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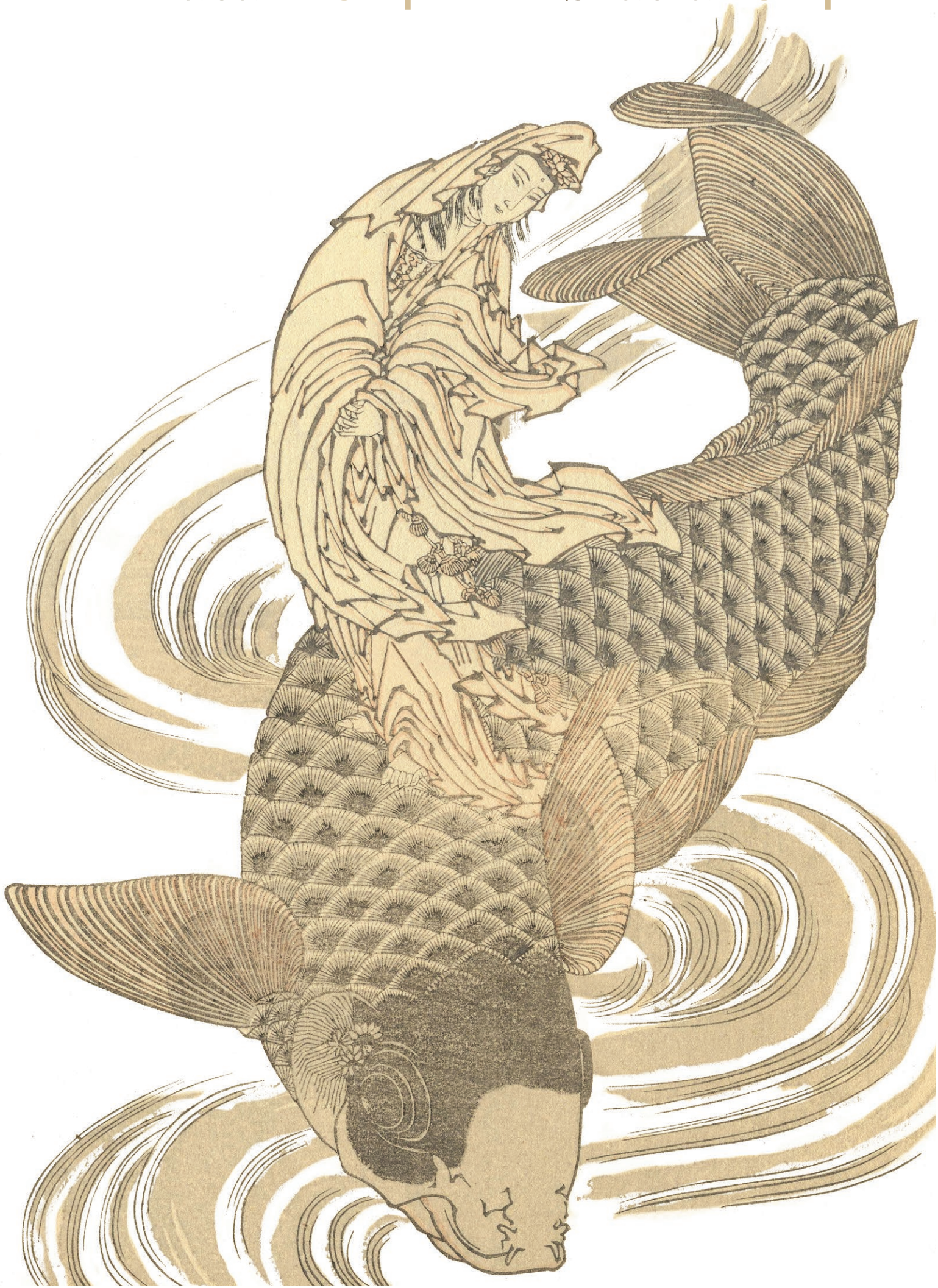
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## ***Requiem for a Beast: A Case Study in Controversy***

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The Asian Conference on Literature & Librarianship 2014  
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0002

### **Abstract**

In 2008, Matt Ottley's *Requiem for a Beast: A Work for Image, Word and Music* was awarded the Book of the Year: Picture Book by the Children's Book Council of Australia (CBCA). Ottley's book is challenging in its form and content: it uses words, illustrations, and music to tell a sustained, multi-layered narrative about one young man's attempts to reconcile his family's and his nation's shameful history of violence against Aboriginal Australians, while also coming to terms with his own attempts to commit suicide. Given the ways in which the CBCA's annual book awards are used by teachers, librarians, and parents to select the "best" books for young readers, it is unsurprising that the prizing of *Requiem for a Beast* stirred up controversy.

Responses to the book proliferated across professional and popular outlets—it even received coverage on an Australian tabloid television program—and initiated a variety of conversations about what constitutes appropriate reading for young people. Perhaps more significantly, the controversy over *Requiem* winning picture book of the year forced the CBCA, teacher librarians, and caregivers to examine (and, often, defend) their roles and responsibilities in the circulation and promotion of children's literature.

This paper reads the *Requiem* controversies as a case study for understanding the complementary and contradictory roles of institutions and individuals in the ethical circulation of children's literature in contemporary Australia and beyond.



## Introduction

This paper considers the meaning and effects of controversy initiated by the Children's Book Council of Australia (CBCA) awarding Matt Ottley's *Requiem for a Beast: A Work for Image, Word and Music* the 2008 Book of the Year: Picture Book award.<sup>1</sup> One collection development strategy used in Australian libraries to increase the likelihood of quality literature being held is to specify "award winning" as a qualification for inclusion (see Hateley, 2012, p. 191). Book awards are taken or desired to be a guarantee of quality and a shield against controversy. On occasion, however, books for young people have been seen as controversial *because* they are award winners. In the United States, the word "scrotum" appearing on the opening of page of 2007 Newbery Medal winner *The Higher Power of Lucky* was enough to spark widespread and vehement controversy, including challenges and bans (Bosman, 2007). The receipt of the Newbery Medal only extended the controversy, rather than assuaged it. Similarly, in Australia, the 2008 Picture Book award being given to *Requiem for a Beast* created a powerful context for the construction and extension of public commentary and controversy.

I am interested in various domains of public "dispute, debate, contention" ("controversy") about, or response to, Ottley's book, because such responses to *Requiem for a Beast* and the award shed light on the "limits" of what constitutes appropriate or desirable reading material for young Australians; on the perceived or desired function of book awards in the field of Australian children's literature; and, on the role and expectations of teacher librarians in curating an educationally and socially sound library collection for twenty-first century Australian schools.

## Case Study, or *musée imaginaire*?

In accordance with Yin's model for Case Study research, this paper is informed by "multiple sources of evidence (evidence from two or more sources, converging on the same facts or findings)" (2009, p. 98). The sources include the book *Requiem for a Beast*; mass media responses to the book (newspaper, television, radio); professional responses (reviews in teaching and librarianship journals; teaching support materials by the author and publisher); book sales data (Nielsen BookScan); Children's Book Council of Australia accounts (awards commentary); archival material (complaints sent to the CBCA, held by the National Library of Australia); responses by the author of the book (Ottley's publications and website); and, a survey of professionals working in library settings.

However, I am conscious of the ways in which methodologies are themselves fictions: offering a perhaps too neat way of compartmentalising and ordering of very messy artefacts. And so, I also think about this paper as a *musée imaginaire* as per Malraux's account of an assembly of reproductions which as a "collection" forms an imaginary museum, or a 'museum without walls', which "depends for its range and impact on

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<sup>1</sup> This paper emerges from wider research into "The Social Values of Australian Children's Book Awards", which is supported by the Australian Research Council under the Discovery Early Career Researcher Award (DECRA) scheme (Project ID: DE120101948). I must also thank Amy Cross for her tireless work as a Research Assistant on the project.

the absence of the specific object” (Smith, 2003, p. 177). Controversy is not a specific object, so even as I discuss some of the ways in which this book has been made to mean by various sectors of the Australian community, I remain conscious that the book generates its own meanings independent of such responses.

In so doing, I take my cue from the book itself, which stages a visit to a museum where the cultural ordering and storytelling seems profoundly inadequate to the Australian setting but proves to be profoundly influential on the protagonist’s subjectivity. Remembering his boyhood, the narrator tells of a journey to a museum, a culturally sanctioned site which simultaneously displays and masks colonial histories of oppression, appropriation, and exploitation. After technological and natural histories, the boy learns of ‘mythology’, and is told the story of the Centaur and of the Minotaur (Ottley, 2007, pp. 60-61). The boy remembers that, “when we got to the mythology room and he read me that story, something extraordinary—something profound—lodged itself inside me” (p. 60). This exposure to metaphoric or symbolic narratives (which we might not automatically think of as the province of museums) allows the boy to get at a sense of the real, or of historical understanding. In turn, this use of the symbolic to get at the real characterises the book as a whole, and informs my thinking here.

### **CBCA Book of the Year: Picture Book**

Since 1946, the Children’s Book Council of Australia has administered annual book awards for Australian children’s literature. The awards have grown and developed over the decades, and since 2001 have been made in five categories: Older Readers, Younger Readers, Picture Book, Early Childhood, and the Eve Pownall Award for Information Books. The Book of the Year: Picture Book category had the following criteria in 2008:

1.2.4 CBCA Picture Book of the Year awards will be made to outstanding books of the Picture Book genre in which the author and illustrator achieve artistic and literary unity or, in wordless picture books, where the story, theme or concept is unified through illustrations. As a general guideline, the Judges may consider the relative success of a picture book in balancing and harmonising the following elements:

- artistic style and graphic excellence (including typography and its suitability for the implied readership);
- effective use of media and technique; colour, line, shape, texture; relationship between illustration and text;
- consistency of style, characterisation, information and setting;
- clarity, appropriateness and aesthetic appeal of illustrations; quality of book design, production, printing and binding; appeal to the child reader. (Children’s Book Council of Australia, 2008b, p. 6)<sup>2</sup>

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<sup>2</sup> The 2013 criteria are identical, excepting some joining together of clauses in the dot-point list, and the removal of “appeal to the child reader”. See:

<http://cbca.org.au/userfiles/file/Downloads/Nat%20Site/2013/awards/awards%20criteria.pdf>  
(Children’s Book Council of Australia, [c2012])



It is important to note that the Picture Book award's criteria do not involve ages or developmental stages of implied readers (beyond the CBCA's wider remit of 0-18 years). This has meant that the Picture Book award has been able to recognise a number of texts for adolescent or older readers, and the lists of winning and honour titles are routinely tagged with the note that "Some books may be for mature readers".

In 2008, the Picture Book category recognised a number of such texts including Armin Greder's *The Island* (2007) and Colin Thompson's *Dust* (2007). The winning title, *Requiem for a Beast* was praised in the 2008 Judges' Report thusly:

Ottley's understanding of the human condition is palpable, as is the connection he creates between people and the land. He has worked his knowledge of musical form into this book in a subtle and meaningful way. This book is neither a comfortable nor a happy reading experience, but it must be appreciated for its artistic excellence and brilliance of meaning. ("The Children's Book Councils of Australia Judges' Report 2008", 2008, p. 7)

On the one hand, this commentary makes sense as it connects Ottley's book with the criteria for the Book of the Year: Picture Book award. On the other hand, the Judges say practically nothing about the book's content, narrative, or themes. Such lack becomes obvious when compared with the report's commentary on other titles. The 2008 Picture Book short list included Armin Greder's *The Island*, about which the Judges wrote: "Greder has captured the worst of human behavior [...] this is confronting in its unflinching portrayal of prejudice. The solitary naked man, physically exposed and vulnerable, is 'dehumanised' by people expressing a societal fear of the unknown" ("Judges' report 2008", 2008, p. 8). An Honour book, *Dust*, the Judges pointed out, depicts "the plight of children who are suffering in Third World countries. This picture book is an example of excellence not only for its humanitarian message, but also for its raw and powerful beauty" (p. 7). Such commentary demonstrates that the Judges were willing to directly refer to the content of other, potentially "controversial", picture books.

### ***Requiem for a Beast: A Work for Image, Word and Music (2007)***

Ottley's book is challenging in its form and content: it uses words, illustrations, and music to tell a sustained, multi-layered narrative about one young man's attempts to reconcile his family's and his nation's shameful history of violence against Aboriginal Australians, while also coming to terms with his own attempts to commit suicide.

Formally, *Requiem* juxtaposes words and images, but also juxtaposes the order of five parts or divisions with the disorder of attempts to "civilise" humans, animals, and landscapes. Further, Ottley deploys a third register of audible music, including a CD of recordings which themselves juxtapose Western religious traditions with contemporary Bundjalung voices.

The book juxtaposes a third-person present-tense account of a young man working with cattle in the outback, with a first-person, past-tense account of a young man remembering his childhood, or at least those childhood experiences which may have contributed to him attempting suicide. These childhood experiences include another first-person, past-tense story—told this time by the man's father—of his complicity in the murder of a young Aboriginal child. The narrator is unable to reconcile his father

as sanctioned storyteller with the private history his father shares, just as he is unable to reconcile the violence which links privileged masculine and Australian identity, and which both contributes to and is effaced by contemporary national discourses of “Australia”.

The narrator of *Requiem* is clearly attempting to understand himself by narrativising his history and context. In turn, his narration is informed by those narratives to which he has been exposed. He uses shared, communal, or inherited stories to try and make sense of his own immediate past and present. Scripts inflected by gender (especially hegemonic masculinity) and nation are offered as normative, but fail because they are revealed to be untenable if one desires ethical citizenship. The opening which shows an image of a prone arm next to an emptied pill blister-pack to indicate his attempted suicide, uses a montage of images to suggest on the left-hand page (Ottley, 2007, p. 20) an array of traditional, violent symbols for masculinity—a knife, an unlit match, bronco riding, spurs, etc.—in direct juxtaposition with the montage on the right-hand page (p. 21) which shows the effects of such symbols on living creatures (animal and human).

His father has given him public, authoritative, Western stories – especially mythology, and a private story of shame. However, these are eventually less powerful than the story and songs the narrator has heard in his new environment:

*I've never really given much thought to indigenous people—never really met any before, but that story she told has really affected me, and the old man who sang for the audience after she'd finished. He sang in his own language, but he told us what each song was about. (Ottley, 2007, p. 17)*

It becomes clear that the passive consumption of stories from the past must give way to active listening to as well as reading of narratives if a new story is ever to be told about Australian history and subjectivity.

The book as a whole, like the protagonist's experiences, is framed by the storytelling and singing of an Aboriginal Elder, and the reader is necessarily aligned with the protagonist as they read: ‘It's our memories that make us. This country, these hills you see; this is my mother's country, and her mother's too. I'm supposed to be a fully initiated woman, but that knowledge, that memory, is gone.’ This quotation appears in the opening pages of the book, superimposed over spectacular images of an Australian landscape, and again at the heart of the book (Ottley, 2007, p. 42), so readers realise it is this story that has prompted the protagonist's self-examination as much as the story of his father.

*Requiem for a Beast* attempts to engage the Stolen Generations, the murder of one boy, the kidnap of another boy, and the “beast” of history. Thus, the book reminds readers that the voice which frames and shapes this narrative should also be understood to frame the nation it both interrogates and celebrates.

*Then, waking him from his trance, he remembers his father's story of the bridge.*

*He suddenly feels like an alien, like a stranger in a place more barren than he could ever have imagined. He realises that he is not in the country of his father's stories, not the imagined world of his childhood, and is furious at the*



*absolute sophistry of his fantasies. ‘Fuck you’, he screams and punches the mare’s flanks with his spurs. (Ottley, 2007, p. 65)*

Little wonder that this book initiated public anxiety, and not only because it includes the “F” word.

### Sales, Scandals, and School Libraries

In *The Economy of Prestige*, James F. English argues that cultural prizes such as book awards, “are the single best instrument for negotiating transactions between cultural and economic, cultural and social, or cultural and political capital—which is to say that they are our most effective institutional agents of *capital intraconversion*” (2005, p. 10, original emphasis). English goes on to argue that significant indices of a prize’s efficacy are sales and scandal: “Modern cultural prizes cannot fulfill their social functions unless authoritative people—people whose cultural authority is secured in part through these very prizes—are thundering against them” (p. 25).

It is telling that commentary about the CBCA Awards emphasises sales, but often has less to say about scandal. So, it is not unusual to read assertions such as “the increased sales that automatically result from winning a medal” (Connor, 1990, p. 12); “the increase in sales brought about by shortlisting” (Goodman, 2006, p. 8); or, “the Children’s Book Council of Australia Book of the Year is still the only award that has a significant impact on book sales in this country” (Macleod, 2011, p. 27). It is far more unusual to see such claims accompanied by any concrete data.

It is certainly true that the CBCA’s prizing of *Requiem* generated scandal, but I want to consider briefly the possible effects of the award or its reception on sales. The sales data I use here was purchased from Nielsen BookScan Australia. What might in other cases be a drawback in using Nielsen data—namely, that Nielsen BookScan “does not gather and report data in the sales of books purchased by libraries, schools, and other institutions who buy books directly from book publishers in bulk” (Andrews & Napoli, 2006, p. 44)—is actually an advantage for this particular case. The exclusion of education sales allows the possibility of insight into whether the CBCA Award has affected sales of *Requiem for a Beast* to the general market.

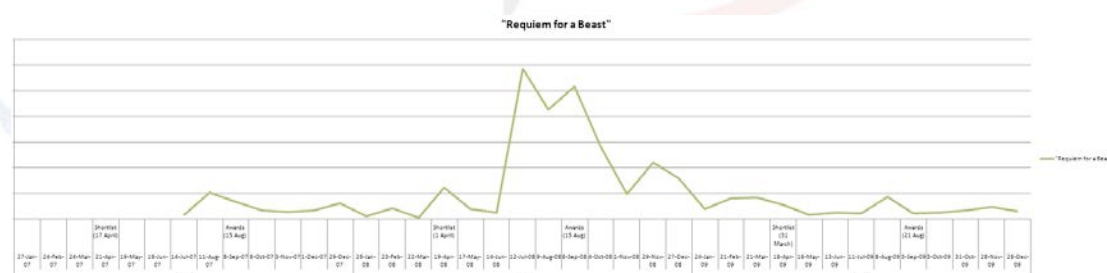


Figure 1: Australian sales of *Requiem for a Beast*, 2007-2009. Graph based on data courtesy of Nielsen BookScan Australia.

