that females can rebuild their relationship from scratch by empathy and puts forth an empowering image of women who team up in the face of patriarchal tyranny. Although Desdemona’s fate is fixed and she will undoubtedly be killed by Othello’s hands, internal changes have taken place in both Desdemona and Emilia, and hopefully the audience, which make them recognize they are in the same boat. (This internal development also fits into the description of Shakespeare’s Emilia because it explains why she actively defends Desdemona through Othello’s accusations.)

All in all, by demonstrating contradictory and fluctuating relationships between women, Vogel articulates the diversity among women, intimating that they are not a homogenous whole. It is therefore necessary for women to learn empathy as a starting point and embrace their dissimilarities, whether it is class, race or any other social construction. In the end, it seems quite appropriate that Bianca, who appears to be most liberated from social constraints and prejudices, would utter such an empathetic phrase “she can see me as Aw am.”

Conclusion

As the somewhat self-mocking subtitle “a play about a handkerchief” suggests, *Desdemona* also depends entirely on the search for the handkerchief (the symbol of chastity and virginity) as the driving force of the play. Emilia points out that Iago told her to steal the handkerchief as a joke, only to find out that this joke is amplified into a major event which violently ends in wife-murder. While *Desdemona* demarcates a glimpse of promising future for women, it also shows just how much trouble a silly handkerchief could cause to a patriarchal society.

By delineating Desdemona as an imperialistic white woman, Vogel mocks the hypocritical male standards that have plagued women for centuries. While Vogel exposes the ironical structure of patriarchal power, she also notes the conflicts between women of different classes and ultimately sets forth female solidarity as a possible solution. *Desdemona*, thus, successfully recreates *Othello* by filling in the females’ voice that had been missing in the original version.

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Which Job Satisfaction is More Important? The Relative Contributions of Intrinsic and Extrinsic
Job Satisfaction to Contextual and Task Performance of University Librarians

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ABSTRACT

Recently, turbulent changes of the environment (e.g., rapid technological advances, great emphasis on service) have provided huge challenges for advancement of university libraries and their librarians. Therefore, approximately 80% of university library administrators in Taiwan have pointed out that “manpower shortages” is the biggest management dilemma, and discrepancy of manpower quality is another pressing dilemma. University libraries require librarians to continuously increase their performance capabilities to keep up with rapidly changing environments and meet changing customers’ need. Based on a structural equation modeling of data of university librarians in Taiwan, the study examines the effects of different facets of job satisfaction (intrinsic and extrinsic) on task and contextual performance for the university librarians. Specifically, the study compared overall job satisfaction and different facets of job satisfaction (intrinsic and extrinsic) in their predictive ability of task and contextual performance. Using competing models, the finding was supported that different facets of job satisfaction better explains the effect of task and contextual performance. Results indicated the importance of considering different facets of job satisfaction - job performance relationship. When the facets of job satisfaction were considered, there was a stronger relationship between intrinsic satisfaction and job performance (task vs. contextual performance) compared to extrinsic satisfaction and job performance. Findings can be particularly useful for providing a comparative and comprehensive understanding of the relationship between job satisfaction and job performance in the university library context. And finally, the study provides some managerial implications for the librarianship profession.

Keywords: Job satisfaction, Job Performance, Intrinsic Satisfaction, Extrinsic Satisfaction, Contextual Performance, Task Performance

Introduction

Turbulent changes of the environment have provided huge challenges for advancement of university libraries and their librarians. Librarianship is experiencing tumultuous changes to influence the ways in which library services are utilized. Library effectiveness depends on the good work and dedication of each individual staff member than it is on these inanimate resources. Each librarian can make a difference and as these differences cumulate and compound, library effectiveness is sure to improve (Shaughnessy, 1995). Recently, university librarians are often frustrated and overwhelmed by the needs of the patrons and the explosion of information encountered on a daily basis. To keep up with rapidly changing environments and meet changing customers' need, university librarians are required to continuously engage in the higher levels of job performance. For managers, the real challenge is in finding specific, empirically supported ways to motivate employees for improved performance (Stajkovic and Luthans, 2003). Based on the aforementioned discussion, understanding the positive antecedents of job performance deserves more attention in library profession.

An impressive body of researches has examined the antecedents of job performance, especially with regard to job satisfaction. The relationship between job satisfaction and job performance is central interest to research in organizational psychology (Judge, Thoresen, Bono, & Patton, 2001; Cropanzano & Wright, 2001; Edwards, Bell, Arthur, & Decuir, 2008). It is extremely important to study the job satisfaction - job performance relationship for several reasons. Job satisfaction is important for personal well-being and organizational effectiveness (Lim, 2008). Several library and information science (LIS) researchers revealed that job satisfaction has practical value because satisfied librarians maintain positive attitudes and engage in activities promoting effectiveness and performance in organizations (Siggins, 1992; Peng, Hwang, & Wong, 2010). As such, organizations have the latitude to affect both job satisfaction and job performance, and due to the potential strength of the relationship (Judge et al., 2001), interventions could result in both a healthier workforce and increased effectiveness (Edwards et al., 2008).

The most recent meta-analysis (i.e. Judge et al., 2001) reported a relatively strong relationship between overall job satisfaction and overall job performance. However, relatively little research has investigated separately the relationship between different aspects of job satisfaction (i.e. intrinsic vs. extrinsic) and job performance. On the other hand, although a substantial body of literature has assessed the relationship between overall job satisfaction and one aspect of performance (task or contextual performance), both aspects of researches have not been sufficiently integrated. Only a few studies have considered both aspects of performance simultaneously (e.g., Jawahar, Meurs, Ferris, and Hochwarter, 2008). Due to the multidimensional nature of job satisfaction and job performance, it is significant to examine the relationship between job satisfaction and job performance at the facet level. Both constructs

matched by level of specificity, their relationships could have different strength. A variety of previous studies (e.g. Fisher, 1980, Bateman & Organ, 1983; Ajzen, 2005) suggest that predicting a more specific behavioral criterion should use a more specific measure of attitude. The strongest attitude-behavior connections are likely to result from matching specific facet-level satisfaction to specific facets of performance, thereby enhancing compatibility (Edwards et al., 2008).

In the LIS field, although numerous studies of job satisfaction continue to grow (e.g., Lim, 2008), there are relatively little empirical studies and limited knowledge regarding university librarians' job satisfaction - job performance relationship. Furthermore, some researchers have also provided some insights about reference librarians' task performance (e.g., Kwon & Gregory, 2007), or contextual performance of university librarians (e.g., Peng et al., 2010). However, these studies focused on one dimension of job performance or reference librarians. No comprehensive study has been fully explored the domain of job performance (task vs. contextual performance) of the whole university librarians. Recent research expanding the job performance criterion domain to include contextual performance is particularly meaningful in the service sector (Payne & Webber, 2006). Thus, further research has deserved particular attention to integrate the contextual performance into a more comprehensive model of job satisfaction and job performance in the university library context. This study aims to address these gaps.

Literature Review

Although job performance has traditionally been described as the quantity and quality of work, over the past 40 years researchers have drawn attention to other facets of performance. Some research dating back to the 1970s defined job performance in terms of actions and behaviors rather than the results of these actions. Job performance is conceptualized as those actions and behaviors that are under the control of the individual and contribute to the goals of the organization (Smith, 1976; Campbell, 1990; Rotundo & Sackett, 2002). Besides, a great deal of attention has recently been paid to the distinction between task performance and contextual performance (cf. Borman & Motowidlo, 1993, 1997). Task performance consists of activities that are formally recognized as part of the job and that contribute to the organization's technical core (Borman & Motowidlo, 1993). Contextual performance consists of activities that are not necessarily task-related but support the broader environment in which the technical core must function. Contextual performance includes behaviors such as volunteering for task activities that are not formally part of the job, demonstrating effort, helping and cooperating with others, following organizational rules and procedures, and supporting organizational objectives (Borman & Motowidlo, 1993, 1997). Both task and contextual performance contribute to organizational effectiveness and have on outcomes that are valued by the organization (Borman & Motowidlo, 1997; Conway, 1999). Organizational citizenship behavior is conceptually the same as contextual performance (i.e. Edwards, Bell, Arthur, & Decuir, 2008; Jawahar, Meurs, Ferris, and Hochwarter, 2008). Although the literatures on both constructs developed independently, it is

now widely accepted that the underlying behaviors, antecedents, and consequences are virtually indistinguishable (Organ, 1997). Therefore, this study draw on both literatures to develop our hypotheses, but use the label contextual performance to be consistent with the research by Motowidlo and his colleagues (e.g. Borman & Motowidlo, 1993; Motowidlo & Van Scotter, 1994). Recent research expanding the job performance criterion domain to include OCB is particularly meaningful in the service sector (Bettencourt et al., 2001; Payne & Webber, 2006)

Job satisfaction is conceptualized as both affect-and cognition-based, with definitions ranging from a “positive emotional state resulting from the appraisal of one's job or job experiences (Locke, 1976).” Locke (1976) mentioned that the common aspects of job satisfaction such as ‘work, pay, promotions, recognition, benefits, working conditions, supervision, co-workers, company and management. Later researches have shown that these different aspects can be arranged according to two dimensions: an intrinsic versus an extrinsic one (Weiss, Dawis, England &, Lofquist, 1967; Spector, 1997; Hirschfeld, 2000). Extrinsic satisfaction refers to satisfaction with aspects that have little to do with the job tasks or content of the work itself, such as pay, policies, working conditions, supervisor and co-workers. Intrinsic satisfaction refers to the job tasks themselves, such as job independence, and job stability etc.

A number of studies have been published on job satisfaction of university librarians. Numerous studies included comparisons of demographic and background variables (e.g., gender, age, years of professional experience, and occupational groups) in their analyses of job satisfaction facets, but the findings have shown inconsistent results (e.g., Wahba, 1975; Chrisman, 1976; Chew, 1978; Fitch, 1990; Mirfakhrai, 1991; Horenstein, 1993; Voelck, 1995; Sierpe, 1999). In addition to demographic and background variables, a number of other aspects have been studied and correlated with job satisfaction. Some of these studies reported on overall job satisfaction, and others included satisfaction with specific facets of the job (e.g., Lim, 2008; Leysen & Boydston, 2009). Several of studies have focused on investigating one of the nationality or racial background of librarians (e.g., Thornton, 2000; Togia, Koustelios, & Tsigilis, 2004). Several LIS researchers revealed that job satisfaction has practical value because satisfied librarians maintain positive attitudes and engage in activities promoting effectiveness and performance in organizations (Chwe, 1978; Siggins, 1992; Peng et al., 2010). However, rarely empirical studies have been examined the relationship of job satisfaction and job performance.

Research Purposes and Hypothesis

The article begins with theoretical background and development of the hypotheses. Next, the empirical findings are discussed. The purposes of this study are to extend previous research in the university library context in two ways: (1) This article seeks to develop a model to investigate how different facets of job satisfaction (intrinsic and extrinsic) compare in their ability to explain

unique variance of university librarians' dimensions of job performance (task and contextual performance). (2) The study compares intrinsic and extrinsic satisfaction in their predictive ability of task and contextual performance in the university library context.

Thus, the following hypothesis was proposed:

H1. Job satisfaction is positively related to contextual performance.

H1_a. Intrinsic job satisfaction is positively related to contextual performance.

H1_b. Extrinsic job satisfaction is positively related to contextual performance.

H2. Job satisfaction is positively related to task performance.

H2_a. Intrinsic job satisfaction is positively related to task performance.

H2_b. Extrinsic job satisfaction is positively related to task performance.

H3. The effect of intrinsic job satisfaction on contextual performance is stronger than the effect of extrinsic job satisfaction on contextual performance.

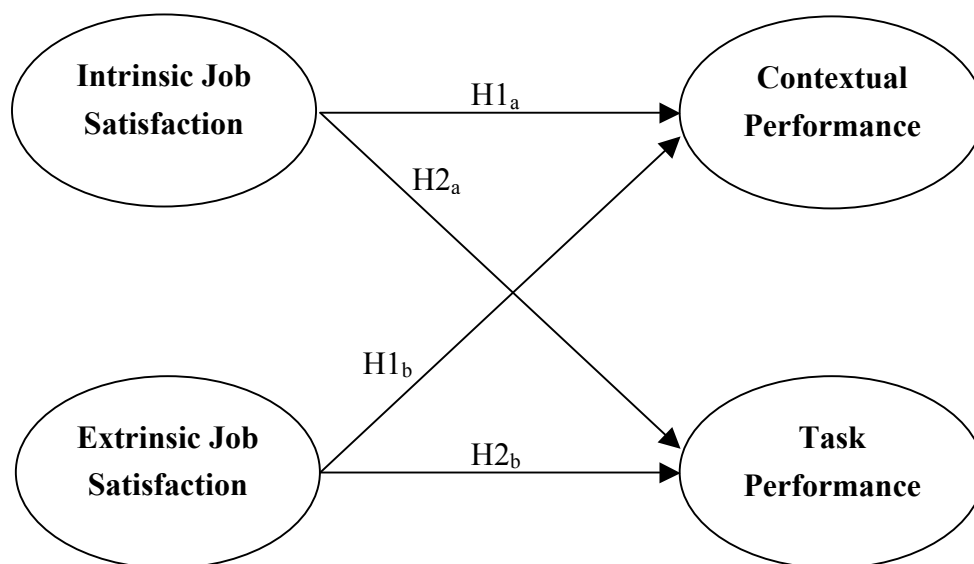
H4. The effect of intrinsic job satisfaction on task performance is stronger than the effect of extrinsic job satisfaction on task performance.

Methodology

Conceptual Framework

The study attempted to measure four variables: intrinsic job satisfaction, extrinsic job satisfaction, contextual performance, and task performance. Figure 1 delineated the hypothesized model of this study.

Figure 1 The Hypothesized Model



Data Collection

Librarians were contacted and asked to participate from 77 university libraries in Taiwan. Matching questionnaires were distributed to each librarian and his/her colleagues. Questionnaires, coded to facilitate matching of each librarian and his/her colleague and to ensure confidentiality, were distributed to 735 librarians and their colleagues and returned by designated coordinators in each library. We received matching questionnaires from 554 dyads representing approximately 75.376 percent of the respondents we surveyed.

Participants were mostly females (82.3%), relatively young (22.3 % were 21-30 years of age, 38.5 % were 31-40 years of age). They were fairly well educated that including Doctor (1.3%), Master (26.2%), Bachelor (69.8%), and others (2.8%). The demographic data include the department, age, sex, marital status, length of service at the present library, and total length of service as a professional librarian.

Measures

The questionnaires used to collect data contained three sections: job satisfaction, job performance, and the demographics. All multi-item scales were measured on a Likert scale (1= “strongly disagree”, 7= “strongly agree”). The questions were pre-tested. Measures were collected from university librarians except for the ratings of employee’s task performance and contextual performance, which their colleagues provided. This treatment minimizes any impact of common method bias by following design remedies (Podsakoff, MacKenzie, Lee, and Podsakoff, 2003).

Intrinsic and extrinsic job satisfaction were used the twenty items of the Minnesota Satisfaction Questionnaire (MSQ)- Short Form developed by Weiss, Dawis, England, and

Lofquist (1967). Task Performance was measured with five items adapted from Bettencourt and Brown (1997). Contextual Performance was measured with five dimensions, drawing from the OCB scale developed by Farh, Earley, and Lin (1997). Besides, seven items for demographic information were included at the end of the questionnaire.

Analysis Methods

A two-step approach to structural equation modeling (SEM) was used in this research, as recommended by Anderson and Gerbing (1988). The first stage of the approach determines the adequacy of the measurement model before analyzing the structural components of the model with confirmatory factor analysis (CFA) while the second stage creates the structural equation modeling.

Results

Reliability, validity, and other related tests are examined subsequently and the means, standard deviations, and correlations for all variables used in this current study are illustrated below.

Table 1. Means, Standard Deviations, and Correlations

Constructs	1	2	3	4	5	6	7	8
1. Intrinsic Job Satisfaction	0.79							
2. Extrinsic Job Satisfaction	0.71**	0.71						
3. Identification With The Company	0.35**	0.27**	0.90					
4. Altruism Toward Colleagues	0.35**	0.27**	0.70**	0.86				
5. Impersonal Harmony	0.38**	0.32**	0.72**	0.80**	0.87			
6. Protecting Company Resources	0.24**	0.26**	0.53**	0.37**	0.50**	0.86		
7. Conscientiousness	0.31**	0.32**	0.47**	0.35**	0.44**	0.70**	0.86	
Mean	0.39**	0.32**	0.75**	0.65**	0.69**	0.59**	0.60**	0.79
SD	5.37	4.90	5.69	5.51	5.53	5.87	5.39	5.10

* $p \leq 0.05$.

a. Correlations are estimates from a confirmatory factor measurement model.

b. Bold numbers on the diagonal parentheses are square root of each construct's AVE value.

Measurement Model

For the adequacy of the theoretical model, the measurement model indices of constructs are further examined with confirmatory factor analysis (CFA). CFA was conducted for independent variables (intrinsic job satisfaction and extrinsic job satisfaction) and dependent variables (task performance and contextual performance). Additionally, contextual performance (OCB) was composed of five sub concepts, thus second-order CFA was employed to test measurement model fit (Bartholomew & Knott, 1999). The χ^2 value of the measurement model of independent variables was significant ($\chi^2_{(123)} = 377.15, p < 0.05$), which means the theoretical model and the empirical data do not fit each other significantly (Bagozzi & Yi, 1988), but other indices also achieved the standard value, including RMSEA (= 0.061, <0.080), CFI (= 0.99, >0.90), NFI (= 0.98, >0.90), NNFI (= 0.98, >0.90) GFI (= 0.94, >0.90), and AGFI (= 0.89) were closer to 0.90. To sum up, the adequacy of the measurement model was good. The χ^2 value of the measurement model of dependent variables are also significant ($\chi^2_{(260)} = 1003.12, p < 0.05$), RMSEA (= 0.072, <0.080), CFI (= 0.98, >0.90), NFI (= 0.98, >0.90), NNFI (= 0.98, >0.90). GFI (= 0.87) and AGFI (= 0.84) were closer to 0.90. As an overview, the adequacy of the measurement model was good.

The results of reliability and validity tests are illustrated in this section. As Bagozzi and Yi suggest (1988), the reliability test depends on three criteria: standardized estimates (between 0.50 and 0.97), composition reliability (CR) (i.e., CR value, > 0.6) (Fornell & Larcker, 1981), and the *p*-value (<0.05). Table 2 and Table 3 show that the factor loadings of most variables are higher than or closer to 0.50. The CR values of all constructs were between 0.83 and 0.96. The AVE value should be 0.50 or above. As shown in Table 2 and Table 3, the AVE value for each construct was higher than 0.50. Besides, Fornell and Larcker (1981) also suggest that discriminant validity is based on a comparison of squared pair-wise correlations between constructs and the AVE value for each construct. The square root of each construct's AVE value is given by the bold numbers on the diagonal (from 0.71 to 0.90) and the values should be greater than their correlations with the other constructs (as shown in Table 1). The correlations between each construct and the other constructs were listed off the diagonal. Thus, discriminant validity was achieved.

Table 2. Results of the Measurement Model of Independent Variable

Measures	Factor Loading ^a	Errors Variance	Construct Reliability ^b	AVE ^c
Intrinsic Job Satisfaction	<i>0.70</i>	<i>0.51</i>	<i>0.95</i>	<i>0.63</i>
<i>I1</i>	<i>0.79</i>	<i>0.38</i>		
<i>I2</i>	<i>0.79</i>	<i>0.38</i>		
<i>I3</i>	<i>0.74</i>	<i>0.46</i>		

<i>I4</i>	<i>0.78</i>	<i>0.39</i>		
<i>I5</i>	<i>0.82</i>	<i>0.32</i>		
<i>I6</i>	<i>0.80</i>	<i>0.36</i>		
<i>I7</i>	<i>0.77</i>	<i>0.40</i>		
<i>I8</i>	<i>0.82</i>	<i>0.33</i>		
<i>I9</i>	<i>0.83</i>	<i>0.31</i>		
<i>I10</i>	<i>0.85</i>	<i>0.32</i>		
<i>I11</i>	<i>0.81</i>	<i>0.27</i>		
<i>I12</i>	<i>0.70</i>	<i>0.38</i>		
Extrinsic Job Satisfaction			<i>0.89</i>	<i>0.50</i>
<i>O1</i>	<i>0.53</i>	<i>0.32</i>		
<i>O2</i>	<i>0.50</i>	<i>0.46</i>		
<i>O3</i>	<i>0.66</i>	<i>0.36</i>		
<i>O4</i>	<i>0.58</i>	<i>0.37</i>		
<i>O5</i>	<i>0.60</i>	<i>0.34</i>		
<i>O6</i>	<i>0.75</i>	<i>0.34</i>		
<i>O7</i>	<i>0.56</i>	<i>0.34</i>		
<i>O8</i>	<i>0.71</i>	<i>0.50</i>		

a. All completely standardized estimates (λ) are statically significant, $p \leq 0.05$.

b. $CR = (\sum \lambda^2)(var) / ((\sum \lambda^2)(var) + \sum errors)$ (Jöreskog and Sörbom 1993).

c. $AVE (pvc) = (\sum \lambda^2)(var) / ((\sum \lambda^2)(var) + \sum errors)$ (Jöreskog and Sörbom 1993).

Table 3. Results of the Measurement Model of Dependent Variable

Construct	Sub Construct	Second-Order		Factor Loading ^a	Error Variance	CR ^b	AVE ^c	
		Factor Loading (Error)	Item					
Task Performance	--	--		<i>Ir1</i>	0.91	0.17	0.96	0.82
				<i>Ir2</i>	0.90	0.18		
				<i>Ir3</i>	0.84	0.30		
				<i>Ir4</i>	0.97	0.13		
				<i>Ir5</i>	0.92	0.15		
Contextual Performance	Identification With The Company	0.51 (11.47)		<i>O1</i>	0.82	0.33	0.92	0.73
				<i>O2</i>	0.88	0.22		
				<i>O3</i>	0.86	0.26		
				<i>O4</i>	0.86	0.26		
	Altruism Toward Colleagues	0.67 (15.99)		<i>O5</i>	0.85	0.27	0.93	0.76
				<i>O6</i>	0.92	0.15		
				<i>O7</i>	0.87	0.24		
				<i>O8</i>	0.84	0.30		
	Impersonal Harmony	0.92 (18.25)		<i>O9</i>	0.72	0.48	0.92	0.74
				<i>O10</i>	0.86	0.25		
				<i>O11</i>	0.92	0.15		
				<i>O12</i>	0.91	0.17		
Protecting Company Resources	0.94 (20.28)		<i>O13</i>	0.77	0.41	0.83	0.62	
			<i>O14</i>	0.76	0.42			
			<i>O15</i>	0.83	0.31			
			<i>O16</i>	0.50	0.75			
Conscientiousness	0.80 (12.60)		<i>O17</i>	0.78	0.40	0.87	0.57	
			<i>O18</i>	0.78	0.42			
			<i>O19</i>	0.88	0.23			
			<i>O20</i>	0.80	0.36			

a. All completely standardized estimates (λ) are statically significant, $p \leq 0.05$.

b. $CR = (\sum \lambda^2)(var) / ((\sum \lambda^2)(var) + \sum errors)$ (Jöreskog and Sörbom 1993).

c. $AVE (pvc) = (\sum \lambda^2)(var) / ((\sum \lambda^2)(var) + \sum errors)$ (Jöreskog and Sörbom 1993)

Main Effects of Job Satisfactions on Job Performance

Fit indices indicate adequate fit for the overall structural model ($\chi^2_{(350)} = 1288.91$; RMSEA = 0.07; CFI = 0.98; NFI = 0.98; NNFI = 0.98; GFI = 0.87; AGFI = 0.82). The structural estimate of 0.48 ($t = 7.95$) shows that intrinsic satisfaction had a significant and positive effect on contextual performance. The estimate of the path from extrinsic job satisfaction to contextual performance was 0.22 ($t = 3.94$). The greater the intrinsic and extrinsic satisfaction perceived by a university librarian, the more likely it was that a university librarian would display contextual performance. On the other hand, the structural estimate of 0.43 ($t = 8.40$) shows that intrinsic satisfaction had a significant and positive effect on task performance. The estimate of the path from extrinsic job satisfaction to task performance was 0.20 ($t = 3.71$). The greater the intrinsic and extrinsic satisfaction perceived by a university librarian, the more likely it was that a university librarian would display task performance. Thus, H1 and H2 were supported.

Table 4. The Results of Hypotheses Test

Path Relationships	Standardized Structural coefficients	t-value	Hypothesis
H _{1a} : Intrinsic Job Satisfaction → Contextual Performance	0.48	7.95	supported
H _{1b} : Extrinsic Job Satisfaction → Contextual Performance	0.22	3.94	supported
H _{2a} : Intrinsic Job Satisfaction → Task Performance	0.43	8.40	supported
H _{2b} : Extrinsic Job Satisfaction → Task Performance	0.20	3.71	supported
$\chi^2_{(350)}$	1288.91		
GFI	0.87		
AGFI	0.82		
RMSEA	0.07		
CFI	0.98		
NFI	0.98		
NNFI	0.98		

Relative Effects of Job Satisfaction on Job Performance

In order to compare the effect of intrinsic satisfaction on both task performance and contextual performance with extrinsic satisfaction, invariance test was employed. The study tested each hypothesis with a chi-square difference test at 1 degree of freedom in which the two paths are constrained to be equal in one model (constrained model), but are freely estimated in another (free model). The results were shown in Table 5. H3 posited that the effect of intrinsic satisfaction on contextual performance is stronger than the effect of extrinsic satisfaction, the hypothesis was supported ($\Delta \chi^2(df=1) = 8$). According to the results (as shown in Table 4), the structural coefficient of intrinsic job satisfaction \rightarrow contextual performance ($\beta=0.48$) is greater than extrinsic job satisfaction \rightarrow contextual performance ($\beta= 0.22$). This study tested H4 by comparing the intrinsic job satisfaction \rightarrow task performance path ($\beta=0.43$) to the extrinsic job satisfaction \rightarrow task performance path ($\beta=0.20$), and the study found that intrinsic job satisfaction have a greater effect on task performance than extrinsic job satisfaction. Thus, H4 was supported.

Table 5. Relative Effects of Job Satisfaction on Job Performance

Path Comparison Hypotheses	$\Delta \chi^2_{(df=1)}$	Supported
H3 : Intrinsic Job Satisfaction \rightarrow Contextual Performance > Extrinsic Job Satisfaction \rightarrow Contextual Performance	8	Yes
H4 : Intrinsic Job Satisfaction \rightarrow Task Performance > Extrinsic Job Satisfaction \rightarrow Task Performance	4.09	Yes

Discussion and Conclusion

The results of this study have several contributions. First, the study concluded with research and managerial implications and provided insights into the influences of these value differences on relationships established in the broader LIS and management literature. Second, the results of the study can be particularly useful for providing a comparative and comprehensive understanding and empirical examination of the relationship between facets of job satisfaction (intrinsic and extrinsic) and dimensions of job performance (task and contextual performance) to be a meaningful contribution to the extant literature in the university library profession. Furthermore, the results shed new light on the advanced understanding of these differential relationships is important to provide specific facets of job satisfactory incentives that optimize job performance of university librarians.

The study provides theoretical and empirical evidence to confirm the hypotheses. Several important findings emerge from the study. First, as H1 and H2 predicted, each dimension of job satisfaction is significantly related to each facet of job performance. The results demonstrate that not only intrinsic but also extrinsic job satisfaction contribute importantly to improving university

librarians' task performance and contextual performance. Second, although intrinsic and extrinsic job satisfaction are significantly related to both aspects of job performance, intrinsic job satisfaction is more strongly related to both aspects of job performance than extrinsic job satisfaction. The relative effects hypotheses (H3 and H4) are presented in Table 5.

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Confession Leading to Holy Power

-On *The Book of Margery Kempe*-

1. Fail of Confession

And when she was at any time sick or troubled, the devil said in her mind that she should be damned, for she was not shriven of that fault. Therefore, after her child was born, and not believing she would live, she sent for he whole life time, as near as she could. And when she came to the point of saying that thing which she had so long concealed, *her confessor was a little too hasty and began sharply to reprove her before she had fully said what she meant, and so she would say no more in spite of anything he might do.* And soon after, because of the dread she had of damnation on the one had, and his sharp reproving of her on the other, this creature went out of her mind and was amazingly disturbed and tormented with spirits for half a year, eight weeks and odd days. (Margery, 41, emphasis my own)

The Book of Margery Kempe begins with the scene in which Margery fails in Confession in the Church. After this fail, Margery receives another kind of recognition from the contemporary society, and starts to be able to write the first English female autobiography. In other words, the fail of confession leads Margery to rediscover her own language. Actually, Margery describes that the confessor was “a little too hasty and began sharply to reprove her before she had fully said what she meant” (41). The fact that the confessor’s ill treatment brings her illness reveals that Margery has a desire to recover her own right of the words.

The succinct chronological fact that Margery’s conflict with the confessor comes right after having born a baby, suggests that this illness after the fail of confession might be accordance with her question on female identity, not confined to conflict with the Church. Her pursuit for autonomy might have been against her husband

before against the Church. Also, all these female problems concerning the duty of birth, and sexual relationships with the husband might have been suggested by Margery's identity as bourgeoisie, a daughter of a contemporary famous merchant. Then, if it broke out during the confessional ritual in the Church, it is because the confessional ritual had investigated on the duty of the sexual relationships. (Aers 92) The interpretation corresponds with the fact that the Margery stops sexual relationship with her husband right after the fail of confession.

However, the attempt to recover the autonomy is so painful. Her long-term suffering of the disease and delusion suggest that she has difficulty in liberating herself. The fact that she abuses herself with the fur-coat shows that she has guilt in pursuing her own desire. This disease seems to come from the 'disciplinary power' in which the institutional confession had perpetrated on her. In other words, the power which is infiltrated in the 'body' makes her sick and feel guilty (85).

According to Foucault, the institutional confession of the late mediaeval church was the 'apparatus of the power-discourse' through which the disciplinary power is performed as in the prison of Pan-Opticon. This apparatus is "an attempt to know a particular subject like a sinner or crime from the outside." (Mchoul 21) Prison for action and Confession for thought are attempts to make others object through the "consistent observation through the inside". (67) In case of confession, people seem to "try to say something the most difficult to speak with the highest preciseness" (Foucault 59). The reason why there is an obsession of the truth for oneself is that the person who asks for speaking is not the self but the power. (83) The counterpart of the confession is not the partner of the conversation, but the "authority which demands, orders, values, judges, punishes, forgives, reconciles" (62). Confession is an attempt to know the inside from the outside. As a result, subjectivity is produced. (73)

Indeed, confession as the will for the truth may be regarded as the origin of modern science, according to Foucault. In this regard, psychoanalysis is concerned with the increase of the 'sexuality' discourse on Bourgeoisie women. Dora, Freud's patient, refuses the analysis, and this refusal is interpreted as "self exile against all Freud's sexualization of physical symptoms" (Gilmore 60). However, in case of Margery, the illness and guilt seem to present another possibility than an exile.

Rita Felski is saying that "The question on oneself is motivated from the personal crisis which operates as the catalyst" (88). In this respect, Margery can be seen as in the transitional stage of finding her own discourse destroying the previous power-discourse. However, her strategy is another one from Dora's refusal. She chooses to form another kind of power inside of the previous power relationships. Then, she tries to verbalize her sufferings resulting in publishing her own biography. Felski says, "Especially, female confession opens the most inner and traumatic details explicitly" (88). Descriptions of the traumatic details distinguish the female confession from the Bourgeoisie men's biographies, and make itself as the representative of the repressed.

2. Negotiation

The Church of late medieval was not only the religious institution, but the socio-political institution which constituted the overall social life at that time (Atkinson 113). It is so certain from that Margery's everyday life demanded the admittance and allowance from the church. In order to leave her husband, Margery requires the allowance from the Bishop, and she requested the ratification for leaving pilgrimage with the white gown.

However, the singularity of Margery's life had needed the support and protection of

the church much more positively. As a heretical pilgrimage woman without husband, she was actually in danger and threat from the patriarchal and conservative clergymen. (108) In the 15th century of England, there was a great persecution of Rollard, as the heresy. The double transgression of heresy and woman isolated her, and she needed the recognition and protection of the society as the condition of life. Further, her love for god had been located in the level of 'sentiment' needed the allowance of the clergymen. In short, she needed the least support from church in order to live a holy life.

This isolation made her pursue the social recognition. It is so interesting that the spectrum of the clergymen as the friend and enemy shows the inner conflict in the English church. (Atkinson 120) The direct communication with the god of the female mysticism was dangerous because Rollard had distrusted the English church and argued the return to the Bible. The church rearranges its own strategy, and allows the 'appeal to the emotion' confronted with the threat of the heresy. Nicholas Love's translation of Bona Ventura was the case of the allowance of the 'emotional belief'. (116) Likewise, the bishop Lepington suggested Margery to write her own mystic experience.

The late medieval church was the collectivity of various kinds of powers. Heresy, Market, and increasing female believers exposed the church power to the many kinds of cracks. For instance, the inquisition of Bishop York defines Margery heretical because she had worn the "white" dress even though she is not virgin. (Margery 162) In this respect, what the church asks is not the 'religious' orthodoxy, but the 'social' standard and custom. What the church coerces is to establish the social 'normality'. By punishing Margery, the church is creating and repeating the 'social norm'. In this process of normalization, the 'norm' is generated through the act itself of

distinguishing the 'normality' from 'abnormality'. Then, the strategy of revolt takes a form of 'play of powers' insofar as the power play blurs the boundary of 'normalization. In this sense, we can read the relationship between Margery and the Church. (Foucault 346)

Especially, it is so interesting that David Aers reads this relationship as the "combative interaction". (109) Aers argues that there is a 'combative reaction' from Margery's side whereas Atkinson claims Margery acts from the orthodoxy side. Even though the support and protection motivates her to be able to lead her singular religious life, Margery's true identity is constituted through this kind of interaction with the power. The threatening aggression from the church did not only testify her identity, but substantiated the identity stratifying her strategies. Also she has come to the existence by surviving from this inquisition. Consequently, not only the supporter but also the enemies had contributed to forming Margery. (113)

The inquisition is the enlarged confession. The disciplinary power has the internal relationship with the subject, and produces the subjectivity itself. The power moves upward, and micro practices constitute the powers. Also, there are the possibilities among those practices. (McNay 39) Margery is isolated, but at the same time doesn't stop the interaction with the Church.

No, sir, I will not swear. She said, for I shall *speak of God* and rebuke those who swear great oaths wherever I go until such time that the Pope and Holy church have ordained that nobody shall be so bold as to *speak of God, for God Almighty does not forbid, sir, that we should speak of him*. And also the Gospel mentions that, when the woman had heard our Lord *preach*, she came before him and said in a loud voice, "Blessed be the womb that bore you, and the teats that gave you suck." Then our Lord replied to her, "In truth, so are they blessed *who hear the word of God* and keep it." And therefore, sir, I think that the Gospel gives me leave to *speak of God*. (Margery 164)

For the church power, the preach was prohibited to the women, and made them

suspicious of the heretical Rollard. However, what Margery resists now is, rather, the hated of women's words from the patriarchal perspective. The church argues that she is now preaching which is prohibited. However, she is sharply distinguishing "speaking of god" from "preaching". She is saying that she is just "speaking of god". In this point, she is reappropriating the words of the church. This is the very power plays.

The church power against which Margery opposes is not the unitary one. Rather, the power relationship of the church was just rearranging their own powers among the various kinds of cracks. Margery is here now organizing the new power relationship by forming her own discourse and language. Margery is now criticizing the present and closest power directly. This is analogous to the 'hegemonic strategy of the resistance'. According to Foucault, the radical change is enabled by "codifying the everyday resistant points strategically". (Mchoul 90) Also, these resistant points are not fixed on one aim, but cross the previous unitary classes and institutional unity. (86)

3. Writing With Holy Family

Bishop Lepington and the monk of Dominique suggest Margery to write her singular mystic experience. However, it takes 20 years for her to start writing since the experience. The cracks of the church allowed the religion of the vernacular religion and certain kind of emotional religion. In other words, it took 20 years for the church to accept positively the continental female mysticism based upon the 'emotional faith' confronted with the threat of Rollard heresy.

In contrast to the books of other continental female mysticism, Margery's book is sorted into the 'autobiography'. It seems to be because the text is following Margery's

flow of memory even though it is written in the 3rd person perspective. (Staley 2)

The anonymous priest also implies that Margery had the authority in the process of writing in comparison to the case of the famous priest Jacque de Virtire, the author of the biography Marie de Oinie. The priest had written down Margery's words rather than observing her life from the outside. The fact that the priest takes part in writing through the 'movement' and 'conversion' also reveals their relationship. (Margery preface) Actually, he understands the holiness of Margery's immoderate cry through De Oinie's biography. Thus, the relationship between Margery and the priest is on the 'support and protection' overcoming the previous conflict with the church.

The said priest read books to her for the most part of seven or eight years, to the great increase of his knowledge and of his merit, and he suffered many and evil word for her love, inasmuch as he read her so many books, and supported her in her weeping and her crying. (Margery 182)

The priest protects her despite of the social criticism. He screens her from the social antagonism and supports the theoretical background through reading. (Staley 37) This 'scribing priest' might be her last fruit from the negotiation with the Church, and she writes her own autobiography in this true support and protection. (Atkinson 36)

Her language becomes free from the fail of confession and combat with the Church. Also, she verbalizes her sympathy with the god based upon the 'emotion' through the self-reflection. Her own life becomes newly memorized and reconstructed. Initially, this dictation is not so chronological, but depends on her own memory. In the process, the circumstances and social lives are restructured from Margery's own perspective. It is not any more the coerced confession, or any preach to fight for. The autobiography becomes the newly constructed life of hers. However, she feels the discomfort and doubt during the process of writing.

‘Do not be afraid, daughter, for as many beads as you would like to say, I accept them as though you said them; and your concentration on getting written down the grace that I have shown you pleases me greatly, and he who is doing the writing as well. *For though you were in church and both wept together as bitterly as you ever did, you still would not please me more than your writing, for, daughter, by this book many a man shall be turned to me and believe.*’ (Margery 257)

God is so pleased with her writing because it announces god to the world. It is sometimes better than writing since much more people can know god through her writing. Likewise, her writing becomes solidarity with other people and women. Now she is located in another kind of community by the solidarity through writing.

Modern Female confession is distinguished from Bourgeoisie male confession in that the female confession is ‘representative of the particular group’ whereas the male confession deals with the universal individual. (Rita Felski 95) Male confession which was popular in the 18th century regarded himself as universal describing the particular individual. However, the writing of the repressed group describes the particular individualities failing in becoming the universal by itself. In this case, the described individualities appear so general, even though it comes from the subjective experience. In case of female confession, the subjective experience becomes directly general without any filter of the objectivity. (88)

Margery is combining the historical moments of confessional literatures. Before the Bourgeoisie male confession, there was the protestant tradition of self-examination. This self-examination originating from the process of confession had influenced upon the emergence of Bourgeoisie male confession. However, it is admitting the previous social laws whereas the Bourgeoisie literature defies the social law focusing on ‘self-affirmation’ based upon the self-understanding and intimacies. Also, Margery is led to the representative of the repressed women combining the tradition of religious self-reflection and bourgeoisie’s self-affirmation.

This process of forming female mysticism seems to refute general criticism on Foucault's theory of power saying that there is no moment of 'resistance'. Even though Foucault seems to suggest the subject of confession cannot escape from the power relationship, Margery achieves the hegemonic counter-powers as the solidarity with women. Margery's general representatives of the repressed seem to be the successful hegemonic strategy as the 'codification of usual resistance'. As such, writing provides her with the new significance of the solidarity with the repressed women as 'the holy family'. Female confession posits the intimate community of women as the audience whereas the male confession posits the 'public' as the audience. By forming an intimate community with the readers, the author writes directly publicly, and such writing process itself forms a hegemonic counter-power relationship.

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Title: Parables of the East in Western Political Drama

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Parables of the East in Western Political Drama

The themes of the ancient and modern, of the East and West, and of "journeys of discovery" form the conceptual fabric of the work of Edward Bond (b. 1935), one of Britain's most established playwrights since the Second Wave of the British drama in the 1960s. Bond came onto the stage when the socially engaged dramatists of the First Wave (1950s) were shifting towards the exploration of the human condition in universal historical-political contexts. Under the influence of the Civil Rights and political youth movements in the United States and Europe, the emerging plays focused on the individual's role in society and its existential implications through the acts of choice and self-determination. This philosophical paradigm shaped by the European existentialism and the French intellectual drama (Jean-Paul Sartre, Jean Giraudoux, and Jean Anouilh) underlies the works of the major British playwrights of the period: Robert Bolt (*Man for All Seasons*, 1960), Christopher Fry (*Curtmantle*, 1961), John Osborne (*Luther*, 1961), John Whiting (*The Devils*, 1961), John Arden (*Left-Handed Liberty* and *Armstrong's Last Goodnight*, 1965), and Edward Bond (*Early Morning*, *Narrow Road to the Deep North*, 1968).

In their inquiry into the existential dilemmas of the individual and society, the playwrights turn to history which becomes a new medium for their artistic explorations and philosophical generalizations. The historical drama of the '60s bears a direct influence of Bertolt Brecht's work and his theory of the Epic Theatre which gained substantial ground with the British playwrights after the tour of the Berliner Ensemble Company in London in the late 1950s. The core techniques of Brecht's theory - the alienation effect (*Verfremdungseffekt*), the infusion of the epic element into the dramatic structure of the plays, the objectification of the dramatic situation, appeal to the spectator's reason, not emotions, and irony arising from the clash of the opposites (*Widerspruchsgeist*) in treatment of conflicts and characters, become permanently established in the British drama of the 20th century.

As is characteristic of his time, Bond resorts to history in *Narrow Road to the Deep North* and *The Bundle* (1978). He uses historical settings as a prism of looking at the present and a means of deconstructing the political myths of the past. In both plays, Bond evokes the history of Japan "about the seventeenth, eighteenth or nineteenth centuries" (*Narrow Road* 5). Bond's interest in the Japanese theme may have been spurred by his search for new forms of expression and also by his growing interest in Brecht's work, ideology, and his theoretical constructs.

In his analysis of the last period of Brecht's work, the theatre critic Robert Brustein writes:

"While Brecht has remained a Marxist, his contemplative interests are underlined by his increasing interest in Oriental forms, characters, and subject matter - a large portion of his poems and plays are now inspired by the East. It is true that Brecht is attracted to the Noh play, the Chinese drama, and the Kabuki theatre because of their alienation techniques; and like Yeats, he uses such conventions as masks, mime, dance, and gesture in order to restore the naivete and simplicity that the oversophisticated Western theatre has lost." (277)

The adoption of Brechtian techniques in *Narrow Road to the Deep North* marks a new stage in Bond's theatre and with it, his growing involvement with political issues in society. He poses the question of the individual's choice and moral responsibility in both *Narrow Road to the Deep North* and later in *The Bundle* by introducing the character of the seventeenth-century Japanese poet Matsuo Basho (1644-94) and by engaging in an ideological polemic with Basho's philosophy on life and art. Bond names his plays after Basho's *The Narrow Road To The Deep North And Other Travel Sketches: The Bundle* is subtitled *New Narrow Road to the Deep North*, as it is a rewrite of the earlier piece. Basho's biographical facts - his poetic work, his mastery of the *haiku* verse, his travels in search of enlightenment and pursuit of the Zen truths, serve as counterpoints in the dramatic structure of both plays.

As Bond says in *Narrow Road to the Deep North*, "The introduction [of the play] is based on an incident in Matsuo Basho's *The Records of a Weather-Exposed Skeleton*" (5). In Bond's plays, Basho's encounter with an abandoned child on the banks of the River Fuji described in his travel sketch grows into a dismal setting of feudal Japan plagued by poverty and destitution. The plays open with desperate peasants leaving their children to die by the river because they cannot feed them. Against this background, Basho comes on stage as a poet who lives in an ivory tower as he is not aware of the harsh reality around him. Faced with the dilemma of saving a child or proceeding with his journey to the deep north he chooses spiritual inquiry into the Buddhist truths and leaves to seek enlightenment through meditation.

In both plays, Basho is a major character. He becomes the Brechtian narrator, the "alienating factor" as he comments on the happenings in the plays and adds an epic dimension to the dramatic action. In *Narrow Road*, Basho returns after thirty years and provides an account of the growth of the city which he left "only a village." He also says that "the people in the north still live in tribes" which foreshadows further events in the play (*Narrow Road* 9).

There is violence on and off the stage with the new ruler Shogo in the city, and Basho adds insight into the consequences of his regime, "My old hut was by the place where they throw people in the river. Their friends and relatives used to come and stand quietly on the bank, with Shogo expressions on their faces. But when it was over they ran round looking for somewhere quiet to cry, and they always ended up behind my hut" (13).

In *Narrow Road*, Basho becomes Bond's mouthpiece when he admits to the young monk Kiro the futility of his meditation in isolation from society. "For twenty-nine and a half years I sat facing a wall and staring into space. Then one morning I suddenly saw what I was looking for - and I got enlightenment. I saw there was nothing to learn in the deep north - and I'd already known everything before I went there. You get enlightenment where you are" (10).

Bond's character parallels the poet Basho's real-life experiences with the latter's travels and search of solitude. Basho's enlightenment, according to Zen Buddhism, was the discovery of his True Self. In his study of Basho, Leonard Biallas concludes:

"Basho found the Real Self, the everlasting self, not in meditation, but in writing his poetry. This self attains a freedom, detachment, and wisdom that encompass all of nature. ...The Real Self identifies with the "greater life" of the universe. ...The Real Self is the poet, the one who recognizes ever-changing reality and is not attached to any particular aspect of it." (82)

Basho's epiphany in the play is highly symptomatic of Bond's own belief in the active role of the poet/artist and art in society. He rejects the esoteric and metaphysical forms of art detached from the social and political realities of life. Like Brecht, Bond asserts the educational role of art, not in a mystical or religious sense (hence the intellectual and spiritual fiascos of Basho's meditation), but in its ability to promote the rational understanding of the world. In his Introduction to *The Fool* (1976), Bond elaborates on the relationship of art and society stating:

"Art isn't just the articulation of utopia, or even a foretaste of it. It helps to monitor the consequence of change. ...Art is the imagination of the real, not the invention of fantasy. ...Art places the individual in the world, and interprets the world in accordance with possibilities and human needs. ...The artist's job is to make the process public, to create public images, literal or figurative, ...in which our species recognizes itself and confirms its identity." (xiv, xv)

When Basho's journeys of discovery bring him back to his native places, he emerges from social isolation and becomes active with the politics of the city. In fear of political repression from Shogo because of his enlightenment Basho stages a coup against the dictator and later rises to the position of Prime Minister. The highest point in the process of Basho's discovery comes with the realization that the bloodthirsty Shogo is the child whom he refused to help many years ago. Basho's passivity and indifference towards the world have come full circle: he becomes aware of his moral responsibility for the tragic consequences of Shogo's rule. "I, Basho, saw that child ...lying in its own filth. I looked at it and went on. O god forgive me! If I had looked in its eyes I would have seen the devil, and I would have put it in the water and held it under with these poet's hands..." (*Narrow Road* 56).

The evil of Shogo's regime represents a consistent theme in Bond's work and his explorations of oppression and violence in society. Shogo usurps the power of the old Emperor and establishes the reign of terror, similar to those of Stalin, Hitler, Mao Tse-Tung, Pol Pot or Pinochet, where the destruction of human life reaches grotesque proportions. In his treatment of Shogo's violence and throughout the play, Bond employs the Brechtian "clash of the opposites" which heightens

the ironical effect of the events and reduces the notions behind them to the absurd. Driven by a paranoid fear of assassination, Shogo forbids his subjects to look at him - they can only crouch with their faces on the ground. People are killed or thrown into prison at Shogo's whim. Prisoners are executed in sacks with the words "Shogo is my friend" painted in red. On their way to the river where they are drowned, prisoners chant laudatory slogans to the dictator - an ironic juxtaposition to Basho's haiku verse.

In Bond's terms, Shogo's aggression is the result of the environment which made him live a deprived life. Bond views aggression as the individual's response to society's threats. Freudian in its essence, Bond's idea of "violence breeds violence" becomes paradigmatic of his treatment of political issues in his plays. In his Preface to *Lear* (1972), Bond says:

"It [society] creates aggression in these ways: first, it is basically unjust, and second, it makes people live unnatural lives - both things which create a natural, biological aggressive response in the members of society. Society's formal answer to this is socialized morality; but this is only another form of violence, and so it must provoke more aggression. There is no way out for our sort of society, an unjust society must be violent." (*Lear* x-xi)

Dictator Shogo finds his counterpart in the Buddhist monk Kiro whom he saves from suffocating under a holy pot stuck on his head. In his innocence Kiro represents Shogo's *alter ego*, his missing humanity and complements his "split" personality which affirms Bond's idea that "there are good things and bad things in almost everybody in the play" (Taylor 91).

The thematic complexity of *Narrow Road* also includes the historical facts of Japan's Westernization in the 1850s brought about by the American fleet led by the Commodore Matthew Perry. In Bond's interpretation, the theme of "the East meets the West" is staged as colonial invasion of the city by the barbarians from the West. They are represented by the Commodore, in Basho's words, "a bragging, mindless savage" who uses the language of the nursery "to protect his confidence" and his evangelist sister/mistress Georgina (*Narrow Road* 40).

As the Commodore and Georgina are brought in from the tribal north to take over the city, they establish the rule that is more ruthless than Shogo's. Georgina who is determined to "preserve a little corner of England in the Pacific" says that "Shogo ruled by atrocity" but instead she uses morality (39, 42). "I persuade people - in their hearts - that they are sin, that they have evil thoughts, ...that their bodies must be hidden, and that sex is nasty and corrupting and must be secret. ...That's how I run the city: the missions and churches ...and papers will tell people they are sin and must be kept in order. If sin didn't exist it would be necessary to invent it" (42).

The perpetuation of repression and violence in the play illustrates Bond's idea of morality, secular or religious, as "moralized aggression" as "any organization which denies the basic need for biological justice must become aggressive, even though it claims to be moral" (*Lear* xi).

As the cycle of violence continues, Georgina loses her sanity when Shogo kills the five children in her care in his attempt to find the old emperor's son. Shogo is crucified by the Commodore,

and his body parts are loosely reassembled upside down, with the body askew and the limbs not meeting the trunk. His head "hangs down with the mouth wide open. The genitals are intact" (*Narrow Road* 56). Faced with Shogo's death, Kiro commits harakiri.

In *Narrow Road*, Bond does not have an alternative to society's obsession with violence. Being "a pessimist by experience, but an optimist by nature," he offers a symbolic possibility of hope and renewal: while Kiro is dying, there is a cry for help from the river (Saved 7). A naked man in a loin-cloth, cleansed and untouched by the tragic events on land, emerges on the stage.

A decade after *Narrow Road to the Deep North*, Bond revisits the play and produces a new version subtitled *New Narrow Road to the Deep North*. The subtitle establishes an association between the two plays which is more symbolic and philosophical than factual. In a sense, *The Bundle* is a rewrite of *Narrow Road*. It is the playwright's ideological polemic with the cardinal points of his own philosophy: the genesis of violence in society, possibility of positive change, and the individual's role in a social revolution.

Bond returns to the Oriental theme in *The Bundle* after a decade of growth and maturity as a playwright with a long record of short and full-length plays, major theatrical successes at home and abroad, and monumental dramatic achievement in *Lear*, *Bingo*, and *The Fool*. There are similarities in both plays: the poverty of the common people, children abandoned by the river, and the character of the poet Basho but *The Bundle* stands on its own as a truly epic saga of civil unrest which grows into a social revolution and brings about positive political change.

The carrier of the revolutionary ideas and the true protagonist in the play is Wang who was rescued from the death in the river by the Ferryman and his wife. He is the Shogo in *Narrow Road* had Shogo been saved before he grew up to become an evil dictator. Wang evolves into a revolutionary gradually, by stages: nine years of work for Basho give him enlightenment; he leaves the comfort of Basho's home to join the poor peasants in their struggle for a better life; he saves the woman accused of stealing some cabbage from a stone cangue.

Wang becomes the ideologue of the peasant movement when he says, "The landowner needs to do one thing. Only one. Keep us in ignorance. The river does that for him. So take the river and make it ours! That's why rifles are food and clothes and knowledge!" (*The Bundle* 46).

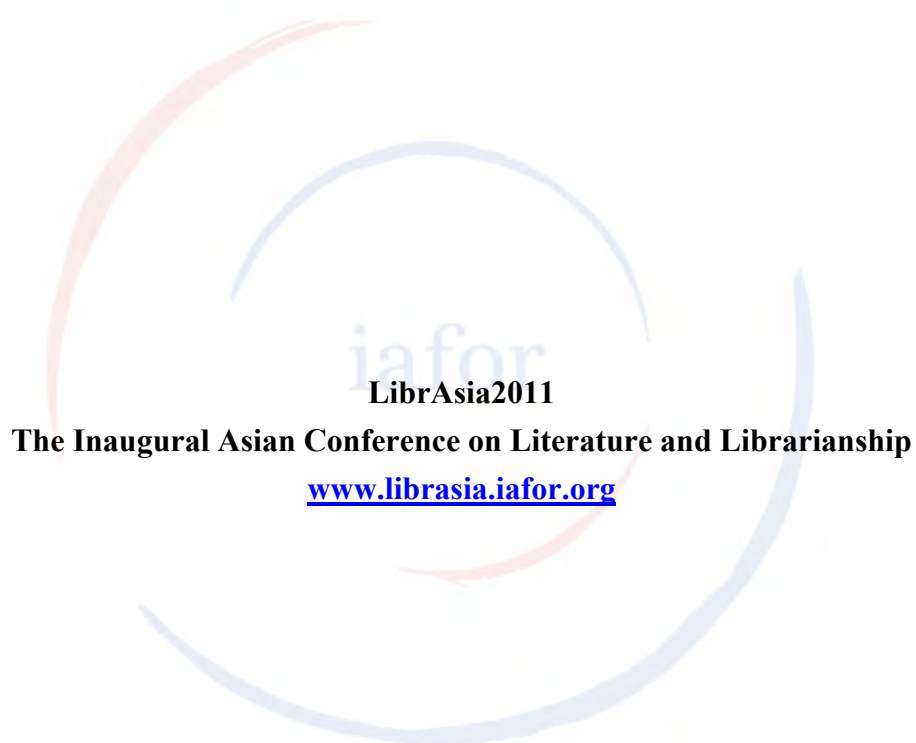
Basho is another link to *Narrow Road* and a real villain in the play. After he returns from his journey to the deep north, he becomes the judge and serves the landowner and his regime. In Bond's terms, Basho represents the morality and the injustice of The Establishment. At the end of the play, he is old and delirious - a grotesque image of Shakespeare's *Lear*, still trying to find the road to the deep north.

Though written with ease and poetic imagination, *The Bundle* does not possess the intricate thematic complexity of his earlier counterpart. Its undisguised didacticism turns it into a straightforward declaration of Bond's new political position which embraces social and political activism in the course of revolutionary change.

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**“Too long in Foreign Parts”? : Reading Henry James in the Asian
University**



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Introduction:

The works of Henry James are rather difficult reading for students studying English as a foreign language. Yet the themes of these works should be something that they understand quite deeply since, like James himself, they are studying foreign cultures. Along with their learning of the foreign language, they encounter and make judgments of the foreign culture with a scrutinizing look at their own as well. For beginning and intermediate readers, *The Turn of the Screw* is introduced in a simplified version. Later, on the college level, James's work is introduced to students in literary anthologies with popular novellas like *Daisy Miller: A Study*. Only graduate students may be asked to read the major novels. However, in spite of the language challenge his texts give readers and particularly because of the pertinence of themes concerning cosmopolitanism to learning foreign language and culture, I have endeavored to study the heuristic value for my students in a university in Taiwan of two novels, *The American* and *The Portrait of a Lady*.¹

Students need first to learn that reading can be approached in various ways, not just reading cover-to-cover and looking up the meanings of words along the way. The reading I introduce to them transpires on three levels: (a) close reading with guided questions on crucial passages in the novels, an approach that addresses the overlooked accessibility of James's conversational English and introduces the pragmatics of conversational speech acts in James's highly-charged interchanges between characters with different backgrounds, varying linguistic registers, and conflicting viewpoints; (b) a birds-eye holistic view of the novels that can be obtained from translations into their native languages, in my students' case Chinese, and/or can be obtained through viewing the film versions in the BBC series on James and in the Merchant Ivory and Jane Campion movie versions; (c) and, of course, cover-to-cover foreign language reading is eventually required of graduate students, but I submit that having first had the experiences of analyzing crucial passages and optionally seeing the works holistically, they may be better prepared for the page-by-page novel-reading

¹ Hereafter, the shortened form of *The Portrait* will be used to indicate *The Portrait of a Lady*.

experience itself.

This paper focuses upon the reading responses of students using the first reading strategy which directed them to make their own analysis of conversational excerpts that evoke problems of national, gender and class differences. As for the national condition, students are aware of the imperialism lurking behind the globalism of the present; therefore, they are aware of James's patriotic views hiding behind the cosmopolitanism of the 19th century when wealthy Americans travelled to Europe and sometimes made themselves at home there in a reverse settlement history. As for the gender issues, students apply their own personal views on this personal topic, as well as gender theories they have been learning. Finally, with respect to economic class differences, they freely use various ideological views to understand and interpret James's positioning of his characters in social classes.

While focusing on James's realistic "studies" of various social conditions and the consequences of the transatlantic travel phenomenon, students also become aware that James is a literary ethnographer and social critic. Just as Emile Zola documented the lives of women in Paris, James documents the lives of Americans in Europe, using an "autoethnographic" type of writing. This orientation makes James's works reflect a "reverse colonization" and hybridic "self-fashioning" as Europe is being reinvented by colonial others, a concept put forward by Mary Louise Pratt in her study of the relations between South America and the old world. By attention to ethnographic questions in the contrastive language environment of novels such as *The American* and *Portrait of a Lady*, students may learn to read the many registers of James's multifaceted language. In doing so they learn to handle problems of social and cultural encoding in language and to examine international uses of the language

Background:

In *Daisy Miller: A Study*, which was to become a signature piece for Henry James, the character Winterbourne makes the comment that perhaps he has been "Too long in foreign parts" to appreciate fully the fresh naiveté of the American girl Daisy.

Underlying this pithy comment is a contradiction, a problem that would give more than one meaning to the interesting usage of the word *parts* here. In the literal meaning or the denotation, *parts* would be foreign countries or places away from America, both Winterbourne and James's homeland. But I suggest that there is a connotation in the word *parts* which points to the speaking subject as a "man of the world." As "a man of many parts," he is a versatile and accomplished man of the world, the one who has made himself cosmopolitan. However, underlying the

negative tone of the remark is the cultural hybridity of both Winterbourne and James, an individual composed of a part which studies, even collects, national “specimens”² of European society and some of which cling to concepts of freedom from traditions that are an identifying characteristic of his Americans. This contradiction is especially poignant in *The Portrait* where Isabel’s “determination to see, to try and to know, attracts her towards European civilization, yet her moral integrity guarantees her immunity” (Lee 36). This culturally divisive condition is a result of partial assimilation to a foreign culture, the adoption of values and codes of behavior that alienate oneself from another self. This partiality, I suggest, is the focus of the perspectivism of character that readers find first in the work *The American* and then are developed to its fullest extent in *The Portrait*.

For readers, too, the affective response to these figures is divided and subject to partiality. Gilles Deleuze in his *Cinema I* examination of the close-up in film, which is related to the portrait in painting, provides insight into the vagaries of affect. It is the affect in the focus on the “parts” of the self that allows an author to provide a virtual dimension or conjunction to a character. The face of the represented figure or character is both “turning toward” and “turning away” at the same time. The turning away allows for all sorts of sensations:

The expressed - that is, the affect – is complex because it is made up of all sorts of singularities that it sometimes connects and into which it sometimes divides. This is why it constantly varies and changes qualitatively according to the connections that it carries out or the divisions that it undergoes. This is the Dividual, that which neither increases nor decreases without changing qualitatively. What produces the unity of the affect at each instant is the virtual conjunction assured by the expression, face or proposition. (104-105)

In the Winterbourne gaze on Daisy and the self-reflexive gaze on Winterbourne and perhaps James himself, we have the “pure possibilities, pure virtualities of the multicultural individual in a cosmopolitan³ or globalized situation. Winterbourne has for too long been divided into parts and partialities and the ever- turning away figure of Daisy evades his gaze. As the admirers of a young woman are multiplied in *The Portrait* and, as Miss Miller is replaced by a dignified and well-read woman, the partialities increase creating the affective, but divided, pleasure of the reader.

² The word “specimen” is often used to indicate a person from another culture in *The Portrait of a Lady*.

³ As Jessica Berman points out, the meaning of the word “cosmopolitan” during the late 19th century could be either negative or positive. In the pejorative sense, it indicates the lack of roots and even vagrancy. In the positive sense, it is a kind of post-Enlightenment idealism in the search for universal humanism in a harmonious world community, as well as supporting and furthering national interests, economic and cultural, abroad.

James makes a point of studying the possible development of hybridic cultures that may develop under globalism and contacts in love and marriage particularly between Americans and Europeans from the countries of England, France and Italy. These ethnographies are, to use a term from Mary Louise Pratt “autoethnographic” in that they focus on the interaction of hegemonic relationships in international contact zones from various points of view. The cultural negotiations are centered upon aesthetic tastes, writing, and finance. In training for his novels, James wrote critiques of the accounts of Livingstone in Africa. Sara Blair contends that James’s work on such blatantly racist texts as those of Livingstone and on Ruskin’s view of Venice, a project which succeeded in Orientalizing Italy and “unmanning” the Anglo-American, helped shape James’s rejection of a masculine aggressive approach to foreign cultures. Whereas he presents a languorously loafing Newman in the more romantic work *The American*, according to Blair, James systematically undermines and “unmans” his own voyeurism “for the cultural education of an ascendant Anglo-Saxon bourgeoisie” (48). The development of a critical stance culminates in the masterwork of *The Portrait of a Lady*.

Bryan R. Washington has also studied James’s privileging of a woman’s voice, but for another reason. He believes that James is responding to racial changes in America following the Civil War and to his own homosexuality with a kind of “white flight” to European “haute bourgeois conventions.” When Winterbourne punishes Daisy for her free-spirited Americanness and disregard for class distinctions, “neither Winterbourne nor finally James can decide whether this new America, this Daisy, is educable, capable of understanding that if blackness were to penetrate its discourse, James’s work would have to cease.” Like other critics, who tend to show James’s aesthetics as opposing American commercialism, Washington claims that “James’s American girl is an invention of narrative conceived to serve a particular cultural end: to halt the displacement of the rarefied, refined, and therefore feminine aesthetic world on which his vision depended by the aggressive, anti-aesthetic, and therefore masculine world of commerce” (36).

A new-historicist feminist interpretation by Jessica Berman (2001) has shown how in the search for an American identity following the Civil War,⁴ magazines such as

⁴ Both Henry James and Mark Twain opposed Theodore Roosevelt’s engagement in the Spanish-American War in the Philippines. To this effect, Berman (52) quotes from Leon Edel, ed. *Henry James Letters*, vol. IV: 1895-1916. (Cambridge, Mass: Harvard UP, The Belknap Press, 1984), on pages 27 and 72 respectively in Henry James’s letters to W.E. Norris in 1896 and to his brother William in 1898.

Cosmopolitan emerged which heralded a more active voice for women in the new national identity. For James, in particular, who opposed the noisy American male “jingoism,” or outspoken patriotism of capitalism and world expansion, women became the privileged voice of culture. They would be the most appropriate emblem for the nation since women could bring a more harmonious voice. During the period, according to Berman’s findings, there was much discussion about the issues of “cosmopolitanism, nativism and notions of the ideal woman.” The meaning of the magazine’s name depended upon “the paired virtues of community and worldliness as evidenced in the body, attitude, and especially the voices of its women” (31).

Freedom of the individual woman, however, in James is found in the naysaying of the women characters. In this national endgame with the cards of gender and race and economics played out most adroitly in *The Portrait*, freedom of choice is found when the more refined and largely self-educated Isabel who has wide reading, conquers a Lord in Lord Warburton, only to reject him for an effete American, who has no money. This American male is similar to Winterbourne in that he has fully assimilated to Italian culture. The son of a cosmopolitan woman, he has rejected the vulgar world and escapes fetishistically into his collection of artifacts of the past. He holds that it is traditions that count most, not American ones, but Italian ones. As Thomas Peyser illustrates, in James’s realism he creates an Imperial Museum. He “tries to invent a way of realizing his own cultural ideals that will also satisfy alien demands, a way of imagining the world as an integrated totality that will not be totalitarian.” (141). Assimilation to the foreign culture does not, however, achieve such an ideal.

As James argues in his essay “The Art of Fiction,” the most important feature of characterization is freedom. In spite of all of these values that critics have surmised of James, it seems that freedom is the value that James most emphasizes in his characters. Mrs. Touchett, who has her own villa in Florence, lives by her own choice separately from her husband’s home of Gardencourt in the English countryside. While Newman inspires Valentin Bellegarde with his own freedoms, the woman he loves Mme Cimetre is as in a cage of outdated norms. It is freedom of choice that Isabel values most. So it is with writing: James states that “The health of an art which undertakes so immediately to reproduce life must demand that it be perfectly free. It lives upon exercise, and the very meaning of exercise is freedom.” The ways to write a novel, James argues,

are as various as the temperament of man, and they are successful in proportion as they reveal a particular mind, different from others. A novel is in its broadest

definition a personal impression of life; that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression. But there will be no intensity at all, and therefore no value, unless there is freedom to feel and say.

It has been noted by Brooks that James liked the French writer Balzac precisely for the freedom that he gave to his characters to develop in a natural way without too much manipulation: the “liberty of the subject” in Balzac’s romanticism is praised by James (60), and, contrarily, “the manipulators of others tend to be morally stigmatized, and to impose fatal rigidities on life” (61). Prime examples of manipulators include Mme. Merle in *The Portrait* and the elder Mme. Bellegarde in *The American*.

As this brief survey of recent research on James shows, his novels are fraught with contradictions. Is the Europeanization of the American characters a flight from social changes in America? Is the feminization in James a homosexual rejection of what were considered 19th century masculine norms of behavior in America? Does the critique of imperialist discourse and of ancient cultural traditions and hegemonies in Europe an attempt to support the freedom of the individual to make choices and develop in their own chosen way? All of these questions also arise in discussions of *The American* and *The Portrait* as it is analyzed in student responses. These issues of gender, nationality and economic differences are not to be resolved, but can only be negotiated. Nor is the discussion outdated: the ambiguousness of the cosmopolitanism of the past has been transplanted by the conflicted globalism of the present.