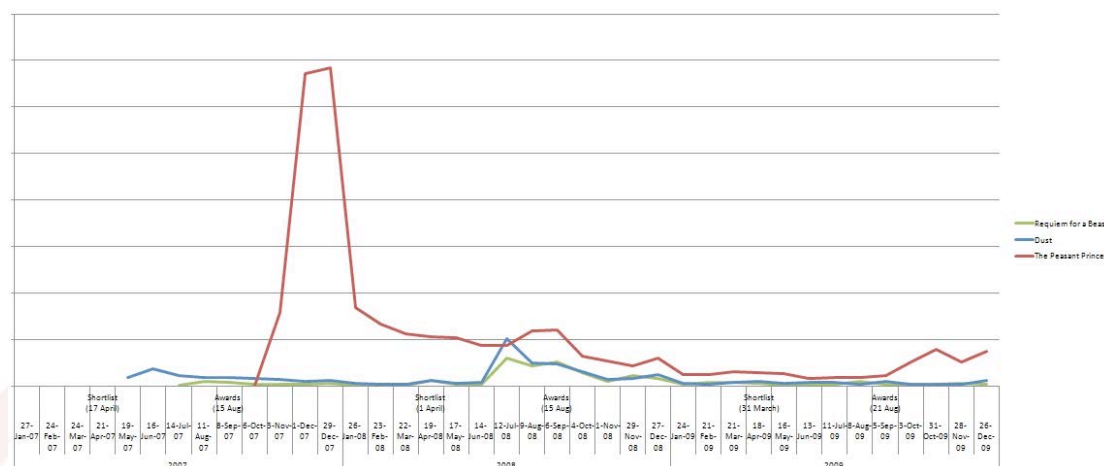


Figure 2: Australian sales of *Requiem for a Beast*, *Dust*, and *The Peasant Prince*, 2007-2009. Graph based on data courtesy of Nielsen BookScan Australia.

Figure 1 indicates that two significant peaks in sales coincide with the mid-year period following the CBCA shortlisting of *Requiem for a Beast* and the announcement of the award in August, 2008. A smaller peak is visible in November, 2008 before a return to a pre-award trajectory. As discussed, this does not include educational sales, but would seem to confirm that the CBCA awards process impacted sales of *Requiem* positively.

However, Figure 2 suggests that such impact is equally or more true for non-educational sales of the two picture books which were CBCA Honour titles for 2008: *The Peasant Prince* and *Dust*. Tracking the sales of all three titles for 2007-2009 shows that *Requiem* has the flattest trajectory, but does not deviate dramatically from the trajectories of the other two titles. This may mean that the book's sales were helped by prizing, but neither helped nor hindered by controversy.

Where *Requiem* certainly outstrips the other titles, after all, is in scandal. As journalist Rosemary Neill reported in September, 2008:

The hate mail started rolling on to Matt Ottley's website one hour after his newly awarded book, *Requiem for a Beast*, was pilloried on prime-time television [...] Ottley and the CBCA, which has been fielding its own hate mail and complaints about the book from schools, agree the controversy was sparked by confusion over the nature of picture books. (Neill, 2008, p. 14)

Ground zero would seem to be Brisbane's conservative tabloid newspaper *Courier-Mail*, which broke the news on 22 August, 2008, that "AN award-winning children's book that contains the "F" word is being marketed in Brisbane to children aged under 12 despite the author saying it is meant only for "young adults"" (Jensen, 2008, p. 11), and on the same day ran an opinion piece by Susan Hetherington which called the book's award "a tragic reflection on our society" (2008, p. 33) because it uses "the language of the gutter". This led to tabloid television coverage (again, on 22 August, 2008) on *A Current Affair* ("Award winning children's book causes controversy", 2008). The television program featured Susan Hetherington as a talking head, impromptu vox pop interviews on the street, and emphasised "explicit language" and "confronting images" as troubling aspects of the book.

Such responses form a cumulative text of outrage with recurring themes of anxiety about language and violence. There is often an accompanying assumption about the CBCA's 'role' and parents' reliance on the CBCA medal stickers on book covers guaranteeing that the book will be appropriate for all children.

One indication that the CBCA may have been somewhat taken aback by vehemence and volume of the outrage is the inclusion of a record of complaints and comments about the 2008 Awards received via the CBCA website in the CBCA archives housed at the National Library of Australia.

I cannot possibly do justice to the range of perspectives in the archive, but I note that several correspondents identify themselves as speaking for schools and as parents, and at least two refer to mass media as a troubling forum. It must be noted that the anxieties expressed in many of the complaints derive from concerns about young people's health and welfare. Whether I agree that *Requiem for a Beast* is likely to have a negative effect on young readers does not alter the legitimacy of such anxieties. However, it is more difficult to empathise with such anxieties when several correspondents make clear that they have never read the book. The dependence of such responses on tabloid media coverage is made clear in the several cases where people have cut-and-pasted phrases or entire sections from such coverage and included it in their email to the CBCA, setting up a kind of communications loop independent of the book itself.

Given my interest in teacher-librarian practice, I was most struck by comments which 'threatened' to form opinions of books independently:

"Next year I will not order all the Shortlisted Books just because the CBCA think they are worthy. I will wait until I can see and read the books myself or be guided by other librarians." (Children's Book Council of Australia, 2008a, p. 2)

### **Australian Teacher-Librarians on the Front Line: Policy, Practice, and Texts**

The peak professional body for librarians in Australia, the Australian Library and Information Association (ALIA), identifies the "free flow of information and ideas through open access to recorded knowledge, information, and creative works" (ALIA, 2007a) as a core value. In their "Statement on Free Access to Information", ALIA elaborates thus:

The Australian Library and Information Association believes that library and information services have particular responsibilities in supporting and sustaining the free flow of information and ideas including:

1. asserting the equal and equitable rights of citizens to information regardless of age, race, gender, religion, disability, cultural identity, language, socioeconomic status, lifestyle choice, political allegiance or social viewpoint;
2. adopting an inclusive approach in developing and implementing policies regarding access to information and ideas that are relevant to the library and information service concerned, irrespective of the controversial nature of the information or ideas; (ALIA, 2007b)



Australian Teacher Librarians are further guided by the Australian School Library Association's (ASLA) "Standards of Professional Excellence for Teacher Librarians" one of which asserts that excellent teacher librarians "ensure that the library's policies and procedures implement the school's mission" (Australian School Library Association, 2004). In the majority of cases, the ALIA and ASLA ideals will align, however, there is the capacity for conflict between mainstream values and a school's particular "mission" and the ASLA standards arguably privilege the latter over the former.

Such possible contradiction between ALIA's values and ASLA's standards is a manifestation of much wider social and cultural constructions of young people both as autonomous beings and as susceptible to external influences. The materials made available to young people are often assessed in terms of what might be "most appropriate for the developing minds of the nation" (Miller, 2013, p. 14), and as Kenneth Kidd notes: "librarians and teachers know all too well, the commitment to reader freedom exists in productive tension with the principle of selection in cultural context. The freedom to read is always already conditional; we are free to read almost anything even as we are expected to read good books" (2009, p. 204). Australia is widely recognised as an egalitarian and democratic nation with a commitment to freedom of expression and a belief that, "Within the framework of Australia's laws, all Australians have the right to express their culture and beliefs and to participate freely in Australia's national life" (Department of Foreign Affairs and Trade, 2012). However, the tension described by Kidd is perhaps exacerbated in Australian library and education culture due to the absence of legislated freedoms of expression or of the press such as those enshrined in the United States and metonymically described by Kidd as the "freedom to read".

Beyond questions of legislation, the lack of explicit rights to free expression or press for Australian citizens has meant that there is no equivalent within ALIA of the American Library Association's Office for Intellectual Freedom (OIF). The OIF's central purpose is "to educate librarians and the general public about the nature and importance of intellectual freedom in libraries" (American Library Association, 2014). In pursuit of this goal, the OIF acts as a kind of clearing house for the recording and reporting of book challenges, book bans, and associated controversies in the United States. There is no equivalent data source for such controversies in Australia.

In Australia then, books for young people which reveal the potential tensions between principles and practice of librarianship and education become visible through popular media, word-of-mouth or anecdotal communications, and through individual experience. Such sources offer insight into "how a reading public responds to challenging literary works in environments where representative boundaries are reliant on subjective rather than legal appraisals" (Miller, 2013, p.12). In the absence of a central register or office for the recording of book challenges or library-based controversies, if Australian teacher librarians' voices are to be represented in a case study such as the present undertaking, then their voices need to be sought directly.

## OZTL\_NET Survey, March 2014

In March, 2014, I invited subscribers to OZTL\_Net—an email listserv for professionals working in Australian school libraries and related fields—to participate in a survey.<sup>3</sup> The anonymous, online survey asked ten questions about respondents' school/library settings, and the presence or use of *Requiem for a Beast* in their library's collection.<sup>4</sup> The questions focussed on *the book in the school*, hence there were no questions about the book's content *per se*.

The 46 responses offered the following insights:

Who responded to the survey:

- 35 / 46 (76%) are qualified Teacher Librarians
- 45 / 46 (98%) work in school libraries
  - 11 / 45 in Primary
  - 17 / 45 in Secondary
  - 12 / 45 in combined Primary and Secondary
- 33 / 46 (72%) have read *Requiem for a Beast*

Library Policy:

- 31 / 46 (67%) libraries maintain a book challenge policy
  - 3 respondents did not know whether their library had such a policy
- 45/46 (98%) make use of the Children's Book Council of Australia's annual Book Awards in their collection development policy or practice.

*Requiem* in the library:

- 30 / 46 (65%) have *Requiem* in their collection
- 31 respondents answered Q7: **If "*Requiem*" is in your library's collection, how/where is the book catalogued and/or shelved?**
  - Themes in responses: picture book/graphic novel (18/31); teacher only (5/31); senior students (7/31). N.B.: "senior" was variously used to describe Secondary (years 7-12) and senior Secondary (years 10-12)
- 12 / 31 (39%) have some form of special loan conditions on *Requiem*
  - "senior fiction, years 10, 11, 12"
  - "restricted to adults only"
  - "Year 7 and above"

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<sup>3</sup> "OZTL\_NET was originally created as a discussion list for information professionals working in Australian schools by the teacher librarianship academic staff at the School of Information Studies, Charles Sturt University. Since then it has grown to a community of more than 3,000 teacher librarians and information professionals. It is intended to be an effective management tool for practising TLs, and is an electronic service uniquely designed to meet the professional information needs of Australia's school library managers and educators." Source: <http://oztl.net.com/about/> (School of Information Studies, 2012)

<sup>4</sup> Study approved by the QUT Human Research Ethics Committee (approval number 1400000076). Data collected: March 3-19, 2014. Any responses quoted are verbatim.

- “teachers only”
- “Teachers only”
- “Deemed unsuitable for open access.”
- “but only in a very informal way. Noone is interested in borrowing it, to be honest”
- “Year 7 and over”
- “The fiction section is designed for independent readers, I would guide those wishing to borrow this book”

Had the data collection tool been interpersonal (i.e. interview or focus group), I would certainly have followed up on some very tantalising hints or implications revealed in the comments section:

“It was in our collection, but when I took a period of leave the TL removed it. I had it catalogued in Teachers Fictcion with a note to explain that teachers should thoroughly read the bok before introducing it to a class.”

“With the picture books - on a separate stand for easy access for senior students”

*Requiem* as a teaching tool:

A more concrete sense of the book’s “meaning” emerged in responses to questions about whether or how the book is used as a teaching resource, in classroom or library settings. Responses included:

- “would like it to be used for the Stolen Generation studies”;
- “we are currently considering it for inclusion in the year 11-12 curriculum for an Indigenous Issues story”
- “For art”
- “Identity Area of Study”
- “But it probably should be”

Only two of these refer to current or past practice, the other three are projected or desired “would like”, “currently considering”, “probably should be”. Real and imagined teaching uses of the book seem to accrete especially around questions of indigeneity or the Stolen Generations.

Of the 22 respondents who chose to answer the final open question about experiences with the book, only one described a book challenge: “it was originally included into the collection but was challenged and from online TL discussions was removed from open access but remained in teacher collection.” This experience seems metonymic of the wider school-library-based life of *Requiem for a Beast*: the CBCA Award got the book into school libraries, but that the controversy (real or perceived) is keeping it out of circulation (literal or symbolic).

If the book’s use of the “f” word; the narrative consideration of suicide; and the direct engagement with the Stolen Generations are made the focus of debate, the interrelationship of these and other aspects of the book are erased. Not least is the fact that the constellation of these elements in *Requiem* is organised in a sustained critique of Australia’s politics of masculinity and of whiteness—subjectivities which are



secured at the (often violent) expense of others, and which have long been privileged and sacrosanct in mainstream Australian culture, as both the norm *and* the ideal, and needs to be critiqued if Australia is to advance as a democratic and egalitarian nation.

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## ***Developing Reading Culture for The Challenges of Tertiary Institutions in Nigeria***

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### **Abstract**

The paper critically interrogates and assesses the importance of reading and its indispensable contributions to the educational development of the society. The paper also laments the fallen standard of education in Nigeria and addresses the decay and the rot that has characterised the educational system in Nigeria, which is a consequence of the dwindling reading culture among the Nigerian youths. An analysis of the recent Senior Secondary School Certificate Examination results conducted by both the West African Examinations Council (WAEC) and the National Examinations Council (NECO) was carried out. Result shows that the performance of students over the years in these examinations has been very poor as many of them failed to possess the minimum requirements for admission into higher institutions of learning. The paper thus made far-reaching recommendations that could enhance reading culture in Nigeria.

**Keywords:** Reading Culture, Education, Public Examination, Nigeria.



“The bee flies everywhere and carries home what she can use; and a studious man extracts from his reading what will make him better”. Erasmus.

The man who does not read books has no advantage over the man that cannot read them. Mark Twain.

## Introduction

Government and its agencies at all levels in Nigeria have been resolute, daring and tenacious in their vigorous and relentless campaigns and crusade for the extirpation and eradication of illiteracy in Nigeria. On the other hand, both the government and the stakeholders in the educational sector have been lamenting profusely and endlessly the falling standard of education in Nigeria. The low literacy level in Nigeria and the decay in the educational sector have undoubtedly been attributed to the lack of reading culture in Nigeria. Frantic efforts are being made in the relevant sectors of the economy to enlighten and sensitize the public on the need to have a reading culture. Lack of reading culture is considered preposterous and inimical to the growth and development of Nigeria especially its nascent democracy.

Reading culture in Nigeria is dying fast or else, according to Daramola (2004) why do we find children hawking in our streets or our University graduates roaming the streets in search of employment? Similarly, Emejo (2004) is convinced that regrettably, “reading has been placed on the back burner in Nigeria” as many students only read for the sake of passing their examinations. He supports this with a popular joke that “if you want to hide something from a Blackman hide it inside a book and place it on the centre table. He may never find it because he will not read the book”. Adedeji (1983) had earlier expressed this view on the general apathy to reading. According to him, students only read the prescribed texts and for examination purposes. It is disheartening to note that subscription to literature in English at the Senior Secondary School level has reduced because of the volume of the prescribed texts to be read.

Students of today are just interested in the certificates. And they are desperate about this. They are materialistic and prodigal. They are not prepared for scholarship and academic excellence. All they want is money, pleasure, fashion and sex. Reading to them is a waste of time. No wonder they perform woefully in their examinations. The analysis of the 2009 Nov./Dec. Senior School Certificate Examination result shows that out the 234,682 candidates who wrote the examination, 234,680 candidates, representing about 98% failed to have 5 credits with English and Mathematics. The result also shows that 12,197 candidates, representing 5.2% made 5 credits and above while 4,223 (1.80%) got 5 credits with English and Mathematics. This result is an embarrassment to the nation.

The West African Examinations Council later released the May/June 2010 SSCE results. Nigerians were stupefied and stunned with the analysis of the results as given by the Head of National Office of WAEC, Dr Iyi Uwadiae. Out of the 1,351,557 candidates who wrote the examination, 677,007, representing 50% obtained 5 credits and above, while 534,841 candidates, representing 39.57% obtained 6 credits and above. The analysis also reveals that 451,187 (33.38%) had credits and above in English, while 560,974 (41.5%) had credits and above in Mathematics. The total number of candidates who obtained credits in English Language and Mathematics including at least three credits was 337,071, representing (24.93%). This analysis was greeted with shock and disappointment as stakeholders were

completely disenchanted with the dismal and sullen performance of the students. Those who failed this examination had hoped to find succour in NECO SSCE results.

Unfortunately a month later, it was another bombshell from the National Examinations Council (NECO) when it released the 2010 May/June SSCE result. According to the Registrar and Chief Executive of the National Examinations Council, Prof. Promise Okala, out of the 1,113,177 candidates who wrote the examination, 870,305 candidates (79%) failed to obtain credit passes in English Language as only 21% of the candidates obtained credit passes in English Language. The analysis further shows that 838,031 candidates (75%) failed Mathematics. Only 25% of the candidates passed Mathematics. The immediate implication of this is that at least 75% of these candidates are not eligible for admissions into the tertiary institutions all things being equal. This is disturbing.

In a similar development, the National Business and Technical Examinations Board (NABTEB) released the result of the May/June 2010 examinations. According to Dr Aworanti, the Acting Registrar and Chief Executive of NABTEB, a total of 63,612 sat for the examination out of which only 20,554 candidates representing 32.3% had 5 credits with English Language and Mathematics.

Also, the West African Examinations Council released the Nov/Dec 2010 WASSCE result. The analysis shows that out the 310,077 candidates who sat for the examination, 133,507 candidates (43.06%) obtained credit and above in English, while 151,569 candidates (48.88%) obtained credit and above in Mathematics. The analysis further shows that only 62,295 candidates (20.04%) obtained credit pass in English in English, Mathematics and three other subjects. The immediate implication of this is that only 20.04% of the total candidates who wrote the examination are eligible for admissions into the higher institutions. Again, this is worrisome and irritating.