Method: Student Analysis

In my selection of materials for students to read in depth, I chose passages which were especially divergent in order for them to see the cultural negotiations that James is dealing with. These passages were interesting for their variant combinations of national coding and gender difference, as well as class considerations. Generally the excerpts I have used are examples of conversational implicature and therefore often are seen to flout the maxims of Quantity, Quality, Relation and Manner (See Grice 24-31). The deviations from Relation and Manner are perhaps most notable in that what the novels’ characters say relate to different cultural frames and even ideologies or historical factors.

Taiwanese and Korean students in a graduate seminar responded to the questions and gave their own analysis based upon their understanding of the texts. Most of the students (7 in number) were Taiwanese. Two of the students were married women

with children, who were of a generation older than the others. One of these married students was Korean, but she had lived in Taiwan for a number of years. I have chosen some of the students' comments on two passages to report on in this paper. The examples show how students are negotiating the meanings of characters' words and vigorously addressing questions of cultural difference.

Passage A. *The Portrait of a Lady*, Chapter 1, 39-40. The American Touchett Family in England and the Englishman Lord Warburton

A.1. An American Mother's Use of Telegrams to Communicate

Here the topic of conversation of the male characters Ralph, his father Mr. Touchett, and Ralph's neighbor and friend Lord Warburton is about Mrs. Touchett and her use of telegrams to communicate with her family about what has happened to her on her recent visit to America. The interlocutors are concerned about the interpretation of the cryptic language in the telegram. Student A, a male student sensitive to feminist issues, sees that there is a sexism against women in the words that women don't know how to use telegrams. The student takes seriously Ralph's comment that the "mother has mastered the art of condensation." The telegram's message concerns women's feeling, and this is what the men overlook; otherwise they would understand Mrs. Touchett better. Her very strength and independence depends upon her laconic style. Student B: believes that Mrs. Touchett is "much like a man-like' woman and not 'traditional' at all" because she "prefers to deal with things by herself." This student believes that because of the terse information critical of an American hotel and its clerk in the telegram, Mrs. Touchett has a "loving-hate relationship with America." Student C sees Mrs. Touchett not as a man-like woman, but as a "typical old woman; she always does something they [the family] cannot expect, [and] she complains, without thinking [about] things carefully." Student D thinks that Mrs. Touchett lacks education and "she writes the telegram so short because she wants to save money.... For a woman to write such a telegram is not acceptable to me, but I can't criticize her because her husband and son accept the wife and mother so." Student E, a woman student who is herself married and somewhat older than the others, also considers that Mrs. Touchett is "quite independent, like a man, and she has a free spirit." She doesn't have a good relationship with her family, and sending a telegram is not really the best way to communicate: "If I were her, I would write a letter rather than a telegram for my family," she says. Ralph Touchett must be making fun of his mother.

A.2. Mr. Touchett's Prohibiting Lord Warburton to Marry Isabel

Student A says it is impolite for Mr. Touchett to be so direct in his communication

with Lord Warburton telling him not to fall in love with his niece.. When the old man says “I say what I please,” this is too direct. “In my culture, an older man may also give suggestions, but needs to provide more reason, not like Mr. Touchett only depend on his own pleasure.” This student thus understands Ralph Touchett’s view that the American father is too blunt with the Englishman. The student is here reading the national coding of James, but not the overlapping gender coding of the old man’s taking a paternal attitude of protection toward his niece. This idea of protection is noticed by Student B who approves of Mr. Touchett’s frankness. Because he is “an elder, he can talk like that. What he means is to make a joke or to protect his niece.” Student C sees Mr. Touchett as just a kind “good old man” to his long absent wife: “I want to say I’m sorry for him. He is indeed a nice person.” Student D agrees with this comment on Mr. Touchett and also sees that Mr. Touchett is making a joke while Ralph is concerned not so much about his father’s incorrectness, but that Warburton will misunderstand his father’s joke because “the minds of the British are more serious than those of the American.” Moreover, if it’s a joke, then it’s not impolite. Student E believes that the old man tells Lord Warburton not to marry the niece because he would end up also disappointed because he realizes women want their freedom. Men and women think differently about marriage and Lord Warburton is too imaginative. Referring to the concept of Americans being “innocents” abroad, this student notes that here the old American man is the one who is not innocent about women, not the Englishman.

A.3. The English Lord’s Politics. *Portrait*. Chapter 8 (96-97)

For an embedded cluster of opinions about class indirectly reported by the narrator telling of conversations between Isabel and Warburton and Ralph and Isabel about Warburton’s ambiguous views on the aristocracy to which he belongs, I asked what students felt about the underlying issues. One comment was that Mr. Warburton’s “position blinds his own view.” “He likes being an aristocrat, but disapproves of the idea of aristocracy.” The student also understands what Isabel sees that with his generalization that Americans are “rank Tories and bigots, every one of them.” Student B considers that Warburton has actually convinced Isabel that “Americans are the most conservative Tories and bigots” and that it includes Mr. Touchett and Ralph. For student C, the British have stereotypes about Americans and Isabel knows that he misunderstands American and [her own] political situation. Student D thinks that Lord Warburton should have more decorum than tell Isabel that Americans are bigots: “He is proud in his mind and shows this in his attitudes thoroughly.” To Isabel, he “inhumanely” is saying that “Americans are bad.” An educated person should not speak such “unmannered words out.” They cannot communicate with each other. In

Ralph's eyes, Warburton "is a miserable guy." Ralph's speaking attitude is better than the Englishman's because he is "sincere and natural. He is more polite, more humorous and more meaningful."

PASSAGE B: *The American*, Chapter 7. The Friendship between Christopher Newman, an American businessman in Paris and Valentin de Bellegarde, a French nobleman

B.1. Valentin Bellegarde's ambiguous smile at Newman's apartment décor

Student A thinks that Newman is open-minded enough to tolerate Valentin's "lively sense of entertainment" upon seeing Newman's splendid décor in his apartment. "Newman's taste is not quite good." Although Valentin uses the words "magnificent," he actually could mean "ugly." Newman still wants to accept Valentin's offer of friendship. Student B thinks that Valentin is just showing his own nature. They misunderstand each other because "Newman thought Valentin was a noble, so he might consider the house was small, but Valentin considered the house was far too big and too splendid to live in." Student C notices the buildup in the conversation from just smiling to exaggerated praise for the décor, but thinks that Newman tries to control his anger. Newman wants in on the joke, after which Valentin apologizes and praises Newman, so Newman is no longer angry and friendship can ensue. Student D senses that the miscommunication over the attitude toward the décor remains unresolved. Newman remains suspicious of Valentin and can only make himself comfortable in the situation. Bellegarde is still confused by Newman's response and hesitates to talk further about it. He says there is a further purpose to their "interest" in one another.

B.2. Valentin de Bellegarde, the Frenchman, as an example of James's a cosmopolitan "man of the world"

Student A interprets being a "man of the world" as knowing another language; that is, the Frenchman speaks English fluently; he doesn't just have superficial civility or "mechanical urbanity." Being men of the world means that "they have to figure out each other in order to start a good friendship" because they are of "different nationalities and classes." Student B thinks that as a man of the world, Valentin talked with a kind of mature talk; he showed he was not just a Frenchman. His speech was full of passion and reason. In fact, it showed that he was lonely in spirit. He had no close friends. Newman knows he isn't just a traditional Frenchman. The culture gap soon disappeared. Student C comments that M. de Bellegarde is like Mme. Merle in *Portrait*. Both of them are elegant, charming, very understanding of human nature,

and it is very hard to know what they are [really] thinking. Likewise, student D sees this quality of “man of the world” as having “smoothness.” It is a “modern.” way. Also Bellegarde is different from his family, who are “strict French aristocrats molded by unbreakable traditional rules.” In the story, “their minds are all the same, but Bellegarde is different from general aristocrats.” Moreover, as for not “economizing his consciousness” (James’s text), Bellegarde is an open-minded, candid, innocent and generous person. His mind is not influenced by other people. He has an enterprising spirit.” He has “acquired his own personality”, which is “dangerous to aristocratic social virtues.” He has “French traditional virtues” and a “modern mind.”

In the responses above, students are reading and negotiating between the values of tradition in the social identities of gender, nationality and class and the value of freedom from these constraints. They are making cultural and aesthetic judgments. They recognize in their differing opinions that assimilating to another culture, as the Americans in James’s novels attempt to do, does not bring freedom from the values and norms of the original culture; instead it puts into motion a perpetual shifting of the parts, the partialities of the perspectives. Some of the students are aware of possible implicature in the conversations.

Conclusion:

James’s writings are useful for our students in Asian universities precisely because of the cultural ambiguities that abound in such works as *A Portrait of a Lady* and *The American*, and of course, *Daisy Miller: A Study*. Often our undergraduate students, led by conversations in EFL textbooks that too closely following the principles of Grice’s basic maxims of politeness, encounter real conversations with various kinds of implicature and double meaning. Missing the double meanings and social negotiations that are taking place, they may miss much that transpires in real conversations. They, like the American Christopher Newman in France, may feel subconscious as they begin to hear various cultural nuances. I believe that by calling attention to the gendered discourse and the transgressions of gender relations in James’s texts, as well as to the play on class and national stereotypes, students may be given a way to proceed further in developing their cultural competence. However, such a concentration, I suggest, must involve them in interpretive activities as a part of various reading strategies and discussion in order to yield a broader vision of cultural interactions in the cultures with which they are becoming acquainted. Also, this approach alerts teachers to the aspects of culture that might require more in-depth treatment.

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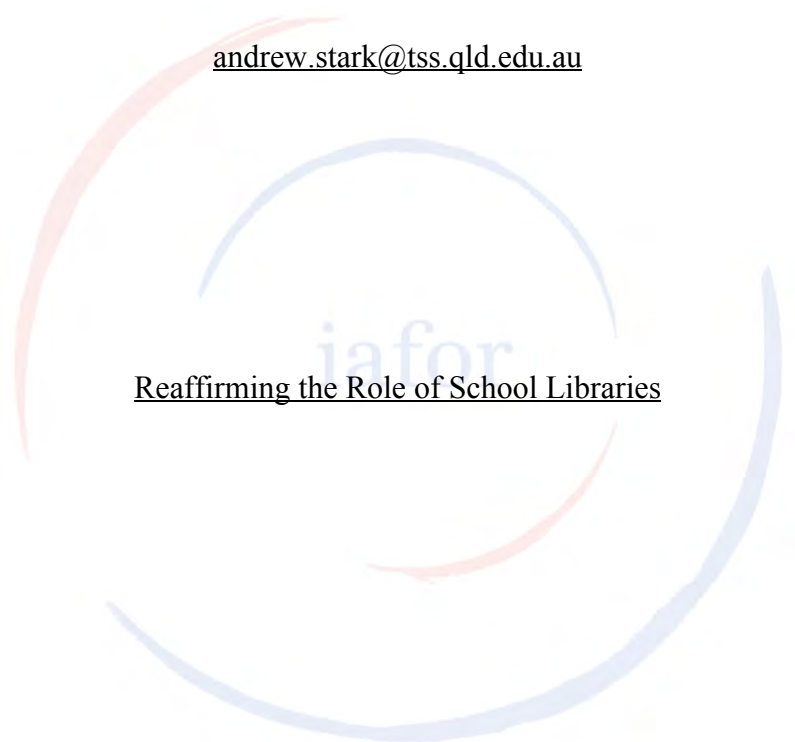
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[Reaffirming the Role of School Libraries](#)

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Reaffirming the Role of School Libraries

Within both the Australian and 21st Century contexts, school libraries have transformed into educational spaces completely different from that of the previous generation. These learning and teaching spaces are now much more than places to borrow books or conduct research; they are proactive, interactive and reactive centres for learning.

For some, this change could not have come more quickly. For too long, the last vestiges of the traditional, introverted and silenced passages of school (and in some instances university) libraries have stifled progressive, interactive and modern educational development. This situation has also affected not only the pedagogue's approach to the ever-changing nature and demands placed on educational providers, but the student's understanding and appreciation of the fluidity required for educational progression. After all, to prepare young learners for their future endeavours, they must be more than adequately literate in a variety of specialist areas.

The alternate view point, however, is just as vocal in some areas of the educational landscape. For some the relatively recent physical and pedagogical changes in library learning and teaching spaces are seen as little more than 'change for change's sake'. This rather blinkered view is one that is most certainly not within the educational vista of the majority of Teacher Librarians (TLs) but with the daily demands placed on TLs, along with the ever-present shadow of constant professional justification and advocacy, naturally enough, some TLs are becoming frustrated, confused and frightened of the vast and rapid changes that are currently shaping their profession into something they no longer control or recognize.

Recent substantial financial assistance, provided by the Australian Federal Government through its Building the Education Revolution (BER) program, has seen a considerable boost in school library construction and refurbishment. With some institutions receiving close to AUD 3 million to complete the construction of new junior school library facilities, librarians across the country have been forced to reassess the roles their libraries have within the school context and the broader community.

For the purposes of this paper, recent research conducted at The Southport School, an Anglican School for Boys on Queensland's Gold Coast, will be the reference point. It is intended that the following discussion will reveal the understanding, or perceived understanding, of students (in this case boys from Years 8 to 12) currently working within the 21st Century school library context. This paper is the initial stage of a broader research project. It is anticipated that further research will be conducted at The Southport School to gauge the understanding and perceived understanding of the role of the school library from the perspectives of the School's teaching and administrative staff. It is further anticipated that similar research will be conducted amongst other School stakeholders, including parents and members of the broader School Community.

This research project was undertaken for a variety of reasons. Firstly, The Southport School created a new position to oversee and develop a more holistic, high-profile approach to the development of information literacy. This position is the Head of Libraries and Information Services and is intentionally plural as The Southport School has two physically separate libraries, one for the Preparatory School and one for the Senior School. In recent years, the two libraries have operated as separate entities (being on separate campuses) and included in the Head of Libraries' brief was to develop a means by which these two educational entities may be 'united'. While this was impossible in the physical sense, it was a possibility, and an expectation, in the intellectual sense. After lengthy discussions with Preparatory School library and teaching staff, and gleaning an understanding of the information literacy direction and instruction provided for students from Prep (Reception) to Year 7, it was decided to encourage Senior School students to present their opinions of the library services they believed would best suit them.

Secondly, the collation of information directly from Senior School students was considered to be a vital part of understanding the information literacy culture within the School. So as to appreciate the role of the Senior School library (particularly after some minor staffing complications and a general change in the emphasis being placed on information literacy within the School, as directed by the Executive Team) collection of data from the library's main client base was imperative. The initial and major purpose of this project was to garner an understanding of how the library space was being used and assessing the extent to which the learning space (and staff skill) was being employed. Given the fact that boys' education can, in many instances, require a specialised approach, this research project was seen as an ideal opportunity for all stakeholders to develop a clearer understanding of what information literacy skills were in need of supporting and which, more importantly, were in need of developing.

Thirdly, this research project was considered vital as a means of supporting and extending the newly created library facilities provided for the Preparatory School students as a result of the Australian Federal Government's *Building the Education Revolution* policy. The *Building the Education Revolution* (BER) program has, to date, been the single largest element of the Australian Government's \$42 billion *Nation Building - Economic Stimulus Plan*. Within the BER, the Australian Federal Government's *Primary Schools for the 21st Century* (P21) program was to provide substantial funding to all eligible primary schools, special schools and K-12 (primary component only) for the building or refurbishment of large scale infrastructure works. Possible projects included libraries, multiple-purpose halls and new teaching spaces. According to the BER website, the P21 component of \$14.1 billion has delivered funding to 7937 schools to develop 10505 separate projects. The aim of the BER program was to modernise schools through the delivery of necessary infrastructure, while supporting local jobs and stimulating investment. The Southport Preparatory School received \$2.2 million for the construction of a new library and a further \$800,000 for specialty learning classroom construction. Other Independent Schools with similar student populations, fee structures and government funding received comparable amounts through the BER.

The collection of data was conducted on a purely voluntary and anonymous basis. Students, as they passed through the Senior School library, were invited to complete the *Senior Library Survey - 2011* (Appendix One). To ensure some sense of comparability, students were invited to complete the survey while in the library. The survey, consisting of 33 questions, took most students approximately 20 minutes to complete and none of those who completed the task considered it overly arduous. The vast majority of those participating considered it a good opportunity to express their opinions and did so with a degree of professionalism and maturity. Students were informed that their responses were providing valuable data for the future planning of the library space and the information literacy programs being developed for Senior School students. In all, 100 students participated in the *Senior Library Survey - 2011* and students from each of the five year levels

within the Senior School were represented. To assist with the collation of information, and to ensure the research was conducted in a timely manner (particularly given the myriad responsibilities and commitments of staff and students in institutions like The Southport School) surveys were available for students to complete over a two week period.

As with all research projects of this nature, there was a variety of educational concerns for respondents to consider. Within these areas of interest, however, several were of key importance:

- The value of on-line resources for students
- The perception students have of library services at the School
- How students have developed their research skills
- The value students place on the school library as a learning space

Responses were mainly 'tick and flick' but several questions did ask respondents to provide suitable, though brief, written responses. Not all questions were limited to a single response. In such instances, up to ten different options, including 'Other', were provided and multiple responses were acceptable. While this may not be usual practice, it was considered a necessary inclusion for the purposes of this exercise for two main reasons. Firstly, it enabled respondents to think more broadly about both their perceived and real study habits; and secondly, it was designed to indicate to respondents that multiple learning styles and resources are available should they wish to consider pursuing them at a later date.

As staffing of the Senior School library had recently changed, along with the expectations of the role of Head of Department, it was anticipated that this exercise would also provide vital feedback for future planning and implementing of information literacy programs from Years 7 to 12. The Senior Library had developed a reputation for providing a comfortable space for students to visit but seemed to lack the information literacy focus desired by members of the Department. By conducting this research project, it was hoped that information regarding student attitudes to library services would become apparent, thus highlighting to library staff what areas of information literacy needed to be developed. Essentially, this was a case of discovering how to reaffirm the role of the library within the school, developing strategies to make the library a more inviting and productive learning space, and, by acting on the responses and needs of students, advocating for further library resources and gaining support for information literacy programs.

Founded in 1901, The Southport School is an Anglican day and boarding school for boys from Prep (Reception) Year to Year 12. Currently, the School's total student population is 1369 of which 783 are in the Senior School. The vision of the School is to be acknowledged as a world-class day and boarding school for boys as it aims to create a balanced and holistic learning community by working with families to nurture outstanding young men who are confident, happy, healthy and responsible; young men who possess intelligent dispositions and highly developed skills in the areas of academics, leadership, thinking, creativity, and emotional intelligence. The Southport School is a member of the Greater Public Schools of Queensland Association.

Presently, the School has two major academic campuses - the Senior School and the Prep School. Currently, instruction for students from Foundation/Reception to Year 7 takes place at the Prep School campus, while students in Years 8 to 12 take their academic classes at the Senior School campus. An added consideration for this research project is the understanding that students in Year 7 would be attending the Senior School from 2013. This change in the Senior School cohort will have considerable influence over the development of information literacy programs and the direction, and implementation, of the Senior School curriculum.

The total number of respondents (100) appeared to be a fair and just representation of the Senior School cohort. As this was a purely voluntary exercise, the number of respondents was limited but it is believed that a sufficient number of students was involved to produce some worthy results. While the survey asked 33 questions in total, only selected questions and responses will be considered in this paper. Not all survey questions have been discussed herein this paper as some were considered unnecessary to include. Several questions were included in this research project as a means of gauging student reaction to a variety of information literacy and library services issues not exclusively related to the topic of this paper.

80% of the respondents were day students (Figure 1). This is an interesting consideration as the level of on-line access between day students and boarding students has the potential to be rather discrepant. At the School, on-line facilities are provided for students in the boarding houses but, at times, access may be limited owing to the number of boys wishing to use computer facilities at any one time. Responses indicated that boarder respondents were able to access computer facilities and the internet, generally, for between 5-10 hours per week. The level for day students was considerably higher at, on average, closer to 15 hours per week. To enable boarders to have more equitable access to computer and internet facilities, the Senior School library is open for 2.25 hours three evenings per week and for 4 hours on Sunday afternoons.

Question 4 of the survey (How much time would you spend on the internet in an average week) produced some interesting findings (Figure 2). The majority of respondents in Years 8 and 11/12 indicated they accessed the internet for over 20 hours per week, while the majority of respondents in Year 9 and 10 indicated their weekly access of the internet was between 5-10 hours and 10-15 hours respectively. The discrepancy between Years 10 and 11/12 may be justified for the Year 11/12 cohort by citing increased study hours, greater academic needs and more extended assessment requirements, but the high level of internet access by the majority of Year 8 students, whose academic load is minimal in comparison to other year levels, is a point worthy of further investigation.

Question 6 of the survey (Which [of your] subjects do you believe might require you to access TSS library facilities) generated some valuable information (Figure 3). While 94% of respondents believed they would need to access the Senior School library facilities, 37% believed such access would be necessary for only one or two subjects currently being studied. Clearly, a worrying percentage of students (and not only those from younger year levels) appear to fail to see the correlation between academic studies and library facilities and resources. So too, it seems, might teaching staff as respondents indicated that 35% had received no teacher direction to consult the library or its staff for academic assistance and support. Again, the image and role of the library comes into question here. By reinforcing the facilities and support school libraries can provide students and teaching staff, the library itself will be seen as a more valuable contributor to the academic activities within the school.

The act of research and the collation of information for academic and personal purposes is a vital component of the day-to-day running of any library. For this reason, Questions 15 and 16 (Figures 4 and 5) asked respondents to nominate how they usually found resources for academic assignment work and for recreational reading. Respondents were not limited to providing a single response for both questions. (It is worth mentioning here that the Senior School library has a very active reading program which currently includes students from Years 8 to 10. While elements of this reading program are presented through a guided approach to literary theory and appreciation, there are very definite expectations that students read recreationally and respond to their reading).

For both researching and recreational reading, the search engine Google was very popular. Across all year levels, this search engine rated as the most used resource for research and featured very

highly in recreational reading decision making. Google aside, however, other aspects of the responses to these two questions provide some very interesting details regarding the study and reading habits of respondents. Regarding the research process, on average, respondents across the year levels rated the recommendations of their teachers and friends above that of library staff (Figure 4). Even worse, the least popular means of supporting the research process appeared to be referring to and using the OPAC (Online Public Access Catalogue) and the on-line databases provide by the School. While this information is rather alarming, it sends a very clear message regarding how both human and on-line resources of the Senior School library can be regarded more highly by students. This includes creating specific programs to enhance student understanding of OPAC and the available on-line databases.

The findings related to recreational reading selection (Figure 5) were interesting as they reaffirmed the 'human' element of choice when considering the selection of literature. On average, the most popular means of recreational reading selection was based on recommendations from friends. Respondents also indicated they enjoyed general browsing as an option in this instance (understandable as the selection of literature is a personal experience) and that recommendations from the librarian and class teacher also played a significant role in the selection and direction of personal reading. As suggested earlier, the search engine Google featured in responses to recreational reading. Upon further enquiry, it was revealed that while the search engine did not specifically recommend particular literary resources, students accessed it to seek information regarding author publications.

Several questions within the survey focused on respondents' use of and familiarity with on-line research methods and resources. Questions 17 and 18 asked respondents to nominate whether they had read an article on-line before and Questions 19 and 20 asked if they had read an on-line book or e-book. The findings relating to student confidence and use regarding on-line article reading (Figure 6) were very encouraging with the vast majority of respondents in all year levels responding positively to the reading of on-line articles. Similarly, the results from enquiries regarding on-line or e-book reading were also positive (Figure 7) but the desire to use the paper equivalent still persists.

Continuing the on-line research theme, Questions 21 and 22 asked respondents to rate, on a scale from 1 (lowest) to 5 (highest) the search engine Google and the on-line resource Wikipedia. Criteria for both questions included: trustworthiness, ease of use, accuracy, reliability, helpfulness, ease of navigation and convenience. The positive response to Google in particular was quite overwhelming. In referring to the criteria upon which this search engine was to be assessed (Figure 8) Google did not rate the highest in only three criteria: reliability, accuracy and trustworthiness. This is an interesting finding as it appears these respondents are at least prepared to consider questioning the absolute value of Google as their main source for research.

While the response to Wikipedia was quite different from that of Google (Figure 9) respondents highlighted similar concerns with both on-line resources are research tools. Wikipedia was rated very positively in the areas of convenience, ease of use and helpfulness but there appeared to be grave concerns held for its trustworthiness, accuracy and reliability (the same criteria were highlighted as areas of concern for Google). 5% of respondents registered as having not used Wikipedia.

Question 24 asked respondents to nominate how they would prefer to read on-line resources and multiple responses were encouraged. While the findings revealed that the majority of respondents were happy to read resources on-line (Figure 10) the most popularly selected methods of accessing such resources were via computer download or reading on-line (without downloading). Printing the resources rather than viewing them on-line featured in all year levels while, a little surprisingly, downloading on-line resources to another mobile device or USB did not rate as highly as one might

expect. There were several respondents who indicated they did not read on-line material, with the majority coming from Years 8 and 9. To a degree, this is to be expected as the level of academic enquiry at these year levels is usually less than the requirements of the more senior year levels.

Questions 27 and 28 asked respondents to consider whether they thought literature and technology were valued in the library. The results for these questions were somewhat surprising, particularly in the case of literature. While the majority of respondents thought literature was valued in the library, a sizeable 30% believed otherwise (Figure 11). Respondents who believed literature was valued cited an extensive fiction collection, the recently introduced reading program and librarian input and recommendations as their reasoning. Those who believed literature was not valued suggested there was too much emphasis on technology and the collection was staid and outdated. Alternatively, technology was seen as valued by the library and as a valuable component of the library space (Figure 12). Only 9% of respondents thought the library did not value technology, citing unreliable computers, a lack of computers, minimal printing facilities, and the absence of a Mac option as their main concern.

The final question of the survey asked respondents to list three things they would like to see in a new Senior Library (Figure 13). This generated some very interesting responses indeed. Once the responses were collated, they were placed into one of seven categories. These categories included: improved ICT, DVD availability, improved recreational facilities, more individual study rooms, provision for a cafe, more books (including e-books), and finally, no changes required. This question allowed respondents to consider the facilities currently available and encouraged them to consider the role and future direction of their school library. Responses suggested that 95% of respondents saw a need for change.

By far, the most popular response to Question 33 was improved ICT. While students currently have access to 19 desktop computers in the main library section, the library also provides 14 desktops in a smaller seminar room. This total is sufficient for all class sizes at the School. The second most popular consideration for a future library was more books (including e-books). This category was very well supported by students in Years 9 and 10 with a greater number of students in Year 10 wanting access to more books than improved ICT. The possibility of having more individual rooms available for study was also a popular request, particularly from the Year 8 and 11/12 cohorts.

This research project has been an interesting process for a variety of reasons. First and foremost, it has revealed both the real and perceived understanding respondents have of the library services provided at the School. Secondly, these findings have also revealed the areas required for improved information literacy services. The findings from this survey suggest that reassessing and reviewing the following Library Service aspects would assist in reaffirming the role of this school library and reinvigorating the library as an effective learning and teaching space.

Firstly, providing the means for students to learn how best to make use of the internet and their computer. Responses indicated that some students spend a similar amount of time each week accessing the internet as they do sitting in the classroom so it is vital for students to understand the value and benefits of on-line access. It is also essential that a broader understanding of Web 2.0 technologies is made available for students and teaching staff and that all interested parties recognize that viable alternatives to basic Google searching are available. Furthermore, greater provision for the instruction of on-line database usage must be implemented, with a particular focus on students in Years 8 and 9.

Secondly, further investigation of the actual value (and perceived value) of e-books as a viable alternative to paper-copy fiction (and non-fiction) is needed. Similarly, re-evaluating the approach

to the presentation of literature as an effective contributor to lifelong learning is an aspect of considerable importance.

Finally, there needs to be a clearer indication of the support services provided by the library and its staff for students and teaching staff. This is particularly the case when dealing with individual academic disciplines. It is imperative that the role of library staff, particularly in the broader research process, is highlighted and reinforced to all interested stakeholders. Furthermore, it is important to ensure that students feel their opinions are valued when they respond to the library services offered and that they can be active contributors in shaping their future information literacy experiences.



Appendix One

Senior Library Survey – 2011

Thank you for agreeing to complete this survey relating to the use of TSS Senior Library facilities. Your responses will provide valuable data for future planning of the library space and the programmes offered through the Senior Library for students at TSS.

Please respond to each of the following questions by ticking the appropriate box or by adding your comment where requested.

1. What is your year level and age? _____

2. How many years have you been at the school? _____

3. You are a dayboy boarder

4. How much time would you spend on the Internet in an average week?

Under 5 hours: 5 – 10 hours: 10-15 hours:

15 – 20 hours: 20 – 25 hours: Over 25 hours:

5. Please list the subjects you plan to study in 2011? _____

6. Which of these subjects do you believe might require you to access TSS library facilities?

7. For what purpose might these subjects require you to access TSS library facilities?

8. Has your classroom teacher directed you to use the TSS library to assist you with your studies?

YES NO

9. If you answered YES to the question above, can you remember what your teacher recommended to you? If so, please indicate below.

10. Which of the following resources/services do you think the TSS library provides for students at the school?

Resource/Service	YES	NO	DON'T KNOW
Library Website			
On-line catalogue			
Ask a librarian – online			
Ask a librarian – email			
Ask a librarian – in person			
On-line research pathways			
Tea and coffee facilities			
DVDs/CDs for hire			
Magazine borrowing			
Orientation programme for new students			
On-line databases available ONLY at school			
On-line databases available at home			
Full text articles for research			
e-readers for borrowing			
Personal assistance with researching			
Hints on how to organize an oral presentation			
Inter-library loans			
Student recommendations register			

11. Which of the following on-line resources do you access in the TSS library and about how often might you access them?

On-Line Resource	Daily	2-10 times each week	Over 10 times each week	Never	I don't know what this is
Sending emails:					
TSS Library Webpage:					
TSS Webpage information:					
Social Networking:					
Playing Games:					
Image searching:					
You Tube:					
Research assistance:					
Reading Blogs:					
Writing Blogs:					
Using RSS:					
Podcasting:					
Reading Wikis:					
Writing Wikis:					

12. What is your main purpose for visiting the TSS library at the times listed?

- a. Before School: _____ Don't visit
- b. At Recess: _____ Don't visit
- c. During lunch break: _____ Don't visit

- d. After school: _____ Don't visit
- e. During class time: _____ Don't visit

13. How often would you normally enter the TSS library in a standard week?

Rarely: 3-5 6-10 More than 10

14. In general, how have you learned research skills?

- | | |
|--|---|
| <input type="checkbox"/> Self-taught | <input type="checkbox"/> Class teacher |
| <input type="checkbox"/> Librarian | <input type="checkbox"/> Classmate |
| <input type="checkbox"/> Online assistance | <input type="checkbox"/> I make it up as I go along |
| <input type="checkbox"/> I have had no formal teaching | |

15. How do you usually find resources for assignments? Please tick as many options as required.

- | | |
|---|---|
| <input type="checkbox"/> Library catalogue OPAC | <input type="checkbox"/> Citations and bibliographies |
| <input type="checkbox"/> Ask a librarian | <input type="checkbox"/> Teacher recommendation |
| <input type="checkbox"/> Friends | <input type="checkbox"/> General browsing |
| <input type="checkbox"/> Google | <input type="checkbox"/> Library On-line databases |
| <input type="checkbox"/> Other | <input type="checkbox"/> I don't search for books |

16. How do you find resources for recreational reading? Please tick as many options as required.

- | | |
|---|---|
| <input type="checkbox"/> Library catalogue OPAC | <input type="checkbox"/> Citations and bibliographies |
| <input type="checkbox"/> Ask a librarian | <input type="checkbox"/> Teacher recommendation |
| <input type="checkbox"/> Friends | <input type="checkbox"/> General browsing |
| <input type="checkbox"/> Google | <input type="checkbox"/> Library On-line databases |
| <input type="checkbox"/> Other | <input type="checkbox"/> I don't search for books |

17. Have you ever read an article on-line before? YES NO

18. If you answered NO to the question above, what is the main reason for not having read an article on-line?

- | | |
|--|--|
| <input type="checkbox"/> I don't know how to find them | <input type="checkbox"/> I don't see the point |
| <input type="checkbox"/> I would rather read a paper version | <input type="checkbox"/> On-line databases are too confusing |

19. Have you ever read an on-line book or e-book before? YES NO

20. If you answered NO to the question above, what is the main reason for not having read an on-line book or eBook?

- I don't know how to find them I don't have an e-reader
 I would rather read paper version I don't see the point

21. Please rate (on a scale of 1 to 5, 1 being the lowest and 5 being the highest) the search engine Google according to the criteria below. Please circle.

Trustworthiness	1	2	3	4	5
Ease of navigation	1	2	3	4	5
Accuracy	1	2	3	4	5
Reliability	1	2	3	4	5
Helpfulness	1	2	3	4	5
Ease of use	1	2	3	4	5
Convenience	1	2	3	4	5

I have not used Google

22. Please rate (on a scale of 1 to 5, 1 being the lowest and 5 being the highest) Wikipedia according to the criteria below. Please circle.

Trustworthiness	1	2	3	4	5
Ease of navigation	1	2	3	4	5
Accuracy	1	2	3	4	5
Reliability	1	2	3	4	5
Helpfulness	1	2	3	4	5
Ease of use	1	2	3	4	5
Convenience	1	2	3	4	5

I have not used Wikipedia

23. Please rate (on a scale of 1 to 5, 1 being the lowest and 5 being the highest) the library's on-line databases according to the criteria below. Please name the database/s to which you are referring.