Besides, the May/June 2011 WASSCE result shows that only 31% of the 1,540,250 candidates who sat for the examination obtained credits in at least five subjects including English Language and Mathematics. The result of the November/December 2011 examination was similarly inclined as 90% of the 104,187 candidates who sat for the examination failed English and Mathematics. However, there was a slight improvement in the 2012 WAEC/SSCE May/June examination results. The results of 112,000 candidates out of 1,672,224 who sat for the examination were withheld over examination malpractices. The result shows that 771,731 candidates representing (46%) have six credits and above, while 952,156 (57%) have five credits and above and 649,156 (39%) have credits in five subjects and above including English Language and Mathematics. This slight improvement was as a result of the pragmatic efforts put in place by the some state governors at improving the standard of education.

There is no cause for celebration yet as the performance is still a far cry from the expected. These obvious regular and indisputable records of poor performance are the outcomes of students' indifference and apathy to reading. This is why the *Nigerian Compass* Editorial (2012) says "we believe that students' poor performance is usually informed by poor reading culture".

Even in the tertiary institutions, library books are not used optimally as the purchase of handouts and other unconventional methods such as sexual, financial and material gratifications determine the performance of students in examinations. This is rather very unfortunate. Emphasis is no longer on the cognitive ability of the students but on the certificates, they parade even if they cannot defend them. And of course that trend in the Nigerian society will be antithetical to development. Where premium is placed on the

intellectual ability of the students, reading will therefore be a must for students who want to excel.

### **Reading Culture and Higher Education in Nigeria**

The aims and objectives of higher education in Nigeria are clearly spelt out in the *National Policy on Education*. They include the following:

- (a) The acquisition, development and inculcation of the proper value-orientation for the survival of the individual and society.
- (b) The development of the intellectual capacities of individuals to understand and appreciate their environments.
- (c) The acquisition of both physical and intellectual skills, which will enable individuals to develop into useful members of the community.
- (d) The acquisition of an objective view of the local and external environments.

These objectives are to be actualized through:

- (a) Teaching
- (b) Research
- (c) Dissemination of existing and new information.
- (d) Provision of service to the community.
- (e) Being a storehouse of knowledge

All the educational objectives of higher education in Nigeria and the methods of achieving them cannot be realized in an environment in which reading culture is anomalous. Teaching, research and information dissemination can only be enhanced and sustained through extensive reading. Only then can individuals be empowered intellectually. To be well informed is to be knowledgeable and to be ill informed is to be deformed and academically incapacitated. According to Onokaogu (1997), reading empowers the mind, broadens the vision and deepens the reader's mind. Similarly, Nwagbara (2003) and Daramola (2004) agree that reading widens children's horizon and through it, knowledge and wisdom are acquired. This is in tandem with the submission of Okonkwo (2004) when she sees reading as an indispensable activity needed for the acquisition and utilization of knowledge. She believes that reading is a dynamic tool for empowerment and for an individual to intelligently source and distil information and proffer solutions to societal problems and also make concrete and informed decisions.

Reading, which the higher education powers, is a life-long activity. This is because education itself empowers one for life. This is why Abimbola (1979), in unequivocal terms, declared that reading like education and learning ends in the grave. This is because reading is fundamental to learning and learning is also crucial to survival, hence lack of reading is catastrophic. Reading, to him is a common article of trade found in many places like libraries and other information centres. Similarly, Unoh (1987) opines that reading "enriches one's perspective and broadens one's understanding of the people, events and things around him". The knowledge one acquires through reading has a way of affecting one's concepts, views and approaches to personal and societal issues which actually is one of the national philosophies. Higher education does not only prepare one for the present but also for the future life. And preparation for such future challenges begins with one's exposure to extensive and vigorous reading, which is the hallmark of academics.



One of the national objectives of Nigeria as entrenched in the *National Policy on Education* is to build a united, strong and self-reliant nation. Some of the national educational aims and objectives include; the inculcation of national consciousness and national unity, the inculcation of the right type of values and attitudes for the survival of the individual and the Nigerian society. For a nation to be united, strong, self-reliant and for its citizens to be independent and survive the societal and general life challenges, information dissemination and utilization are indispensable. This can only be feasible in an environment where reading culture thrives. Both Oyetunde (2004) and Imam (2004) agree that reading, which is a life-long activity, makes individuals independent and literate in many aspects of life. This is why they submit that reading must be done widely. Yakubu (1982) expresses a similar opinion too. According to him, “reading is the key to discipline, self-reliance and national unity. Reading maketh a full man”. That is why in the tertiary institutions, divergent views and opinions are welcomed on topical issues. Only those with superior arguments carry the day. Superior arguments are products of regular research through in-depth and extensive reading.

The Federal Government expressed worry about the quality of Nigerian University graduates when the Minister of Education said that only 20% of the Nigerian University graduates are employable. This is because the University education in Nigeria lacks quality control mechanism. Besides, students in tertiary institutions do not see any need why they should pay attention to research, which ultimately determines and influences their performances. The place of scholarship is being eroded away by students’ dismal perception of what learning is all about. Academic performance is determined by the quality of one’s academic input. That is why excellent students are noted for the quality of research conducted and for their voracious consumption of research materials. Such students dine, wine and literarily sleep with books because they know the worth of education. That is why certificates are awarded based on learning and character. The labour market is very competitive. There are only few opportunities for the best. The class of degree sometimes may not count. The tertiary institution one attends may not be very important. And one’s course of study may not be an issue. What counts is one’s productive capacity, ability to deliver, ability to defend one’s certificate, ability to proffer solutions to certain enigmatic problems with the knowledge one has acquired through adequate reading and research. This is reading without walls. Scholars cannot be made within the four walls of a classroom. This is because the classroom is limited. Scholars are baked with efforts from within and without the classroom.

Diligence and assiduity are the virtues that must be possessed by anyone who wants to distinguish himself or herself in the society and who wants to make serious and positive impacts on the society. It is diligence that makes a man to sit with kings. And old English proper says “take time to work, it is the price of success, take time to read, it is the foundation of wisdom”. Scholars and excellent students are known for diligence. It is diligence that will make a man go extra miles in studying and reading beyond the prescribed texts. Diligent students are friends of the library.

Besides, good reading has also been adjudged an invaluable and indispensable tool for achieving emotional stability. Hummel (2001) supports this:

Books are the cure for boredom, your ticket for a cruise around the world of ideas. If fate favours you with two semi-loads, don’t dump

them or squander them...you have just won the lottery. Stack them in your attic or garage or under your bed and read them as fast as you can... to yourself, out loud, to your sweetheart, to your children and to your grandchildren. Then call me... I'd like to borrow a few.

Obviously, therefore, literature through reading facilitates emotional development and provides diverse learning experiences that are capable of motivating the reader to have the right self concept and self esteem, the prerequisites for the manifestation of the total personality.

Furthermore, research findings have shown that most Nigerian adolescents question the "why" and the "how" of their existence. They have no sense of value. They hence engage in drugs, cultism, robbery and other forms of anti-social and deviant behaviours that predispose them to psychotic and neurotic disorders, whose consequences are often catastrophic. Educational psychologists, counselling psychologists, clinical psychologists, and psychotherapists are in concordant that adolescents' endemic restfulness, existential absurdities and psychological frustrations which often result in anxiety disorder (generalised anxiety disorder, obsessive-compulsive disorder, and posttraumatic stress disorder), personality disorders (paranoid, schizoid, schizotypal, histrionic and Narcissistic disorders), psychotic and cognitive disorders can be cured with logotherapy. Logotherapy, according to Uba (1989) is "primarily a method of psychotherapy for dealing with persons whose lives lack meaning". One of the techniques of logotherapy is that the client should be exposed to books on logotherapy, which has been termed 'bibliotherapy'. In essence, exposing the clients to a library of books on logotherapy is an indispensable therapy in solving the problems of the adolescents.

## **Conclusion**

The place of reading in scholarship and in the intellectual development of man cannot be easily over-emphasized. That is why Turner (2004) said, "When you read stories about people who have achieved greatness despite humble beginnings, you often find that they were readers who unearthed the treasures in their local libraries". It is obvious therefore, that one's background is not a determinant of one's level in life. Anyone who wants to achieve greatness should be prepared to unearth the treasures hidden inside books. Books must be devoured wherever they are found whether they are kept in bookshops or in the libraries. The enabling environment, in terms of infrastructural facilities, well stocked libraries and power supply must be provided. Besides, excellent students must be well rewarded and emphasis on certificates must be downplayed. What should be stressed is the productive capacity of individuals. This is because individuals who are products of our tertiary institutions are invariably on their own both in the competitive local and global markets. Only then can we have literate and dynamic citizens poised for the development of the society.

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## ***The Recuperation of African History in African Fiction***

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0037

### **Abstract**

The relationship between fiction and history is quite obvious, especially in postcolonial African settings, where it is more often than not that postcolonial African writers use their writings-creative or otherwise- to challenge the apologetic colonial Eurocentric historical discourses. This paper will demonstrate how African novelists portray in their imaginative creation a history denied or distorted by European historian and men of letters. Thus, the continent which is described in many Europeans documents as 'heart of darkness' and 'space without history', is forcefully vindicated by African writers. African novelists such as Chinua Achebe and Ngugi wa Thiongo' enlist their fiction to challenge the ubiquitous claim that Africa lacked culture and civilization. Through appraisal of a selected novel written by each of these two authors this paper will highlight ways in which fiction can be utilized to recuperate a displaced history. Both Ngugi and Achebe set their novels at a very contentious epoch in history of the African continent: the advent of colonial enterprise in Africa and within their respective communities. Achebe's *Things Fall Apart* (1958) depicts the evolution in history of the Igbo people which is, sadly, stopped by the colonial intervention. Likewise Ngugi's *The River Between* (1966) engages the history of the Gikuyu people and how it is disrupted by European missionaries and invaders. The two novels thus, provide a lucid illustration of the attempts to rectify the distorted image of the African continent painted by scheming Europeans whose foremost intention was to expropriate the continent's human and natural resources.

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## Introduction

Human history is strewn with injustice and transgressions. Human beings' rightful occupation of planet Earth and the stunning material and spiritual advancement they achieved thereon was never without concomitant drawbacks. People, through different phases of history and everywhere they existed, have inflicted all sorts of suffering, both on themselves and on other beings. And indeed good and evil are in ferocious battle from day one of human sojourn on the face of Earth until the day they are interred one by one into its bowels. Religious texts chronicle the first ever murder in the world when the earth population was as scarce as six people. Abel's fratricide by Cane when the latter, contested his brother's right to marry his female twin was the first case of bloodshed due to conflict of interests.

Henceforth, and as the population of the earth started to multiply, the earth had become stage on which battles of various degrees of fierceness between different families, different tribes, different nations, different races, and different religions. As a result empires had risen and fallen, civilizations had been established and dismantled, tribes and clans had appropriated large plots of land from which they are flushed by other tribes, each leaving behind proud documents of their heroic deeds. These documents are essential components of what is referred to as 'literature'.

One of the most contested periods of human history is, probably, the period of colonialist expansion that took place at the end of the nineteenth century and the beginning of the twentieth century. The continent of Africa, during that period had fallen a prey to the Western predator nations that appropriated almost every inch of the continent. Africa had been divided according to the interest of European imperialist into territories each carries the flag of the particular colonising power. In effect the continent had become mere extensions of British, French and Portuguese empires, and the African people were turned into virtual slave on their own land.

That conquest was preceded by a concerted trajectory of what I would like to call soft invasion which came disguised in the cloaks of missionaries and robes of orientalist scholars.

### **Colonial Discourse on African History**

One of the most apparent characteristics of literature written by African authors in the wake of colonization is its anxious attempt to counter the views presented by Europeans about the continent and its inhabitants. A very common conception propagated in discourse about Africa is that it is an empty geographical space without any history or civilization. . That misconception is perhaps best seen in Hegel's *The Philosophy of History*. Having discussed the absence of African political institutions which he regards as a major element of historical movements, Hegel (1900:99) states that Africa:

*Is no historical part of the World; it has no movement or development to exhibit. Historical movements in it—that is in its northern part belong to the Asiatic or European World .... What we properly understand by Africa, is the Unhistorical, Undeveloped Spirit, still involved*

The quotation perfectly demonstrates the typical European conceptions of Africa which was and is propagated by leading European thinkers. This perceptions does not only conform to European colonizers and conquerors attitudes but actually provides them with the pretext to scramble on what they haughtily called "no man land". According to McCarney (2000) Hegel has depended on the tales of travellers, officials and missionaries which are motivated by their interests to project the Africans as primitive and exotic as possible so as to give a glow to their spurious civilizing endeavors.

The denial of African history is also expressed by Hugh Trevor-Roper, the Regius Professor of Modern History at Oxford. In 1963, he made a claim that [perhaps, in the future, there will be some African history. . . . But at present there is none; there is only the history of the Europeans in Africa. The rest is darkness, . . . and darkness is not a subject of history" (qtd. in Mazrui ,1972:7). It is worth-noticing that, in Trevor-Roper's view, Africa can enter "the World's History" only when it is under European colonial rule which makes Africa, the "dark" continent, visible to the rest of the world. In other words, as Achebe (1988:251) states, in his criticism of Joseph Conrad's portrayal of Africa in *Heart of Darkness*, Africa is reduced to merely "setting and backdrop which eliminates the African as human factor" . Since it is conceived of as having a "condition of blankness—of distance and ignorance, of sleep" as Miller (1985:62) calls it , Africa is never the speaking subject of its own history; on the contrary, it functions as a footnote to the history of European colonization. The mystification of the non-existence of African history is well articulated by Kwame Nkrumah, the first president of Ghana:

*It is said that whereas other countries have shaped history and determined its course, Africa has stood still, held down by inertia. Africa, it is said, entered history only as a result of European contact. Its history, therefore, is widely felt to be an extension of European history. (qtd. in Mazrui 1972:3-4)*

### **Historical Background of African Writing in English**

The history of English language in Africa is, inextricably, entangled with the history of exploitation and unpardonable injustices incurred by Africans at the hands of the erstwhile British Empire. Africans came into contact with the English tongue through one of two historical malpractices; naked slavery, and imperialist expansion. Griffith (2000:13) points out that the earliest writing in English by Africans ' were narratives of slaves captured and transported by European slave-traders in the eighteenth and nineteenth centuries'. African slaves who had been captured and snatched from their peaceful abodes , faced one of two humiliating fates. They were either transported to the New World to work in plantations, or shipped to Europe to become domestic slave. In both cases they had to adopt English as means of communication.

As for the colonialist expansion, the second factor in transplanting English into Africa, it followed the infamous Berlin conference (1884–85) which initiated ' the scramble for Africa'. After that conference the continent of Africa had been ripped into smaller territories labeled countries each was affiliated to one or another of the expansionist European powers. The British Empire had emerged from Berlin conference with the largest proportion of the continent, and hence English language started to gain ground in those colonies under the British Crown. (Griffith,2000:32)



Colonization brought along with it education with the utilitarian purpose of training local cadres to assist the colonial administration in running the affairs of the colonies. Education in Africa was initiated by the Christian missionaries but the colonial authorities established public education which regulated and harnessed the existing missionary education. The colonial authorities had also created Government Literary Beaurux in order to encourage the burgeoning native elites to write literary or non-literary works. The introduction of education by the colonizer should be understood as a utilitarian move and not as a step to civilize the colonized as the colonialist would like to believe.

As Griffith(2000:86) shows a number of literary text written by African had been published be those Literary Beaurux. These texts contained some concerns about local issues in a way which makes us believe that they have in them seeds of "postcolonial counter discourse". They exemplify the ability of the colonized people to appropriate the English language and the European literary forms of the novel to serve their own ends.

Both Achebe's *Things Fall Apart* and Ngugi's *The River Between* the texts under focus in this paper epitomize the endeavors to

### **Snippet of Biography Achebe**

**Chinua Achebe**, in full **Albert Chinualumogu Achebe** (born November 16, 1930, Ogidi, Nigera died March 21, 2013, Boston, Massachusetts, U.S.), prominent novelist, poet ,essayist and political activist spent most of his creative life in exile to avoid persecution by dictatorial regimes ruling over his home country since independence.

Educated in English at the University of Ibadan, Achebe taught for a short time before joining the staff of the Nigerian Broadcasting Corporation in Lagos where he served as director of external broadcasting during 1961–66. In 1967 he cofounded a publishing company at Enugu with the poet Christopher Okigbo, who died shortly thereafter in the Nigerian civil war. In 1969 Achebe toured the United States with his fellow writers Gabriel Okara and Cyprian Ekwensi, lecturing at universities. Upon his return to Nigeria he was appointed research fellow at the University of Nigeria and became professor of English, a position he held from 1976 until 1981 (professor emeritus from 1985). He was director (from 1970) of two Nigerian publishers, Heinemann Educational Books Ltd. and Nwankwo-Ifejika Ltd. After an automobile accident in Nigeria in 1990 that left him partially paralyzed, he moved to the United States, where he taught at Bard College in New York. In 2009 Achebe left Bard to join the faculty of Brown University in Providence, Rhode Island.

**Things Fall Apart (1958)**, Achebe's first novel, concerns traditional Igbo life at the time of the advent of missionaries and colonial government in his homeland. His principal character cannot accept the new order, even though the old has already collapsed.

**In No Longer at Ease (1960)** he portrayed a newly appointed civil servant, recently returned from university study in England, who is unable to sustain the moral values he believes to be correct in the face of the obligations and temptations of his new position.

In **Arrow of God(1964)**, set in the 1920s in a village under British administration, the principal character, the chief priest of the village, whose son becomes a zealous Christian, turns his resentment at the position he is placed in by the white man against his own people. **A Man of the People (1966)** and **Anthills of the Savannah (1987)** deal with corruption and other aspects of

postcolonial African life. Achebe also published several collections of short stories and a children's book, *How the Leopard Got His Claws* (1973; with John Iroaganachi). *Beware, Soul-Brother* (1971) and *Christmas in Biafra* (1973) are collections of poetry. *Another Africa* (1998) combines an essay and poems by Achebe with photographs by Robert Lyons. Achebe's books of essays include *Morning Yet on Creation Day* (1975), *Hopes and Impediments* (1988), *Home and Exile* (2000), *The Education of a British-Protected Child* (2009), and *There Was a Country: A Personal History of Biafra* (2012). In 2007 he won the Man Booker International Prize.

### Snippet of Biography Achebe

**Ngugi wa Thiong'o**, original name **James Thiong'o Ngugi** (born January 5, 1938, Limuru, Kenya), East Africa's leading novelist, whose popular *Weep Not, Child* (1964) was the first major novel in English by an East African. As he became sensitized to the effects of colonialism in Africa, he adopted his traditional name and wrote in the Bantu language of Kenya's Kikuyu people.

Ngugi received bachelor's degrees from Makerere University, Kampala, Uganda, in 1963 and from Leeds University, Yorkshire, England, in 1964. After doing graduate work at Leeds, he served as a lecturer in English at University College, Nairobi, Kenya, and as a visiting professor of English at Northwestern University, Evanston, Illinois, U.S. From 1972 to 1977 he was senior lecturer and chairman of the department of literature at the University of Nairobi.

The prizewinning *Weep Not, Child* is the story of a Kikuyu family drawn into the struggle for Kenyan independence during the state of emergency and the Mau Mau rebellion. *A Grain of Wheat* (1967), generally held to be artistically more mature, focuses on the many social, moral, and racial issues of the struggle for independence and its aftermath. A third novel, *The River Between* (1965), which was actually written before the others, tells of lovers kept apart by the conflict between Christianity and traditional ways and beliefs and suggests that efforts to reunite a culturally divided community by means of Western education are doomed to failure. *Petals of Blood* (1977) deals with social and economic problems in East Africa after independence, particularly the continued exploitation of peasants and workers by foreign business interests and a greedy indigenous bourgeoisie. In a novel written in Kikuyu and English versions, *Caitani Mutharaba-ini* (1980; *Devil on the Cross*), Ngugi presented these ideas in an allegorical form. Written in a manner meant to recall traditional ballad singers, the novel is a partly realistic, partly fantastical account of a meeting between the Devil and various villains who exploit the poor. *Mũrogi wa Kagogo* (2004; *Wizard of the Crow*) brings the dual lenses of fantasy and satire to bear upon the legacy of colonialism not only as it is perpetuated by a native dictatorship but also as it is ingrained in an ostensibly decolonized culture itself.

*The Black Hermit* (1968; produced 1962) was the first of several plays, of which *The Trial of Dedan Kimathi* (1976; produced 1974), co written with Micere Githae Mugo, is considered by some critics to be his best. He was also coauthor, with Ngugi wa Mirii, of a play first written in Kikuyu, *Ngaahika Ndeenda* (1977; *I Will Marry When I Want*), the performance of which led to his detention for a year without trial by the Kenyan government. (His book *Detained: A Writer's Prison Diary*, which was published in 1981, describes his ordeal.) The play attacks capitalism, religious hypocrisy, and corruption among the new economic elite of

Kenya. *Matigari ma Njiruungi* (1986; *Matigari*) is a novel in the same vein. Ngugi presented his ideas on literature, culture, and politics in numerous essays and lectures, which were collected in *Homecoming* (1972), *Writers in Politics* (1981), *Barrel of a Pen* (1983), *Moving the Centre* (1993), and *Penpoints, Gunpoints, and Dreams* (1998).

In *Decolonising the Mind: The Politics of Language in African Literature* (1986), Ngugi argued for African-language literature as the only authentic voice for Africans and stated his own intention of writing only in Kikuyu or Kiswahili from that point on. Such works earned him a reputation as one of Africa's most articulate social critics. After a long exile from Kenya, Ngugi returned in 2004 with his wife to promote *Mũrogi wa Kagogo*. Several weeks later they were brutally assaulted in their home; the attack was believed by some to be politically motivated. After their recovery, the couple continued to publicize the book abroad. In 2010 Ngugi published *Dreams in a Time of War*, a memoir of his childhood in Kenya.

### **Things Fall Apart and African History**

Achebe's acclaimed classic novel *Things Fall Apart* is probably the best known text by an African writer. Translated into more than thirty languages, and taught as a representative text in many universities and schools, the novel aspires to paint a positive picture of the African continent. *Things Fall Apart* set forth the marsh of many subsequent African writers who employ their imaginative creation to the retrieval and recovery of the image of the continent distorted by European authors. In "An Image of Africa: Racism in Conrad's *Heart of Darkness*," Chinua Achebe criticizes Joseph Conrad for his racist description of the continent and people of Africa. He deplores Conrad's depiction of the "dominant image of Africa in the Western imagination" rather than portraying the continent in its true form. Africans were portrayed in Conrad's novel as savages with no language other than grunts and with no "other occupations besides merging into the evil forest or materializing out of it simply to plague Marlow" (1792-3). To Conrad, the Africans were not characters in his story, but merely props. Chinua Achebe responded with a novel, *Things Fall Apart*: an antithesis to *Heart of Darkness* and similar works by other European writers. In *Things Fall Apart*, Achebe recounts the story of the Ibo community showing through his main characters and episode in compelling racy read how African people live in harmony in a society that does have full-fledged methods and ethos that are if not better no less developed than those of Europe.

Commenting upon his own work nearly forty years after its appearance, Achebe has declared, "The story of Okonkwo is almost inevitable; if I hadn't written about him, certainly someone else would have, because it really is the beginning of our story" [Achebe, 1991].<sup>5</sup> Achebe's observation concerning his fictional creation draws attention to the allegorical significance that Okonkwo has assumed for the African imagination: he is not merely a character in a novel but the representative figure of African historicity. A determining element of the novel's structure and development is thus the way in which his story is embedded within an elaborate reconstruction of forms of life in the traditional, precolonial culture, specifically, that of Achebe's own people, the Igbo of Southeastern Nigeria.

## The River Between Engagement with history:

The plot of *The River Between* evolves around the character of Waiyaki, a young Gikuyu man who comes of age in the most unfortunate historical circumstances. Waiyaki has to live in a period that has seen an intense polarisation between the denizens of two coterminous ridges, despite their common genealogy, language and several rites. The reason for the rift as the narrative reveals, is the fulfilment of an ancient Gikuyu prophecy that 'There shall come a people with clothes like butterflies' Ngugi (1968:2). Those people, doubtlessly, are the European colonisers.

The novel opens with an adept use of the landscape of its locale to symbolise and to, simultaneously, flashback and foreshadow the past stability and the current and future volatility of the region:

*the two ridges lay side. One is Kamino, the other was Mukuyu. Between them was a valley. It was called the valley of life. Behind Kamino and Mukuyu were many more valleys and ridges, lying without any discernible plan. They were like many sleeping lines which never woke. When you stood in the valley, the two ridges ceased to be sleeping lions united by their common source of life. They became antagonistic. You could tell this, not by anything tangible but the way they faced each other, like two rivals ready to come to blows in a life and death struggle for the leadership of this isolated region (RB:1)*

Therefore nostalgia for the harmonious tribal past, and a desire for the recovery of the lost land permeate *The River Between*. The retelling of the Gikuyu myth of creation in the first chapter indicates the importance of land to the Gikuyu people. Murungu, the Creator in the Gikuyu mythology, is believed to have shown around Gikuyu and Mumbi- the father and mother of the tribe- the land that he allotted for them saying 'this land I give to you, O man and woman. It is for you to rule and till, you and your posterity'. (RB:2). The Gikuyu attachment to the land is total. Obiechina(1990:173) attributes Waiyaki's incompetence as a leader to his inability to understand that his people's relationship to the land is 'a very special one, and very emotional one'. Given the time setting of the novel, the reader of *The River Between* would readily grasp the political message embedded in the narrative. The narrator seems anxious to relate the details of the novel to the issue of land. Even circumcision is endowed with symbolic meaning. Waiyaki's bleeding after circumcision is interpreted as offering to the earth and 'henceforth, a religious bond linked him to the earth' Ngugi(1964: 45)

The alienation of the Gikuyuland and its appropriation by European settlers is, therefore, bound to cause an intense stir among the Gikuyu people which culminated into what came to be known as the Mau Mau movement. In *The River Between*, such stir is captured in the spirited political discussions in the teachers' office which 'were a sign of what was happening all over the ridges' where a teacher draws the attention to the way in which settlers prepare the ground for occupation:

*Take Siriana Mission for example, the men of God came peacefully. They were given a place. Now see what has happened. They have invited their brother to come and take all the land. Our country is invaded. This Government Post behind*



*Makuyu is a plague in our midst. And this hut tax...*  
Ngugi(1964::64).

For the retrieval of the usurped land the Gikuyu people, as the narrative reveals, seem to be polarised along two conflicting courses of action. One line of action is led by Waiyaki who champions a reconciliatory movement aided by education and who believes that with knowledge he can ‘uplift the tribe’ by giving them the European education. Armed with ‘white man learning, he visualises a tribe ‘strong enough to chase away the settlers and the missionaries’. The second approach presses for immediate action and has serious doubts about the benefit of education. Led by Kabonyi, the die-hard nationalist who sets up a *Kiama* [a council of elders] ‘to preserve the purity of our customs’ (RB:95). In an open debate, Kabonyi once uses a series of rhetorical question to undermine Waiyaki’s leadership abilities and to cast doubt over his educational project, referring to his young age :

*‘Was the white man’s education really necessary?*

*‘Or do you think the education of our tribe, in any way, below  
that of the white man?’*

*‘Do not be led by a youth. Did the tail ever lead the head, the child  
the father or the cubs the lions?’ (RB :95-96)*

Although the narrator seems to endorse Waiyaki’s political perspective, Kabonyi’s radical standpoint seems to be more practical and effectual. The narrator, nonetheless, keeps the reader’s sympathy with Waiyaki by indicating that Kabonyi staunch anti- colonial activity is only fuelled by personal ambition and jealousy. Waiyaki eventually, fails to achieve anything. His reconciliatory endeavours come to nothing. On the contrary, either of the factions between which he wishes to act as intermediary blames him for its misfortune. The Christian’s leader Joshua orders him out of the church when he comes to warn him against the violence intended by Kabonyi and his followers against the Christians, telling him that you ‘have always worked against the people of God’ (Ngugi(1964::133). Likewise, the traditionalist faction has interrogated in a fashion similar to the process of impeachment. He is asked to verify whether or not there is a secret dealing between him and the white man. The final verdict is that Waiyaki is a traitor and it is deplored that ‘betrayal is a bad thing for a man in a position of influence’ (RB:126).

With the failure of Waiyaki at the end of novel Ngugi seems to portray the defencelessness people of Kenya whose land will be occupied by the imperialist. Kabonyi despite his success in destroying Waiyaki, does not represent a viable alternative for him. No solution is offered as novel closes as far as the fate of the country is concerned . Ngugi as Prasansak (2004:33) observes leaves the reader ‘afloat in uncertainty as to where Kenya would go’. Such uncertainty is suggested in the last paragraph of the novel:

*The land was now silent. The two ridges lay side by side, hidden in the darkness. And Honia river went on flowing between them, down through the valley of life, its beat rising the dark stillness, reaching into the hearts of the people of Makuyu and Kamenio.* Ngugi(1964::153)

### **Conclusion**

Below are conclusive remarks about the enlisting of fiction to recuperate the African history and rectify the shattered image of the continent that is presented in European documents.

- Chinua Achebe and Ngugi wa Thiongo employ the epistemological resources provided by colonizer to subvert the colonial enterprise and unveil the real intention of European colonizers.
- The novel, as a prototype European literary form, has been used as an apt tool to usher into the academia the African history which is denied by European scholars and literati.
- As exemplary protest texts *Things Fall Apart* and *the River Between* rebut and answer back claims ubiquitous in many European discourse that Africa has known civilization only after it came into contact with Europeans.

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## ***Challenges and Opportunities for Chinese Library to Face SCOAP3 Development***

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### **Abstract**

The SCOAP3 funding model is entirely open to “core” journals in the HEP content. This article describes the development, funding model and operational mechanism of SCOAP3. It points that SCOAP3 funding model is more effective and more economical to protect the access to knowledge. In addition, it puts forward higher demands for improving Chinese academic atmosphere. In addition this model provides a new space and chance for Chinese libraries to expand their information services and improve their positions.

**Keywords** SCOAP3; OA; journal publishing; library;

## INTRODUCTION

Open Access (OA), the concept of publishing model which has been proposed since 2001 caused a wide response throughout the world<sup>1</sup>. OA is referred to that the scientific research information is available to the public for free Access with no charge in the network environment. Usually open access can be achieved by the following two modes: one is the open publication model, under which the journals or conference papers are immediately opened to public once these papers are published; another is the open storage model, under which the published papers are firstly stored in a relevant storage and then the storage is opened to public after a required time (according to the publishers). At that time when a number of OA models were rising and developing, the European centre for nuclear research (CERN) also proposed a project which is called "Sponsoring Consortium for Open Access Publishing in Particle Physics" (SCOAP3). As a new OA publishing model for the academic journals, SCOAP3 attempts to transform the traditional subscription fees to direct supports for granting unrestricted access to journals, so as to realize OA for all high quality journals in particle physics field<sup>2</sup>.

## THE ORIGATION OF SCOAP3 PLAN

In High-energy physics (HEP) research area, scientists have started to communicate their research achievements with preprinting model from 1950s by letters to 1990s by electric preprint archives. In this period scientists could voluntarily report their articles which had been completed but not yet published with preprinting model. Compared to journal publishing and web publishing, preprinting has distinct advantages in fast communication and conducive to academy. Today, 90% of the papers published in HEP can be found in the preprint archive. In addition, library's journals purchasing cost increases year by year, (proceeding from the national academy of sciences of U.S. shows that under the condition of the average inflation rate of 3.1%, periodical ordering price grew by an average of 9.5% over the past nearly 20 years) (WenhuiDailyNov. 12th, 2010). Library traditional ordering model has been queried by more and more. But on the other hand, the papers appeared in the preprint archive usually don't have any referee reviews, so it is difficult to guarantee the quality of the articles from preprint archives. Considering this, researchers still need to publish high quality academic articles on journals under the system of strict peer review. In addition, business organizations participate in academic journal publications, which constantly pursue profit maximization, resulting in monopolizing knowledge by the market behavior. This also heavily constrains the free spread of academy, and makes unaffordable for the research institutions to continuously perform long-term subscription of journals. As an example, a Nobel Prize Laureate from the Johns Hopkins university had published an article in *Nature* Journal. When he wanted to cite part of this article in a colloquium, he was told: you had to carry out a "process" in order to get the *Nature*'s permission. "My own research results, how suddenly become someone else's personal belongings?" This Nobel Prize Laureate suddenly filled with doubt and anger (WenhuiDailyNov. 12th, 2010). The current existing scientific communication is just one model, but not the only one. Besides, the whole world of science is undergoing a big change, and it is becoming more public

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1 <http://www.soros.org/openaccess/read.shtml>

2 <http://scoap3.org/about.html>

3 WenhuiDailyNov. 12th, 2010

4 <http://scoap3.org/about.html>

5 WenhuiDailyNov. 12th, 2010

6 Anne Gentil-Beccot, "2005, the Year CERN Ran for Open Access", High Energy Physics Libraries Webzine, issue 12, February 2006

7 <http://press-old.web.cern.ch/pressold/PressReleases/Releases2006/PR16.06E.html>

8 <http://scoap3.org/news.html>

9 <http://scoap3.org/news/news72.html>

10 Newsletter of Library and Information Service

11 <http://scoap3.org/news/news77.html>

12 <http://scoap3.org/news/news79.html>

13 <http://scoap3.org/news/news81.html>

14 <http://scoap3.org/news/news81.html>



and accessible for the general public. Thus the excessive commercialization will directly affect knowledge share and innovation.

In order to guarantee more high quality academic articles in the HEP field to have wide and free exchanges, in December 2005 CERN sets up a workgroup to prepare constructing OA publishing model for HEP. This workgroup representatives and balances the benefits and requirements from the publishers, funding agencies and research institutions, and aims to "study and develop sustainable business modes of OA for current existing and new journals and publishers in particle physics, focused mainly on a sponsoring mode" (Anne Gentil-Beccot).

### **THE IMPLIEMENTATION AND NEWEST PROGRAESS OF SCOAP3**

In July 2006 several European funding agencies such as CERN, Centre national de la recherche scientifique (CNRS), Deutsches Elektronen Synchrotron (DESY), Max-Planck-Gesellschaft (MPG), Istituto Nazionale di Fisica Nucleare (INFN) proposed capital consortium SCOAP3 to fund all high quality particle physics journal in OA publishing mode. The SCOAP3 model provides a hub of peer-review cost for publishers to replace the traditional reader payment and author payment models, so as to ultimately achieve that the users can access peer-reviewed journals in the relevant field by freedom and unlimited network.

As an intermediary to provide peer-reviewed service, CERN has been trying to make a conversion of the reader payment model into OA mode thoroughly. *"There is a wind of change blowing and with it the possibility to experiment with new models - in this CERN is perceived as the pioneer of a new publishing paradigm and the SCOAP initiative as a pilot project for future developments in scientific publishing"* said Pēteris Zilgalvis of the European Commission<sup>7</sup>. CERN advocates the establishment of open electronic knowledge repositories worldwide, and made a great progress in the past 6 years.

In 2006 December CERN established SCOAP3 working committee, responsible for the preparation of SCOAP3.

In 2007 July SCOAP3 working group released an union recruitment letter on the Interne. With Germany firstly joining in 2007 August, SCOAP3 had obtained the worldwide (but still European countries dominate) responses and supports until the beginning of 2008, including Italy, France, Spain, Denmark, Norway, Australia, Turkey, to Leah Garner, Israel and other countries<sup>[8]</sup>.

In 2008 the California Digital Library had joined SCOAP3 on behalf of the ten Campuses of UC Berkeley, UC Davis, UC Irvine, UC Los Angeles, UC Merced, UC Riverside, UC San Diego, UC San Francisco, UC Santa Barbara, and UC Santa Cruz. These institutes become the first members to join SCOAP3 in the United States. With SCOAP3's startup and promotability in the United States, there were more than 100 libraries to join SCOAP3 affiliate program in U.S. until January 2010<sup>[9]</sup>.