Database name: _____

Trustworthiness	1	2	3	4	5
Ease of navigation	1	2	3	4	5
Accuracy	1	2	3	4	5
Reliability	1	2	3	4	5
Helpfulness	1	2	3	4	5
Ease of use	1	2	3	4	5
Convenience	1	2	3	4	5

I have not used any on-line databases

24. How would you prefer to read online resources (books, articles etc)? Please tick as many as appropriate.

- Download to computer Download to USB
 Download to other mobile device Read on-line
 Print to read Other I don't read on-line material

25. What do you think is the best way to contact a librarian if you have a query?

26. Would you be interested in accessing any of the following resources or services in the TSS library?

Resource/Service	YES	NO	I DON'T KNOW WHAT THIS IS
Audio podcasts on research methods			
Audio podcasts – general information			
Reading blogs			
Video streaming			
Audio books			
RSS feeds			
On-line magazine publications			
On-line 'Ask a Librarian' assistance			
Reserving resources to collect at a later date			
An on-line School history			

27. Do you think literature is valued in this library? YES NO

28. If you answered YES to the question above, briefly explain why you think this.

29. Do you think technology is valued in this library? YES NO

30. If you answered NO to the question above, briefly explain why you think this.

31. What do you like most about the TSS library?

32. What do you like least about the TSS library?

33. List three things you would like to see in a new Senior Library?

**Thank you for your generous contribution.
 Please return your completed survey to the Circulation Desk.**

Figure 1: You are a dayboy or a boarder.

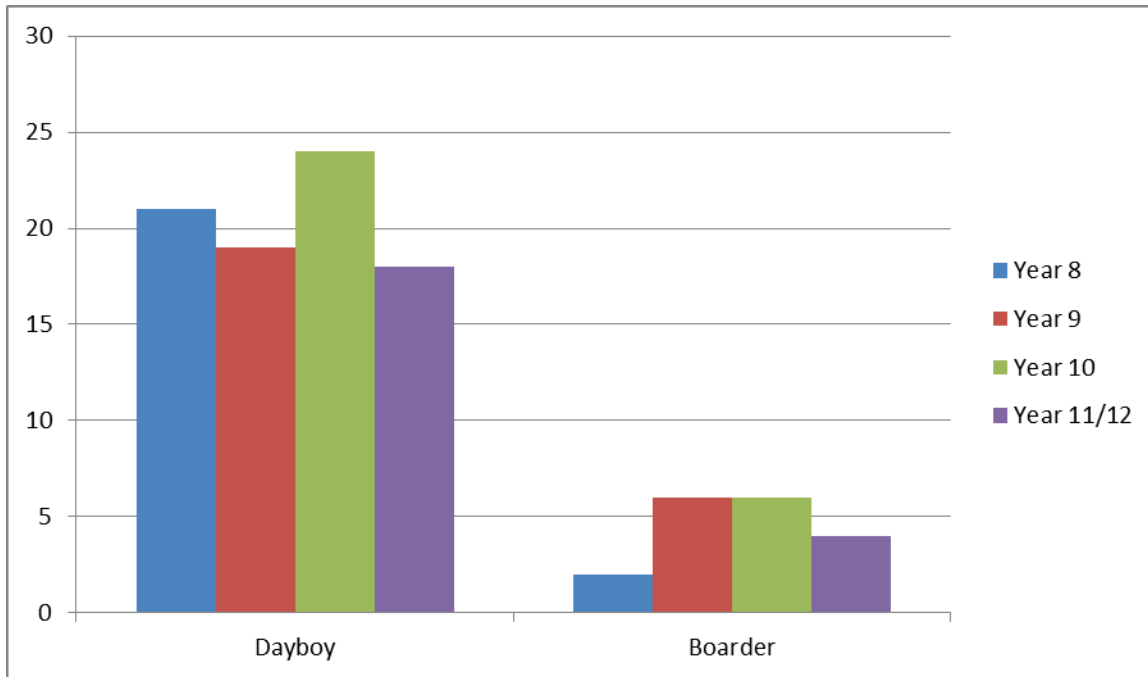


Figure 2: How much time would you spend on the Internet in an average week?

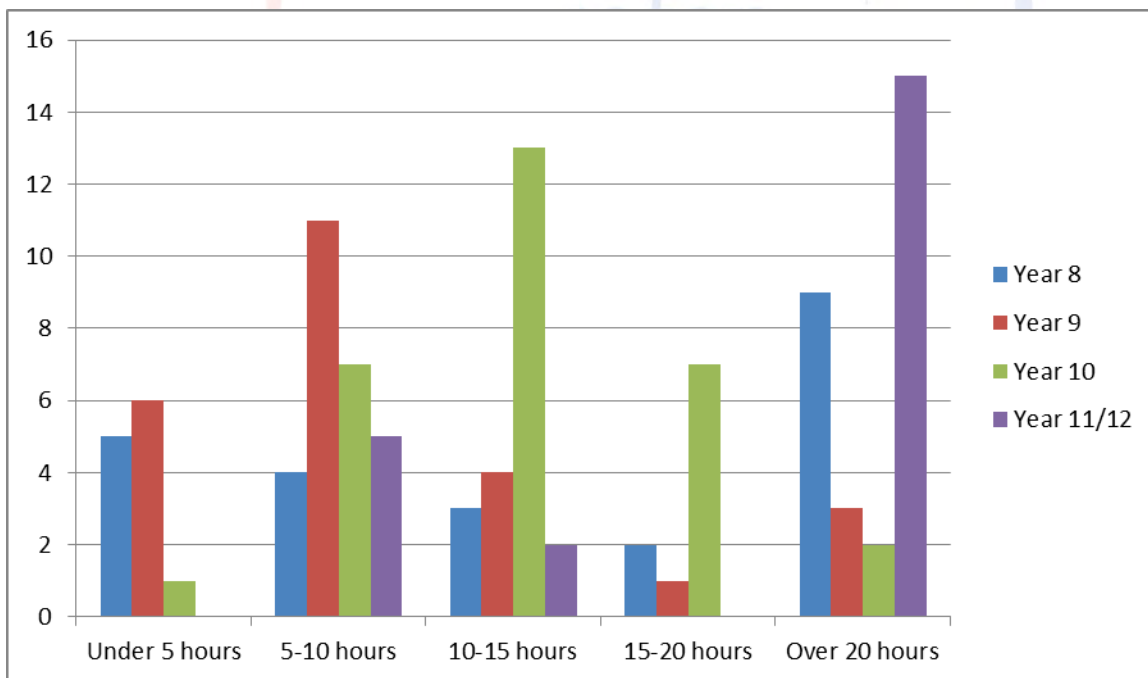


Figure 3: Which of (your) subjects do you believe might require you to access TSS library facilities?

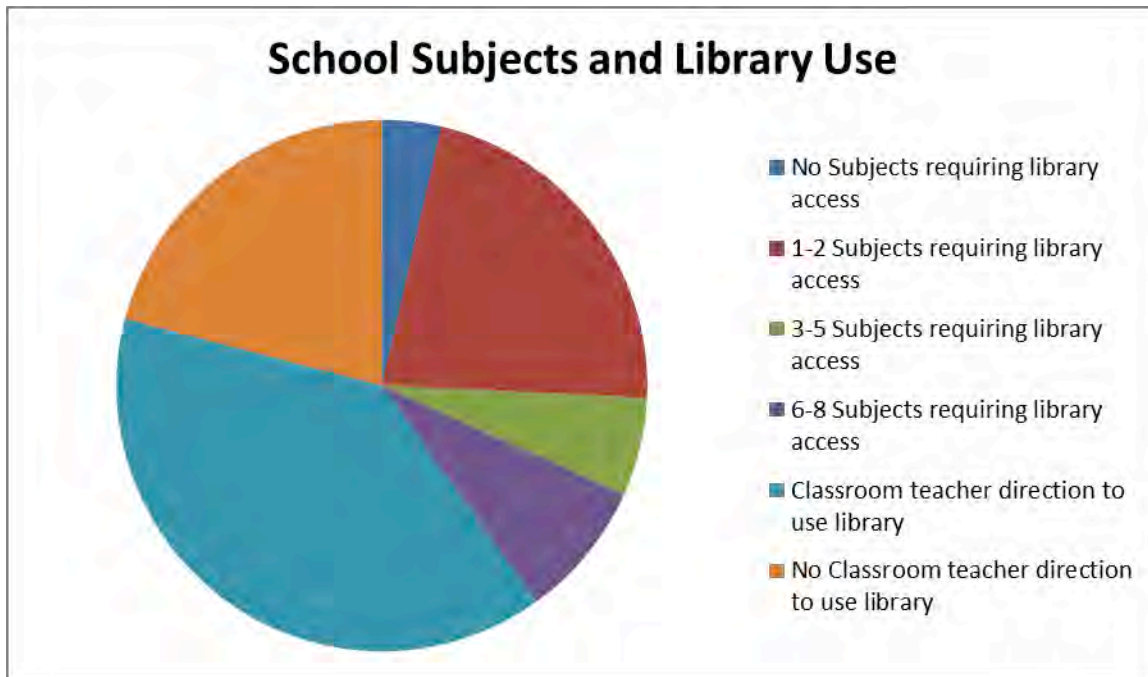


Figure 4: How do you usually find resources for assignments? (multiple options)

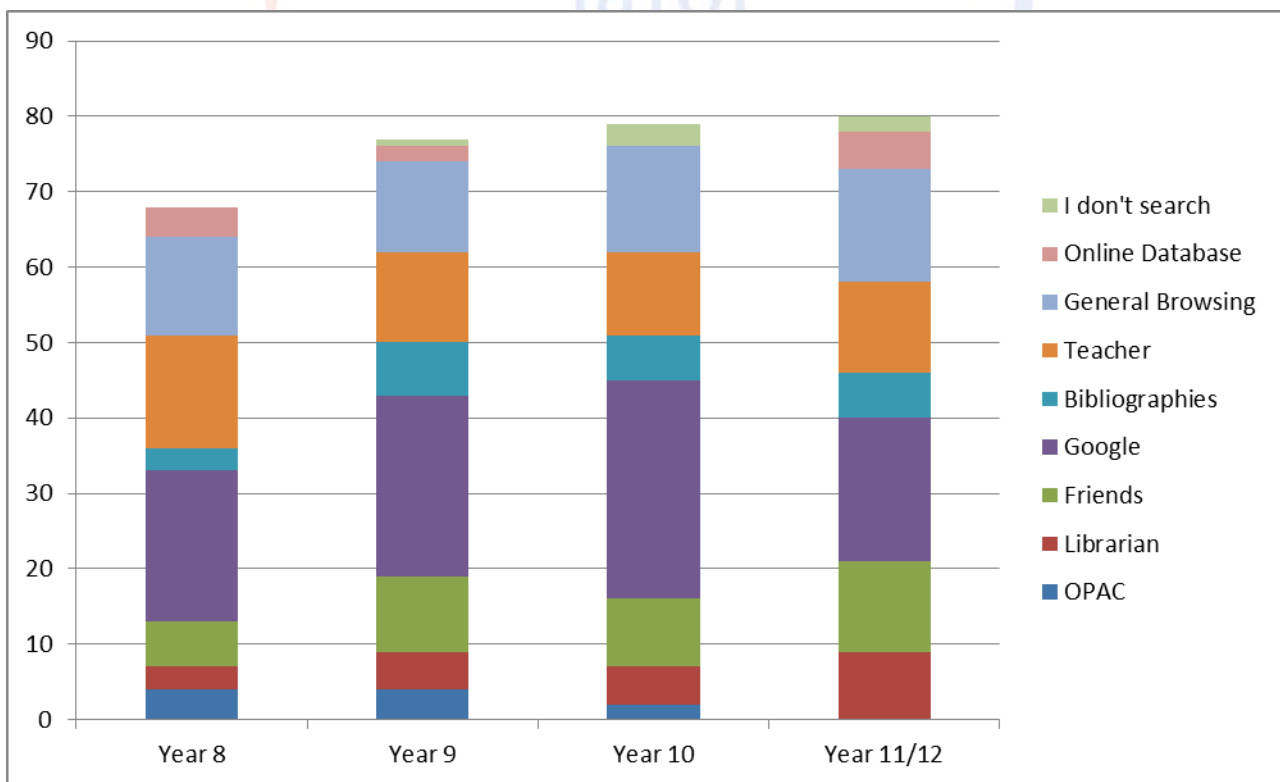


Figure 5: How do you usually find resources for recreational reading? (multiple options)

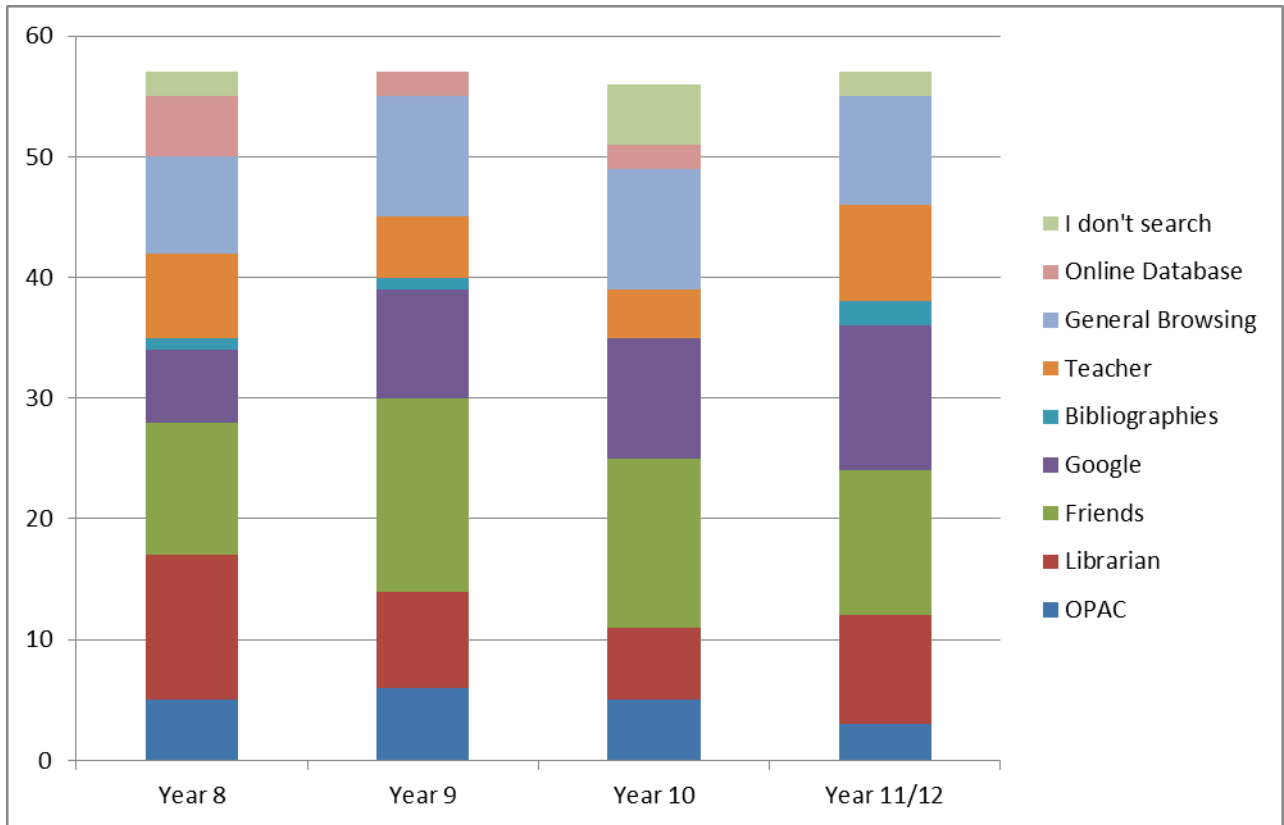


Figure 6: Have you read an on-line article? If not, what is the main reason?

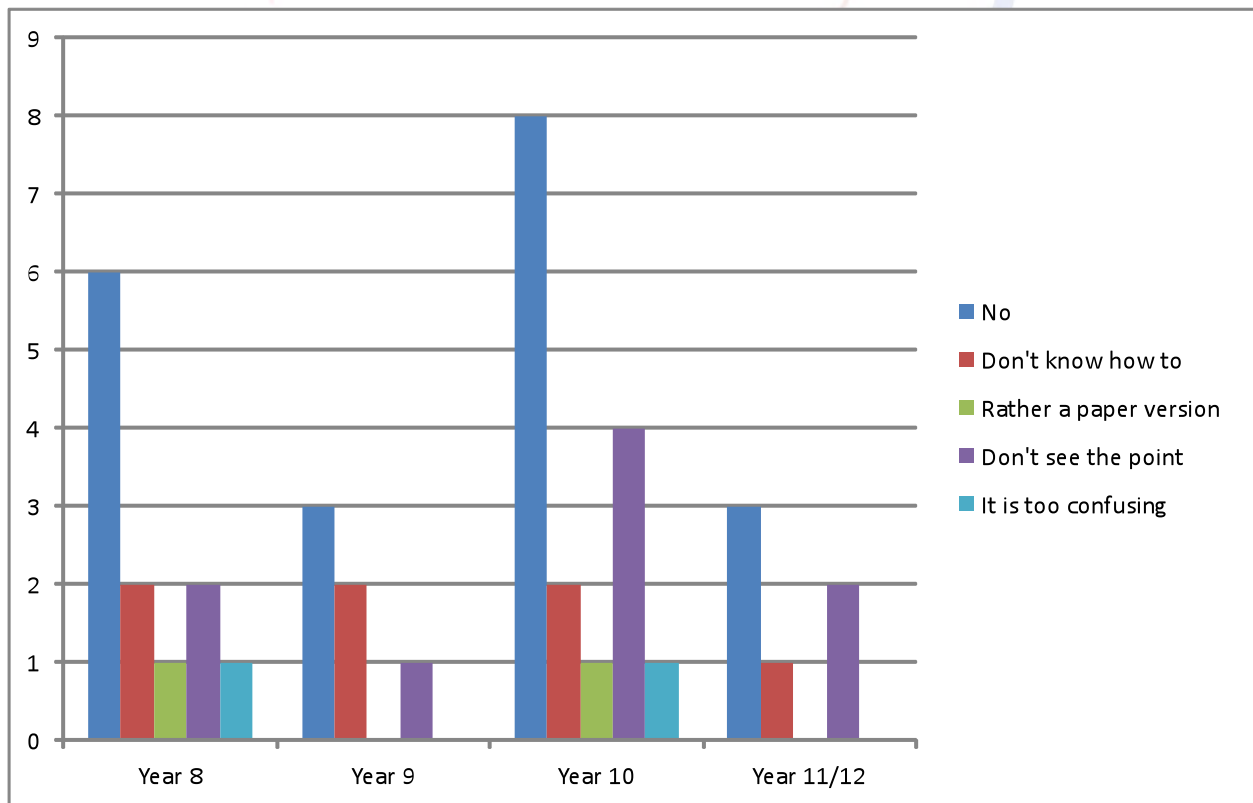


Figure 7: Have you read an e-book? If not, what is the main reason?

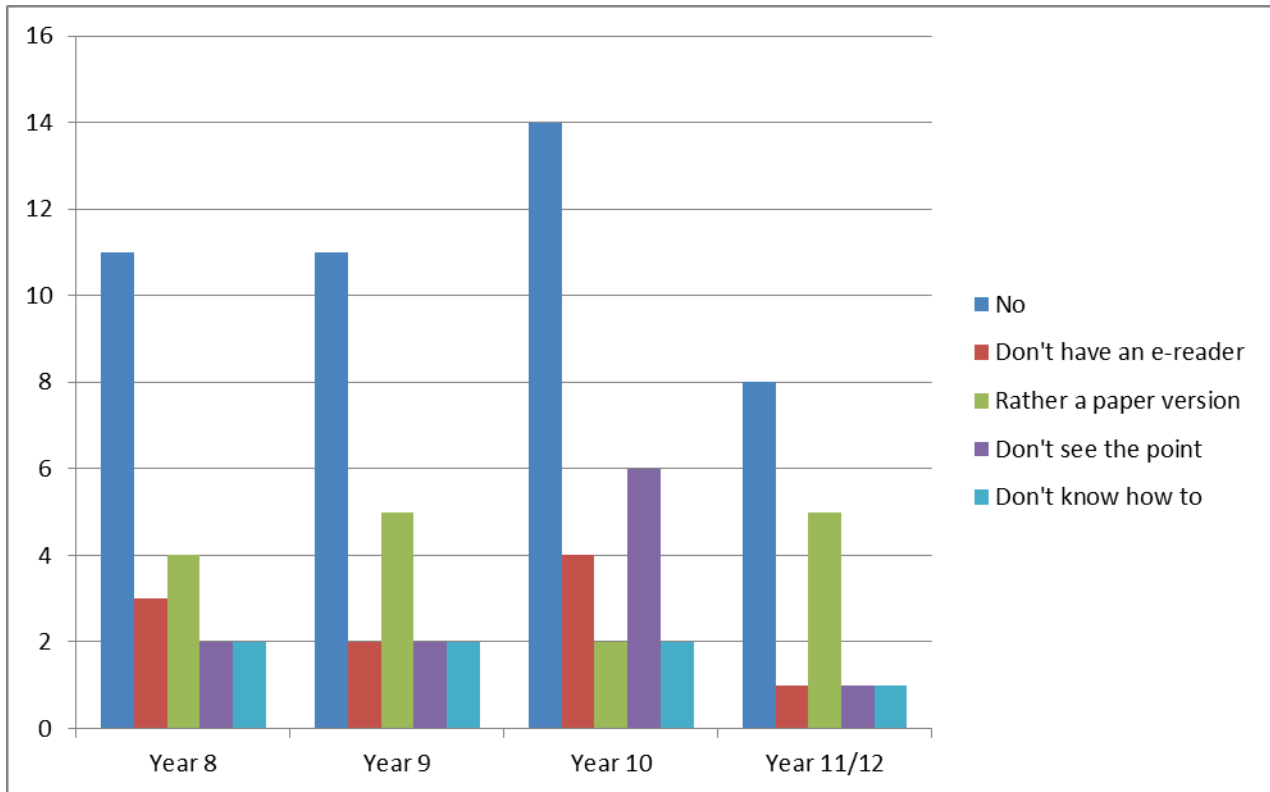


Figure 8: Please rate (on a scale of 1 to 5, 1 being the lowest and 5 being the highest) the search engine Google according to the criteria below.

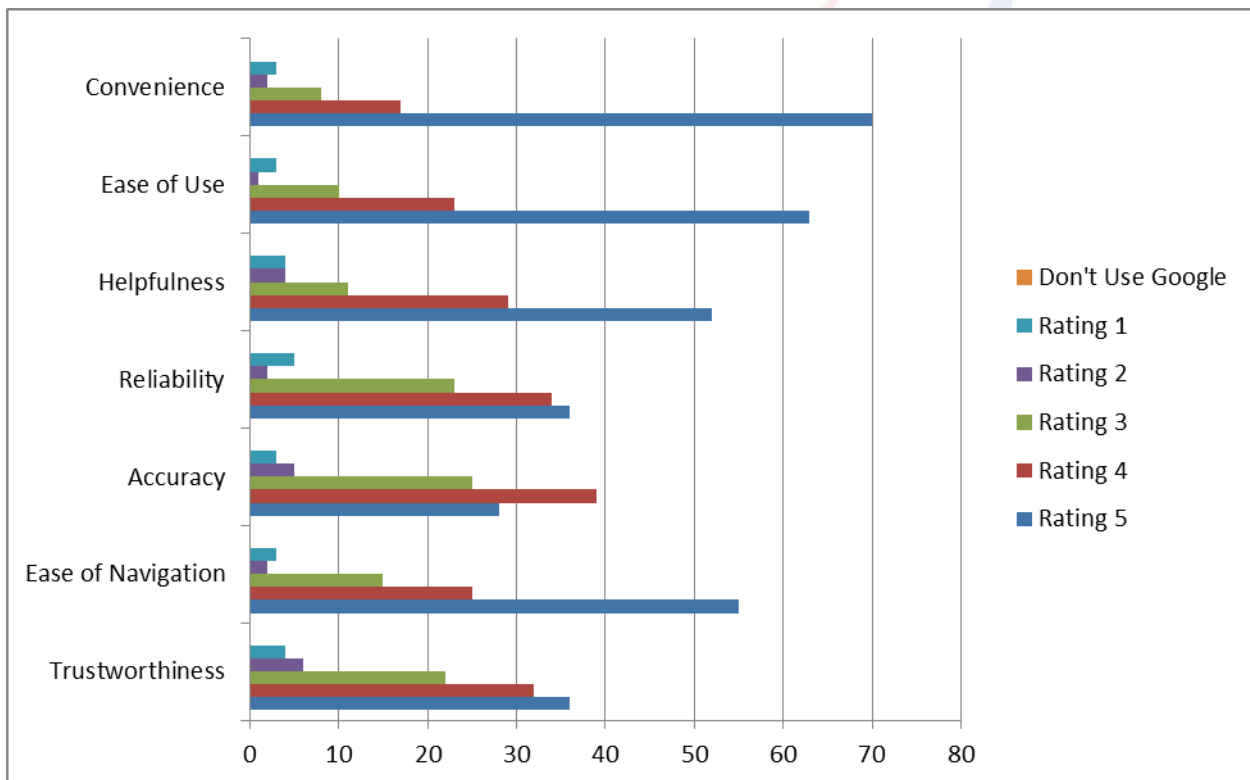


Figure 9: Please rate (on a scale of 1 to 5, 1 being the lowest and 5 being the highest) Wikipedia according to the criteria below.

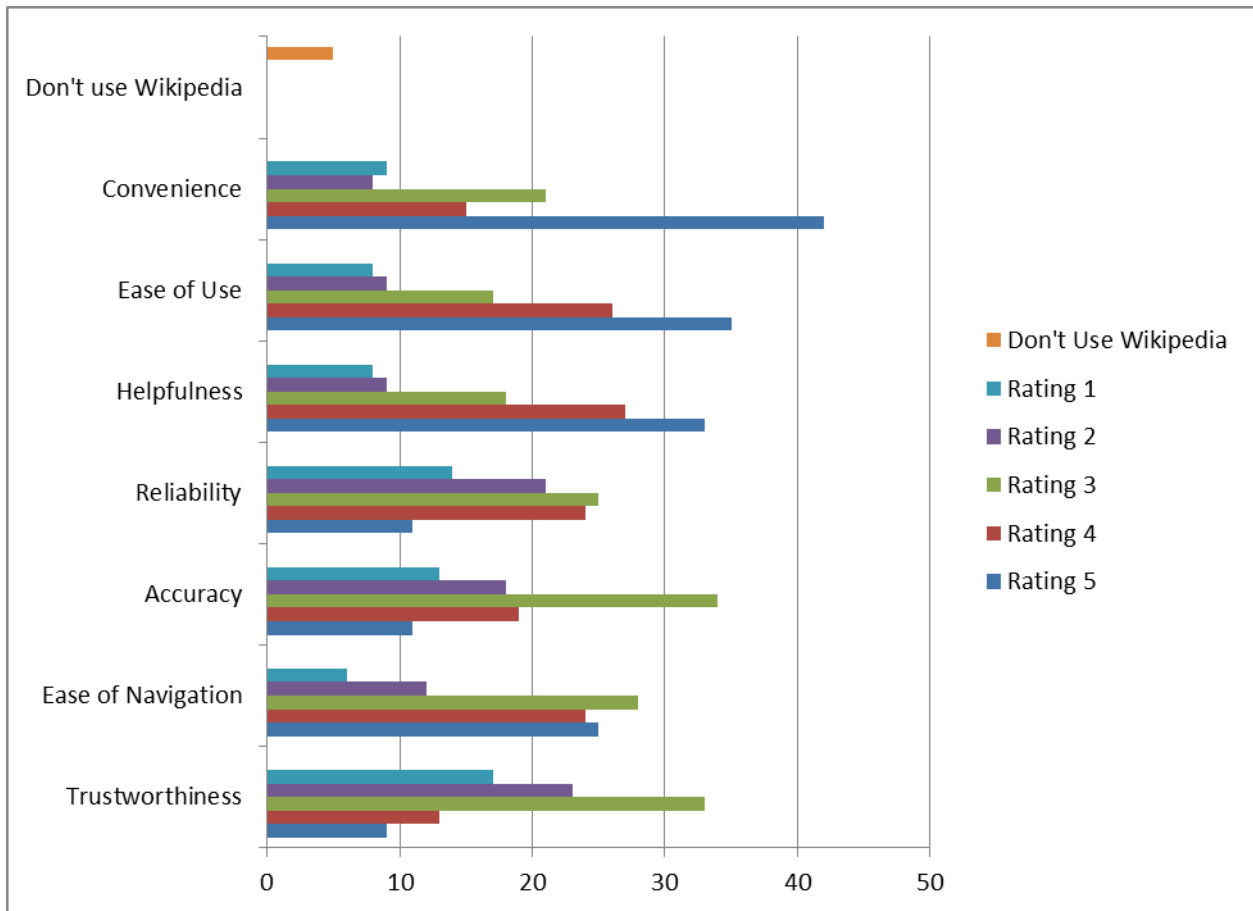


Figure 10: How would you prefer to read online resources (books, articles etc)?

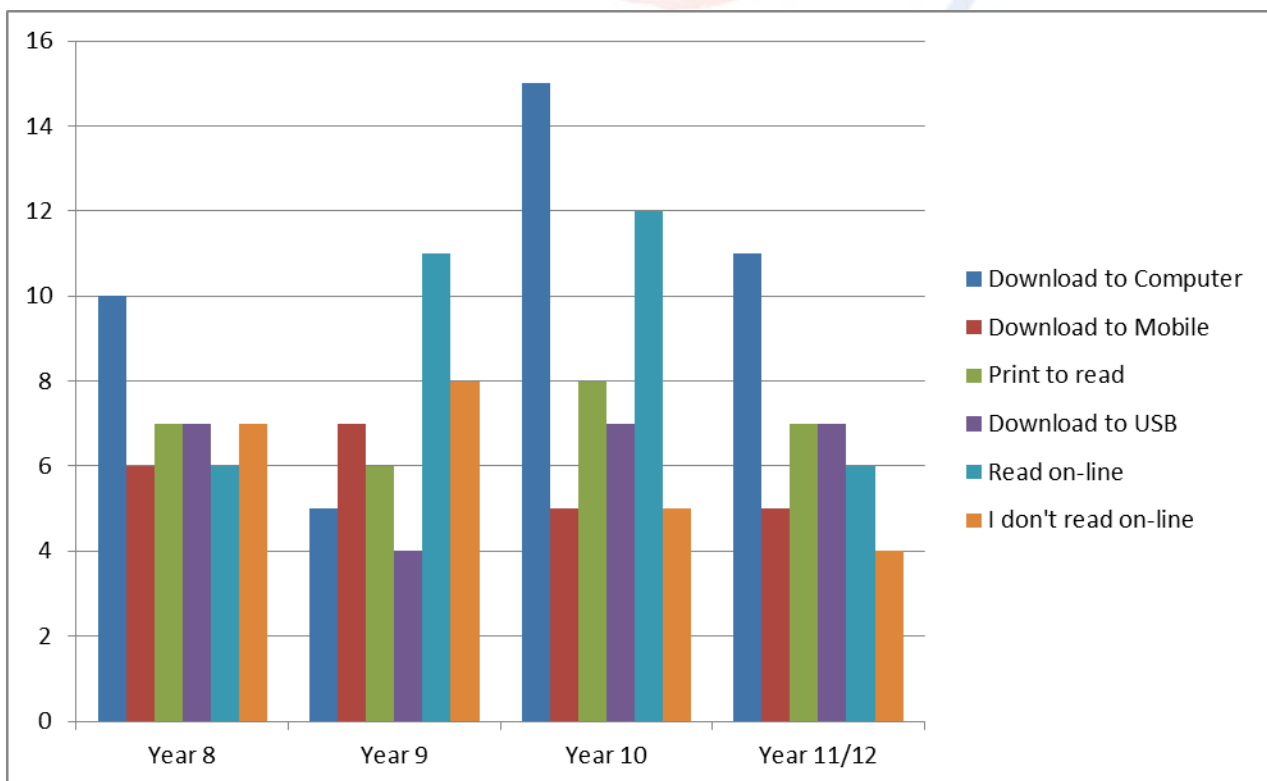


Figure 11: Do you think literature is valued in this library?