The alliance had completed fundraising from 12 countries in Europe, with more countries having expressed willingness to join<sup>[10]</sup>. In 2010 August, the Japanese High Energy Accelerator Research Organization (KEK) had issued a statement to support SCOAP3.<sup>11</sup> The support from the Japanese physics community was very important for SCOAP3, indicating a landmark that the Alliance had expanded its forces from Europe and America to Asia, and became a truly global organization<sup>12</sup>.

On November 11, 2010, the Libraries of the major Chinese research institutions in High-Energy Physics (including Library of Peking University, Library of Tsinghua University, Library of Zhejiang University, Library of Chinese University of Science

and Technology, Library of Fudan University, Library of Beijing Normal University, Library of Nankai University, Library of Lanzhou University, Library of Nanjing Normal University, Library of Huazhong Normal University, National Science Library-Chinese Academy of Sciences) wrote an open letter to support the SCOAP3 initiative. They hoped to participate in SCOAP3 on behalf of Chinese libraries, and work with National Science and Technology Library (NSTL) to facilitate the implementation of the SCOAP3 in China<sup>13</sup>. Until that SCOAP3 had counted partners in 24 countries across the world, which had collectively pledged over 7000,000 Euros per annum to SCOAP3, over 70% of its projected budget<sup>14</sup>.

TABLE I. SUCESSFUL TENDERER OF JOURNALS AND PULISHERS FOR SCOAP3

<u>No.</u>	<u>Journal</u>	<u>SCOAP3 Articles (In 2011)</u>	<u>SCOAP3 Percentage of journal (In 2011)</u>	<u>Publisher</u>
<u>1</u>	<u>Physical Review C</u>	<u>107</u>	<u>9.9%</u>	<u>American Physical Society</u>
<u>2</u>	<u>Physical Review D</u>	<u>2989</u>	<u>100%</u>	
<u>3</u>	<u>Physics Letters B</u>	<u>1010</u>	<u>100%</u>	<u>Elsevier</u>
<u>4</u>	<u>Nuclear Physics B</u>	<u>284</u>	<u>100%</u>	
<u>5</u>	<u>Advances in High Energy Physics</u>	<u>28</u>	<u>100%</u>	<u>Hindawi</u>
<u>6</u>	<u>Chinese Physics C</u>	<u>16</u>	<u>7.2%</u>	<u>IOP / Chinese Academy of Sciences</u>
<u>7</u>	<u>Journal of Cosmology and Astroparticle Physics</u>	<u>138</u>	<u>30.9%</u>	<u>IOP/SISSA</u>
<u>8</u>	<u>New Journal of Physics</u>	<u>20</u>	<u>2.7%</u>	<u>IOP/Deutsche Physikalische Gesellschaft</u>
<u>9</u>	<u>Acta Physica Polonica B</u>	<u>23</u>	<u>22.1%</u>	<u>Jagellonian University</u>
<u>10</u>	<u>Progress of Theoretical Physics (To become PTEP)</u>	<u>46</u>	<u>36.2%</u>	<u>Oxford University Press/Physical Society of Japan</u>
<u>11</u>	<u>European Physical Journal C</u>	<u>326</u>	<u>100%</u>	<u>Springer/Soci età Italiana di Fisica</u>
<u>12</u>	<u>Journal of High Energy Physics</u>	<u>1652</u>	<u>100%</u>	<u>Springer/SISS A</u>

On September 22nd, 2011, SCOAP3 announced that it had supporters of 150 institutions from 28 countries of Africa, America, Asia, Europe and Oceania. These worldwide partners had collectively pledged 80.5% of the SCOAP3 budget of 10,000,000 Euros per annum, fairly shared according to their contributions to High-Energy Physics literature<sup>15</sup>. At the same time, SCOAP3 officially began the biddings to publishers, marking the OA plan to enter a substantive operation stage. SCOAP3 planned to invite the eligible agencies to participate in the bidding procedure, and to determine the bargain in 2012 and to begin to provide service on January 1st, 2013<sup>16</sup>.

In July 2012, National Science Library, Chinese Academy of Science (NSLC) joined the SCOAP3 and pledged financial support to this innovative OA operation. In addition, NSLC had been also actively organizing the institutions of HEP and other major institutions of library alliance to participate in the SCOAP3, in order to promote the continued supports from government of China through the successful implementation of SCOAP3<sup>17</sup>.

By the end of July, 2012, SCOAP3's bidding work had been completed, and had identified 12 journals from 7 publishers to join SCOAP3<sup>18</sup>, as shown in table 1. In September, 2012, contracts between publishers and CERN, acting for the benefit of SCOAP3, was signed<sup>19</sup>. On October 1st, SCOAP3 Open Access Initiative was successfully launched at CERN, and it moved into its implementation phase. These twelve journals will publish all their articles in high-energy physics as open access from 2014, and they had published 90% of articles in 2011<sup>20</sup>.

### SCOAP3 OPERATION AND FUNDING MODEL

Traditional academic journals publishing funds mainly come from the library or individual user subscription fees, as well as the author page charges. SCOAP3 funds the OA to all high quality journal publications in the field of particle physics with the union of HEP funding agencies and libraries, thus replacing the traditional subscription model.

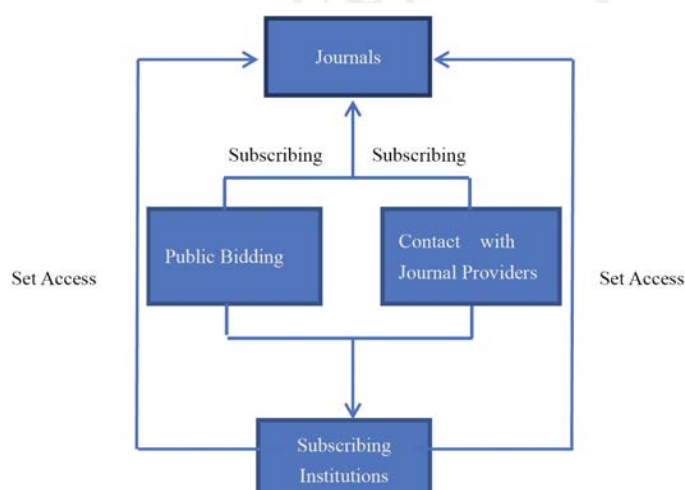


Figure 1. Traditional journal subscription for libraries and research institutions.

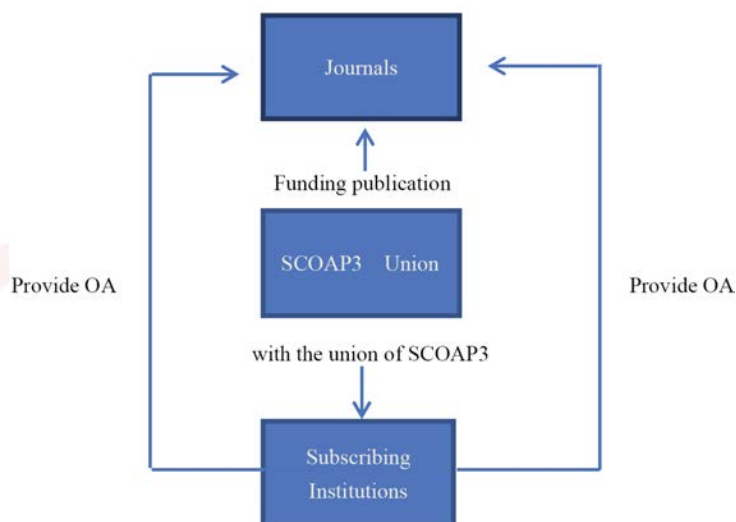


Figure 2. SCOAP's operation.

There are two sources of SCOAP3 funds. One is the charging fees from the participating countries on the basis of the publication scale of the countries, another is reducing the cost of OA to a minimum through the group negotiation. With the funds, SCOAP3 pays for the OA service to publishers according to the Article Processing Charge (APC). The early payment by SCOAP3 for each journal will be based on the individual journal APC and number of SCOAP3 Articles published in the latest year for which complete data are available <sup>21</sup>.

Comparing with these two acquisition models for academic journals shown in Figure 1 and Figure 2, SCOAP3 has obviously become the connection between high quality HEP publishers, author and reader groups.

### CHINA FACING PROBLEMS AFTER JOINING SCOAP3

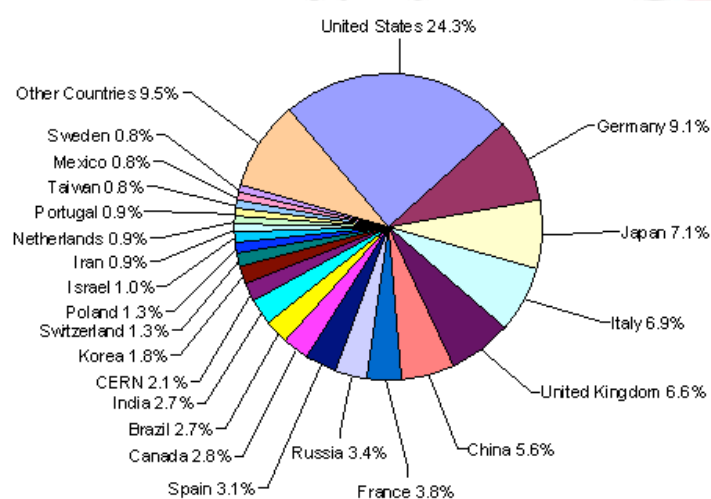


Figure 3. Distribution of HEP articles with countries, averaged from 2005-2006.



### *Academic Evaluation*

SCOAP3 charges fees from the participating countries on the basis of the publication scale of the countries. From Figure 3, we can clearly see that the amount of articles published in China ranked 6<sup>th</sup> in HEP area (behind the United States, Germany, Britain, Japan and Italy), and accounted for 5.6% of the total number of published papers in the world. According to the SCOAP3 charging rule, China has to pay 560,000 Euros initial fee per annum. The number of articles published is undoubtedly huge in China, but the situation of article citations in China is far from optimism. According to the statistical report from Institute of Scientific and Technical Information of China (ISTIC) released in December 2011: 836,300 international papers of Chinese scientists were published in 2011, the number of published papers ranked 2nd in the world, however the papers were cited 5191400 times in total (the cited number ranked 7th in the world), the average citation frequency is 6.21 times for per paper. In contrast, the world's is 10.71 times. Thus there is a large gap between Chinese average citation frequency and the world's.

In recent years, Chinese academic evaluation and prompting mechanisms were usually only measured by numbers of published papers and books, making Chinese researchers one-side pursuing the volume and speed of publications, finally resulting in the scientific research "great leap forward" only in the paper amounts. In SCOAP3, the joining countries have to share the cost according to the number of their published papers. This operation model puts forward higher requirements to the quality of Chinese academic papers and works. This requires Chinese scholars to make self-examination and further to improve the existing academic environment and academic evaluation mechanisms. In addition they are also required to pay special attention to the journal impact factor leading role in academic evaluation, in order to completely eliminate the academic "bubble".

### *Understanding Differences*

SCOAP3 sponsors include CERN, CNRS, DESY, MPG and INFN. These foreign advocates and the main driving forces for the OA plan mainly come from the academic and scientific fields. For example, the Joint Information Systems Committee (JISC) encouraged British authors to publish their articles in the New Journal of Physics for free; in 2005, 46 Academicians of Royal Society jointly sent a letter to the Royal Society to strongly urge the Research Councils UK (RCUK) to put OA into practice, in order to achieve academic and public access to scientific information and develop their potential research ability by the greatest degree. In addition, Nature specially reported SCOAP3 in September 2012.<sup>2</sup>

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15 <sup>2</sup> <http://www.scoap3.org/news/news95.html>

16 WenhuiDailyNov. 12th,2010

17 <http://www.open-access.net.cn/>

18 <http://ec.europa.eu/research/science-society/index.cfm?fuseaction=public.topic&id=1301>

19 <http://www.rcuk.ac.uk/research/Pages/outputs.aspx/>

20 <http://www.scoap3.org/news/news95.html>

21 WenhuiDailyNov. 12th,2010

22 <http://www.open-access.net.cn/>

23 <http://ec.europa.eu/research/science-society/index.cfm?fuseaction=public.topic&id=1301>

24 <http://www.rcuk.ac.uk/research/Pages/outputs.aspx/>

25 <http://en.fi.dk/councils-commissions/the-danish-council-for-independent-research/Final%20Open%20Access%20policy.pdf/>

26 <http://www.nhmrc.gov.au/media/notices/2012/revised-policy-dissemination-research-findings>

27 <http://www.scoap3.org/news/news95.html>

In comparison, Chinese active advocates mostly come from the field of library and information science. The concept of OA is still unfamiliar to scientists in China, and few scientists and academicians have efforts to it. According to statistics from CNKI, the word “SCOAP3” was mentioned in a total of 19 times in the published papers from China during the period from January 2008 to September 2012, but almost all (18 times) appeared in the journals of Library and Information. As to such great contrast between Chinese and foreign attentions, Director of the national science library of Chinese Academy of Sciences Xiaolin Zhang pointed out: “It is a reflection of domestic scientific community’ inertia in the concept, due to the lack of public awareness for scientists—not clear their ultimate significance of research activities”<sup>22</sup>. Thus the understanding differences will be the primary problem for promoting the development of SCOAP3 in China.

Otherwise, Chinese researchers also have concerns about OA. Traditional formal publishing system provides a familiar evaluation and protection mechanisms to researchers. There is stronger mind-set as a “baton” behind the traditional mechanisms: weather is the article published in top journal? What about the journal’s influence? No matter from project application system, or academic evaluation mechanism. Chinese researchers don’t want to have directly conflict with the traditional publishers just because of OA.

### *Problems of Policy Norms*

The famous colleges and universities in the United States (including Harvard University, the Massachusetts Institute of Technology and Duke University), and famous publishing houses such as Springer and Wiley have introduced specific policy to OA. In early 2011, Koninklijke Nederlandse Akademie Van Wetenschappen (KNAW) introduced the policy for OA and long-term digital preservation<sup>23</sup>. On July 17th, 2012, the European Commission published an open sharing policy to announce the OA for the research papers funded by "Horizon 2020 Initiative"<sup>24</sup>. On July 16th, 2012, RCUK published an open sharing policy to require the OA for all research papers produced by the research groups which received full or partial fund<sup>25</sup>. On June 21st, 2012, Danish Council for independent research, Danish Strategic Research Council, Danish National Research Foundation, Danish Advanced Technology Foundation and Danish Council for Technology and Innovation jointly issued an OA policy. This OA policy emphasized to eliminate the barrier from the economical, technical and legal aspects in access to public-funding scientific research results, and require OA for all research published papers produced by projects which received full or part of their funds<sup>26</sup>. On February 22th, 2012, the Australia National Health and Medical Research Council (NHMRC) announced an OA policy for research papers.<sup>27</sup>

OA is not a simple technical problem is not a simple operation, but more associated with the national and institutional policies. “Especially in developing countries, most outstanding research achievements in foreign commercial academic journals, not only make the scientific research as a tool for foreign publishers to obtain high monopoly profits, but also make the preservation of state intellectual property difficult to be achieved. Therefore, to ensure the availability of public research is a kind of social responsibility for scientists, research institutions, government and research funding agencies” Zhang Xiaolin said. Unfortunately, however there is not yet a clear policy to support OA in China. To some extent, China government (the ministry of science and technology, natural science foundation of China) have expressed support policy intentions for knowledge acquisition in the macroscopic level, but which are needed to implement as soon as possible for the implementation of the policy measures. They can refer to international policy which has been successful, and implement the responsibility to specific policy, funding program and knowledge management,

implement the specific management program. It can be seen that the OA strategy at the national level has an important impact on the country OA promotion and development, and OA is difficult to make substantive progress without it.

## **CHALLENGES AND OPPORTUNITIES LIBRARIES**

### *Challenges*

The traditional library services mainly focus on the procurement of resources, data resources, library loan and subject information services. In other words, in the fund flow and information access, library plays an intermediary role between publishers and readers. After joining SCOAP3, the library's procurement funds will be converted to SCOAP3's publication fees. Users do not need the library any longer, but turn to use the network directly to achieve the self-service access to academic information. The traditional functions of the library have been weakened to the maximum extent, both of libraries of professional academic institutions and public libraries will be facing a severe survival crisis.

### *Opportunities*

From library loan service by card style in the past to the resource retrieval systems, from climbing the bookshelves and searching index, to gather material from a variety of database construction and retrieval of information resources and applications, and then to the popular mobile library, the library has been following the technology and the tide of the times, to explore more effectively service model. Joining into the SCOAP3 will bring a wave of OA, the library will constantly adjust the services in practice and find the users' habits in resource usage, and further update more effective service model. Based on the four kernel functions (communication, retrieval, utilization and preservation), the library can improve its capacity from different views. After joining SCOAP3, the library will break the traditional purchase agreements, and no longer passively rely on publication and indexing agencies to access resources. The library can be active and free to discover and identify open resources which are often demanded and used by the users with professional views, and store these resources in the local for a long time as special resources available for the users to understanding, selection, retrieval and utilization. Faced to numerous open sources, the library can carry out various kinds of trainings based on different themes and types, to promote the related resource use, and play the real role of information navigator. From view of resource maintenance, after joining SCOAP3, the library will no longer have to spend significant effort and time on the resource maintenance, and also no longer to pay various subscription fees per year, the saved funds can be used for other services. From the above point of view, after joining SCOAP3 the library will not lose existing positions, but have brighter prospects.

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## ***Yearning for Identity through Magical realism: Female Protagonists of Girish Karnad***

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### **Abstract**

In the history of human civilization, societies are predominantly either patriarchal or matriarchal. In the present day, most of the societies are patriarchal with a very few exceptions which have been discovered by modern day anthropological studies. It is obvious that the patriarchal societies are built on structures which are gender biased and are made and developed to favor men. Literatures that are produced in these societies can rarely be anything other than being patriarchal in their nature. In the introduction to *Magical Realism*, Zamora and Faris, note that magical realism is a mode suited to exploring and transgressing boundaries, whether the boundaries are ontological, political, geographical or generic. Further, they continued that the boundaries such as mind, and body, spirit and matter, life and death, real and imaginary, self and other, male and female are to be erased, transgressed, blurred, brought together, or otherwise fundamentally refashioned in magical realist text. This is the premise on which the present study explores the ways in which Girish Karnad employs magical realism as an effective tool to establish the identities of his female protagonists in his plays such as *Nagamandala* (1990) and *Hayavadana* (1975). In these plays, female protagonists resort to magical realistic yearnings for their identities as they are deprived of their rightful living in the realistic world.