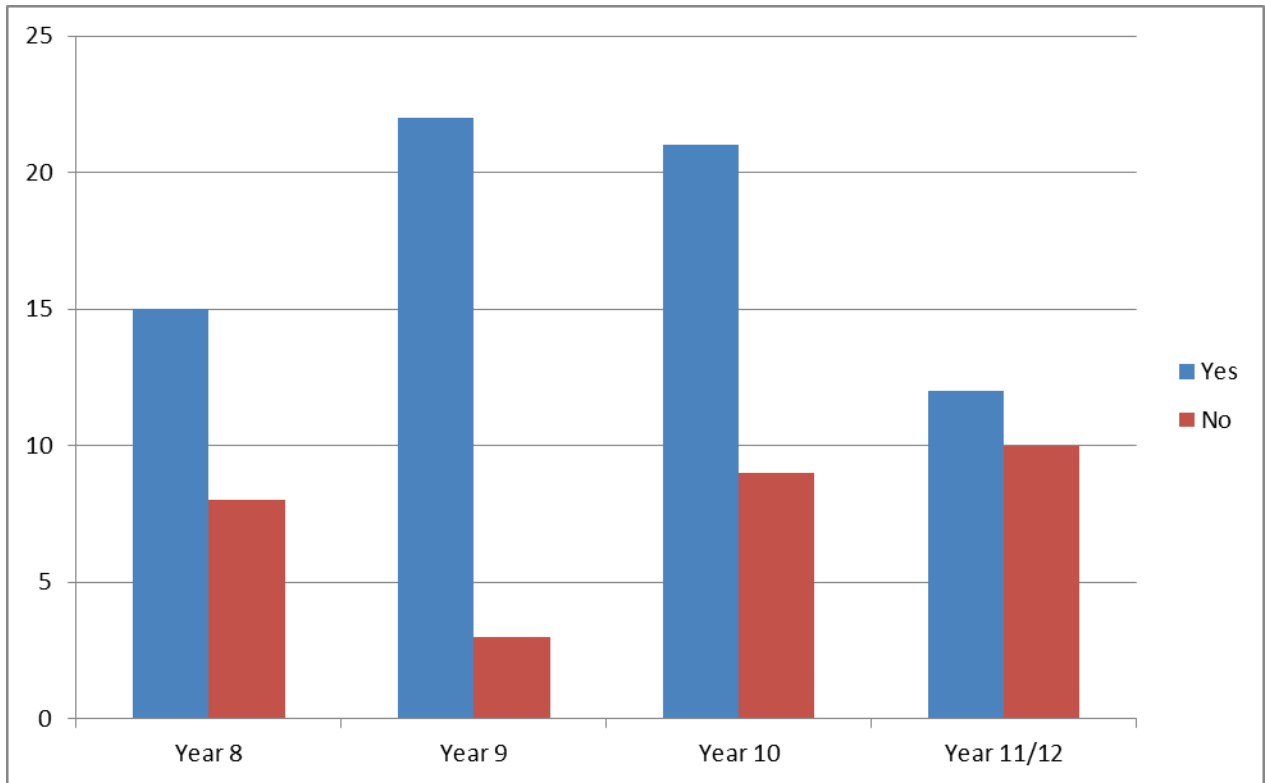


Figure 12: Do you think technology is valued in this library?

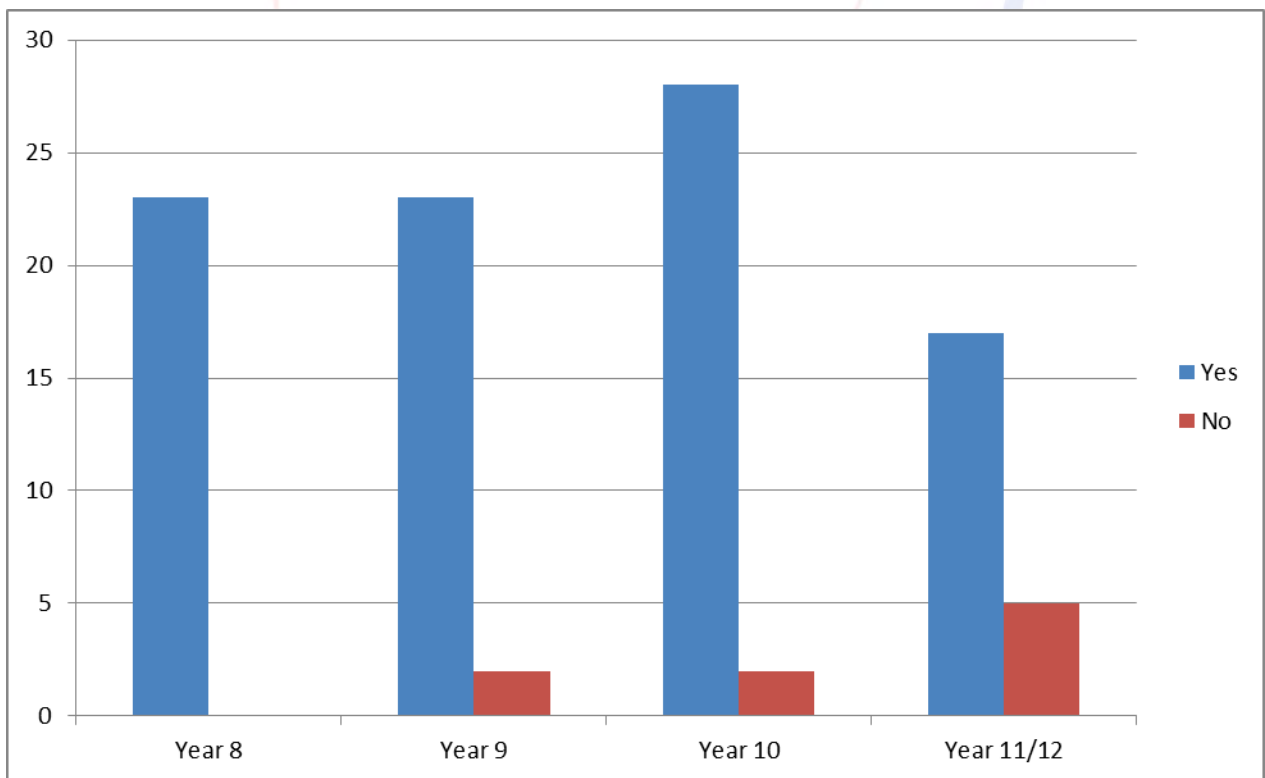
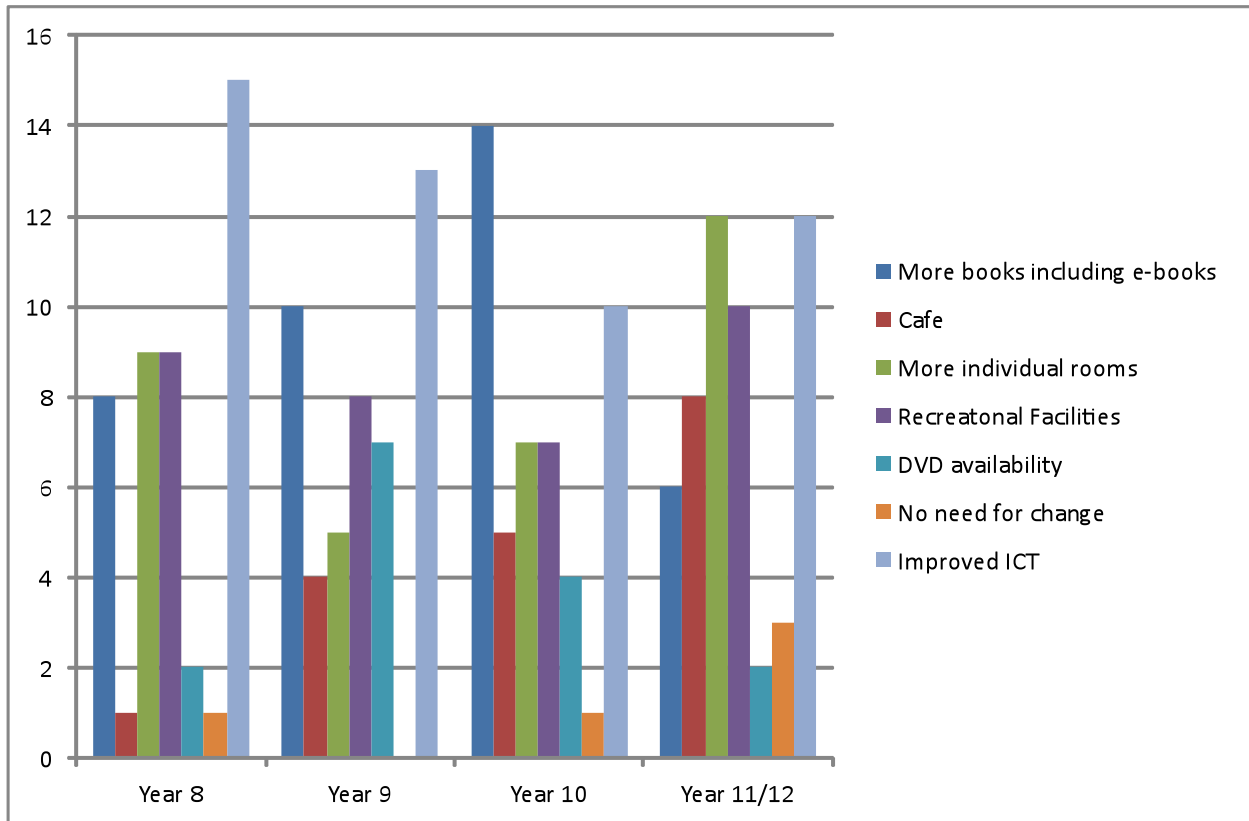


Figure 13: What three things would you like to see in the school Library?



iafor

Forgetting the Gift in *The Lord of the Rings*:

the Steward of Gondor and His Two Sons

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Forgetting the Gift in *The Lord of the Rings*:
the Steward of Gondor and His Two Sons

Minwoo Yoon (Yonsei
University)

*

Denethor and his son Boromir, anticipating the age of men, desire to be the lord in the new age. In their mind the Ring must be indispensable for the defense of Gondor as the last remnant of men's terrain. As far as the Ring remains in Sauron's possession, the great stone city of Minath Tirith in Gondor will have no way but to be destroyed. But now the Ring seems to be within his reach. Boromir says: "True-hearted Men, . . . We do not desire the power of wizard-lords, only strength to defend ourselves, strength in a just cause. And behold! in our need chance brings to light the Ring of Power. It is *a gift*, I say; *a gift* to the foes of Mordor. It is *mad not to use it*, to use the power of the Enemy against him" (*FR* 523). Boromir thinks himself as a true man, and says that the Ring is given accidentally to men as a "gift." In fact, the Ring is frequently viewed as a gift in the *Rings*. Boromir's father Denethor also says to Faramir that his brother Boromir would bring the Ring as a "gift" to him. This is the same way of thinking that Gollum, originally Smeagol, regarded it as a "birthday gift" and claimed its ownership. And the elf Galadriel at Lothlorien thinks it as a gift freely given by Frodo. She says that "now at last it comes. You will give me the Ring freely!" (*FR* 480). In brief, the Ring is, in a sense, a gift given to them by its maker Sauron; then, what significance and function does the gift conceal?

Having said that the Ring is a gift, Boromir without shamefacedness asks Frodo to "lend" it to him, if he cannot give it (*FR* 523-34). Here, it seems, Boromir is not aware of the nature of a gift. According to Marcel Mauss, a gift is by nature inalienable from its giver because the personality of the giver is invariably bound up with the object given. Thus all gifts are for some while lent to someone by someone else. Since a gift has the power which compels the recipient to reciprocate, it is loaned and must be returned rather than entirely sold or ceded (Mauss 10). Furthermore, Sauron's gift of the Ring intends necessarily to make its receiver subject to him. It must be pointed out that

Sauron participated in the elves' creation of rings, disguising himself as a lord of gifts, Annatar. Therefore, for Boromir to borrow the gift for a while means no other than he is a voluntary receiver of Sauron's Ring, and thereby the receiver becomes a debtor who must repay the gift. Since a gift is part of the giver, it not only governs the recipient, but also returns to the place of its birth (Mauss 9).

Boromir cannot think that the Ring is a debt or a subordination; even more difficult for him is to think that it should be better lost or forgotten. He says "it is mad not to use it." Since he believes that any man of reason cannot resist the desire to use the Ring, he basically thinks the Ring to be left unused is a foolish idea. Boromir emphasizes the Ring as the "gift" to people who would engage in the "just cause" to fight against Sauron. But, since the decision of destroying the Ring at the Rivendell council is based on the assumption that the idea of losing the Ring will not be able to enter Sauron's rational mind and that the effort to lose it, therefore, can avoid the notice of Sauron's all-seeing Eye, Boromir's suggestion to use the Ring is basically not different from Sauron's rational economy.

Latent in Boromir's praise of the Ring's use value for the "just" cause is a certain value consciousness. This value is an individual's value hardly detachable from his own self-interest; and, worst of all, for Boromir this profit is about power. We are reminded here that Marx advanced the theory that whereas an exchange value gains a surplus value for the capitalists as the result of their exploitation of laborers, a use value or pure bartering of objects satisfies only one's need, without making any extra benefit from the original products. But Jean Baudrillard does not think so. For him, Marx mystified the use value as sacred, because Baudrillard thinks a value consciousness, whether a use value or an exchange value, cannot help presupposing a certain profit. Thus, Baudrillard, introduces the concept of an exchange value between self and others, which he calls the "symbolic exchange" (*Critique*). The exchange of values is generally made in the so-called "Symbolic" realm in which human beings are living, each one unwittingly purchasing others' value. The use value, in contrast, takes the risk of residing in the "Imaginary" realm because it precludes its interaction with others. After all, one's pursuit of the use value is against the economy of expenditure for others: the exchange economy—buying others' value or losing for others—can only be accomplished in one's incessant interaction with others. Although Boromir claims the use of the Ring to be for the survival of Gondor and, further, for the common profit of all mankind alive, that profit

is clearly more for him than for people in Gondor. In Boromir's use value does his desire inhere to make use of, or even sacrifice, others for his own profit.

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Behind Boromir is his father Denethor the steward of Gondor. By defending Gondor by means of the Ring, he virtually attempts to be the owner of the kingdom. Denethor eagerly awaits the advent of the age of men in which there is no need for men to depend upon wizards or elves any longer. Of course, here, ironical is his dependence on the mysterious power of the Ring; that is, since his project depends heavily upon the magical power created by elves and Sauron, his wish to open the age of man contradicts itself.

For the project, Denethor attached himself too much to the Ring, which happened, however, because Sauron has controlled him in secret. Minath Tirith retained one Palantir (seeing stone), and Denethor through the stone witnessed the enormous strength of Sauron's army, which brought him into thinking of the Ring's aid as the sole means to avoid being abandoned to despair. Sauron could not frustrate Denethor's iron will to become a lord of the future, but by directing the vision delivered through the stone, make Denethor obsessed with the self-conception of a proud man perennially opposing to the absolute power of Sauron (*RK* 149-50).

Denethor is never able to forget the past and too much obsessed by the projected future to own Gondor. His desperate seeking after the Ring, when it fails him, is naturally turned into serious defeatism. Under the despairing mind, he falls a victim to fatalism and winds up his being in the state of madness. Thus, regardless of Faramir's mind, he attempts to perform a ritual of morbid aesthetics by offering himself and his son as a living sacrifice to his despair. "We are to die, we are to be defeated. Burn me and Faramir alive" (*RK* 144-47). Denethor's madness is none other than the "melancholia" in the Freudian sense: he cannot break the subjective attachment to the Ring and "mourn" its loss, leaving it behind as an object itself ("Mourning and Melancholia"). In opposition to Galadriel who accepts the end of her period and decides to leave the Middle Earth, Denethor cannot accept the loss of the Ring and cannot mourn the failure to restore the glory of Gondor.

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Not knowledge, but undoing the knowledge, is a winning force in the *Rings*. This losing of knowledge is to forget one's having been possessed by the Ring and to set him free from that memory of the self as the weak, i.e., the debtor to the Ring and the slave to its giver. Forgetting actively the debt due to Sauron's gift means one's release from the dependence upon a greater power outside himself. Tom Bombadil, Faramir, Galadriel and Pippin are those heroes of indifference or forgetfulness.

In fact, Faramir, the younger son to Denethor, is from the start different from his brother and his father. He says to Frodo, "Fear no more! I would not take this thing, if it lay by the highway" (*TT* 346). Likewise, when at the Rivendell council the opinion was presented that they can entrust the Ring to Tom Bombadil the master of the Old Forest, Gandalf says that "if he were given the Ring, he would soon *forget* it, or most likely throw it away" (*FR* 348). Tom Bombadil and Faramir are, by nature, indifferent to the existence of the Ring itself. Like Denethor's melancholia, Galadriel, having so much memory of the two full previous ages involving the battles against Melkor and Sauron, could not entirely detach herself from that memory and carried the desire for revenge within herself (*Sil* 147-48). Thus she is not always pleasant, but at times looks sad; nevertheless, she exerts an active effort to forget the past. Galadriel says she will leave the Middle Earth for the west, "slowly *to forget and to be forgotten*" (*FR* 479). And, about Pippin the hobbit who accidentally looked into the stone of Palantir and was brought into Sauron's influence, Gandalf said that "hobbits have an amazing power of recovery. *The memory*, or the horror of it, will probably fade quickly" (*TT* 243). The ability to forget is inherently so strong in the hobbits that Pippin is soon freed from the influence of the stone and thus of Sauron's eye.

Gollum's illness of unforgetting is rivaled only by Denethor's melancholia. He cannot forget having once possessed the Ring and now makes a fetish of it, so that the unforgetting monster is destined to serve the Ring until death. Since he cannot mourn its loss, he unjustly believes he needs to take revenge on them who happen to get it, as if they were a thief. The injury in the past—not actual, but imagined—makes Gollum believe he is a creditor, giving him the privilege to ask for a certain repayment from the injurer as a debtor. Those as the weak who are hurt and do not have strength to retaliate for it immediately await a time for revenge silently, like Gollum, breeding the *ressentiment* within himself (*Genealogy* I. 10, II. 4, 8, 12, 13; *Daybreak* III 202). The self-pity and resentment deriving from the imagined hurt is Gollum's illness caused by the "spirit" of the Ring. The inalienable property of a gift or a giver resists a receiver's

desire to keep it; on him who refuses to circulate it, the effect of a gift is equivalent to that of a poison (Mauss 8-10).

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Discovering the “Others”: Unearthing Homosexual Identity Construction in Selected Indonesia Contemporary Novels and Short Stories

Abstract

This paper is an analysis of the representation of homosexuality identity in contemporary Indonesian short stories. By using Dede Oetomo, Tom Boellstorff, and Evelyn Blackwood and Sakia E. Wieringa’s ideas on Indonesian homosexuality, this research examines the homosexual’s identity representation in the short stories through the analysis of characters, settings, and conflicts. It also addresses the following concerns: the dominant homosexual image in each writings, the problems facing homosexuals in Indonesia, the writings' transgression of the dominant heteronormative Indonesian society, and the features of the contemporary Indonesian homosexual writings. As discussed by Oetomo, Boellstorff, Blackwood, and Wieringa; family, society, religion, and the law are the major obstacles that most of the characters have to face. Nonetheless their existence in Indonesian literature is a transgression of the heteropatriarchal order. At the end, this analysis shows the features of contemporary Indonesian Gay and Lesbian writings. There are three major key themes of the selected short stories: self-discovery, the search for true love and meaning of a relationship, and one’s existence as homosexual. Besides the three key themes, I have also identified the absence of AIDS in the short stories.

Keywords: Identity, homosexual, Indonesia contemporary prose, heteronormative

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Introduction:

Homosexuality in Indonesia grew from a long and complex cultural and historical background. Its existence has been written in history as a part of Indonesian culture and tradition. Scholars like Tom Boellstorff believe that Indonesian people were introduced to the terms “gay” and “lesbi” in the late 70’s and early 80’s. Indonesian people copied them from the Western terms “gay” and “lesbian” which they learned from the media. Indonesian’s understanding of sexuality is very limited which is probably a result of the heterocentric norms dictated and sustained by the New Order era (*era orde baru*) government. The New Order government based

its Nation-States on the heterosexual archetype of nuclear family which consists of a husband, a wife, and children, with the nation's president and his wife as parents. According to Boellstorff, "restricting the family model to the heterosexual couple has been a key means by which the idea of Indonesian Nation (and other nations) has been promulgated and sustained" (Boellstorff, 2006, p.147). This notion has prevented the emergence of a homosexual culture in Indonesian society as homosexuality is considered a deviance and immoral practice against the norms of society.

For the reason stated above, gay, lesbian and *waria* (transvestite, similar to the *kathoey* in Thailand and *bakla* in Philippines) are considered deviants and their identity is perceived as *penyakit masyarakat* (social problems or illnesses). These people have been forced to linger in the closet and it is deemed taboo to talk about them publicly. Books addressing the issue of homosexuality are banned and considered a major offense against the government. This prevented gay literature (gay male and lesbian writing) from developing and flourishing in Indonesia.

After the fall of Soeharto, the leader of New Order Government, in the middle of 1998, Indonesian people gained their freedom to voice their thoughts and sentiments openly. This condition brought a great opportunity for writers to explore new ideas. Many novels discussing sexuality and homosexuality as their themes or sub-plots were published. In 2003, a novel entitled *Garis Tepi Seorang Lesbian* (A Margin of a Lesbian) by Herlinatiens was published. It tells about the struggle of a lesbian woman to live in a religious and heterosexual family and society.

Herlinatiens' novel is considered the "coming out" of Indonesian gay and lesbian writing, although it is not the first novel which discusses homosexuality as there are some writings which were published prior to and after 2003, they are Mira W's *Relung –Relung Gelap Hati Sisi* (A Dark Chamber of Sisi's Heart), Ratih Kumala's *Tabula Rasa*, Djenar Maesa Ayu's *Nayla*, Albertheine Endah's *Jangan Beri Aku Narkoba* (Don't Give Me Drugs) and *Dicintai Jo* (Loved by Jo), Ernest J.K. Wen's *Sepasang Remaja Lesbian di Persimpangan Jalan* (A Lesbian Teenager Couple at a Cross-road), and Clara Ng's *Indiana Chronicle-Bridesmaid* and *Gerhana Kembar* (A Twin Eclipse). In the period of 2004-2008, there were novels by male writers which tackled gay male relationship as their main themes. They are *Lelaki Terindah* (The Most Beautiful Man) by Andrei Aksana, *Cermin Merah* (Red Mirror) by N. Riantiarno, *Ini Dia, Hidup* (This Is, Life) by Ezinky, *Roman Sarkastik: Cinta, Lelaki, dan Penghianatan* (Sarcastic

Romance: Love, Men, and Betrayal) by Erza Setyadharna T., *Shit Happens* by Christian Simamora and Windy Ariestanty. *Kau Bunuh Aku dengan Cinta* (You Kill Me With Love) and *Bila Hasrat Tlah Usai* (When Desire Has Gone) by Andy Lotex, *Percintaan di Antara 4 lelaki* (Love Between 4 Men) and *Cinta Tak Berkelamin* (Genderless Love) by Andy Stevenio, and *Un Homme et Une Femme* by Stanley Dirgapradja. The year of 2004 then is deemed as the emergence of Indonesian gay literature. Up to 2011, there are approximately more than twenty five novels which discuss homosexual issues.

Gay and Lesbian literature can be defined as works which deal with homosexuality. In Indonesian situation, most of the issues deal with “coming out” or homosexual identity, family and social rejection or acceptance, and love experiences. It is my intention to carry out a critical study on the Indonesian gay and lesbian short stories in the period of 2004-2008. I have read 16 short stories which were published in the 2006. They are being published in a book of short stories collection entitled *Rahasia Bulan*. These short stories were written by sixteen Indonesian writers, a few of whom are prominent Indonesian writers, but most of whom are new writers. This research is an analysis of the representation of homosexuality in Indonesian gay and lesbian contemporary short stories. There are five short stories, selected from sixteen short stories on homosexuality in the book, being analyzed. The short stories are compiled by Is Mujiarso. The purpose of the book, as stated by Mujiarso, is to “develop “a test case”, a close observation on how non-homosexual authors established this theme in their works. What were they thinking about? And if the author were a homosexual, what can we unearth from his works?” (8). Mujiarso also states that the book is a collection of many authors with their different writing skills. He does not focus on the works’ literary merit but he believes that the stories are the representation of the authors’ feelings and experiences. He wishes to give a positive representation of homosexuality or at least to bring into the society’s awareness that homosexuals, who purposely or not have been forgotten and excluded from our consciousness, exist in the society. The aim of this research is scrutinizing the homosexual’s representation through the analysis of character, setting, and conflict. It is hoped that the result of the study can serve as a useful introduction to Indonesian gay and lesbian literature and sheds some light on homosexuality in Indonesia for further studies on Indonesian gay and lesbian literature.

Significance of the Study

Indonesian gay and lesbian literature is still novel and left behind by other South East Asian countries such as Singapore, the Philippines, and Thailand, which is probably the reason why there are very few scholars who have undertaken a critical study of the gay writings. There are a lot of things to unearth and study about Indonesian gay literature.

This study is significant because of the following reasons: (1) this is the first critical study of homosexuality which covers the early years of Indonesian gay and lesbian short stories. More over, the result of the study can be a useful introduction to Indonesian gay and lesbian literature, which can help students and researchers understand and critically examine Indonesian gay and lesbian literature. (2) The theoretical implications and results of the study can be used as a spring board for more theorizing about gay and lesbian literature and identities in Indonesia.

Theoretical Framework and Methodology

The five short stories, which are chosen are: *Menanti Pelangi* (Waiting for Rainbow) by Andrei Aksana, *Lari* (Runinng) by Nuage Kusuma, *Rahasia Bulan* (The Moon's Secret) by Clara Ng, *Dua Lelaki* (Two Men) by Rahmat Hidayat, *Secangkir Kopi di Starbuck* (A Cup of Coffee at Starbuck) by Alberthiene Endah. These short stories will be studied using the ideas of Dede Oetomo, Tom Boellstorff, Evelyn Blackwood and Sakia E. Wieringa about homosexuality in Indonesia. First, this researcher conducted a close reading by analyzing the characters, the conflicts, and the setting of the texts in order to come up with the representation of homosexual images and identify the problems facing homosexuals in Indonesia. Second, this research intends to disclose how these short stories have transgressed the dominant values of Indonesian society. And third, based on the analysis it will come up with the features of the contemporary Indonesian gay and lesbian short stories.

Homosexuality in the Modern Indonesian Culture

Dede Oetomo (2004) in his book entitled *Memberi Suara Pada yang Bisu* (Giving Voice to Silence), explicates the shift in Indonesian culture and its effects on homosexuality in Indonesia. Oetomo deems that because of the influence of western civilization and homophobic notions of Moslem modernist, homosexuality, which used to be accepted, known, and

institutionalized, has been considered sinful and is being rejected. The ideas that western civilization is more progressive, advanced and modern than traditional Indonesian culture, has hindered the existence of the traditional culture, that was considered full of moral decadences. Nowadays, it is very difficult to track the existence of homosexual practice in the surviving traditional culture and religion practices.

Acceptance and Rejection

In reality, homosexual behaviorists were informally welcomed by most modern Indonesian society. It means that a person who has homosexual behavior will be accepted as long as he or she does not trigger any trouble in the society. As in formal-rational level, traditional homosexual behavior in the art performances is also accepted. In the informal level, modern Indonesian society is more tolerant compared to Western and East Asia society; probably the tolerance could be considered as a heritage of the traditional culture.

In formal-rational level, there is a stigma about homosexual behavior in the middle- high and urban-modern class society, which is believed to be highly influenced by western homophobic and Moslem and Christianity believes. Although there are negative attitudes in Indonesian culture towards homosexuality, but in daily life, discrimination against Indonesian modern homosexual is not as serious as it is in Western countries. The tradition of being tolerant is still being practiced by low level society which is not influenced directly by modernization. In the middle class level, the family is an institution which is being greatly feared of by homosexuals. There are some jobs which do not discriminate against homosexuals, but it is possible that the tolerance shown is due to a lack of knowledge about homosexuality. Institutional discrimination also happens in Indonesia, such as in individual civil rights (marriage, inheritance, taxation). Although Indonesia applies the Napoleon code of law, which is not against homosexuality, in practice, the rights of homosexuals are not valued.

Relationship Pattern, Self-Identity, and Sexual behavior

After the age of thirty, many gays and lesbians decide to get married and only be incidental homosexuals. Based on Oetomo's counseling experiences, there are two major

pressures which force homosexuals to get married heterosexually. The first one is the responsibility to get married. This is the most difficult consideration for Indonesian homosexuals. The second one is the anxiety of being revealed as a homosexual by the society, especially in the workplace, school, and neighborhood. There are only a few who would admit openly that they are homosexuals. They, who come out, only open their true identity to their close friends, fellow homosexuals and sometimes, family. Based on Oetomo's research in Surabaya, one of big cities in Indonesia, 70 % of gays prefer not to have a *committed couple* because of the responsibility, lack of freedom and difficulties in adaptation process. While the other 30 % choose to be monogamous, because they think that with a *committed couple*, they will have love, safety and assurance.

The Problems Confronted by Modern Indonesian Gays

According to Oetomo, there are problems facing the gay men today. The first one is many Indonesian gays, lesbians and warias feel insecure and self-doubting. They feel guilt-ridden, not normal, awkward, and unrighteous because of their condition. Their greatest fear is to be rejected by their family and condemned as a sinner by their religion. There are lots of negative stereotype, judgment, and misinterpretation of homosexuals in the society. This unhealthy condition causes them to think negatively about themselves.

Second, most homosexuals are really afraid of their family, friends and society's perception and rejection. This circumstance forces Indonesian homosexuals to hide and linger in town outskirts and build a new exclusive community. As stated by Justin Ellis in his article, many of Jakartan gays visit gay bars to create their identity and find a place where they can be themselves. Some of them leave their hometown to live in big cities like Jakarta, Bali, Surabaya, Yogyakarta, and Bandung, in order to escape from their family. They desire to be anonymous and get opportunities to create their own world sphere.

The third one is homosexuals' negative and wrong representations in mass media, film and literature. Oetomo is really concerned about these issues, in one of his articles he asks the media not to take any advantage of homosexuals' uniqueness and use them to get tawdry sensation and popularity. Oetomo points out that Indonesian government still discriminates the civil rights of homosexuals. Although

Indonesian laws do not forbid homosexuality, it does not acknowledge same-sex marriage or registered partnership. The only legal marriage, which is acknowledged by the government in Indonesian marriage law, is a marriage between a man and a woman.

Dominant Images of the Indonesian Homosexual

After analyzing the five short stories, I will try to synthesize of my findings. The first question that I attempt to answer is which homosexual image is dominant in each novel. In my analysis, I find that all of the major characters in the short stories are portrayed as middle to upper class young professionals. Some of them are young businessmen, students, lecturer, and full-timed housewife. Here it can be deemed that homosexuality exist around us.

In my analysis, I find that two of the major characters in the stories living as closeted homosexuals. They are living a heterosexual marriage but at the same time having a lover from the same sex. This shows that some of the homosexuals prefer to be married heterosexually to escape from the society pressure and prejudice. While I also find the other two major characters live openly as homosexual. They are coming out from the closet and finding their true love.

Problems Facing Homosexuals

The second question that I try to answer in my analysis is what are the problems facing homosexuals in Indonesia. Most of the characters have to deal with the process of coming out, not only to their family and society but also to themselves. Family, society, religion, and the law are the major obstacles that most of the characters have to face.

As stated in his finding, Oetomo argues that “the real threat for gays comes from their family, friends, and the society” (Oetomo, 2004, p.283). Family holds an important key for many Indonesian gays, and leads and controls their life. Many gays believe that “Family’s rejection has greatly influenced their behavior and psychology state” (Oetomo, 2004, p.202). I found that in one of the short stories, *Dua Lelaki* (Two Men) that I analyzed depict this issue. Another important issue, which is related to family, is the obligation to marry. As stated by Oetomo that

“family and the society still hold a “dream” about an ideal life that people have to marry, and the only permissible marriage is between a man and a woman” (Oetomo, 2004, p.202), and “the obligation to marry is considered as the most difficult and burdening for homosexuals” (Oetomo, 2004, p.43) This issue can be found in the two of the stories. As stated by Boellstorff; heterosexuality, which is being strongly promoted by the nation-state (under the new regime era), becomes the foundation of proper citizenship. The idea of heterosexual marriage as the only proper way to be a good citizenship has been embedded in Indonesian people mind and unconsciously become an obligation to fulfill. In some of the novels, a marriage is also seen a way to save someone from his or her homosexuality.

Transgression

The third question is how have the novels transgressed the heteronormative order of the Indonesian society? I find the existence of these five short stories and the other gay and lesbian short stories and novels have opposed the hetero patriarchal order. Sexuality, which used to be considered a taboo topic of discussion, has become a major and popular theme in Indonesian contemporary works after the fall of Soeharto, as stated by Murtagh, “For anyone who visits their local Gramedia bookshop, the truth that sex – or at least the suggestion of sex - sells, will immediately become apparent ... it is clear that there is a flourishing market for books linked by the common theme of much more overtly sexual content” (Murtagh, 2007, p.283-284). These novels have opened Indonesian people eyes and minds about the existence of homosexuality around them. In addition, some of the novels can be a good media to educate and inform Indonesian people about homosexuality, as well as gives Indonesian gay men an opportunity to be proud and confident about their gayness. Unfortunately, there are also novels that fail to present positive images of gay and empower them. They are trapped by the influence of the heterocentric ideas and even justify the negative images of gay people. I also find how some of the novels give readers new positive images of gay and lesbian that can counter the negative stereotypes of gay and lesbian sustained by the heterocentric culture and society. By showing new and positive images, I believe that these short stories have transgressed the heteronormative order.

Features of Contemporary Indonesian Gay and Lesbian Short Stories

From the five stories that I analyze and the other stories, it can be concluded that there are two major key themes; the first one is self-discovery. Accepting one self as a gay or a lesbian and coming out to their family, friends, and the society have become a common topic in the Indonesian gay and lesbian contemporary short stories. Family is considered as the main obstacle of many Indonesian gay and lesbian. This idea is clearly seen in *Dua Lelaki* (Two Men), whereas the protagonist's long for his father's love and acceptance. It is said in the story that the father always returns the birthday gift that is send by the protagonist, because of his disapproval about the protagonist's choice of being a gay.