Keywords: Magical realism, identities, postcolonial, gender biased, feministic



### Introduction:

The foundations of societies or civilizations are rooted in their religious or belief systems. Even today most of our societies still base on, rely on and nourish on the similar religious and cultural practices of traditional, patriarchal societies. The two female protagonists of the present study belong to a Hindu traditional society, therefore, it is necessary to focus our attention on how male and female roles are perceived, defined and limited in the given patriarchal society. This is represented by the religious scriptures or tenets of that society. According to *Manusmriti*-an ancient book of religious tenets written in Sanskrit- a classical Indian language, the objectives of a man are four which are called as *Purushardhas- Dharma* (righteousness), *Artha* (wealth), *Kama* (satisfying physical desires) and *Moksha* (salvation). Whereas the duties of woman are six which are called as *Shad-dharmas- Karyeshu daasi*- should work like a servant; *Karaneshu Mantri*- should advice like a minister; *Rupyesha Lakshmi*-should be beautiful (like the Goddess Lakshmi); *Shayanesha Rambha*-Should please man in bed like *Rambha*- a queen of *Apsaras (fairies)* or *devaloka (heaven)*; *Bhojyeshu Maata*- should feed like a mother; and *Kshamaya Dharitri* – should have patience like Mother Earth-an epitome of patience. This shows the gender biased conceptualization of man and woman in the society. The terminology used for their roles indicate the disparity as men had to accomplish objectives, whereas women are assigned with duties. As Simone de Beauvoir says, “one is not born a woman, one becomes one” (as cited in Moi, 1990, p. 65), however, I feel not becomes one but is made into one. Butler (1990) argues that no one is born with a gender, gender is always acquired (p. 142)

In such a context, the female protagonists of Girish Karnad yearn for and establish their identity through magical realism. It is a kind of magical activism. A tool effectively employed to question, oppose, contrast and break the patriarchal structures and conceptions regarding women.

The present study analyses the two plays in the perspective of postfeminism. The feminist discourse has seen several waves of movement. The first wave feminism demanded the equality of the sexes and women’s suffrage, claiming that women are not inferior to men or they are different from men; hence they should “therefore, be allowed to do the same jobs and have the same rights as men” (Atwood, 2007, p. 137).

The second wave feminism on the other hand, focused on the superiority of women against men, asserting that women are “more deserving than men, but because of the lamb-like nature of their superiority they also need more protection” (Atwood, 2007, p. 137). The second wave of feminism started losing its ground in the postcolonial world as it was positioned from the white western middle class heterosexual women. Brooks (1997) says that “the collapse of consensus from within feminism formed around issues of theorizing concepts such as ‘oppression,’ ‘patriarchy,’ ‘sexuality, identity and difference’ as used by white middle-class feminists were increasingly challenged (p. 5).

In the progression of feminist movement, the third wave of feminism resists the perceived overgeneralized, oversimplified ideologies and a white heterosexual middle class focus of second wave feminism. It imposes a judgmental attitude towards both previous waves of feminism and patriarchy. Gender is a performative notion and is socially constructed. It expands to marginalized populations’ experiences. Third wave feminism is also called as postmodern feminism and postfeminism.

The struggle of Padmini- the female protagonist in *Hayavadana* and Rani- the female protagonist in *Nagamandala* can be seen in the perspective of postfeminist discourse.

Postfeminism “expresses the intersection of a feminism with postmodernism, poststructuralism, and as such represents a dynamic movement capable of challenging modernist, patriarchal and imperialist frameworks”(Brooks, 1997, p. 4). Both characters confront the situation in their own way. Padmini through her actions ridicules the existing social norms of class and caste structures. She also breaks the patriarchal system of imposing and limiting female free will.

I

In the play ‘*Hayavadana*’ (1994) Padmini is unhappy about her obligatory marriage with Devadatta who is a Brahmin by caste, a learned man, a man of intellect. At the same time she had one more male character in her life Kapila who is juxtaposed to Devadatta. Kapila is an ironsmith by caste, a man of physical strength and emotional vigour.

Two youths who dwell in this city are our heroes. One is Devadatta. Comely in appearance, fair in colour, unrivalled in intelligence, Devadatta is the only son of the Revered Brahmin, Vidyasagara. Having felled the mightiest pundits of the kingdom in debates on logic and love, having blinded the greatest poets of the world with his poetry and wit,...

The other youth is Kapila. He is the only son of the ironsmith, Lohita, who is to the King’s armoury as an axle to the chariot wheel. He is dark and plain to look at, yet in deeds which require drive and daring, in dancing, in strength and in physical skills, he has no equal (1. 73-4).

Devadatta is comely in appearance and fair and intellectually he is unrivalled, whereas Kapila on the other hand is dark, and physically strong and skilful. These features and characteristics attributed to them are caste and profession determined. As being a daughter of a powerful and wealthy merchant, she had to marry Devadatta who is at the top of the caste structure. Usually a woman is married off to a man who is socially at a higher position in terms of caste and class.

The society (realistic life) which is mired in the class and caste structure patronized by patriarchy, can never allow her to act in any way other than what it is prescribed to her by patriarchal society. Magical realism is employed as a tool to transcend beyond the existing parameters. Magical realism can be an appropriate device to liberate herself from the patriarchal dominance and voice her own existence. Zamora and Faris (1995) put forward that “mind and body, spirit and matter, life and death, real and imaginary, self and other, male and female these are boundaries to be erased, transgressed, blurred, brought together, or otherwise fundamentally refashioned in magical realist texts”(p. 6).

Padmini’s transposition of heads of Devadatta and Kapila is her answer to the patriarchal marriage system. After the marriage, Devadatta, Padmini and Kapila go on a pilgrimage to Ujjain. During their journey, Devadatta becomes jealous of Kapila, as Padmini praises Kapila’s physical strength and emotional vigor. He is deeply hurt and decides to kill himself. He goes to a nearby Kali temple and cuts off his head in the presence of goddess Kali. After some time, as Devadatta has not returned, Kapila goes in search of him and finds him dead in Kali temple. Deeply distressed with the death of his friend and out of guilt he too kills himself. Having waited for a long time, Padmini goes in search of them, to her shock, she finds both of them dead in the temple. In a frank conversation, she says to goddess Kali that she should have spared either of them so that she could have a reason to live. As both of them are dead, there is no point of her living. Saying so, she too wants to kill herself. Impressed with the frankness and honesty of Padmini, goddess Kali says that they would come back to

life once she joins their heads to their bodies. then. Thanking the goddess Kali, Padmini joins the heads but transposes their heads.

(Eagerly, Padmini puts the heads-that is, the masks-back. But in her excitement, she mixes them up so that Devadatta's mask goes to Kapila's and vice versa. Then, presses the sword on their necks, does *namaskara* to the goddess, walks downstage and stands with her back to the goddess, her eyes shut tight.)

Padmini: I'm ready, Mother.

Kali: (In a resigned tone.) My dear daughter, there should be a limit even to honesty. Anyway-So be it! (1. 103)

Both Devadatta and Kapila come back to life. Henceforth,

Devadatta is represented by: Devadatta's head +Kapila's body

Kapila is represented by: Kapila's head + Devadatta's body.

Both of them start claiming to be the husband of Padmini. Each one gives their argument. Kapila argues that it is this body that she slept and lived with her, likewise, Devadatta argues that a man is identified by his head. Eventually, they go to a hermit to settle the matter. The hermit citing the scriptures socially accepted traditional understanding that head is superior to body, and he pronounces a judgment the one who has the head of Devadatta would be the husband of Padmini. Obviously, Padmini is quite happy with the judgment because she gets the best from the both. Devadatta's intellect and Kapila's Physical strength and skill. 'Fabulous body – Fabulous brain – Fabulous Devadatta.'(1. 113)

It is an expression and an attempt to create a trans human (the human with Devadatta's head+ Kapila's body) in condemnation of the stereotypical live puppets (humans like previous Devadatta and Kapila) being produced by and controlled by the existing society. It is her answer to the patriarchal subjugation. It was not an accidental but a deliberate act.

The mixing up of heads is not accidental as she tries to make it appear but it is a deliberate act of her. She does not want to let a chance slip out of her hands. Right from the beginning, she expresses her wish, covertly and overtly, not to limit her relationships from her husband's point of view but to have the relationships from her perspective. She does not like to be tied up to the marriage determined relationships. When Padmini sees the two men lying dead on the floor, she asked kali, 'If you'd saved either of them, I would have been spared all this terror, this agony. Why did you wait so long?' (1. 103). Goddess Kali appreciates her truthfulness as she speaks true to her heart without making any distinction between both of them. For her, Devadatta is no more important than the other. Her attachment to both the men is equally strong, although the form of attachment is different. She makes this very clear to Kali, whereas the other two lie to their last breath. Kali's remarks after she mixes up the heads clearly indicate that the mix up is intentional but not accidental. Kali remarks, 'my daughter, there should be a limit even to honesty. Anyway – so be it!'(1. 103) In this way, Padmini achieves what she wants – the best from both. Padmini is clever, bold and manipulative to get things done as per her wish. It's magical activism.

Wishing against the existing choices is her way of responding. She is not even bothered to express these wishes without any inhibition, where a society's biased way of treating man's and women's sexual affairs in a different way. Man 'somehow' has social acceptance whereas a woman does not exercise the same level of acceptance. Though man's immoral and unethical acts are condemned, it's a mere masquerade.

Feminist theory's aim of 'destabilizing' cultural and social representations of women and revealing the ideology embedded in realism is fulfilled through the language of magical realism. As Faris (2002) states:

The irreducible elements in the hybrid mode of magical realism estrange the basis of authority of realism making way of new forms of discourse that reflect alternative ways of being to emerge. It is this destabilizing of realism, which has a longstanding power of representation in the west that has made magical realism an enabling discourse for the postcolonial world (p. 113).

In realistic text and context, it is highly impossible for a female protagonist like Padmini to yearn for, sustain and establish her identity. Magical realism is an effective tool which makes her a bold, courageous, honest, unperturbed, uninhibited personality.

## II

Rani in *Nagamandala* (1994) is a naïve, docile house wife. She is a victim of male suppression. Since the beginning of their marriage life, Appanna constantly visits concubine while keeping his wife locked at home. He comes home once a day for lunch and goes out soon after.

APPANNA: Look, I don't like idle chatter. Do as you are told, you understand? (*Finishes his meal, gets up*) I'll be back tomorrow, for lunch. (*Appanna washes his hands, locks her in and goes away. Rani watches him blankly through the window*)

STORY: And so the days rolled by (1. 7)

This is the plight of Rani's life after marriage. She has neither any voice, nor freedom, nor dignity of life and she is left helpless. She is altogether deprived of her rightful life as a woman and as a wife. She longs for the love and care she had from her parents, expects to have the dignity of wife in the family. She can never have them from her realistic life. Only the Magical realistic life can get her what he wants.

Most of the fantasy episodes of Rani in *Nagamandala* can be considered as instances of magical realism. Only in the initial stages when she resorts to speak to herself (to get off her boredom and loneliness) it can be seen as her own fantasizing. But as the plot deepens, the characters in her fantasy tend to appear as realistic ones. So, ultimately, we may not be able to distinguish between the reality and the fantasy. Her fantasy gradually acquires a status of reality.

In the initial stages, when Naga (in guise of Appanna-her husband) visits her in the nights of Appanna, she was not certain whether it was a fantasy or reality. She mentions her apprehension with Naga.

All these days I was never sure I didn't just dream up these nightly visits of yours. You don't know how I have suffered. When I saw your scowling face in the mornings, I would be certain everything was a fantasy and almost want to cry....Suppose night queen bush does not blossom? Suppose it's all a dream (2.50).

But when she becomes pregnant all her fears and anxiety were dispelled. She says now she has a definite evidence that she is not fantasizing. She confirms this to herself saying, 'Dreams remain in heads. This one has sent roots deep down into my womb' (2.52).

In spite of the strong evidence, she is very skeptical and anxious about the whole thing. She senses that though both of them appear alike (like Appanna) they have a fundamental difference. 'The Face in the morning unrelated to the touch at



night.’(2.52). As a woman, she could make out the face of the day visitor and the touch of the night visitor is not same. For Rani, the Appanna of day is juxtaposed to Appanna of the night (Naga). One represents the realistic world whereas the other represents her magical realistic world. He is like an embodiment of her yearnings.

The play *Nagamandala* has three endings.

After the snake – ordeal, as usual, the Story (the narrator of the story) ends the play.

Ending-1:

So Rani got everything she wished for, a devoted husband, a happy life. She even got a life – long servant to draw water for her house..... In due course, Rani gave birth to a beautiful child. A son. Rani lived happily ever after with her husband, child and servant. (1.59)

Ending-2:

STORY: Yes, the Cobra, One day the Cobra was sitting in its ant – hill and it thought of Rani and said: ‘why should I not go and take a look’?

*(During the above dialogue, the Cobra enters the house, takes on his human form.)* (1.61)

When Naga enters the bed room, Rani is sleeping next to her husband, her head on his shoulder, her long loose tresses hanging down from the edge of the cot. Her child is by her side. There is a quiet smile of contentment on her face. Naga looks at the group and recoils in sudden anguish, covers his face as though he cannot bear to see the scene. After pondering over his fate, he decides to summon his magical powers for the last time to become as thin as her hair and stay in her long tresses.

*(A beam of light on him. The rest is plunged into darkness long dark hair appear to descend and cover him. He covers himself and dances. Finally, Naga ties a tress into a noose and places it around his neck. The stage slowly becomes dark)* (2.62)

In the morning, when Rani gets up, she feels her head very heavy. When she combs through a dead cobra falls to the ground. She performs all funeral rites and the cremation fire is lit by her son. Further she asks his husband to allow her son to perform the rituals to commemorate its death every year.

Ending-3:

In the third instance, once again the story goes back to the scene where Rani is sleeping beside her husband and her long tresses are hanging down from the edge of the cot. Her son is by her. Suddenly, Rani wakes up moaning and complains of heaviness in her head. As she combs her hair a live snake falls out of her hair and lies writhing on the floor. Appanna is shocked to see a snake and runs out to get a stick. In the meantime, Rani watches the snake transfixed.

RANI: *(Softly, to the cobra)* You? What are you doing here? He’ll kill you. Go. Go away. No! Not that way. He’s there. What shall we do? What shall we do? Why did you ever come in here, stupid? *(suddenly)* My hair! Of course. Come, quick. Climb into it....

This hair is the symbol of my wedded bliss. Live in here happily forever. (2. 64)

When all the three endings are observed, the Ending-1 is a routine one, and is consistent with the realist story line. However, the rest of the two endings are magical realistic. In the Ending-2, Rani's concerns are addressed. Naga getting into her hair and falling dead in the morning and then the final rites are performed by her son, indicates that she gives her the status of the father of her son, after all Naga is the father of her son. She does not shy away from taking the responsibility. She gives a dignified end to her magical realistic life. Rani goes a step ahead in the third ending, where she keeps the magical realistic ending alive. Moreover, he keeps it in parallel with the realistic ending (Ending-1). It's her magical realistic answer to the life imposed on her by the patriarchal family set up.

Furthermore, "Throughout the history women have reduced to objects for men; 'woman' has been constructed as man's other, denied the right to her own subjectivity and to responsibility for her own actions. Or, in more existentialist terms: patriarchal ideology presents woman as immanence, man as transcendence"(Gamble, 2001, p. 92). In the magical realist perspective, Bowers (2004) opines because of inherent characteristics of subversion and transgression, magical realism becomes a growing tool of expression in the postcolonial world. She also thinks "that has led many postcolonial, feminist and cross cultural writers to embrace it as a means of expressing their ideas" (pp. 66-7). However, the female protagonists of Girish Karnad through their magical activism yearn for and establish their identity and take responsibility of their own actions.

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***FAULTLINES- A journey through Meena Alexander's life, conflicts and adjustments with the host society as a result of Multiple Dislocations***

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**Abstract**

This study examines the conflicts and adjustments that the Indo- American poet/writer Meena Alexander had to go through due to multiple dislocations that she talks about in her memoir 'Faultlines'. Alexander's life can be summarized, just like most of the Post Colonial immigrants: born on one continent, educated on another, living on a third, at home in all or in none. This study analyzes the term 'Multiple Dislocation' and also the implications of the term 'Faultlines' and how they are related to the various aspects of the author's life. The aim of this study is to explore the different issues that the author had to face as an immigrant including nostalgia, identity crisis, the problems of ethnicity and linguistic decolonization. The effect of multiple dislocations on Alexander as a woman, especially a woman writer is also explained. It is the geographical and cultural disruptions in Alexander's life that compelled her to write her memoir. The study of this memoir is particularly important in order to understand the conflicts and issues that immigrants have to go through in their host societies and how they come to terms with their existence with the help of several internal and external factors and through a series of adjustments.

*Key words: memoir, multiple dislocation, conflicts, adjustments*

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## I. INTRODUCTION

Mary Elizabeth Alexander was born on 17 February 1951 in Allahabad, India. She adopted the name 'Meena' when she was fifteen and has started publishing her works under that name. Her parents hail from Kerala, the southern most state of India where she spent the first five years of her life with her grand parents. Alexander's father's job took the family to Khartoum, Sudan and it is here that she had her first stint with writing poetry. She and her family visited Kerala during summer vacations thereby strengthening ties with her roots. Alexander enrolled at the University of Khartoum at a very young age and later on went to the UK to the University of Nottingham to finish her graduate studies. After her graduation she went back to India and taught at universities in Delhi and Hyderabad. It is in Hyderabad that she met and married a Jewish American and later on immigrated to New York.