The second one is about struggle in searching for love and meaning of a relationship. Most of the stories deal with the struggle of the major characters in searching their true love and maintaining their relationship. Commitment becomes a central issue in the same-sex relationship that appears in the stories. Most of the characters try to find someone with whom they can share love and commitment. This is obvious in *Menanti Pelangi* (Waiting for Rainbow) and *Lari* (Running). Both protagonists try to find the right partner, and also question the meaning of same-sex relationship. In *Menanti Pelangi*, the author tries to deconstruct the ideas and pattern of heterosexual relationship, which are adopted by the homosexual couple. Besides that he argues that in the same-sex relationship, sex is not the most important thing. While in *Lari* (Running), the author tries to show us that the same-sex relationship also has the same problem like so-called "normal" relationship (Heterosexual relationship).

More over, the influence of the religious' dogma and nation's notion of citizenship are clearly seen in the stories. These ideas have been imbedded in their mind and caused them to feel guilty and perceive their gayness as a sickness and sin. One interesting feature that appears in some of the stories is about the heterosexual marriage. Some of the characters have to face the obligation to marry heterosexually. Some of them are forced to get marry because of the religious obligation and family pressure, while others find marriage as a way to "escape" themselves from the society pressure and prejudice.

In some of the short stories, the writers present the hedonistic life of Indonesian homosexuality. Here, they mention about the cruising activity and one night-stand. Sex becomes an important element in their love relationship. However, interestingly, the issue of AIDS is

absent in the five short stories. This implies that the writers see that AIDS is not a major issue for gay and lesbian in Indonesia compare to other countries.

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Comparative Study of Application of the EFQM Excellence Model in Central Libraries of Governmental & Medical Sciences Universities of Tabriz (Iran)

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Abstract

Purpose: This paper aims to provide knowledge about the Application of the EFQM Excellence Model in Central Libraries of Governmental & Medical Sciences Universities of Tabriz (Iran).

Design/methodology/approach: The present study is analysis of the survey. The research society includes 22 managers and officials working in Central Library in Tabriz University and Medical university of Tabriz. These people were selected by the census. The Tools for data collection was an explanatory interview and questionnaires. The questionnaire was approved by the European Foundation Quality Standards in Europe (EFQM) which consist of a set of methods and tools to evaluate the excellence of organization. Strengths and weaknesses of 9 fields of managements at Central Library of Tabriz Governmental and Medical Universities identified and eventually weaknesses of these fields were analyzed for improving. Scores calculated using the European Quality Model Special Voting. In order to analyze research findings, descriptive statistics (frequency and percentage) and statistical inference (t-test) used and for this purpose the software applications such as SPSS and EXCELL applied.

Findings: Findings of research reveal that the rate of management quality at central library of medical university of Tabriz is scoring 446/07 points out of a total of 1000, is on a fairly middle level of quality of management that 240/36 and 205/71 of this score belong to empower and result fields respectively. The highest points belong to shares and resources and lowest points belong to human resources results. Rate of management quality at central library of Tabriz is 546/45 points out of a total of 1000 which is also on a fairly middle level of quality of management that 285/03 and 260/41 of it belong to empower and result fields respectively. Most points belong to shares and resources and lowest points belong to planning and strategy. Between Libraries studied, except the criteria and component, processes", in none of the fields related to other criteria, no significant difference is observed. However, strengths and weaknesses are identified in detail.

Conclusion: By using the excellence model of EFQM in libraries of Tabriz Governmental and Medical Sciences Universities, the results of the study reveal that: first, the model (with some modifications) is applicable in library environment; second, it identifies the strengths

and weaknesses of 9 fields of managements at the libraries under study. Consequently, weaknesses of these fields can be analyzed for improving.

Key words: Iran, Tehran, European Foundation Quality Management Model, EFQM, Public libraries.

Type of article: Research

Introduction

Library management is a modern issue in library science as well as reference services and knowledge publishing. Nowadays, given the increasing complexity of administrative systems in libraries, library organization is becoming more and more important (Ebrami, 2004). Needless to say, understanding models such as EFQM as well as their goals, roles and applications can resolve many of managerial dilemmas in university libraries. The EFQM model is a set of methods and tools used for assessing organizations and moving towards excellence (Mohebbimoghaddam, 2008). Today is the era of rapid changes and uncertainty and the lack of structured information for managerial decision-makings. Failing to comply with these changes may threaten the maintenance of organizations (Taslimi, 2007).

Therefore, to better complying with rapid developments of the world today, and given the growth of various institutions and organizations along with the variety of duties and responsibilities, the necessity of coordinating financial and human resources in order to achieve intended goals with maximum efficiency, paying more attention to the science or the art of management looks critical (Evans, 1999).

The EFQM model is one of the most prominent models used in quality management to assess the level of performance and organizational excellence in an organization (regardless of being service or production oriented). This model provides a framework to understand the current situation of the organization, diagnosing deviations and avoiding work overlaps. It also provides a structure for managerial systems in organizations.

Making use of this model, as one of the most credited European assessment models, despite some limitations, provides a valuable opportunity to make learning, balanced measurement and evaluate improvement opportunities (Etemadi, 2000). Every criterion in this model takes the performance of certain parts of organizational activities in account.

Thus, regarding the advantages of EFQM model, which has been frequently used to measure the performance of organizations and their excellence level has made significant contributions in organizational performance management, this research has founded itself on it to measure the performance of the central libraries in Tabriz University and Tabriz University of Medical Sciences.

The European Foundation of Quality Management (EFQM) framework

This excellence model is a framework to assess organizations in terms of some criteria produced through large amount of experience of successful organizations as well as experts' opinions such as Deming and Baldrige. This model has a focus on eight elements as the basics for excellence. The eight values and concepts of this organizational excellence model are the basics for systems planning and implementation. In other words, scholars' opinions as well as organizational experiences in the 20th century have shaped an image of an excellent organization included in this model (Mashadi Tafreshi, 2006).

These basic concepts are depicted in figure 1 (EFQM, 2010).



Figure 1. core values and concepts of EFQM model

As shown in figure 1, the EFQM model is consisted of nine criteria based on the eight mentioned principles and key excellence elements (Mohebbimoghaddam, 2008). Najmi (2006) introduces the features of a successful organization in terms of eight fundamental concepts: customer orientation, leadership and consistency of goals, reality and process-oriented management, employees development and participation, innovation and continuous improvement, developing partnerships and social responsibility (Najmi, 2006). The EFQM model can assess an organization totally and specify its strengths and weaknesses as well as areas for improvement. Since fundamental concepts represent the goals that an excellent organization should achieve, organizations need criteria to make them happen in terms of exploration and implementation (Farajpahlu & Akhishk, 2010). Thus, EFQM uses nine main criteria, five of which are called enablers of the organization. The remained 4 criteria are the results of the performance and activities of the organization. In other words, EFQM's criteria are classified into two types:

- A. Enablers: the first five criteria of the model include leadership, policy and strategy, people, partnership and resources, and processes. These factors enable organizations to achieve excellent results.
- B. Results: the products of organizational performance in enabler criteria include four informational criteria, namely customer results, people results, society results, and key performance results.

All these criteria in sum account for the 1000 score of the EFQM model (500 for enablers and 500 for results) (*ibid*).

The logic of this model is that organizations can achieve considerable results through planning and implementation of enabler criteria. The nine titles of EFQM and the relationships between them are shown in figure 2 (EFQM, 1999).

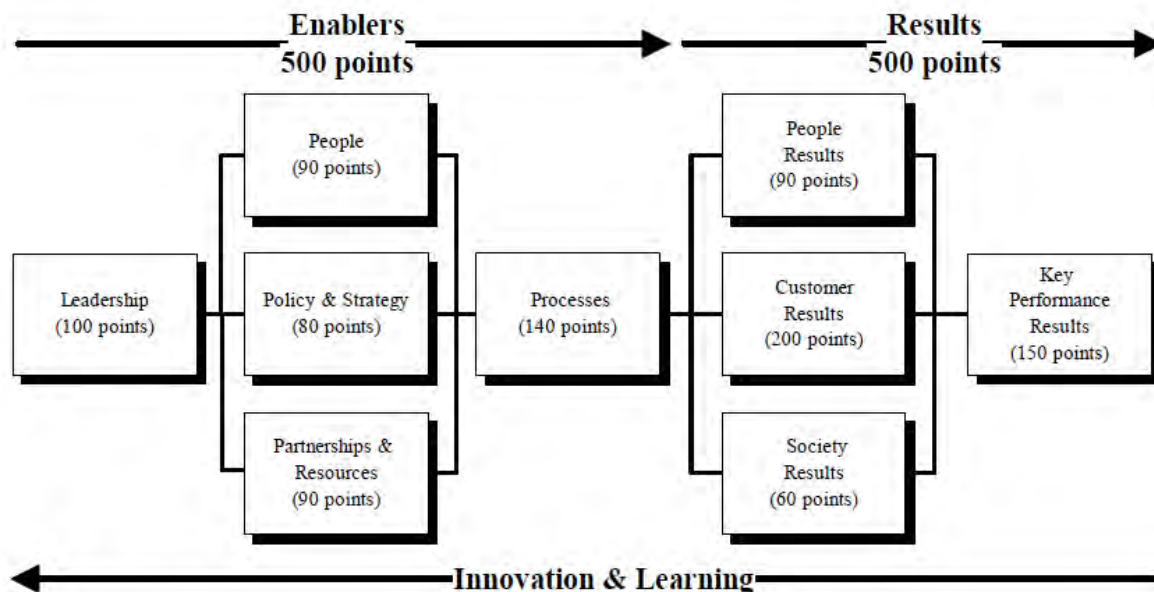


Figure 2: the nine criteria of EFQM excellence model

EFQM present a model for self-assessment as follows (Abutalebi, 2002):

"Self-assessment is a comprehensive and systematic review of activities and results of organizational performance based on a business excellence model". The self-assessment process lets organizations to diagnose strengths and possible improvement areas.

The EFQM model suggest different methods to conduct self-assessment called "approaches". Here are some of these approaches:

Questionnaire approach: in this approach, some questions would be asked, the answers to which shows the degree of organizations' success in implementing model's criteria. This approach is the cheapest and the fastest approach to conduct self-assessment. Answers to the questions here can be as simple as "yes/no" or they can be presented in more details with scores between 0 and 100.

Matrix approach: in this approach, a matrix is designed in the first row of which model criteria come. The first column of this matrix is consisted of 1 to 10 digits. Every item of this matrix consist accounts for a percent of the score of the related criterion represented by the relevant column.

Workshop approach: in this approach, the members of management team should collect the information related to the extent of organizational accordance with the criteria of EFQM model and discuss it in a workshop. Performing this approach requires dedication of time by the managers of the organization and at least two trained assessors.

Pro-forma approach: in this approach, some forms are developed to assess the organization, each of which is used to assess a sub-criterion. A description of the criterion is mentioned at the top of each form and the names of the organizational parts are mentions on the foot. In this approach, interviews and visiting the organizational parts can be conducted if needed.

Award-winning simulation: this approach is the most difficult and the most accurate approach to perform self-assessment. Through this approach, the process of winning an award is implemented from the beginning (i.e. presenting the documents according to the suggested informational brochure of the European quality award) to the end (i.e. assessment, documenting reports and declare the final results of the organizational assessment conducted by a group of trained independent assessors).

At the heart of EFQM model, there is a logic known as RADAR. This logic is the terminal point of self-assessment and the starting point of understanding the organization. It includes four elements as follows:

Results: includes what the organization has achieved or is moving towards them.

Approach: includes everything that the organization plans because of it or plans to perform it.

Assessment & review: includes what an organization does to assess or review the approach and implement it.

Furthermore, EFQM has classified organizations into different levels in terms of their attitude towards excellence:

Level 1: committed to excellence: those organizations who are setting out toward excellence are seen in this level.

Level 2: Known for excellence: this level has been considered for organizations that have completed the self-assessment process having made considerable progress in applying the model.

Levels 3, 4 and 5: initial winners, winners of initial award, and winners of the ultimate award.

These levels, also known as award levels, were the only levels identified before 2001. Applying organizations should submit a structured report in 75 pages to the EFQM (Khalu'ei, 2007).

The importance and benefits of the research

Performing such studies, which lead to identify management systems in organizations such as libraries (as official organizational units), can help resolving managerial problems in this libraries and identifying the strengths and weaknesses of their management, providing patterns for development. Getting to know leading management models as well as their goals, applications and contribution to organizational excellence may result in replacing conventional measurement models and improve the quality of performance consistently in every parts of the library and eventually in the organization.

It is clear that the results of this study, which is presented as management performance measurement with comparison to the desires status, clarifies the current status for managers and provides insights to take future actions. Managers can make use of these insights to identify strengths and weaknesses as well as threats and opportunities and plan to manage them properly.

Research purposes

The main goal of this research is to measure the performance of central libraries of Tabriz University and Tabriz University of Medical Sciences based on EFQM excellence model, in order to identify the strengths and weaknesses of their management and planning to improve quality in the mentioned libraries. This goal contains following purposes:

- Identifying leadership status in Tabriz University and Tabriz University of Medical Sciences according to the EFQM excellence model
- Identifying the status of policy and strategy in Tabriz University and Tabriz University of Medical Sciences according to the EFQM excellence model
- Identifying the status of human resource in Tabriz University and Tabriz University of Medical Sciences according to the EFQM excellence model
- Identifying the status of partnership and resources in Tabriz University and Tabriz University of Medical Sciences according to the EFQM excellence model
- Identifying the status of processes in Tabriz University and Tabriz University of Medical Sciences according to the EFQM excellence model

Hypothesis

There is no significant difference between libraries surveyed in terms of compliance with the criteria of EFQM model.

Research variables

Independent variables: criteria suggested in EFQM model, including leadership, policy and strategy, people, partnership and resources, processes, user results, people results, society results, key performance results.

Dependent variables: performance and quality maturity levels in central libraries of Tabriz University and Tabriz University of Medical Sciences.

Research method and data collection approach

This research is an applied research based on comparative survey. The population of this research consists of all executives and administrative personnel working at Tabriz University and Tabriz University of Medical Sciences (22 respondents). Thus, the population is selected on a census basis. The main tool for data collection is a questionnaire admitted by European Foundation for Quality Management, presented as an organizational excellence role model. This questionnaire is applicable for various types of organizations. It assesses the organizations in terms of nine criteria. Therefore, it has visual reliability. Furthermore, in order to make sure that the maximum content and visual reliability, we asked five experts to revise it. The questionnaire was distributed among all members of the society after an initial interview and providing explanation about the questionnaire. To measure consistency, we used the well-known Cronbach's alpha coefficient, which was 0.96 showing a great consistency. To analyze the findings of the research, we used descriptive statistical methods (frequency, percentage and average) as well as inferential methods (independence test) to see if any considerable difference between EFQM criteria in the libraries explored. The data was entered in SPSS and MS Excell applications to ensure accuracy. To count scores, the special method of scoring for the European model of excellence was used. It should be mentioned that each questions in the questionnaire has the same score as others, well representing the strengths and weakness areas of the library, which in turn shows the considerable areas of improvement.

Background in Iran

Khalu'ei (2007) has performed a research titled "measuring the level of quality management in central libraries of Al-Zahra and Tarbiat Modarres universities". This is an applied research with a survey approach, which has used the EFQM questionnaire to gather data. The findings of his research showed that the score was 283.85 for Al-Zahra University and 321.68 for Tarbiat Modarres University, implying that the attitudes of both libraries were not according to quality management style. Moreover, given the identified levels for excellence, both libraries are at the beginning of their way towards excellence. There was no significant difference between EFQM criteria scores as well.

Akhishk (2007) in a research titled "measuring the quality of management performance in libraries of Shahid Chamran University in Ahvaz using EFQM model", has surveyed 30 executives and librarians and reported the results: the libraries of Shahid Chamran University had a medium score in total. They gained 421.30 out of 1000 scores (46.4 for leadership, 26 for policy and strategy, 36.34 for people, 27 for partnership and resources, 36.08 for processes, 61.6 for client results, 35.5 for employee results, 32.83 for society results, and 47.82 for key performance results (10).

Akhishk and Farajpahlu (2010) in a research titled "a framework for organizational excellence and measuring the quality of IT management in medical sciences libraries; case

study in Jondi-Shapoor University of Medical Sciences" concluded that the quality of IT management in this university libraries has a medium level with a score of 441.42, 203.03 of which are acquired by enabler criteria. The rest 238.39 points are counted as the score of results criteria.

Background in other countries

Verma (2002) in a research titled "Measuring quality level with reference to ISO 900 and TQM for special libraries in India" has measured the impact of six factors namely library situation, size and unit of the library, managerial control, organizational type, resources, and the quality awareness of the library. The research shows that the TQM level has a strong relationship with innovation and process reorganization. Moreover, increasing efficiency and securing jobs and recurrent processes has no impact on quality management level (11).

Dadzie (2003) surveys the facilities as well as challenges and problem facing senior managers of Balem library, which is the biggest and the most important library in Ghana. The researcher finally concludes that the library has financial problems to perform the anticipated activities, while it should reconsider the compensation system and promotion policies in its human resource aspect (12).

Sa'art (2003) in a research titled "From Quality Systems to performance measurement systems", which is performed in Kuopio University in Finland based on EFQM model, concludes that the quality measurement difficulties in quality management is the reason of utilizing EFQM model by the university to perform its informational services. He also concludes that the main reason of shaping this idea is to create a method for measurement using which every organization could assess and monitor its current situation and set goals for the future as well as improving its activities to become successful.

Mello and Sampaio (2003), in their research "Evaluation of libraries performance quality" have studied the projects performed in the late 10 years Portugal and Brazil to measure the quality of university libraries' performance. They stated that the concept of "quality of libraries services" is an accepted concept among librarians. They consider the concept as a means to evaluate the needs, client satisfaction, and better performance of libraries. According to their study, EFAM, Monitor Do, LIBQUAL, and SERQUAL are the methods used in the late decade to measure the quality of services in their studied libraries.

Truccolo *et al.* (2005) has utilized the EFQM model to measure the quality of expert services provided by the National Cancer Institution in northeastern Italy. They showed that the minimum score was the score of customer results (74 points out of 200), and the maximum score was the score of leadership criterion (67 out of 100). They initiated quality issued in Italian Medical libraries during 1990s, believing that regarding the concurrence of production and consumption of services at the same place, dealing with quality issues in service sectors requires more accuracy in comparison with production ones (13).

Chan (2007) in a study titled " Exploring the correspondence Between Total Quality Management and Peter Senge's Disciplines of Learning Organization" argues that the important part of TQM is continuous progress in all organizational aspects. Using **respective and cluster analysis methods**, his study showed that a close correspondence between Total Quality Management and learning organization could be achieved and these two concepts are in a close bilateral interchange in a single management map (Mohammad Esmail and Jonvi, 2008).

Findings:

Scores gained according to EFQM model in central libraries of Tabriz University and Tabriz University of Medical Sciences are given below:

In central library of Tabriz University, leadership gained 58.9 points out of 100 (58.9 percent of the desired status). Policy and strategy gained 37.12 points out of 80 (46.4 percent of the

desired status). People gained 53.54 points out of 90 (59.48 percent of the desired status). Partnership and resources gained 57.56 points out of 90 (63.95 percent of the desired status). Processes gained 78.92 points out of 140 (56.37 percent of the desired status). Client results gained 93.91 points out of 200 (46.95 percent of the desired status). People results gained 43.55 points out of 90 (48.38 percent of the desired status). Society results gained 38.95 points out of 60 (64.92 percent of the desired status). Key performance results gained 84 points out of 150 (56 percent of the desired status). Finally, the quality of management gained 546.45 points out of 1000 identified in EFQM model (56.65 percent of the desired status). 285.03 points of this score was the score of enablers (out of 500), which was 57.21 percent of the desired status. The rest 260.61 points were gained as the score of results criteria out of 500 (which was 52.08 percent of the desired status).

By contrast, in central library of Tabriz University of Medical Sciences, leadership gained 55.28 points out of 100 (55.28 percent of the desired status). Policy and strategy gained 37.92 points out of 80 (47.40 percent of the desired status). People gained 47.92 points out of 90 (53.24 percent of the desired status). Partnership and resources gained 54.04 points out of 90 (60.04 percent of the desired status). Processes gained 45.20 points out of 140 (32.29 percent of the desired status). Client results gained 76.07 points out of 200 (38.03 percent of the desired status). People results gained 25.13 points out of 90 (27.92 percent of the desired status). Society results gained 35.96 points out of 60 (59.93 percent of the desired status). Key performance results gained 68.55 points out of 150 (45.7 percent of the desired status). Finally, the quality of management gained 446.07 points out of 1000 identified in EFQM model (44.61 percent of the desired status). 240.36 points of this score was the score of enablers (out of 500), which was 48.07 percent of the desired status. The rest 205.71 points were gained as the score of results criteria out of 500 (which was 41.14 percent of the desired status).

Comparing enabler criteria in the two libraries, the criterion "partnership and resources" was the highest scored criterion, gaining 63.95 percent of its total score in central library of Tabriz University and 60.04 percent of its total score in central library of Tabriz University of Medical Sciences. The lowest scored criterion was "policy and strategy" in central library of Tabriz University with a score accounting for 46.40 percent of its total. The lowest scored criterion in central library of Tabriz University was "processes", gaining 32.29 percent of its total score.

Conversely, comparing results criteria in the two libraries, the criterion "society results" was the highest scored criterion by gaining 64.91 percent of its total score in central library of Tabriz University and 59.93 percent of its total score in central library of Tabriz University of Medical Sciences. The lowest scored criterion was "client results" in central library of Tabriz University with a score accounting for 46.95 percent of its total. The lowest scored criterion in central library of Tabriz University was "people results", gaining 27.92 percent of its total score.

Table1. Criteria Total Scores

	Sub-criteria	Tabriz University		Tabriz University of Medical Sciences		Total score of criteria
		Total score	Percent	Total score	Percent	
1	Leadership	58.90	58.90	55.28	55.28	100
2	Policy and strategy	37.12	46.40	37.92	47.40	80
3	People	53.54	59.48	47.92	53.24	90

4	Partnership and resources	57.56	63.95	54.04	60.04	90
5	Processes	78.92	56.37	454.20	32.29	140
Total score of enabler criteria		286.04	57.21	240.36	48.07	500
6	Client related results	93.91	46.95	76.07	38.03	100
7	People results	43.55	48.38	25.13	27.92	90
8	Society results	38.92	64.92	35.96	59.93	60
9	Key performance results	84	56	68.55	45.70	150
Total score of results		260.41	52.08	205.71	41.14	500
Total score		546.45	54.65	446.07	44.61	1000

Hypotheses testing

The hypothesis was that there is no significant difference between the studied libraries in terms of compliance with the EFQM criteria (detailed with sub-criteria). We may conclude that except the "processes" criterion, other corresponding criteria are not significantly different from each other in the two libraries. The two libraries have a relatively similar performance except in the "processes" criterion.

Table2. Independence test results in the two libraries

Comparing the two libraries based on EFQM model	Leadership	Policy and strategy	People	Partnership and resources	processes	Client results	People results	Society results	Key performance results
0 hypothesis (H0)	Not significant	Not significant	Not significant	Not significant	Not significant	Not significant	Not significant	Not significant	Not significant
1 hypothesis (H1)	Significant	Significant	Significant	Significant	Significant	Significant	Significant	Significant	Significant
Significance	0.722	0.892	0.892	0.672	0.023	0.384	0.093	0.687	0.266
Independence	verified H ₀	verified H ₀	verified H ₀	verified H ₀	verified H ₀	verified H ₀	verified H ₀	verified H ₀	verified H ₀

test results									
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Discussion

Considering enabler criteria, the criterion "partnership and resources" has been the highest scored criterion, gaining 63.95 percent of its total possible score in Tabriz University and 60.04 in Tabriz University of Medical Sciences. This may represent the medium performance of the libraries in consideration of developing relations with other libraries, attaining internal and external resources aligned with strategic goals, and making use of new technologies to improve service quality. Conversely, the main weakness of the central library of Tabriz University refers to "policy and strategy", which has gained 46.4 percent of its total possible score. We may conclude that the managers of this library have had a fairly weak performance in developing policies and strategies based on library needs and client expectations as well as moving towards values, goals and visions. In addition, acquiring 32.29 percent of the total possible score by the criterion "processes" shows in central library of Tabriz University of Medical Sciences shows the lack of a data gathering system to identify improvement opportunities and requirements. This is a major weakness in the performance of Tabriz University of Medical Sciences.

Regarding results criteria, we may state that the criterion "society results" has the maximum score in both libraries. This criterion has acquired 64.91 percent of its total score in Tabriz University and 59.83 in Tabriz University of Medical Sciences. This may imply that the society has a medium understanding about both libraries. Furthermore, results show that the minimum score in central library of Tabriz University belongs to "client results", gaining 46.95 percent of its total possible score. In addition, in Tabriz University of Medical Sciences, "people results" gained 27.92 percent of the score, which is the minimum scored criterion. This implies that people satisfaction is not significant. Furthermore, information technology staffs have not had a good treatment about their organization, job promotion, authorization and participation in organizational decision making.

It may be stated about the difference between the two libraries in "processes" criterion that since central library of Tabriz University uses ISO and central library of Tabriz University of Medical Sciences lacks such a system to standardize and perform its activities in order to identify opportunities and new needs. Therefore, this fact has lead to difference between the two libraries.

Conclusion

We have concluded in this study that running the EFQM model in the studied society led to identification of strengths and weaknesses in nine aspects of management at central libraries of Tabriz University and Tabriz University of Medical Sciences. Eventually, we emphasized the weaknesses for top managers of the universities as improvement areas and presented some solutions for them (although enhancing excellence and quality in libraries is subjected to various factors such as special situation of the organization, culture, internal and external environment, and the characteristics of human resources as well as managers etc.).

The major objective of excellence models is to alter the structure and behavior if the organization so that two important actions could be taken:

1. Enhancement and improvement of the processes
2. Trying to create an analytical and scientific quality culture in the organization

Obviously, in Implementation of an excellence model, we are not dealing with a mere theory. This logic makes it clear that the result of every organization (including people, user, society and performance results) is achieved through effective implementation of enablers (leadership, policy and strategy, people, partners and resources, and processes). The major

obstacle in the way of quality is lacking the possibility of implementing presented solutions, listed in final reports of excellence models. Alternative solutions are classified into two types: First, major changes which is called Business Process reengineering. Second, minor changes which is known as continuous improvement. In fact, continuous improvement is the same as continuous process improvement (15).

Therefore, the score of central libraries in both universities in terms of complying with EFQM criteria implies the need for planning to enhance strengths and decrease weaknesses and improvement opportunities. In other words, it is necessary for both libraries to have an appropriate approach deploying it all over the organizations. Finally, the approach should be revised and altered if necessary. According to this model, success of a competent leader, who undertakes the management of people, policy and strategy, encourages processes and optimizes the utilization of partnership and resources.

Given the research findings and final scores gained in different criteria and related sub-criteria, the following suggestions are presented by the authors:

Suggestions related to the leadership criterion:

- Revising leadership style
- Allocating needed resources to implement process improvement projects
- Utilizing more efficient motivation policies
- Appealing employees' participation in policy making and implementation of policies made
- Acquiring more information about the EFQM model and its application in libraries
- Creating a space for free discussion with employees through speeches and meetings
- Thriving to reduce environmental conflicts
- Allocating more time to control the work processes of the library and their applications
- Setting quality standards as well as identifying obstacles of providing optimized service to clients
- Making organizational structure clear as well as responsibilities and authorities
- Building competition among different business units in the organization
- Avoiding individual punishment and thriving to deal with problems radically

Suggestions related to the policy and strategy criterion:

- Developing a strategic plan
- Developing a well-organized policy and deploying it all over the organization to introduce organizational goals to the employees
- Altering strategies and policies

Suggestions related to the people criteria

- Holding various training programs as well as seminars and workshops to introduce the concept of quality and expected roles to people
- Identifying appropriate behavioral patterns
- Measuring the level of people satisfaction continuously
- Measuring the level of employee erosion
- Maintaining and protecting human resource
- Job development and job enrichment
- Participating people in decision making and making use of their opinions in promoting the quality of services provided by the library
- Building good relationship with employees
- Designing proper systems for creating a balance between workloads and people's abilities
- Recruiting motivated, qualified and excellent staff

Suggestions related to the processes criterion

- Evaluating and developing work processes, making use of a comprehensive method to know clients and their expectations
- Making use of a data gathering system to identify opportunities and needs
- Evaluating activities and taking proper feedback to overcome deficiencies and problems
- Building a space for innovation and creativity in libraries
- Identifying problems regularly
- Identifying and proper management of resources as well as facilities
- Planning to make continuous improvement and enhancing service quality

Suggestions related to the client results criterion

- Documentation of the ways to provide the clients with high quality services
- Promoting a system to gather clients' opinions and suggestions
- Documenting client opinions and expectations

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Web Usability Evaluation: An Approach for Evaluating the Usability of National Library Websites in the Persian Gulf Rim

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Abstract

Purpose – This paper aims to provide knowledge about web usability evaluation of National Libraries Web Sites in the Persian Gulf region.

Methodology –Taking a critical approach, this article examines 6 National Library Web Sites, in order to conduct a reliable usability assessment. The tools for data collection was an explanatory checklist, developed by the researchers based on the review of the literatures - a practical way with providing appropriate solutions deals, consisted of 11 log evaluation criteria and 160 components. All desired websites were measured by it. In order to analyze research findings, descriptive statistics (frequency and percentage) used for this purpose.

Findings –The different rankings of Web Usability evaluations in various national library web sites have confirmed that in most of the studied websites, more than half of the relevant criteria of website usability are respected, while the design of National Library Websites should be based on functions that support of National Library's major aims, especially in information retrieving as well as rendering public information services.

Conclusion– Identifying the advantages and disadvantages of the method and employing it in real research environments to assess the usability of national library web sites can not only be a useful exercise to measure the extent to which the nine websites had the desired elements and features, but can also be a starting point for further discussions on the reliability of usability evaluation method which can also be applied to other types of web site.

Keywords- Iran, Persian Gulf, Web Usability, Evaluation, Checklist, National Library, Web site, Information searches, Information retrieval

Paper type: Research paper

Introduction

Library is an organism which applies any modern technology for the purpose of dissemination of information and provision of services to given users. In the modern era, the use of web and related technologies has become widespread and libraries have been no exception, using the phenomenon with a view to remove the obstacles facing the libraries and enhance the ways of quick and easy information retrieval, having no need to physical presence of users in the library. It is the necessary for the web users to assess consistently the levels of usability of any resources available on such websites (Mohamadesmaeil, 2004).

The present research was conducted in 2010, mainly aims to conduct a comparative assessment of the websites of the national libraries of the Persian Gulf Littoral States, consists of the websites of the national libraries of the Persian Gulf littoral states, namely the national libraries of the six countries of Saudi Arabia, Iraq, Iran, Kuwait, United Arab Emirates (UAE), and Qatar in terms of levels of usability (National Library of Oman, for lack of National word in title and Bahrain, for being under construction, were excluded). The goal is to determine whether and how the national libraries of the area (Persia Gulf rim) are usable, how they meet the criteria and standards set and defined in this regard and how website design standards have been met in their design.

Research methodology

The present research applies library (attributive) and evaluative survey method. Put it another way, the attributive method was applied to develop the checklist of 11 criteria s and 160 features (through a study of domain related texts and resources) and the evaluative survey method was applied to assess the usability of the websites (according to existing criteria s in the checklist). Nevertheless, for further assurances about the content validity, Cronbach's Alpha Coefficient, a renowned method of assessment of internal consistency of measurement instrument was applied to test the reliability. The obtained alpha coefficient was 0.96, pointing to a strong reliability. Descriptive statistics (frequency, percentage and mean) was applied in order to analyze the research findings and describe the situation of the websites in question. The checklist in question applies the double scales of existent and non-existent (Yes / No) and the points given were Yes=1 and No=0.

Findings

To answer the research questions, it is first necessary to extract the points of the effective criteria s and features concerning the website usability from the model website. As noted earlier, the present research follows an imaginary model website which has incorporated all the 160 features so that it could be applied as a yardstick for assessment of other websites n the population under study. The research finds that according to the model website, the total points for observance of all criteria s and features of website usability are 663 of which 107 points (16 percent) belong to data credibility, 32 points (5 percent) belong to data accuracy, 26 points (4 percent) belong to currency, 21 points (3 percent) belong to surface of coverage and special audiences, 31 points (5 percent) belongs to interactive and interchangeable views, 34 points (5 percent) belong data objectivity, 166 points belong to general criteria of website navigation (25 percent overall), consisting of 9 points (1 percent) for features of explorer's title, 22 points (3 percent) for features of the page's title, 92 points (14 percent) for textual and meta-textual links, 6 points (1 percent) for internet logo, 25 points (4 percent) for site map and profiles, 12 points (2 percent) for internal search engine, 64 points (10 percent) for non textual views, 77 (12 percent) points for accessibility, 99 points (15 percent) for efficiency and 6 points (1 percent) for appearance.