Alexander is a prolific writer whose works reflect her multicultural life experiences among diverse ethnic and religious communities that span four continents. She is concerned with the roles of place, memory and language in identity formation. Her writings examine the incongruent elements of her heritage and her cultural displacement, particularly emphasizing on her status as an educated woman of South Asian diaspora living and writing in the West. According to Helen Grice, Alexander treats her writing as a search for a homeland, which is less physical than psychological, especially her poetry as a means of making sense of her multiple cultural, geographical and psychological positionalities. She also adds that it is Alexander's ethnicity, gender and exilic status that make her the person she is. (Contemporary Literary Criticism, Vol. 121, 2). 'Faultlines', her memoir is a candid and poignant examination of all her losses; the vertigo of displacement, the liminality of exile, the shock of being "a woman without history in this new world" (Alexander 160).

'Multiple dislocation' can be identified as one of the key characteristics of diaspora communities. It causes the problem of locating and identifying a place for oneself. Different locations and an individual whirled in it- that is the situation of a victim of multiple dislocations. The meanings of the two individual elements of 'multiple' and 'dislocation' corroborate the meaning of the term 'multiple dislocation'. It can be called 'various displacements', 'several disruptions' or 'various kinds of disturbances'. The most interesting fact is the way these kinds of displacements affect an individual. An individual's psyche is also affected by dislocation and relocation. Just as 'dislocation can mean disturbance in the normal connection of a joint in the body, it can mean disturbance in the normal connection of the mind also. This can lead to a situation where the entire idea of home itself is fragmented! - fragmented childhood memories, fragmented adolescent years, fragmented cultures, customs and traditions. There is nothing one can claim one's own. In this difficult situation people cannot help but piece together these fragments of their lives hoping to find a sense of belonging. Multiple dislocation is coupled with the problems of alienation, exile and nostalgia, the question of 'Home' and 'Homeland' erupts. ("In Pursuit of American Studies 100) The diasporic writers pamper this theme in their writings and Meena Alexander does a vivid portrayal of her experiences with multiple dislocations and the conflicts and adjustments she had to go through in her memoir 'Faultlines'.

## II. FAULTLINES- FRAGMENTS OF LIFE AS A RESULT OF MULTIPLE DISLOCATIONS

'Faultlines' is a memoir journeying back and forth in time. The very nature of the text appears fragmented, and these fragments cannot be pieced together perfectly. Alexander asks how she can spell out the fragments of such a broken geography as hers; how to represent the fault lines that exist between her disparate existence. Her solution is to write in fragments, resulting in a fractured narrative that mirrors Alexander's own life. She talks about 'whispering cadences, shouts, moans, the quick delight of bodily pleasure, all rising up as if the condition of being fractured had freed the selves jammed into her [my] skin, multiple beings locked into the journeys of one body. (2)

Alexander tells how she named her memoir 'Faultlines'. She looks up in the Oxford English Dictionary and finds the meaning thus:

Fault: Deficiency, lack, want of something...

Defaults, failing, reflect. A defect, imperfection, blamable quality or feature

a. in moral character b. in physical or intellectual constitution, appearance,

structure or workmanship...(3)

She feels that her life consists of many fault lines. Just as in dry summer, the parched land of Allahabad where she spent her childhood develops several cracks, her own life is also filled with cracks and she is 'a woman cracked by multiple migrations'. In fact, the recurring metaphor that Alexander uses to describe the diasporic experience concerns dislocation- immigration and migration form a fault line, fissure or fracture between the past and the present. (Contemporary Literary Criticism, Vol.121, 192)

It is in fact leaving places and then returning that constitutes her memory. Every year until the age of eighteen, she would come and go between India and Sudan, so the idea of departure and how it is woven in with memory is very much something which recurs in her work along with all the different languages which flow in her head. This is a fine example of a person who has suffered multiple dislocations. There is always a tendency to glide on to the memory of the past and the places and it always leaves an intelligible mark on her personality. 'Faultlines' suggests the impact of her exposure to a number of languages and cultures beginning with her early childhood; it is also a key to her desperate awareness of (her) femaleness, a sense of shame. (Rao 883)

The discussion of the theme of multiple dislocations evokes in us Alexander's poem "Gold Horizon" where she writes:

Place names splinter

On my tongue and flee

Allahabad, Tiruvella, Kozhencheri, Khartoum,

Nottingham, New Delhi, Hyderabad, New York

-the piecework of sanity,

stitching them into a coruscating geography...(Rustomji 7)

'Faultlines' is a book written in search of a homeland. The relocation of her to America, five months pregnant, tore her from India that she learnt to love. She experienced the stark differences between Hyderabad and New York. She writes: 'My own soul seemed to me, then a cabbage like thing, closed tight in a plastic cover. My two worlds, present and past, were apart and I was the fault line, the crack that marked the dislocation' (15)

A childhood fractured by dislocation is dreadful. The healing of fracture has long-term effects on a child's mind. Alexander became a victim to this situation. She became a child of a different sort, her life shattered into bits and pieces. In her dreams she used to be haunted by thoughts of a homeland she will never find. So she tuned her lines to a different aesthetic, one that she builds up out of all the stuff around her, improvising as she goes along. She talks about a memory that is flat and filled with the burning present, but by existential choices. It is composed of bits and pieces of the present and renders the past suspect, cowardly and baseless. The dislocation of an individual brings in a sense of loss that can be coupled with the terror of having no history, which Alexander experienced on her border crossings to Khartoum during her childhood. She often meditates on the bits and pieces of the world that she has lived in, loved, and left and also the multiple leave- takings that tore her apart.

How important is memory in the life of a victim of multiple dislocations? Memories, especially that of his/her childhood years in a land they once called 'home' brings in nostalgic feelings. Alexander also treasures her childhood in her ancestral house in Tiruvella and when she reminisces it, she becomes nostalgic.

### III. NOSTALGIA

"Multiple birth dates ripple; sing inside me, as if a long stretch of silk were passing through my fingers. I think of the lives I have known for forty years, the lives unknown, the shining geographies that feed into the substance of any possible story I might have. As I make up a 'Katha', a story of my life, the lives before me, around me, weave into a net without which I would drop ceaselessly. They keep me within range of difficult truths, the exhilarating dangers of memory" (5)

These memories traveling back and forth in time surfaces in her memoir. Even though she is removed from her original root as a child, her homeland Kerala binds her absolutely and she finds herself inextricably dissolved in her native ethos and soil. For, she describes in her memoir that snatches of Malayalam were forgotten but on her returns to Kerala from Khartoum in her childhood, "it always revived, the deep buried roots stirring again". (180). According to Dhawan her descriptions of the landscape of her home and the physical environs becomes elements of her own inscape (208). Alexander passionately recollects her memories that hold her roots firmly in her land of origin. She turned five on the Arabian Sea on her way to Khartoum and for the next thirteen years her childhood crisscrossed the continents. She carried with her the fragrance of new mango leaves and the warmth of the sun in Tiruvella. The beautifully imaginative gets intimately associated with her own experiences and her recollections create a 'concrete homogeneity of subject and object, of past and present, of mental image and external event' (Pascal 85).

As a member of the diaspora community, who has undergone multiple dislocations, Alexander is also haunted by the idea of 'home'. She cannot relate herself to the places she has traversed and she hopes to go back to her homeland that is attached to her by so many visible and invisible strings. She muses,

'I was taught that what I am, is bound up always with a particular ancestral site. Perhaps I will return there to be buried, my cells poured back into the soil from which they sprung. How tight the bonds are; how narrow the passage from birth to death.'  
(23)

When people change places and cultures, their identities are questioned. Immigrants mostly suffer from identity crisis in the course of immigration. The problems concerned with identity are well explained in 'Faultlines'.

#### IV. THE IDENTITY CRISIS

There is a conspicuous focus on identity in 'Faultlines'. The numerous situations the author encounter, the people she meets, the events she steps into, makes her who she is, who she has been and who she becomes. Even as a child the question of identity was with Alexander. In her fluid thoughts as a child, she started questioning, "Did the ugly pupa know it would become a butterfly? Where did the butterfly part exist, when the plump thing clung to a leaf in the darkness of a shoebox? Was there some secret that sustained it? Where did my Khartoum life go when I was in Kozhencheri or Tiruvella? And what of this life of rock and stone under the thick green leaves of Kerala, when I was living in a desert land so far away? Where was I at any one time? What was I? (77)

There is a quest for identity in the 'other self' of Alexander who comes to her in dark garments that seem to have been pieced together with bits "from a Sudanese woman's tob, a Tiruvella woman's sari damp with monsoon rain, a Nottingham woman's schmatte- ...a New York city woman's scarf bought from the Korean vendor on the side walk..." (81). She becomes all these women but simultaneously experiences the complexities in identifying with just one in particular. This is the problem of identity. After all, it is difficult to find a perfect identity in her life fractured by multiple dislocations. At times she feels as though she is a fissured thing in Manhattan, a body crossed by fault lines.

'What does it mean to carry one's house on one's back? the author asks. In fact, what else can a victim of multiple dislocations do other than carrying house on his/her back? She feels as though the old notions of exile are gone but she cannot find a homeland in America but she tries to find answers to the questions 'Who are you?' She is a poet writing in America. But what sort of an American poet? Surely not of the Robert Frost or Wallace Stevens variety. She then says the title of an Asian-American poet is some what apt for her since everything comes to her hyphenated- a woman poet, a woman poet of color, a South Indian woman poet who makes up lines in English, a post colonial language and also perhaps a Third World woman poet, who takes as her right the inner city of Manhattan, making up poems about the hellhole of the subway line, the burnt out blocks so close to home on the Upper West Side, finding there, news of the world. (193)



The author reiterates her feeling of rootlessness and this points to an important fact that a person needs to establish a direct relationship with where she belongs, so that in a kind of frame she views herself and allows the outside world to view her too. The problem of identity is mostly coupled with the sense of ethnicity. Alexander, like most immigrants passes through certain bitter experiences concerned with her ethnicity.

## V. THE PROBLEMS OF ETHNICITY

The first chords of ethnicity struck Alexander while she was in Khartoum. She was the first non-White child in the Clergy House School. She writes about how miserable she was there and how she was an introvert who refused to even open her mouth to speak. She says, “ My blackness stuck out like a stiff halo all around me. I was imprisoned there, I would not move beyond it. I felt myself grow ugly under their gaze”. (113). This clearly shows how the marginalization in the name of ethnicity affected her child psyche.

While in America, she refuses to go to Minneapolis where her husband David works. The reason she cites is this:

In the midst of that welter of Scandinavians where David with his blond beard was often called “Sven” in bar, I stuck out like a sore black thumb, a grotesque thing (168).

Why should the author feel so, even though she is intellectually fit to be a member of that company of academics? This draws us to the harsh realities of ethnicity in America. Alexander also recollects an incident that shocked her for many weeks that had happened in a street in Minneapolis where a White man yelled racist comments at her. Her experience of being a ‘Non-White’ in America spells a degree of trauma, but from which she recovers through her own sense of self- affirmation. The hatred in that man’s voice not only stuns and injures her sense of being but in the true manner of a creative artist sends ripples of philosophic thought through her mind. This stage in the memoir unfurls a state of consciousness, in which the author probes deep into her self and strives continuously ‘to know and recognize the reality of an identity and the certainty of a selfhood’ (217).

Then she muses over the plight of the Indians who have lived through racist stoning and murder in Jersey City; about the Indian women who are forced to give up their saris and wear Western clothes lest they lost their jobs; the Asian children in the city schools; the black youths who strayed in Benson Hurst, or the brown youths or the Asian youths who pack the city streets.

The poignant question arise here are ‘Who are we? How shall we mark out space? How shall we cross the street? How shall we live yet another day?’ (174). There is a sense of suffocation and uneasiness when Alexander talks about ‘the bodies that press against the actual of America, against the barbed wires and internment camps and quotas and stereotypes of silent women with long black hair sticking flowers in neat vases’. According to her we need the truth of our bodies to reach what ethnicity means and for her it is silly to speak of years of life, of fragmented ethnicity as arranged in ‘blocks on a parquet floor, or a row of tooth brushes in a tidy Upper West Side bath room’ (196). As an Asian- American, even though she felt pressured and

endured outbursts in the name of ethnicity, she eventually resists further fracturing of herself as an individual. The ethnicity issue becomes an important dimension of her existence in New York and vital to her recognition and reconciliation with her present identity. She explains what ethnicity means for her:

‘Ethnicity for such as I am comes into being as a pressure, violence from within that resists such fracturing...In place of the hierarchy and authority and decorum that I learned as an Indian woman, in place of purity and pollution, right hand for this, left hand for that, we have an ethnicity that breeds in the perpetual present, that will never be wholly spelt out. (202)

When an individual gets dislocated multiple times in his/her life, they come into contact with several languages. Sometimes in this journey through multiple tongues, the mother tongue is forgotten and/or replaced by other languages. In ‘Faultlines’ Alexander narrates her experiences with multiple tongues and her difficulty in accepting English as the primary language for writing.

## VI. LINGUISTIC DECOLONIZATION

Almost all Post Colonial immigrants experience linguistic Decolonization where they have to learn and use a language other than their mother tongue. Coming from a colonial background and having to learn and relearn English have urged Alexander to decolonize linguistically. Even though this move has molded her personality, it is evident that such a move was largely due to the need in her to come out of the burden of colonial pressure. As she writes, ‘ Colonialism seemed intrinsic to the burden of English in India and I felt robbed of literacy in my own mother tongue’ (128). At the same time, it is evident that she resorts to using English as her chief medium of expression.

In the initial stages of the compilation of ‘Faultlines’, Alexander got confused as to how she is going to spell out the fragments of her broken geography and also of all the languages that compacted in her brain:

Malayalam, my mother tongue, the language of first speech, Hindi which I learned as a child, Arabic from my years in the Sudan- odd shards survive; French; English? (2).

She recollects:

‘I was forever cast to the rocky shores, my feet against sharp stones, the jagged syllables I was forced to repeat over and over again by my British tutor: “cut” “cut”, “mutt” “mutt”- the violence of a colonial pedagogy. Later, as I became a teenager, I realized the forked power in the tongue I had acquired: English alienated me from what I was born to; it was also the language of intimacy and bore the charged power of writing. (116)

When Alexander tried to write a short story at the age of thirteen about an urchin in Tiruvella, she encountered the grave problem of the language turning into barbed wire ready to trap her. She found it utterly difficult to turn the Malayalam utterances into English where she thought it impossible to convert that language where she lived and moved in her inmost being into a language that could never carry that emotion (121).

She asks, “Was English in India a no man’s land? No woman’s either? (126) .This makes us wonder whether the use of English was a betrayal to India’s and also Alexander’s past. In the chapter ‘Real Places or How Sense Fragments’ she is confronted with the violence of American English. She, in fact, speaks for the entire immigrants from Postcolonial countries,

‘There is violence in the very language, American English, that we have to face, even as we work to make it ours, decolonize it so that it will express the truth of bodies beaten and banned. After all, for such as we are, the territories are not free’ (199).

In spite of her uneasiness with English in her childhood years, Alexander had to learn it when she moved to live in Khartoum as English was the medium of instruction and communication. Undeniably, she had to keep using English as the main medium of writing throughout her life as she trotted the globe and eventually settled down in America.

## VII. THE EXPERIENCES OF MULTIPLE DISLOCATIONS AS A WOMAN

R. K. Dhawan points out that in ‘Faultlines’, the author breaks through the confines of her past and present and ‘stretches out to meet, beyond the individual borders, the more universally human, of the woman kind’; a reflection of her emotions and experiences, thought patterns and emotional configurations carried across through continents. “Waters flow through the sluice, and unhampered, uninhibited inundate all shades of expression and experience”(220).

Alexander recalls how several times while in England she felt unable to acknowledge herself and how she longed to cut free of what she actually was ‘a female creature from the Third World with no discernible history’ (141). Sometimes she felt as though her soul was lost in the midst of the dislocation. As a woman she found it hard to keep house, to hold on and to keep going- ‘I had no words for you; that all I was had contracted into being a wife, being a woman who had crossed borders to give birth in another country (164).

Alexander feels for her children whose mother belongs to an entirely different race altogether. The mother in her is very conscious of the difference in color between the members of her family. She recalls how her daughter Svati used to say, “You are brown Mama, Papa is blond Papa, Adam is brown Adam and I am peach Svati” (170). The author gets worried as to how to identify herself with her daughter, a woman out of a woman’s womb. It is evident that the question of belonging recurs in the author’s psyche. She shares with her friend, her difficulty in marking a space for herself and hopes she understands better about the author’s displacement and exile from a female point of view. The questions ‘Who are we? What selves can we construct to live by? How shall we cross the street? How shall we live yet another day?’ resonate her anguish and at the same time her intense yearning for a sense of belonging.

Marriage holds an important part of any woman’s life. The author, in spite of her traditional upbringing married an American. This is against the Indian tradition of arranged marriage to a ‘suitable boy’. Alexander’s entire upbringing stressed such a

marriage as her reconciliation with the culture she had left early in childhood. But she recognizes that she is far too independent and free spirited for the properties that make woman conventionally marriageable in her society. Regarding her marriage, she felt that marriage and the crossing of yet another border, might, stitch her back into the shared world (210). Again, what is evident is her sense of longing for a place that she can call hers. At the same time, as a woman, she wants to be 'more than a tympanum, a pale vibrating thing, that marked out the boundaries between worlds'. She wants to give 'voice to her flesh' and to learn to live as a woman (16).

## VIII. EXPERIENCE AS AN IMMIGRANT WRITER

Being a woman writer is more complex in a diasporic environment than being an ordinary woman. Alexander talks in her memoir about her experiences as a writer and how she asserts her place as a writer in spite of all the multiple geography that spans her life.

Alexander started her literary career by writing poems when she felt that her life was torn into bits and pieces due to dislocation and relocation. It can be referred to as "irruptions of the imaginary to make an internal history" (125). The sense of a fault in things, of a broken up, fissured earth courses through Alexander's work. She finds it difficult to make bits and pieces hold together in Manhattan. She feels as though things are constantly falling apart, even the city is dispersing itself. When she writes, she experiences jerks and this is due to the fact that time does not come 'fluid and whole' into her hands, All that comes is 'piece meal and fragmented' (3). This is a clear instance of how the fragmented life of her past as a result of multiple dislocations affects her writing. While writing she is often confronted with questions like "Where did I come from?" "How did I become what I am?" "How shall I start to write myself, configure my "I" as other, image this life I lead, here, now, in America?" "What could I ever be but a mass of faults, a fault mass?" (3).