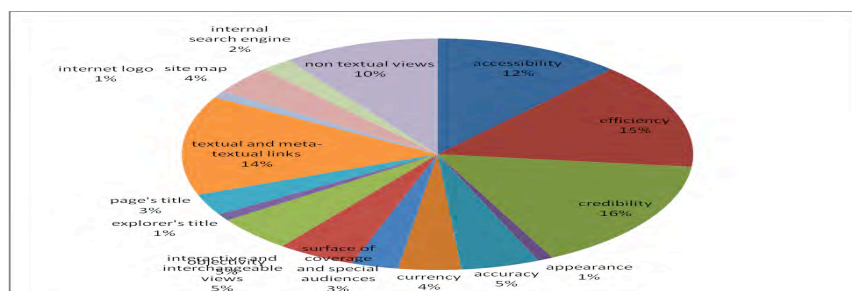


Diagram 1- Distribution of points (at percent) concerning the levels of observance of the criteria s and features involved in the model website's (separated by every criteria)

Data credibility

The findings show that concerning data credibility, in light of the model website usability assessment checklist (107 points), the six countries, by order of rank, are Qatar (first) scoring 96 points (%89.7), Iran and Saudi Arabia (second) scoring 88 points (%82.2), Iraq (third) scoring 72 points (%67.3), Kuwait (fourth) scoring 63 points (%58.9), and UAE (fifth) scoring 59 points (%55.1). The figures are shown in table 1.

Table 1- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning data credibility

National Library						Data credibility		
Qatar	UAE	Kuwait	Iran	Iraq	S.A	Features	Frequency	Items
ü	—	—	—	ü	—	Author's name mentioned	1,43,10,15,17,18,19,23,25	1
ü	—	—	—	ü	—	Author's details (qualifications, famousness, credibility, etc) mentioned	1,10,35,15,16,17,18,19,23	2
ü	ü	ü	ü	ü	ü	Contact of authority or organization in charge of website content	1, 6,8,10,15,19,42	3
ü	ü	ü	ü	ü	ü	Authority or organization in charge of website content holding official accreditation	1,6,15,18,21,23,26	4
ü	—	ü	ü	ü	ü	Details of authority or organization in charge of website content mentioned	1,6,25,8,15,17,42	5
ü	ü	—	ü	—	ü	List of major organizers and their details available	1,8, 5,25,37,42	6
ü	ü	—	ü	—	ü	Contact of page author mentioned (including postal address, telephone number, email, etc)	24,25,29,40,27,1,8,10,15,19	7
—	—	—	ü	—	ü	Way to verify author's details available (his/her experiences in a special domain, membership in professional organizations, etc)	1,15,16,18,19,20	8
ü	ü	ü	ü	ü	ü	Title of organization in charge of website content mentioned	1,8,27,15,17,19	9
—	—	ü	ü	—	ü	Sponsor's nature stated	1,15,18,19	10
ü	—	ü	ü	ü	ü	Organization's establishment date mentioned	1,8,15,42	11
ü	ü	ü	ü	ü	ü	Copyright of information resources offered in website stated (name mentioned)	1,8,15,35,22	12
ü	—	ü	ü	ü	ü	Title of organization behind website mentioned	1,8,15,42	13
ü	ü	ü	ü	—	ü	Checklist of organizations and websites endorsing the website mentioned	1,8,10,15	14
ü	ü	ü	ü	ü	ü	Aim of design and publication of page stated	1,15,29,16,25	15
ü	ü	—	ü	—	ü	List of names and details of individuals in charge of supervision over the organization available	1,8,10,15	16
ü	ü	ü	ü	ü	ü	List of print sources published by the organization available	1,15	17
ü	—	ü	ü	ü	ü	Title and logo of the website organization put on every page	27,22,40	18
ü	—	ü	ü	ü	ü	Logo of organization visibly and distinctively shown	30	19
ü	ü	ü	ü	ü	ü	Title of organization put on top	22	20
ü	ü	ü	ü	ü	ü	Name of copyright holder stated	1, 15	21
—	—	ü	—	—	—	National flag put on website	9	22
96	59	63	88	72	88	107	Total points	

Data accuracy

The findings show that concerning data accuracy, in light of the model website assessment checklist (32 points), the six littoral countries, by order of rank, are Iran (first) scoring 32 points (%100), Saudi Arabia (second) scoring 25 points (%78.1), Kuwait (third) scoring 17 points (%53.1), and Qatar, UAE and Iraq (fourth) scoring 11 points (%34.4). The figures are shown in table 1.

Table 2- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning data accuracy

National Library						Data accuracy		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
ü	ü	ü	ü	ü	ü	No misspellings or grammatical errors	27,22,40,1,6,10,15,25,36,16,19	23
—	—	—	ü	—	ü	Book title and bibliographical details of main source stated	1,10,22,15,17,24,18,23	24
—	—	—	ü	—	—	Reference available to confirm the editor checks data accuracy in sources review process	1,10, 5,19,28,17,19	25
—	—	ü	ü	—	ü	Visible and clear-cut titling f graphs, diagrams or tables in a page	27,39,1,10,15,35	26
11	11	17	32	11	25	32	Total points	

Data currency

The findings show that concerning data currency, in light of the model website assessment checklist (26 points), the six littoral countries, by order of rank, are Iran (first) scoring 21 points (%88.8), Iraq (second) scoring 10 points (%38.5), Saudi Arabia (third) scoring 8 points (%30.8), Qatar (fourth) scoring 6 points (%23.1), and UAE and Kuwait (fifth) scoring 2 points (%7.7). The figures are shown in diagram 4.

Table 3- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning data currency

National Library						Data currency		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
—	—	—	ü	—	—	Date of latest revision of page content stated	1,43,10,15,17,18,19,23,25	27
—	—	—	ü	—	—	The first date an information source (at any format whatsoever) is put on the web page stated	1,10,35,15,16,17,18,19,23	28
—	—	—	—	—	—	Time intervals time-sensitive information is updated stated	1, 6,8,10,15,19,42	29
ü	—	—	ü	ü	ü	Statistical information available on page	1,6,15,18,21,23,26	30
—	—	—	ü	ü	ü	Date of statistics collection stated	1,6,25,8,15,17,42	31
ü	ü	ü	ü	ü	—	Dates presented at an international format	1,8,15,25,37,42	32
6	2	2	21	10	8	26	Total points	

Surface of coverage and specific audience

The findings show that concerning surface of coverage and specific audience, in light of the model website assessment checklist (21 points), the six littoral countries, by order of rank, are Iran and Qatar (first) scoring 17 points (%81.0), Iraq, Saudi Arabia and UAE (second) scoring 10 points (%47.6), and Kuwait (third) scoring no point (%0.0). The figures are shown in diagram 5.

Table 4- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning surface of coverage and specific audience

National Library						Surface of coverage and specific audience		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
ü	ü	—	ü	ü	ü	Title and type of existing sources on the page specified	43,40,1,6,10,8,15,16,18,28	33
ü	—	—	ü	—	—	Specific audiences of the page stated	1,6,10,8,15,18,28	34
—	—	—	—	—	—	Estimated date of completion of a page under construction stated	5,1,6,10	35
17	10	0	17	10	10	21	Total points	

Interactive and interchangeable views

The findings show that concerning interactive and interchangeable views, in light of the model website assessment checklist (31 points), the six littoral countries, by order of rank, are Iran (first) scoring 25 points (%80.6), UAE (second) scoring 17 points (%54.8), Kuwait (third) scoring 16 points (%51.6), Saudi Arabia (fourth) scoring 8 points (%25.8), and Qatar and Iraq (fifth) scoring 6 points (%19.4). The figures are shown in diagram 6.

Table 5- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning interactive and interchangeable views

National Library						Interactive and interchangeable views		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
—	ü	ü	ü	—	—	Clear-cut system available for user feedback	27,30,1,8,4,15,11,26,38	36
ü	ü	ü	ü	ü	ü	Clear-cut system available for users to demand more information from organization	1,8,4,15,26,38	37
—	—	—	ü	—	—	Necessary waiting time before reception of organization's response stated	1,27,15,26,38	38
—	—	—	—	—	—	Membership capabilities available	1,26,38	39
—	—	—	—	—	—	Clear-cut system available for user membership	1,26,38	40
—	ü	—	ü	—	—	Users aware about cookies mechanism in website	1, 15	41
—	—	—	ü	—	ü	FAQ system answers user's questions quickly and accurately	27	42
—	—	ü	ü	—	ü	Capabilities available to answer user's questions	27	43
—	—	—	ü	—	—	Users know when to receive answers	27	44
6	17	16	25	6	8	31	Total points	

Data objectivity

The findings show that concerning data objectivity, in light of the model website assessment checklist (34 points), the six littoral countries, by order of rank, are Saudi Arabia and Iraq (first) scoring 34 points (%100.0), Iran, Kuwait and Qatar (second) scoring 28 points (%82.4), and UAE (third) scoring 24 points (%70.6). The figures are shown in diagram 7.

Table 6- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning data objectivity

National Library	Data objectivity
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Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
—	—	—	—	ü	ü	Relationship between author and organization or individual in charge of website known	1,10,15,16,23,43	45
ü	ü	ü	ü	ü	ü	Author's opinion clear	1,15,16,4,23	46
ü	ü	ü	ü	ü	ü	Opinion of individual or organization in charge of data provision known	1,8,15,4,38	47
ü	ü	ü	ü	ü	ü	Page free of ads	1,10,15,18	48
ü	ü	ü	ü	ü	ü	Content available about aims of individual or organization collecting the information	1,6,17,15,27,30	49
ü	—	ü	ü	ü	ü	Explanations available about information on page unrelated to the organization's services	1,15	50
ü	ü	ü	ü	ü	ü	Information content distinctive from content for fun	15,39,27	51
ü	ü	ü	ü	ü	ü	Information not resembling ads in terms of type of design	27	52
ü	—	ü	ü	ü	ü	Page free from irrelevant concepts or information	40,39	53
28	24	28	28	34	34	34	Total points	

Navigation

The findings show that concerning navigation, in light of the model website assessment checklist (166 points), the six littoral countries, by order of rank, are Iran (first) scoring 156 points (%93.4), Saudi Arabia (second), scoring 128 points (%77.7), Kuwait (third) scoring 110 (%66.3), Iraq (fourth) scoring 75 points (%45.2), Qatar (fifth) scoring 71 points (%42.5) and UAE (sixth) scoring 50 points (%30.7). The figures are shown in table 7 and diagram 8.

Table 7- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning navigation

National Library						Navigation		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	A: features of explorer's title	Frequency	Items
—	—	—	ü	ü	ü	Stating name of organization or individual in charge of the website content	1,1,21	54
ü	—	ü	ü	ü	ü	Designating a page as homepage	1,15,26	55
ü	—	—	ü	ü	ü	Explorer's title being short	1,15	56
ü	ü	ü	ü	ü	ü	Explorer's title being exclusive to the website	15	57
6	0	4	9	9	9	9	Total points	
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	B: features of the page's title	Frequency	Items
ü	-	ü	ü	-	ü	Designating the page as homepage	1,10,34,15,16,21	58
ü	—	ü	ü	ü	ü	Designating a page as belonging t a specific website (at least by means of single logo)	1,10,27,15,26	59
ü	ü	ü	ü	ü	ü	Page's title being short	15,43	60
ü	—	—	—	ü	—	Page's title being exclusive to the website	34,40,43,15	61
ü	—	ü	ü	ü	ü	Key words used in titles	22,27	62
ü	—	ü	ü	—	ü	Appropriate title used for precise introduction of content	27,29,22	63
22	2	18	18	13	18	22	Total points	

Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	C: textual and meta-textual links	Frequency	Items
ü	—	ü	ü	ü	ü	Repeated links having a coherent appearance	1,6,10,4,15,38,25,26	64
ü	—	ü	ü	—	ü	Easy navigation between pages possible	27,30,24,1,6,10,4,15,21,25	65
ü	—	ü	ü	—	ü	Internal direct links laid out harmoniously in the page	1,6,30,10,4,15,21,26	66
ü	ü	ü	ü	ü	ü	Link's title consistent with what it leads to	1,15,17,21,25,26,35	67
ü	—	ü	ü	ü	ü	Links keep operating consistent with preset goals	1,15,16,17,18,26	68
—	—	ü	ü	—	ü	Users find website/ page's structure comprehensible	27,40,32,1,6,4,15,21,26	69
ü	—	ü	ü	—	ü	Pages' layout consistent with one another	27,1,10,15,21,25	70
ü	ü	ü	ü	ü	ü	Shortcuts available in homepage for easy an effective access of users to most visited pages	1,15,21,26,38	71
ü	ü	ü	ü	ü	ü	Access possible from homepage to main sections of website	1,10,39,15,21,26	72
—	ü	ü	ü	ü	ü	No underlined texts used beside links	1,10,15,21	73
ü	—	ü	ü	—	ü	Bookmarks entitled appropriately	15,21,25	74
ü	ü	ü	ü	ü	ü	Intended information items can be chosen from a table of content instead of necessarily typing them	1,15,19	75
ü	—	—	ü	ü	—	Website's logo link put on the homepage	15,26	76
ü	ü	ü	ü	ü	ü	Links identified through underlining or use of a special color	30	77
ü	ü	ü	ü	ü	ü	Page's title consistent with link	27	78
—	ü	—	—	—	—	Visited links distinguished from unvisited links by a change of color	40	79
ü	ü	ü	ü	ü	ü	Homepage link laid out in order to identify the homepage	27,31	80
—	—	ü	ü	—	ü	Number of links logical	32	81
ü	ü	ü	ü	—	ü	Image linked to related page	30	82
ü	ü	ü	ü	ü	ü	Quick identification of links possible	24,27	83
ü	ü	ü	ü	—	ü	Appropriate expression used for the links (expression like 'click here' or 'more' not used)	24	84
—	—	—	—	ü	—	Textual link put in the beginning of paragraph	22,30	85
ü	ü	ü	ü	ü	ü	Page's title consistent with link	24	86
ü	—	ü	ü	—	ü	Visual signs like color and size used for signifying a relation between the links	22	87
ü	—	ü	ü	—	ü	Sufficient texts used to explain a link	40	88
17	35	87	89	50	87	92	Total points	
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	D: internet logo of page	Frequency	Items
—	—	—	—	—	—	Internet logo put on the page's main body	1,15,21	89
ü	—	—	ü	ü	ü	Short internet logo	27	90
—	ü	ü	ü	ü	ü	No change in internet logo	27	91
—	—	—	ü	ü	—	Users admire internet logo	30	92
1	1	1	3	3	2	6	Total points	
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabis	E: site map or profiles	Frequency	Items
ü	—	—	ü	—	—	Site map or profiles available on the homepage or link pages	27,39,1,6,15,21,26,37	93
ü	—	—	ü	—	—	Site map showing main subjects of website	1,6,15,21,26,37	94
ü	—	—	ü	—	—	Profiles or site map easily readable	1,6,15,21,37	95
ü	—	—	ü	—	—	Profiles or site map logically organized	1,27,6,15,21,37	96
25	0	0	25	0	0	25	Total points	

Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	F: internal search engine	Frequency	Items
—	ü	—	ü	—	ü	Internal search engine available	1,4,15,21,25,28	97
—	ü	—	ü	—	ü	Information retrieved by the internal search engine are relevant	1,4,15,21,25,28	98
0	12	0	12	0	12	12	Total points	

Non textual views

The findings show that concerning non textual views, in light of the model website assessment checklist (64 points), the six littoral countries, by order of rank, are Iran (first) scoring 51 points (%79.7), Kuwait (second), scoring 45 points (%70.3), Qatar (third) scoring 29 (%45.3), Saudi Arabia (fourth) scoring 20 points (%31.3), Iraq (fifth) scoring 19 points (%29.7) and UAE (sixth) scoring 18 points (%28.1). The figures are shown in diagram 9.

Table 8- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning non textual views

National Library						Non textual views		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
ü	ü	ü	ü	ü	ü	No use of irrelevant animations	27,39,1,6,15,21,26,35,42,37	99
—	—	ü	ü	—	—	Graphic images and audiovisual files used to enhance website usability	22,40,1,10,15,21,26,37,35	100
—	—	—	—	—	—	Essential software and how to access them stated	1,10,15,21,26,37,35	101
—	—	ü	ü	—	—	Replacement available for files in need of essential software for access of all users to information	1,10,15,21,26,37,35	102
—	—	—	—	—	—	Essential explorer software, or a specific version of it, identified for access to web pages (if necessary)	1,10,15,26,35,37	103
ü	—	ü	ü	—	—	Textual replacement available for all users for the existing images and graphics on the page	1,10,15,27,21,26,37,35	104
ü	ü	ü	ü	ü	ü	No use of flash technology (flashing signs)	1,10,30,21,35,37,42	105
—	—	—	ü	—	—	User aware that a sizeable file would open by following a specific link	1,15,21,26,35,37	106
ü	—	ü	ü	—	ü	Graphic images relevant to content of text	27	107
ü	ü	ü	ü	ü	—	Text added to images for further comprehension	27	108
ü	—	ü	ü	—	ü	Appropriate ALT tag for images	30	109
ü	—	ü	ü	ü	ü	Graphic images follow a specific goal	32	110
29	18	45	51	19	20	64	Total points	

Accessibility

The findings show that concerning accessibility, in light of the model website assessment checklist (77 points), the six littoral countries, by order of rank, are Iran (first) scoring 77 points (%100.0), Kuwait and Saudi Arabia (second), scoring 76 points (%98.7), Qatar (third) scoring 74 (%96.1), UAE (fourth)

scoring 59 points (%76.7), and Iraq (fifth) scoring 58 points (%75.3). The figures are shown in diagram 10.

Table 9- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning accessibility

National Library						Accessibility		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
ü	ü	ü	ü	ü	ü	Accessible through Internet Explorer 6.0 software	1,6,10,15,16,25,41,37,43,35	111
ü	ü	ü	ü	ü	ü	Accessible through Netscape Navigator 6.5 software	1,6,10,15,16,26,41,37,43,35	112
ü	ü	ü	ü	ü	ü	Accessible through Mozilla Bird 0.7 software	1,6,10,15,16,26,41, 37,43,35	113
ü	ü	ü	ü	ü	ü	Accessible through Opera 7.2 software	1,6,10,15,16,26,41, 37,43,35	114
ü	ü	ü	ü	ü	ü	Accessible through general search engines	1,15,16,17,43,25,26	115
ü	ü	ü	ü	ü	ü	Page size less than 50 kb	1,4,39,26,35,38,41	116
ü	ü	ü	ü	ü	ü	Support possible for user's operational platform (Windows 2000, XP, ME, AND Linux REDHAT	10,6,15,26	117
ü	-	ü	ü	-	ü	Standard fonts used	4,15,35,38,27,30,24,43,32,34,41	118
ü	-	ü	ü	-	ü	All parts of website are visible	15,38	119
ü	ü	ü	ü	-	ü	User gets access to essential resources in less than three clicks	27	120
-	-	-	ü	-	-	Information laid out in inverted pyramid (for quicker access to more important information)	27	121
-	-	ü	ü	-	ü	Website easy to use for all users (nascent and professional alike)	27,24	122
ü	-	ü	ü	-	ü		39,30	123
74	59	76	77	58	76	77	Total points	

Efficiency

The findings show that concerning efficiency, in light of the model website assessment checklist (99 points), the six littoral countries, by order of rank, are Iran (first) scoring 93 points (%93.9), Kuwait (second), scoring 64 points (%64.6), Saudi Arabia (third) scoring 50 (%50.5), Qatar (fourth) scoring 37 points (%37.4), Iraq (fifth) scoring 34 points (%34.3) and UAE (sixth) scoring 23 (%23.2). The figures are shown in diagram 11.

Table 10- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning efficiency

National Library						Efficiency		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items
-	-	ü	ü	-	ü	Standard color used in page design	42,37,35,16,21,10,1,34,32,39,24,27	124
-	-	-	ü	ü	-	Appropriate titling of website/ page capabilities	1,15,21,17, 25,26	125
ü	-	ü	ü	ü	ü	Website identifiable based on domain title	15,28,25,19,35	126
ü	-	ü	ü	-	-	Website language consistent with user culture and mood	1,15,39,26,28,38	127

-	-	-	ü	-	-	Marginal definitions available to describe existing information items on the page	1,15,26,38	128
ü	-	ü	ü	ü	ü	User aware about an operation underway	30,22,1,15,26,38	129
ü	-	ü	ü	ü	ü	Website's information consistent with mission statement	1,15,26,38	130
ü	-	ü	ü	ü	ü	All website capability operable in the website	15,26,37	131
-	-	-	-	-	-	Capability available to cancel operation in the website	10,15,25	132
ü	-	-	ü	-	-	User's position obvious in the website	1,15,26	133
-	-	ü	ü	-	ü	User's mental record taken into consideration	1,37,39,26	134
-	-	ü	ü	-	-	Website proves attractive	17,26	135
-	ü	-	ü	-	ü	Tools considered to assist the user	1,15,26,38	136
ü	ü	ü	ü	ü	ü	All major headwords used in the pages stated	15,34,25,30	137
ü	ü	ü	ü	ü	ü	Easy scrolling of homepage	6,42	138
ü	-	-	ü	-	ü	Information printable without any changes necessary in the computer system regulations	25,15	139
-	-	-	-	-	ü	Number of visitors in a specified period of time stated	15	140
ü	-	ü	ü	ü	ü	Short expressions used for explaining the items of page	27,43,26	141
-	-	ü	ü	-	-	User's attention attracted through design type (color, font, etc)	27,34	142
-	ü	ü	ü	ü	ü	Content of page not tightly put together rather spaced in between	27,39,40	143
-	-	-	ü	-	-	Easy access to Help section	39	144
-	-	-	-	-	-	Prices offered to users in case of for-profit websites	27	145
-	-	-	ü	-	-	Loading speed high	30,27	146
-	ü	ü	ü	-	ü	Searching function available	27,39,34,22	147
ü	ü	ü	ü	ü	ü	Navigation possible through flipping	29	148
-	-	-	ü	-	-	Navigation possible through searching	29,27	149
-	-	-	ü	-	-	Website enjoying an exclusive policy	27,33	150
ü	ü	ü	ü	-	ü	Material put in less than 3 pages	24	151
ü	-	ü	ü	ü	-	Content chronologically put in pages (based on date, title, etc)	29	152
ü	ü	ü	ü	ü	ü	Numbers used to show figures (2 instead of two)	34	153
-	ü	ü	-	ü	ü	No use of PDF files to avoid lesser attractiveness (excluding for documents)	43	154
-	-	-	ü	-	-	Alert messages are visible	39	155
ü	ü	-	ü	-	-	Download time is low	34,43	156
37	23	64	93	34	50	98	Total points	

Appearance

And finally, the findings show that concerning appearance, in light of the model website assessment checklist (6 points), the six littoral countries, by order of rank, are Iran and Saudi Arabia (first) scoring 6 points (%100.0), Kuwait (second), scoring 4 points (%66.7), Qatar (third) scoring 3 (%50.0), and UAE and Iraq (fourth) scoring 1 points (%16.7). The figures are shown in diagram 12.

Table 10- Checklist of assessment of usability of websites of national libraries of the Persian Gulf Littoral States concerning accessibility

National Library						Appearance		
Qatar	UAE	Kuwait	Iran	Iraq	Saudi Arabia	Features	Frequency	Items

-	-	ü	ü	-	ü	Appropriate page layout	22,34,40	157
ü	-	-	ü	-	ü	Designs consistent with pages	27	158
ü	-	-	ü	-	ü	Colors consistent with writing style	30	159
ü	ü	ü	ü	ü	ü	Texts have margins around	24	160
3	1	4	6	1	6	6	Total points	

Conclusion

Data credibility: Based on the research findings, the lowest amount of the data credibility variable among the national library under study was %55.1 for UAE and the highest one was %89.7 for Qatar.

Data accuracy: Based on the research findings, the lowest amount of the data accuracy variable among the national library under study was %34.4 for UAE, Qatar and Iraq and the highest one was %100.0 for Iran.

Data currency: Based on the research findings, the lowest amount of the data currency variable among the national library under study was %7.7 for UAE and Kuwait and the highest one was %88.8 for Iran.

Surface of coverage and specific audiences: Based on the research findings, the lowest amount of the variable of surface of coverage and specific audiences among the national library under study was %0 for Kuwait and the highest one was %81.0 for Iran and Qatar.

Interactive and interchangeable views: Based on the research findings, the lowest amount of the variable of interactive and interchangeable views among the national library under study was %19.4 for Qatar and Iraq and the highest one was %80.6 for Iran.

Data objectivity: Based on the research findings, the lowest amount of the data objectivity variable among the national library under study was %70.6 for UAE and the highest one was %100.0 for Saudi Arabia and Iraq.

Navigation: Based on the research findings, the lowest amount of the navigation variable among the national library under study was %30.7 for UAE and the highest one was %93.4 for Iran.

Website's non textual views: Based on the research findings, the lowest amount of the variable among the national library under study was %28.1 for UAE and the highest one was %89.7 for Iran.

Website accessibility: Based on the research findings, the lowest amount of the variable among the national library under study was %75.3 for Iraq and the highest one was %100.0 for Iran.

Website efficiency: Based on the research findings, the lowest amount of the variable among the national library under study was %23.2 for UAE and the highest one was %93.9 for Iran.

Website appearance: Based on the research findings, the lowest amount of the variable among the national library under study was %16.7 for UAE and Iraq and the highest one was %100.0 for Iran and Saudi Arabia.

Overall, as regards observance of all criteria s, the countries under study could be ranked as Iran (first) scoring 594 points (%88.5), Saudi Arabia (second) scoring 453 points (%65.6), Kuwait (third) scoring 442 points (%57.8), Qatar (fourth) scoring 378 points (%53.7), Iraq (fifth) scoring 330 points (%46.2) and UAE (sixth) scoring 274 points (%40.7).

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India Through Different Lenses: A Study of Rushdie's *Midnight's Children* and Tagore's *The Home and the World*

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The logo for the International Association of Agricultural Librarians and Documentalists (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is surrounded by several overlapping, semi-transparent circular arcs in shades of blue and red, creating a dynamic, swirling effect.

***India Through Different Lenses: A Study of Rushdie's *Midnight's Children* and
Tagore's *The Home and the World****
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Critical discourse has distinguished Indian writing in English and regional language Indian literature in terms of a basic dichotomy of intentions – the former's aim at having a conversation with the world and the latter's concentration on specific local situations. Salman Rushdie dismissed regional language writings from the canon of postcolonial Indian literature on charges of parochialism and backwardness of regional literature, which, in his opinion, make this literature “incapable of a conversation with the world” (“Damme” 151)¹. Countering Rushdie's charge, S. Shankar has claimed that the basis for Rushdie's biased exclusion of regional language writings from the canon of postcolonial Indian literature is the western academy's tendency of privileging transnational postcolonialism, which aims at a conversation with the world, over vernacular postcolonialism² that concentrates on local concerns and issues. Rajeswari Sunder Rajan has observed that while vernacular writers aim at a local audience familiar with the Indian circumstances, Indian writers writing in English “are positioned to look in two different directions, towards their Indian readers on one side and their readers in the West in another” (“Writing in English in India, Again”). Pankaj Mishra contends that what Rushdie calls “conversation with the world” is actually a conversation with Europe and America, and has argued against considering literature that attempts to figure out the society from which it issues as “parochial” and inferior to the literature that can hold “a conversation with the world” (“Little Inkling”).

Rushdie as well as the anti-Rushdie critics thus demarcate Indian-English literature and regional language Indian writings on the basis of their focus on a world-wide and a local audience, and their consequent articulation of a transnational and a vernacular sensibility. These have also been the criteria determining the reception of Indian writing in English and regional language Indian literature outside the country. Rushdie's novels, as Keith Booker remarks, have “widespread critical acceptance in the West as masterpieces of postcolonial or postmodern sophistication” (“*Midnight's Children*” 309). In fact, *Midnight's Children* has been acclaimed by *The New York Times* as “a continent finding its voice” (qtd. in Kumar 221). In sharp contrast, despite Tagore being the first non-European to be awarded the Nobel Prize for literature in 1913 for his collection of poems *Gitanjali*, which suggests he is more than a regional writer writing in a regional language, his novels as Michael Sprinker has pointed out, “[H]ave suffered in their Western reception for being suffused in the lifeworld of Indian civilization while not appearing sufficiently exotic to Westerners, who are inclined to want ‘Eastern mysticism’ from such figures as Tagore” (204).

This essay through a comparative study of Rushdie's *Midnight's Children* and Tagore's *The Home and the World*, originally written in Bengali, highlights the disparities between Indian-English writing and Indian regional language literature that critics have drawn attention to. The distinct intentions and visions that characterize *Midnight's Children* and *The Home and the World*, however, do not accord superiority to one novel over the other, but indicate that they are varied but equally credible voices of a diverse nation. Although *The Home and the World* and *Midnight's Children* are separated by a span of sixty-six years and belong to British and independent India respectively, these two novels emblemize the cosmopolitan/local dichotomy

between Indian-English and regional language Indian literature that critical studies have highlighted. This and not chronology, the traditional historical read, has been the governing principle for this comparative study of these two texts.

I

In *The Home and the World* Tagore questions the ideology and the practices of a particular anti-British movement of Bengal: the Swadeshi Movement (1905-11). Familiarity with the history and the socio-cultural milieu of Bengal of the time period depicted, and Tagore's own standing on the socio-political questions explored in this novel are prerequisites for understanding the work. Furthermore, a sensibility rooted in Bengali culture articulated in the work makes it less accessible to an international audience. Concentration on the local, however, does not in any way erode the merit of *The Home and the World*. The novel is a brilliant examination of the different aspects of the discourse of anti-British nationalism as embodied in the Swadeshi Movement. Tagore compels his readers to consider the negative shades of a movement which is generally esteemed for establishing Bengal's reputation as the forefront of Indian nationalism by upsetting the settled fact of partition of the province and introducing new techniques of mobilization of Indian politics.

Tagore was initially one of the pioneers of the movement. However, as Sangeeta Ray points out, by 1906 Tagore had begun to be disillusioned by the extremist overtones that the movement was acquiring, as it was being transformed into a full scale resistance movement against the British government. After the summer of 1906, he withdrew from the movement (94). Sumit Sarkar states that in 1907 Tagore drew attention to the class bias of the movement by arguing that the "peasants were [being] expected to buy inferior and costly goods and face Gurkha lathis [. . .] for the sake of a cause that must have seemed distant and abstract to them, and that they were being asked to do all this by 'babus' who had treated them so long with contemptuous indifference" (94). Tagore's withdrawal from the movement was severely criticized. *The Home and the World* can be described as Tagore's response to his critics. He had earlier in 1908 defined his standpoint when he had argued in a letter, "I will not buy glass for the price of diamonds, and I will never allow patriotism to triumph over humanity as long as I live" (qtd in Sen). In *The Home and the World*, claims Ranajit Guha, Tagore projects his personal preoccupation with "the individual's freedom to choose his own way of serving the cause of social and political emancipation" (78).

II

Tagore's exposition of the darker facets of the Swadeshi Movement is rendered convincing by his investment in the issue through characters. We perceive the events and their consequences through the eyes of the morally upright Nikhilesh, the misled Bimala, and the dubious Sandip, all three of whom are narrators in the novel. The novel unfolds as Bimala's Story, Nikhilesh's Story, and Sandip's Story. The same situations and events are thus often projected from three different angles of vision, which highlight their multiple dimensions to the reader. As the narratives of Bimala, Nikhilesh, and Sandip reveal their thought processes, they come across as convincing human beings caught in a whirlpool of emotions, desires, beliefs, principles, and conventions. Nikhilesh is the Tagorean thinker embodying Tagore's humanitarian principles. The assertion that Nikhilesh is the unreconstructed voice of Tagore's political views in the novel may be regarded as problematic. This assertion is, however, justified given the fact that *The Home and*

the World can be considered as Tagore's answer to criticism against his withdrawal from the Swadeshi Movement, and the ideas and political standpoint articulated by Nikhilesh have been repeatedly voiced by Tagore himself in his responses, lectures, essays, and even songs and poems. The argument that Tagore makes in his 1908 letter is echoed in Nikhilesh's declaration, "I am willing [. . .] to serve my country; but my worship I reserve for the Right which is far greater than my country" (29). Among the protagonists of Tagore's novels, Nikhilesh mirrors most closely Tagore's own aristocratic social position and his socio-political as well as spiritual ideals.³

Nikhilesh's commitment to humanist values and his consequent opposition to the Swadeshi Movement for its propagation of destruction and use of coercion to compel to submission those opposed to it alienates him from the mainstream thought of the time and also from his wife Bimala, who begins to ardently endorse those thoughts. Tagore remained opposed to ideals that subordinated the individual to the collective. In a letter to C.F. Andrews he stated that patriotism "is proud of its bulk [. . .] It talks of unity but forgets that true unity is that of freedom. Uniformity is unity in bondage" (qtd. in Quayum). To Nikhilesh attempts to force the poor Muslim traders to identify with a cause which entails economic sufferings for them are unjust. Nikhilesh denounces revolutionary terrorism practiced by the Swadeshis as a psychological legacy of colonial domination when he remarks, "you have been so used to submit to domination, you have come to believe that to make others submit is a kind of religion" (131). Tagore reiterates this thought in "Nationalism in India" (1917), where he states that the goals of the extremists were "based on Western history" (qtd. in Quayum).

The kind of nationalism that Nikhilesh opposes is essentially destructive in nature. He has been a pioneer of "Swadeshi" much before the concept had been popularized. He has been engaged in, what can be defined as, constructive Swadeshi as opposed to Sandip's destructive Swadeshi. As Indrani Mitra points out, Tagore himself adhered to the philosophy of constructive Swadeshi (247). However, Nikhilesh's "constructive" Swadeshi, devoid of inflammatory rhetoric and paraphernalia, remains unappreciated. In his essays and letters, Tagore had denounced nationalism as an intoxicating and addictive sentiment that breeds radicalism and passionate excitement.⁴ As *The Home and the World* implies, Nikhilesh's Swadeshi and by extension Tagore's Swadeshi failed to capture popular imagination as it did not evoke such excitement.

Critical studies have claimed that what made Tagore's and his protagonist Nikhilesh's pursuit of constructive Swadeshi possible was their aristocratic class position.⁵ The last representative of an aristocratic family, Nikhilesh is a preserver of the order and stability of home. Home for him is not just his mansion but his entire estate. Nikhilesh is conscious of the heterogeneous religious character of his home, and is aware that a movement with distinct Hindu overtones that deliberately overlooks this heterogeneity can entail detrimental consequences. His negative perception of the Swadeshi Movement proves true when it ravages his home beyond repair. The threat to the social order represented by Nikhilesh is posed not by the masses, but by self-appointed bourgeois representatives of the masses like Sandip and his followers, who are far from identifying the true needs of the people they claim to represent.

Swadeshi intrudes into Nikhilesh's mansion and his estate in the form of Sandip. Contrary to Nikhilesh, the preserver, Sandip is the agent of change. Fiery, passionate, manipulative, and a

master rhetorician, Sandip represents the viewpoint orthogonal to Nikhilesh's. According to Homi Bhabha, there are two ideas of the nation: the "pedagogical" and the "performative." The "pedagogical" emphasizes the idea of an imagined unity, where as the "performative" takes into account the heterogeneity of national life with its various conflicts and struggles (304).

Nikhilesh adheres to the performative idea; he is sensitive to the growing split between the Hindus and the Muslims in the Swadeshi period. He argues that any political move should be based not on coercion but on consensus of all sections of the population. Sandip, on the other hand, adopts the pedagogical notion for political convenience. He prefers to subjugate the unrelenting Muslims by force and attempts to project the vision of a homogenous Hindu India revolting against its foreign conquerors.

Sandip, however, does not simply represent Nikhilesh's opposite ideology: a different version of patriotism, or communalism as opposed to Nikhilesh's secularism. He is a character with distinct negative traits. Critics have differed in their interpretation of Sandip. According to Ghosh and Sarkar, he is the fiery, passionate Don Juan, the opposite of Nikhilesh, the calm rationalist (76). Sprinker argues that "Sandip is intended to represent . . . the Nietzschean superman, the transvaluer of all values (210). I, however, argue that since in *The Home and the World* Tagore intended not only to investigate conflicting nationalist discourses, but also to highlight the negative impact of the Swadeshi Movement, Sandip is projected as the worst kind of nationalist leader. By the last third of the novel, he is no more than a scheming villain, whose relegation of the movement and concerns for the country to a position secondary to his own interests is complete. Sandip's unprincipled individualism destroys the equanimity of both Nikhilesh's subjects and his family. Sandip is the opportunist, who invokes ruin on others but himself escapes the repercussions of his own actions: he escapes to Calcutta while Amulya is killed and Nikhilesh is fatally wounded in the communal riots that his activities in Nikhilesh's estate unleash.

Tagore's depiction of Sandip as an irredeemably dark character reflects his disapproval of the means adopted by the Swadeshi Movement and the price paid by it to secure the annulment of the partition. However, some aspects of the movement which are projected negatively in the novel, such as worshipping the country as god or mother and deliberately invoking religious symbols, had proved to be very effective in the context of the movement. Moreover, the political extremism of the movement emblemized by Sandip was the result of disillusionment with moderate methods of resistance. Nevertheless, Tagore's disapproval of the Swadeshi Movement, as is evident in his portrayal of Sandip in addition to other implications, asserts his conviction that the end alone cannot justify the means.

In *The Home and the World* tumult created by the Swadeshi Movement jeopardizes the order of Nikhilesh's estate and also taints the honor of his family through the seduction of Bimala by Sandip. Tagore's depiction of Bimala intertwines the nationalist question with the women's question. Partha Chatterjee suggests that the discourse of nationalism was essentially gendered in nature. It identified women as representatives of the space of "home," the last citadel of traditional values (247-48). *The Home and the World* illustrates the harsh consequences of a woman's inability to effectively negotiate the transition from the tradition of home to the modernity of the world. Chatterjee points out that even when women were allowed to venture into the public sphere, they were expected to preserve their sanctity of conduct, in sharp contrast

to the men who were capitulating to the pressures of the outside world (247-48). Bimala falls short of this ideal feminine role visualized by nationalism. She is portrayed as unprepared to confront the world, especially the current of nationalism which in the novel emerges as a destructive force. The denouement of her failure to temper the world with the spirituality of her home, and, instead, allowing the duality of the two realms to collapse is the loss of her surrogate son Amulya and the impending death of her husband. Bimala's predicament hints at the inability of the nationalist discourse to provide an answer to the women's question beyond its defined parameters. At the conclusion of the novel, Sandip is partly redeemed when he returns Bimala's ornaments and the gold coins, Nikhilesh is rendered a martyr, but Bimala's life becomes perpetually conditioned by her failure to effectively negotiate the gap between the terrains of the home and the world. Tagore had been concerned with the women's question since his novel *Gora* (1910), and he resolved it for himself by unequivocally prescribing a traditional role for women in *Char Adhyay* ("Four Episodes," 1934). *The Home and the World* seems to affirm Tagore's faith in nineteenth century male reformism and marks a movement towards his endorsement of a partially reformed traditional role for women in *Char Adhyay*.

As the discussion reflects, like most regional language writings, *The Home and the World* mandates an awareness of the historical backdrop of the period depicted and contemporary socio-political discourses along with the author's standpoint on them, especially on nationalism and the women's question. The novel also makes references to a variety of Bengali-Hindu cultural markers, some of which are explained in the English translation through footnotes. It is thus obvious that the novel presupposes an audience from Bengal in particular and India in general. In contrast to such an orientation, *Midnight's Children* with its trope of hybridity, attempt at reproducing the plurality of India, and creating a national allegory is aimed at a transnational readership.

III

With an orientation sharply divergent from *The Home and the World*, *Midnight's Children* endorses the cosmopolitan/local binary which critical discourse has identified as constituting the principal distinction between Indian-English literature and regional language writings. In *Midnight's Children*, like an outsider or to make India accessible to an outsider, Rushdie takes a sweeping glance at the country superficially evoking its complex plural nature without any effort to concentrate on specific issues that are of concern to insiders, and to which regional language writers aiming at an inside audience are usually attentive. *Midnight's Children* seems to function as a road map leading western audiences into what appears to be the exotic zone of India. This explains why the work has been gradually appropriated into theoretical discourse about nation, history, and their narrativity, although it was initially estimated as only a comic, irreverent, and high spirited novel about a fantastic protagonist whose birth coincided with the independence of India.⁶

The novel attempts to present as it were an all encompassing heteroglossic vision of India. Rushdie seems to have created a modern day version of the epic *Mahabharata*, within the grand scope of which is located all significant aspects of modern Indian experience. Like the *Mahabharata* of which it is said that whatever is not in the *Mahabharata* is not in Bharata (India), *Midnight's Children*, through its use of the epic conventions of numerous digressions and narration of multiple stories woven into each other, simulates the sense of capturing the

diverse elements that constitute India. The novel seems to include all aspects of Indian life, ranging from Bollywood movies, myths, and religious multiplicity to class conflicts and political autocracy. The central trope of the novel, the exchange of the babies, is a popular Bollywood theme. Several myths and legends are invoked as Saleem's fable like story unfolds. Reference is made to the battle of Kuruksetra and to a host of characters from the Hindu epics. Along with the mention of different Hindu gods and saints, there are multiple references to the *Koran* and Muhammad. Religious charlatanism, a common practice in India, is parodied through Cyrus, who is transformed into "India's richest guru" (322). The Indian Communist party, a formidable but not fully realized opposition to the ruling Congress Government, are represented through the magicians of the Magicians Ghetto. The neglected and deprived subalterns for whom independence did not bring much promise find a place in the novel through Padma, while the conflict between Saleem and Shiva emblemizes the clash of the haves and the have-nots. Indira Gandhi's declaration of Emergency and Sanjay Gandhi's vasectomy project symbolize erasure of the democratic prospects generated by independence, and castration of the Midnight's Children epitomize the temporary lapse of hopes of natural growth and development in the country. The panoramic vision of India presented in Rushdie's saga is, however, essentially the gaze of the outsider or a gaze meant for the outsider. Rushdie highlights the diverse elements that come together to create the Indian experience, but does not attempt to analyze in depth any element in an effort to account for the Indian situation, as an insider or a regional language author writing for an Indian audience would have done.

The novel also covers the vast range of Indian history from the pre-independence era to the first thirty years post independence. Significant historical events like the Jallianwala Bagh tragedy, the independence of the country, partition, Emergency, Indo-China war, and independence of Bangladesh from Pakistan are mentioned. The rendition of history in Rushdie's work is, however, very different from that in *The Home and the World*. Unlike Tagore, Rushdie's personal perspective on specific historical events or political trends in history does not emerge prominently in the novel. It is only in his satirical depiction of the Emergency and satirizing of the then Prime Minister Indira Gandhi as the widow who castrates Saleem that Rushdie's disapproval of the dictatorial measures adopted by Indira Gandhi is manifested. At all other times, he evades a distinct political standpoint and history is caricatured by the narration of the comic protagonist. Saleem makes light of even a terrible event like the Jallianwala Bagh tragedy by narrating it in a comic vein. Further, historical facts are not rendered comprehensively. Partition riots, a crucial entailment of Indian independence, are completely left out.

The novel personifies history to the extent that history almost seems to be generated within the textual space. Through such a personalized version of history, Rushdie seems to challenge official historical discourse's claim of accurately representing the past. Saleem repeatedly uses qualifiers as "maybe yes" and "why not" in his narrative which compel us to ponder upon its validity and truth; Rushdie thus hints at the questionability of what is projected as absolute historical truth. However, Rushdie never attempts to challenge traditional western historiography of India, either by emphasizing factors that western historians have overlooked or by adopting an angle of vision different from theirs. Neil ten Kortenaar suggests, Rushdie emphasizes the same kinds of political events that western historians do in their accounts of Indian history (29). Booker argues that by focusing on the upper classes and giving undue weight to the experiences

of the Muslim minorities, Rushdie emulates the traditional path of western historians of India set by John Mill (“*Midnight’s Children*” 294). History is thus recorded in *Midnight’s Children* in a form known to the West. Moreover, history is represented through allegorical personalization in the novel, which erases any necessity of prior knowledge of Indian history on the part of the readers. Historical events can be simply viewed as comic occurrences in the saga of Saleem.

Fredric Jameson has argued that “all third world texts are necessarily [. . .] to be read as [. . .] national allegories” (69). He claims that in Third World literature “the story of the private individual destiny is always an allegory of the embattled situation of the public Third World culture and society” (69). Aijaz Ahmad has contested such a categorization of all Third World literature, contending that many texts from the Third World do not fit into the description of national allegory (107). *Midnight’s Children*, however, befits the description of a national allegory. Saleem emblemizes postcolonial India, and the thirty years of his life is a record of the history of the first thirty years of the nascent state. The allegorical connection between Saleem and India is established through the letter of India’s first Prime Minister Jawaharlal Nehru to the child born at the stroke of the very hour in which the country became independent, which stated, “Your life, which will be, in a sense, the mirror of our own” (238). Since Saleem is India, the different episodes of his life influence the country’s history. The nation’s actions also affect him directly. Further, his own state is a commentary on the condition of the country. Thus at the conclusion of the novel, set in the late nineteen-seventies, when his body, “the bomb in Bombay,” is about to explode into “specks of voiceless dust,” India itself seems to be disintegrating because of internal dissensions (462).

As a national allegory, and in its depiction of India and handling of the country’s history, *Midnight’s Children* therefore emulates a pattern familiar or easily comprehensible to the western readers. Rushdie’s orienting his work towards an audience outside Indian parameters is also obvious in his linguistic craftsmanship. He Indianizes the language of his text by interspersing Hindi words within the English narrative. However, all such words are explained with their English equivalents, which suggest the intended audience’s lack of acquaintance with them. An English translation inevitably precedes or follows a Hindi word in the text. For example, Saleem mentions that he has been called by various names, “Piece-of-the-Moon” being one of them (9); the Hindi phrase for this is mentioned a little later. Again, the “Muslim muhallas” are specified as “The Muslim muhallas or neighborhoods” (76).

When questioned about his audience, Rushdie had commented, “In the case of *Midnight’s Children* I certainly felt that if its subcontinental readers had rejected the work, I should have thought it a failure, no matter what the reaction in the West.” (“Imaginary Homelands” 19). However, the fact that the Indian reader is not his priority is also reflected in his explaining what is obvious to this readership. Saleem tells us that he was born in Bombay, on August 15, 1947 on “the stroke of midnight” (8). No Indian reader can be oblivious to the significance of this date and time. But Saleem goes on to add, “Oh, spell it out, spell it out; at the precise instant of India’s arrival at independence, I tumbled forth into the world” (9). These details are spelled out for an audience that lacks acquaintance with even the basics of Indian history.

Booker notes that Rushdie’s works because of their ability to draw on both eastern and western cultural traditions, and Rushdie’s own special cultural hybridity as a Muslim from India who has

lived most of his life and done all his writings in Great Britain have been particularly attractive to postcolonial critics for whom cultural hybridity is a crucial critical category (“Introduction” 3). Shankar states that the emphasis on hybridity results from the fact that postcolonial theory has characterized postcolonial societies as hybrid societies, and many of the signature themes of postcolonial criticism and theory have emerged directly out of this characterization of the postcolonial condition (83). The hybrid nature of *Midnight’s Children* is manifested in Rushdie combining western influences with eastern literary traditions. Influences of *The Arabian Nights*, Gabriel Garcia-Marquez’s *One Hundred Years of Solitude*, Günter Grass’s *The Tin Drum*, and Laurence Sterne’s *Tristram Shandy* on *Midnight’s Children* are apparent.⁷ Early in the novel Saleem writes, “But I have no hope of saving my life, nor can I count on having even a thousand nights and a night. I must work fast, faster than Scheherazade, if I am to end up meaning” (9). The allusion to Scheherazade in *The Arabian Night’s* narrating a new story every night to King Shahryar in order to prevent herself from being killed is explicit. This reference to Scheherazade invests the number 1001, which is also the count of the *Midnight’s Children* in the text, with special significance. Such outside literary traditions are combined with techniques like non-linear progression of events, lengthy digressions, and recursive inconsistent narration adopted from Indian epic literature and oral forms of story telling. In *Midnight’s Children* hybridity operates at the level of characterization and handling of language as well. Saleem is a hybrid figure within whom is contained a multitude of lives. The sense of a fixed identity is eroded by Saleem being both the self and his Other, Shiva. At their birth Mary Pereira switches the infants of disparate social backgrounds. Saleem thus is actually Shiva, while Shiva is Saleem. Saleem’s identity is further rendered unstable by his multiple parentages. Saleem, whose various parental figures are British (Methwold), Hindu (Wee Willie Winkie), Muslim (Nadir Khan, Ahmed Sinai, Amina Sinai), and Catholic (Mary Periera) is like India a product of diverse influences. Language is hybridized by Rushdie’s “chutnification” of English. By Indianizing English or “chutnifying” English through the insertion of words from Indian languages into the English narrative, Rushdie constructs a hybrid language. These multiple levels of hybridity establish *Midnight’s Children* as a text with varied linguistic, cultural, and literary allegiances.

Its use of allegory and language, elements of hybridity, panoramic vision of India, handling of historical facts, and combining of varied literary allegiances and techniques indicate that *Midnight’s Children* is the work of a cosmopolitan writer who is open to global influences and seeks to reach out to an international audience.

IV

The Home and the World necessitates acquaintance with Bengali cultural ethos of the projected period, the different strands of the historical situation depicted in the novel, and Tagore’s own standpoint on various socio-political issues. This makes the work less accessible to an outside audience. Rushdie, on the other hand, adopts the stance of a spokesperson of India to an international community, and creates a text that finds easy acceptance among a global audience. The literary and aesthetic merit of *The Home and the World* is not compromised by the text being less conducive to “a conversation with the world.” Similarly, Rushdie’s orientating *Midnight’s Children* to an outside audience does not render it less meritorious. The primary differences between *The Home and the World* and *Midnight’s Children* are not of aesthetic merit, but of intention and sensibility, which according to critical discourse are the basic differences between regional language Indian writings and Indian-English literature. This study endorses the

critical claim that Indian-English literature articulates a transnational sensibility as it aims at a global audience, while regional language Indian literature, which attends to a local audience, gives expression to a vernacular sensibility.

Notes

- ¹ Rushdie in his introduction to *The Vintage Book of Indian Writing 1947-1997* published on the fiftieth anniversary of Indian independence declared, “prose writing – both fiction and non-fiction – created in this period [the first fifty years of Indian independence] by Indian writers working in English is proving to be a more interesting body of work than most of what has been produced in the ‘sixteen official languages’ of India, the so called vernacular languages, during the same time” (qtd. in “Damme” 146).
- ² Shankar points out that vernacular suggests an orientation towards rootedness, cultural autonomy, and specific locality (85).
- ³ The criticisms I have surveyed have equated Nikhilesh with Tagore, but I am aware that studies can prove that Nikhilesh is simply one of Tagore’s characters and not his voice.
- ⁴ The letter referred to here in particular is written from New York, and is dated December 20, 1920, and the essays are Tagore’s essays on nationalism.
- ⁵ For further discussion, see Ghosh and Sarkar 83, and Mitra 249.
- ⁶ Meenakshi Mukherjee notes this change in the critical estimation of *Midnight’s Children*. For further discussion, see Mukherjee 9-27.
- ⁷ Patricia Merivale examines the parallels between Gunter Grass’s *The Tin Drum* and *Midnight’s Children*. Robert Alter analyzes Rushdie’s rendering of Saleem and his narrative in the mode of Stern’s hero Tristram Shandy.

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An Epochal Step: On Hester Prynne's Feminist Awareness in
Hawthorn's *The Scarlet Letter*

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In describing the fragility and sorrow of humanity, Nathaniel Hawthorne, the author of *The Scarlet Letter*, dissects the consciousness of guilt to body, mind, and soul, criticizes the Puritan ideology, and discusses the idea of personal struggling between freedom and authority. In relation to the idea of personal struggling between freedom and authority, the desire to break through the conventional and the unbreakable is the main concept that strings up each chapter of the novel. I maintain that, Hawthorne reveals the female protagonist's "marginal" status in the puritan patriarchal society, justifies the misogynistic version of paternal ordering, and subverts the traditional concept of treating females as the "object" by the comparison between the female protagonist's resolute attitude and the male protagonist's helplessness towards fate. In comparing the attitude of the above two characters, both were struggling between freedom and authority, but why did they have different fates toward the end? Who is the primary protagonist? Different criticisms such as Formalism and feminist criticism have immense debates about it. In my opinion, the campaign for women's rights to bodily, reproductive autonomy and the critique of social construction of sex and gender is one of the major topics that Hawthorne wants to demonstrate through Hester Prynne, the major female protagonist. For this reason, I intend to develop a further exploration concerning the relationship between feminism and feminist awareness in Nathaniel Hawthorne's *The Scarlet Letter* and the significance of the setting of the forest to the female protagonist, Hester. Through the examination of this setting, we can understand its symbolic meaning and its relation to Hester's inner world. Why this setting is of such a critical significance in this novel? And what are the symbolic meanings of other figures and sceneries in this setting? Moreover, how do critics explain the meaning of this setting? These questions deserve our critical attention. With regard to the disputes raised in this

setting, I will review different critical views from traditional moralists, romantic thinkers, and transcendental philosophers. As a result, this paper will first investigate the personality of Hester and Arthur along with different debates as to who is the major character that Hawthorn wants to discuss. The second part will explore feminism and its relationship to Hester's feminist awareness. In the final part, I will exam the symbolic meaning of the forest setting and review various critics' opinion about it.

The background and the main plot of the story are as follows. In the 17th century colonial Boston, under strict puritans' control, rulers set up harsh laws and religious regulations to secure the patriarchal system in order to protect their social and economic status. Under this particular setting, Hester Prynne, a young and kind-hearted lady who is married to a wicked husband, is imposed the cruelest punishment at that time-- to wear a scarlet letter "A" as an emblem of adultery on the scaffold of a public market place. From thereafter, she is expelled and excluded from the society. No matter how hard she tries to connect with the society, there is nothing that could make her feel a sense of belonging. Every gesture, every discourse, even just a silence is meant to be discrimination. She is excluded. And for those beggars whom she has helped before, scolds on her as well. However, with her resolute attitude, she is courageous, independent, and able to fight against the injustices. As Hester is treated unfairly by people around her; on the other hand, Min. Dimmesdale, her lover, is not. Sensitive and compassionate as he is, Dimmesdale is a person who loves truth, loathes lie, such nature making him even loath his miserable, polluted self. He wants to avow his guilty conscience, not only for the nature which he possesses, but also for the public veneration that tortures him even more because of the position he holds. As the narrator says:

He longed to speak out, from his own pulpit, at the full height of his voice, and tell the people what he was. "I, whom you behold in these black garments of the priesthood, I, who ascent the sacred desk, and turn my pale face heavenward . . . I, your pastor, whom you so reverence and trust, an utterly a pollution and lie! (*case studies* 119)¹

However, with his extraordinary popularity in the church, with disciples deeming the

¹ *Case Studies in Contemporary Criticism*, henceforth abbreviated *Case Studies*.

young pastor as a symbol of holiness, and with the fact that the followers respect him even more when he says that he is a viler under the wrath of the God, it leads the confession only become another sin, a self-acknowledged sham. Dimmesdale, thus becoming a gnawing and tortured person by some black troubles of the soul, has hallucination of a heard of fiendish shapes, shining angles, his dead friends, and his parents. When referring to his mother, as the author writes, “his mother, turning her face away as she passed by. Ghost of a mother,—thinnest fantasy of a mother—methinks she might yet have thrown a pitying glance towards her son!” (*case studies* 120). In “Re-Reading *The Letter* : Hawthorne, the Fetish, and the (Family) Romance”, Joanne Feit Diehl points out, “According to Freud, the origins of the fetish can be traced to its function as a ‘substitute for the women’s (the mother’s) penis that the little boy once believed in and –for reasons familiar to us—does not want to give up’” (*case studies* 247). What follows up is that if the boy is aware of the fact that a woman does not possess a penis, then his own possession of a penis is in danger. Thus, as a sign of the history of this fear and longing, which Hawthorne can face only in the disguised form of fictive displacement, the scarlet letter here operates as a narrative means for resolving an otherwise irresolvable conflict.

In comparing the attitude of the above two characters, both were struggling between freedom and authority, but why did they have different fates toward the end? Who is the primary protagonist? Is Arthur the real main character because he seeks for salvation and therefore conveys the center spirit of the Gospel? Or is it Hester Prynne, who conveys Hawthorne’s sympathy to women and his outrage to Puritan’s radical, bigoted, and cruel attitude? Different criticisms such as Formalism and feminist criticism have immense debates about it. For Formalism, or “the New Criticism” believers, they argue that it is Dimmesdale, not Hester, lies at the center of the novel. In writing about Arthur Dimmesdale, Darrel Abel, one of the Formalists, developing predecessor’s argument about the structural importance of the three scaffold scenes by showing that these scenes prove that Dimmesdale is the thematic center of the romance. In his study, *The Moral Picturesque*, Abel outlines the scenes as follows: at the beginning of the book, Dimmesdale is not on the scaffold with Hester but knows he should be; in the middle, he ascends the scaffold alone, at night; at the end he does so in public, to confess his sin. (*case studies* 214). The plot of the novel, in Abel’s view, “exhibits the protracted struggle between influences seeking to prevent the minister from ascending this emblematic scaffold...and influences seeking to induce him to do so” (*case studies* 227). Besides, another formalist, Roy R. Male, also finessed the debate in his book *Hawthorne’s Tragic Vision*. He argues that the

first third of *The Scarlet Letter* describes Hester's "limited ascension"... , the second third of the novel is concerned with the shifting of the burden of guilt...; and that "the final third deals with Dimmesdale's ascension...where Hester's ascension was limited," Male explains, Dimmesdale's "is complete" (*case studies* 215). Whereas the New Critics, or formalists, had viewed Dimmesdale as the center of the novel, Nina Baym, one of the feminism critics, is skeptical of what formalists' analysis. She says, just "prior to" the advent of formalism , the novel , "was widely agree that Hester Prynne is the one who should be highly praised of " , and she protests, "to minimize Hester's significance, it is necessary to minimize or ignore the plot which points so unequivocally to her importance".

To some extent, I am on the side of Baym's points of view. I believe that the aim at establishing and defending equal social rights and opportunities for women is one of the major topics that Hawthorne wants to demonstrate through Hester Prynne. In Hawthorne's words, Hester is a person who possesses an independent, rebelling spirit. She fights against the unfair fate inflicted on her, and pursues her life endlessly. Under the cruel Puritan rules; yet, she does not stop her pursuit for love. She gives birth to Pearl—"the sinful child" bravely, and stands out courageously to face the mock and the persecution, which is exactly one of the concepts that the feminist activists have campaigned for-- promoting women's rights to bodily integrity, autonomy and reproductive rights. As Shari Benstock said, "The female body is both an agent of human reproduction and a field of representation, emblemized first by the scarlet letter on Hester's slate-gray gown and again at the story's end. . ." (*case studies* 289). Also, she said, "The Scarlet Letter exposes a relation between babies and words, between biological reproduction and symbolic representation . . . Women's body serves as the space where social, religious, and cultural vavles are inscribe" (*case studies* 289) Secondly, She endures the suffering all by herself, for love, and for the person whom she loves so as to preventing him from humiliation. She makes her living by doing the needlework and brings her daughter up without anyone's help, which is a concept that matches perfectly with what the feminist activists have also argued for—advocating for workplace rights, including equal pay and opportunities for careers and to start businesses. Thirdly, Hester subverts the traditional idea of treating female as the "object" in the male-dominated society. In *The Scarlet Letter*, the woman is no longer serves as a foil to the male figures. For example, at the first scaffold setting, Hester undergoes this tremendous tribulation with a calm and easy attitude, whereas Dimmesdale, standing near her and urges her to tell who the child's father is, is a person with repugnant, complicated position. He is not as courageous

and powerful as Hester. Fearing that the affair might be exposed, the only thing that he could do is to put his hands upon his chest, and waiting for what Hester is going to say. From here, we can see that Arthur does not have the courage to choose his life, but only depends on Hester to make decision for him; thus, he loses his autonomy and self-awareness gradually. Furthermore, in the second scaffold setting, the traditional concept of treating women as an affiliation to men is again subverted. In this setting, when the fearing, thin, and pallid pastor seeks Hester--the excluded women for help, her soul trembling, and she feels that he has the right to get the uttermost assistance. Apparently, comparing Arthur's weakness and Hester's resolute attitude, it makes Hester's status evaluates from objective to a subjective one. In order to save Dimmesdale and to alleviate his pain, she decided to reveal Chillingworth's true identity. Dimmesdale, shocked by the information he got, almost can not sustain himself and said "Think for me, Hester! Thou art strong. Resolve for me!" (*case studies* 155). "Be thou strong for me!", "Advise me what to do." (*case studies* 155). The reliance upon Hester makes him to forfeit the given "male-dominated" status in the patriarchal society, which is also expressed in the final scaffold setting, when Dimmesdale dies in the arms of Hester Prynne.

Just before Dimmesdale knows Chillingworth's real identity, the story reaches a turning point—a forest setting where the two protagonists meet and release their authentic feelings. In this setting, Hester sets off a journey into the forest with little Pearl, hoping to meet Dimmesdale in this whole wide world where they can talk with each other freely and safely. Significantly, the detailed description of the forest along with other natural sceneries symbolically represents the characters' inner world, projects personae's personality, and reveals figures' spirit. The forest, in a word, thus becomes not merely natural scenery, but presents significant meaning in relation to Hester. It is a place which represents the freedom from social norms, and the moral wilderness in which Hester has been lost for years. For example, in the description which illustrates the darkness and narrowness of the road, the narrator says: ". . . to Hester's mind, it imaged not amiss the moral wilderness in which she had so long be wandering" (*case studies* 146). Clearly, the passage she walks by is the one which reflects her mood during these years. On the other hand, the forest also stands for a wild place which is unredeemed, lawless, and pagan-like. It is a place to which Mistress Hibbins retreats for her convocations with the Black Man, who seems to be an euphemism for Satan. As Pearl described what the "Black Man" is like:

. . . how he haunts this forest, and carries a book with him,—a big, heavy book, with iron clasps; and how this ugly Black Man offers his book and

iron pen to everybody that meets him here among the trees; and they are to write their names with their own blood. And then he sets his mark on their bosoms! (*case studies* 147)

The Black Man, a figure who recalls an image of Satan and sin, sets his mark on bosoms of sinful people, indicates that the letter which Hester wears all the time is an evil image. Moreover, the above passage also shows people's fear towards the evil at that time, as critic Leo B. Levy asserts: ". . . this conception, essential in dramatizing the Puritan dread of man's sinfulness, is an abstraction less forceful than the picturesque imagery which creates the actuality of the forest" (*An Authoritative Text* 399)². As a result, we can see the author's purpose is to project the image of the surrounding environment to Hester and Pearl's mind and to reveal people's fear towards the wicked. The brook that Pearl plays with also holds a significant meaning in this chapter. It babbles and talks, taking on an almost humanlike quality, "like the voice of a young child that was spending its infancy without playfulness, and knew not how to be merry among sad acquaintance and events of somber hue" (*case studies* 148). Like Pearl, this brook seems to be almost childlike and yet full of all the deepest and, darkest secrets. There is something distinctly sad about this streamlet. Pearl tries to cheer the brook up, but it will not be cheered. Her mother tells her that she could understand what the brook is saying, if she had suffered something in her life. As the setting contains so many meanings, it has raised multiple disputes from different critics as well. To the traditional moralists, it stands for a wild place which is unredeemed, lawless, and pagan-like. But to the romantics, wild nature represents the very symbol of freedom. As for Hawthorne himself, he dislikes the moral romanticism but his depiction of Hester Prynne is transcendental. According to Frederic I. Carpenter, this setting clearly reveals Hawthorne's confusion between the romantic and the transcendental. He hated moral romanticism, as we can see in his explicitly condemnation towards Hester Prynne for her wildness. He asserted:

She had wandered, without rule or guidance, in a moral wilderness. . . Sham, Despair, Solitude! These had been her teachers,--stern and wild ones,--and they had made her strong, but taught her much amiss. (*Authoritative Text* 315)

However, the speech and action of Hester shows that she is not romantic but transcendental. For example, he described the "contemplation" of Hester concerning freedom as "wild" and "heathen." Besides, Hawthorne's idea contradicts to philosophers of his time, such as Emerson and Thoreau. They asserted the "wilderness" as the precursor of the new morality of freedom, and "nature" is where the "higher truth" stands. To make short of the matter, Hawthorne created a figure

² *An Authoritative Text Backgrounds and Sources Criticism*, henceforth abbreviated *An Authoritative Text*.

who possesses a transcendental quality but damned it, for being both romantic and immoral. Similarly to Carpenter's idea, critic R.W.B Lewis asserts that the forest setting is an ambiguous one in the aspect of moral choice—the choice between the Emersonian world (Transcendental world) and the Edwardsean world. According to Lewis, Hawthorne sets his characters in Emersonian figure, the man of hope, but by some scary mischance has stepped into the secular world of Jonathan Edwards. Thus, the characters had to make up their mind as to whether to accept the world they had fallen into, or to flee from it. In this setting, the lovers meet and make an effort for the freedom, to free from the community and to free from their spiritual cangue and lock. As they go further into the forest, the deeper they go into the wilderness. Nevertheless, the energy aroused by their encounter drives them back instead, at the end, to the heart of the society, to the penitential platform where Arther Dimmesdale releases the burden he had carried. In contrast, in the essay, "The Landscape of Modes of *The Scarlet Letter*", Leo B. Levy claims that the obscure, flickering, and pervasive darkness of this setting is in effect an evaluation of the situation of the couple. And the forest's primeval quality also recalls the picture of the Eden. Most importantly, he asserts, "that pictorial intentions dominates the whole episode is to reflect every nuance of thought and mood of the characters" (*Authoritative Text* 345). For example, Hawthorne depicts Hester as a scarcely identifiable figure who stands under the "heavy foliage of the clouded sky" (*Authoritative Text* 345) that Dimmesdale knew not whether it were a woman or a shadow, and such shadowy setting properly reflects the struggle he had at that moment. In my opinion, Carpenter's idea is somewhat unclear about the root of Hawthorne's confusion. He does not state clearly about the subtle differences between the romantic and the transcendental. As for Lewis, his opinion is quite fascinating, but Levy's theory seems more convincing for he has a really good explanation in connecting the background of the setting and the protagonists' inner world.

To some people, Min. Dimmesdale, the symbol of the original sin, might be the real character in Hawthorne's mind. He has been described as a person who experienced struggling life as to whether he should tell the truth or not, and a man who strives to seek for salvation. However; in my opinion, Hawthorne's work would be base on the presumption that the question of women is the determining motive in his work, driving them as it drives Hawthorne's male characters. In addition, such presumption could be seen from feminist shari Benstock definition as well, she says, "Hester is the victim of male fantasies ranging from those that concern "the female body" to the controlling "fantasy of absolute sexual difference" that lies at the very

heart of women's repression and exploitation" (*case studies 276*).

Thus, Hester Prynne, the point of strength which Hawthorne has put great efforts on, again revealed his positive attitude towards Hester's self-awareness and life value. Consequently, "a women who thinks like a twentieth-century feminist", is thus displayed.



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