The image of 'barbed wire' recurs in her memoir. She explains the barbed wire that throttles Asian American writers, which in a way clearly defines her own difficulty in writing with a hyphenated identity: 'In America the barbed wire is taken into the heart, and the act of an Asian- American grapples with a disorder in society, violence. In our writing we need to evoke chaos, power co-equal to the injustices that surround us'. (195). The poem 'News of the World', which appears in her memoir is an example of the author's fragmented past and her present self and how poetry comes out of these experiences:

We must always return  
To poems for news of the world...  
I am torn by light...  
Now...I work in Manhattan  
I get lost underground (194).

The author is tormented by the questions: 'Why did I leave India? Why did I feel as if there still were a part of my story that had to be forged through departure?' (146). She feels something molten inside her and that is her thoughts about India and to write she flees to colder climate. She says that otherwise she would have burnt up with all the words inside her. Pascal Roy aptly defines Meena Alexander as a writer thus:



As a creative writer, Alexander allows her verbal expression to be as profuse as her richness of experience and perception. She succeeds in reconstructing her experience and casting it in a lyrical narrative with a philosophical intensity. What one would know of her writings may not be necessarily the inside story but the evolution of her “mode of vision” and her “successive” engagement with the world (135).

In the words of Maxine Hong Kingston, "Meena Alexander sings of countries, foreign and familiar, places where the heart and spirit live, and places for which one needs a passport and visas. Her voice guides us far away and back home. The reader sees her visions and remembers and is uplifted". ([www.poetry.org](http://www.poetry.org))

## IX. CONCLUSION

In spite of all the conflicts and adjustments she had to make, Meena Alexander is by all means a successful immigrant. She has carved a niche of her own in the realm of Indian- American Immigrant Literature. Her works, by all means are a representation of the immigration experiences undergone by most female Postcolonial immigrants irrespective of their cultural backgrounds. In ‘Faultlines’ as well as in her other novels, Alexander’s characters eventually choose America their home in spite of all the bitterness and taunting they underwent, in fact, they emerge survivors trying to adapt with their host society. By adopting a hyphenated identity, Alexander proves that in order to be able to find a sense of belonging it is practical for immigrants to embrace their hyphenated identities rather than wallowing in the abyss of identity crisis. Thus, Alexander’s memoir ‘Faultlines’ is a saga of an individual’s conflicts within self; the umpteen adjustments that had to be made and finally acquire a level of synergy with the host society where eventually he/she chooses to belong.

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***When the Whale Talks Back:  
An Interspecies “Cultural” Dialogue in Zakes Mda’s The Whale Caller***

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*Change the tactics. If you accommodate his obsession with the whales, you might beat Sharisha at her own game.*

Mr. Yodd, *The Whale Caller*

This above cited statement may be read as the beginning of the tragedy in Zakes Mda’s environmental novel, *The Whale Caller* (2005). It is an advice provided by an unseen spirited man known as Mr. Yodd to Saluni, “the village drunk” (Mda 2005: 23). This provocative idea together with her own jealousy of the Whale Caller’s affection and obsession toward Sharisha, a female southern right whale, stimulates Saluni to declare an interspecies cold war against Sharisha. This might be a one-sided conflict. Saluni might be too blinded by her own jealousy and her lack of being “a love child” (Mda 2005: 35) to see that there might be no love triangle between the Whale Caller, Sharisha and herself, because whales are silent and interspecies love affairs are unlikely if not impossible.

In *The Whale Caller*, whales are liminal and seem to be relegated into a passive position, while Saluni and the Whale Caller, as humans, are taking active roles in this whole relationship. This is because the whales in the novel never speak human words, by consideration of the fact that wording-ability is the privilege exclusively for human beings. As Zakes Mda tends to strictly follow this fact in *The Whale Caller*, it is possible to think that the Whale Caller may always live in a self-imagined, one-sided love relationship with Sharisha. Consequently, he may be the one who provokes Saluni’s jealousy, and eventually, leads her to her own death.

However, there is still another possibility in this interspecies encounter, which leads to the crucial conflict between Saluni and Sharisha. In contrast to Ralph Goodman’s argument that Sharisha is a product of Mda’s magical realism that serves to highlight the relative deprivation of the human actors in this text (2008: 112), I



argue, she is rather portrayed through Mda's "strategic exoticism"<sup>1</sup> and has her own agentic capacity, which is equal to those of humans in the text. As seen throughout the story, Sharisha does respond to Saluni's insulting words and action with her own nonverbal narrative. Thus, their conversations are not circulated within the anthropocentric circle of active-passive relationship, but rather within the "intra-relationship" in which they mutually exchange their dialogues in the form of active-active performances. As a result, their encounter becomes an interspecies "cultural" dialogue that defamiliarizes, decenters and destabilizes common environmental narratives, which often favor human attentions beyond anything. This dialogue could undo the oppressive mental maps and replace such maps with less subjective worldviews in which the world-responding is not ignored.

Aiming to highlight this notion, this article explores this interspecies cultural dialogue in *The Whale Caller* by focusing upon an "intra-action" between Saluni, the human, and Sharisha, the whale. It investigates how their narratives are negotiated and become a dialogue between human culture and whale culture, which points to ecological conflicts that might change fundamental organization of human-nonhuman boundaries.

To consider the intra-action between Sharisha and Saluni as an interspecies "cultural" dialogue, Sharisha's action is seen as a part of the southern right whale "culture", not the whale "nature"<sup>2</sup>. However, to use the term, "culture" and its adjective "cultural" in Sharisha's case, the general definitions of culture need to be redefined. Challenging the common definitions of culture, as I broadly sum up, as the full range of socially learned "human" behavior patterns, culture is meant here to also include the behaviors of other earthen beings through the process of their socialization. In other words, culture here is defined in the simplest way as the learned

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<sup>1</sup> As Huggan states, "strategic exoticism" is where postcolonial writers/thinkers, working from within exoticist codes of representation, either manage to subvert those codes [...] or succeed in redeploying them for the purposes of uncovering differential relations of power." (2001: 32)

<sup>2</sup> The term "nature" have many different meanings. The majority of them refer to the physically driving forces of absoluteness such as a basic constitution of a person or a thing, or the physical drives of an organism, or the generally controlled qualities of an organism, or the external world in its entirety. In other words, if it is "nature", it is likely unchallengeable and remains unpredictable. However, in *The Whale Caller*, whale behaviors, especially those of Sharisha, seem to be individually unique. Portrayed in this novel, whales do not need to migrant back to the southern seas and come back to the Western Cape every year. They can stay around the Cape all year around. Taking the example of Sharisha, she chooses to visit Hermanus every year and even stays there with other whale mothers and their calves for the whole year without leaving for the southern seas. This shows that their behaviors do not only come from the physical forces, but also depend upon their own minds and communities. Therefore, the behaviors of whales in *The Whale Caller* are neither "natural" nor "unnatural", but "cultural".

and shared behaviors of a community of intra-acting earthen beings. Based upon this new definition, “culture” is no longer the exclusive term within human possession, but a more general term for all kinds of beings on Earth. Culture in this sense, thus, will always be either interspecies or multispecies. In *The Whale Caller*, the intra-action between Sharisha and Saluni mainly comes from their driving-mind force, which is the desire for the Whale Caller’s affection. This force encourages their aggressive conversations in their own cultural ways: through human insulting behaviors from Saluni and through whale bellowing and massive breaching from Sharisha. This intra-action also weakens the invisible species line, which separates and uplifts human species from other species, by the fact that civilization in form of culture does not only exist and belong to human communities. Rather, it is also possessed by other diverse species communities. Humans then are no longer able to ground themselves as being superior by means of the ability to culturally learn and to culturally adapt, as other species can do so as well, even if they might not do it in the same way as human beings or, in some cases, as well as humans due to the different physical capacity. In this way, therefore, culture is always a part of nature. Nature and culture are one.

What does it mean by an “intra-action”? The term was firstly introduced by Karen Barad in her article, “Meeting the Universe Halfway” (1996), in an attempt to theorize her Agential Realism, a framework that foregrounds a new ontology in which everything is intertwined in an intra-activity of knowing, valuing and becoming. In contrast to “interaction”, which, “assumes that there are separate individual agencies that precede their interaction” (Serpil Oppermann 2012: 45), “intra-action” involves the mutual constitution of entangled agencies. It signifies a phenomenon<sup>4</sup> of inseparability of matter and discourse, objects and subjects, and texts and contexts. Therefore, intra-acting agency is neither (human) intentionality nor (human) capacity of acting independently<sup>5</sup>. It is not restricted to human action, human subjectivity, nor

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<sup>4</sup> This kind of phenomena, as Barad proposes, emerges from a dynamic topology whereby no priority is given to either materiality or discursivity, neither one stands outside the other.

<sup>5</sup> Agency with relation to humans and nonhuman others has always been a problematic issue, because nonhuman others are often seen as dependent actors to human agency. Similar to agency of people of color, as Spivak says, they may speak, but their speech is often pre-positioned so as not to be heard by those in power. (1988: 271-331), “to speak of ‘non-human agency’, ... immediately invites the allegation of anthropomorphism, potentially imputing to non-humans a capacity for choices, decision-making and conscious planning often considered by human beings to be unique to themselves.” (Huggan and Tiffin, 2010: 191) In this way, nonhumans would not be seen as themselves, but “as being given a human significance” (Huggan and Tiffin 2010: 139), “a whole repertoire of metaphoric

it is something humans grant to nonhuman beings. Rather, as Barad puts it, agency of an “intra-action” is determined by the ability to response of humans, nonhuman beings and material matter. Accordingly, the agencies of intra-action always consist in response-ability and a substantial reciprocity existed within and belonged to all kinds of species and matter. In this case, thus, intra-activities are considered in narratives by equal investigation into humans, nonhumans and material matter, whose presence is often relegated as irrelevant and insignificant.

Drawing from these notions, the intra-action between Saluni and Sharisha is a matter of responding and mutual dependency. This leads to the shifting and destabilizing boundaries of the nature-culture and subject-object dualisms. In *The Whale Caller*, the stimulation of Saluni’s “misdeeds” is influenced not only by her own past, her “civilized” community, her lover, but definitely also by Sharisha, whose reaction defies her common whale culture in many ways; such as her annually visits to Hermanus—instead of once-in-three-year visiting like other female southern right whales—and her occasionally annual stays in the Western Cape without migrating back to the southern seas. Competing for the Whale Caller’s affection, Saluni is destabilized, if not threatened, by Sharisha, as she is afraid of losing the Whale Caller’s affection toward her that, in turn, implies her losing of the hierarchically species privilege as a human to a cetacean. This is why Saluni furiously shouts to the Whale Caller after his dance with Sharisha that “[y]ou have shamed yourself...and me!” (Mda 2005: 66). As for Sharisha, with her nonverbal reaction to Saluni, she obviously has the mutual feelings. “[Saluni] tries to shoo Sharisha away, but the whale holds its own. It bellows deeply. It sounds more like a groan, [...] furiously blowing and sending tremors under the water that reach the rocks of the peninsula.” (Mda 2005; 182) This whole engagement is an “intra-action” and in order to read it, I employ an environmental material-discursive approach called “postcolonial-material” ecocriticism.

Postcolonial-material ecocriticism is a combination between postcolonial ecocriticism and material ecocriticism. As I broadly define, it is the study of the

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associations.” (Mitchell 1998: 67). However, anthropomorphism also provides that narratives intended to stress the agentic power of matter and the horizontality of its elements. If conceived in a critical perspective, anthropomorphizing representations can reveal similarities and symmetries between humans and nonhumans. In this way, anthropomorphism works against anthropocentrism, instead of stressing categorical divides, as Jane Bennett states. (2010: 120)

representations of the material environments and their agential inhabitants in dialogue with postcolonialism. It approaches literary texts with an intention of looking into aesthetic functions with relation to ethical advocacy against the excessive colonial exploitation towards both human and nonhuman beings. At the same time, it also explores the intertwining narratives of all earthen beings and material matter in literary texts and investigates the ways in which nonhuman agentic capacities and their “narrative power of creating configurations of meanings and substances” (Iovino and Oppermann 2012: 79) are described and represented in those texts. This union, hence, is able to offer an approach to intra-action in postcolonial multispecies narratives by consideration of the fact that to acknowledge the intra-action, we have to be aware of postcolonial-environmental narrative rhythms, comprised of the colonial past, its inflicted practices and nonhuman agentic capacities, and how those rhythms create intra-relationships between all kinds of organisms and the material world. Moreover, the approach explores how physical characteristics and ecological narratives and histories of all beings and material matter have been influencing ecological meanings, which, in turn, shape discourse, matter and beings themselves through complex interplays within material-discursive dynamics. In such framework, therefore, the world is seen transparently as a multiplicity of complex interchanges between innumerable postcolonial agentic forces.

By using postcolonial-material ecocriticism as a mode of reading, the intra-acting encounters between Saluni and Sharisha is considered as an attempt to destabilize the hierarchically categorical divides and defamiliarize speciesism<sup>7</sup> along with its naturalization by challenging human hierarchical structures that determine meanings and values of all earthen beings from within its own conceptual loop. As widely known, the human notion of species hierarchy originates the concepts of speciesism and its naturalization, which often bring forth the problematic binary

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<sup>7</sup> Speciesism involves the absolute prioritization of one’s own species’ interests over those of the silenced majority and considers it as being “only natural”. In *The Whale Caller*, speciesism is not only attached to human/nonhuman dualism. It is also extended to the distinction between marine mammals—whales—and fish. This distinction is portrayed through the characters’ consideration such as the Whale Caller’s different concepts of “whale” and “fish”. The Whale Caller gives the absolute priority to the well-being of whales while rendering fish as food resource, merchandized commodity, which is simply “fish”. This is why he keeps defending whales that “[w]hales are not fish!” (Mda 2005: 79) and displays the deepest feeling of guilt when Sharisha passes away. Fish, on the other hand, “is just a fish after all.” (Mda 2005: 220) One of the reasons of this hierarchical divide might be because he considers Sharisha as his best friend and almost real lover. Another reason might be the “fact” that scientific discourses acknowledge whales as cetaceans, a mammal family that closer to that of humans than fish according to body structures and behaviors.



oppositions as well as the colonial oppression and ecological displacement through the knowledge production and its practices. As seen in *The Whale Caller*, the loop of speciesism starts spinning when Saluni succeeds in catching the Whale Caller's attention. The Whale Caller then approaches her for the first time and asks,

"Do you want to look at the whales? Let's go and see the whales."

"What for?"

"I thought you liked whales. I see you every day when I am blowing my horn. Before you had the rash, I mean."

"I don't come here to watch the whales. I come here to watch you." [...]

"What's your fascination with whales, anyway? They look stupid." [...]

"They are beautiful," he says

"Beautiful? They have all those ugly warts on their ugly heads!"

"They are not warts...they are callosities...and they are beautiful ...and...and those southern rights are graceful...and they are big."

"Not big enough. The blue whale, yes...if they were the blue whale, then I would respect them."

"How would you know about the blue whale? I am sure you have never seen one. They don't come close to shore."

"It is the biggest mammal on earth...that I know for sure. But these whale of yours, they are like toys...they don't tickle my fancy...they are too small for me." [...]

"If you were a whale you would be the blue whale," she calls after him, laughing." (Mda 2005: 52-53)

The notion of speciesism plays a crucial role in this dialogue. Saluni tries to turn the Whale Caller's attention to her by pointing out the differences and species hierarchy between humans and southern right whales in order to separate them in general and the Whale Caller and Sharisha in particular. Here, Mda depicts the connection between modernity and speciesism. Saluni, who expresses her lament over her modern coat, thrown away to the sea by the Whale Caller, directly revalues the whales as lifeless objects, "toys", by comparing them to blue whales, and indirectly to humans.

Within this conversation, Mda points out an implication of the western species knowledge. Saluni, representing a modern woman, has certainly never seen any blue whales before, yet she confidently claims that she "know[s] for sure" that "it is the biggest mammal on earth". Being influenced by the "civilized", modern life style, Saluni totally relies her judgment on western scientific discourse, all textually mentioning the blues whales being the largest animals on Earth. Saluni believes in this scientific discourse without questioning how truthful it can be, because, on one hand, her jealousy has blinded her own judgment and she is desperate to separate the

Whale Caller from whales. On the other hand, she is shaped by colonial discourse, encouraging the hierarchical divides, and sees the southern rights as “fish”.

In the colonial context, nonhuman presences are rendered according to hierarchically categorical divides. Their referring names become metaphors, often used in insulting manners. As represented through Saluni’s speech, “fish” is an insulting word, that she uses to refer to the southern rights in general and Sharisha in particular, and emits the colonial sense of oppression and species discrimination. Even if Saluni knows that whales are marine mammals, as the Whale Caller keeps telling her, she still stubbornly refers to them as “fish”, because by doing so, she is able to remind herself and the Whale Caller that the whales are not in the same league as humans. For her, the whales are “fish”.

Nonetheless, if Sharisha, the whale, is really an inferior, insignificant, mere “fish”, why does Saluni compete with her and even feel afraid of losing in this competition? In *The Whale Caller*, the presence of Sharisha and her role challenge the species hierarchical structures, since she is evidently able to counter back Saluni. Sharisha’s power to attract the Whale Caller’s affections also threatens Saluni’s mental security a great deal. This makes Sharisha another main character and her role is very crucial that influences the (re)action of both the Whale Caller and Saluni. This can be seen through the fact that Saluni greatly feels anxious every time when whales, even nameless ones, are around, because they remind her of the return of Sharisha.

Then she sees it. Something that brings shivers to her body. Not shivers of fear. Shivers of anger. There is the head of a whale at some distance sticking out of the surface of the blue depths. [...] From the callosities on the snout, the so-called bonnet, Saluni can tell that it is a southern right. So they are back! ...They will have her to contend with. Especially those that have wicked designs on her man. Who knows? It might be Sharisha herself who is crudely spyhopping out there. Saluni is prepared for a battle. She wanted some anguish in her life, but this is an overdose of it. She has always known that this day would come, but realizes now that she has not prepared herself for it. (Mda 2005: 122)

Drawing from this passage, instead of having an upper hand as being a human, Saluni’s position is destabilized by Sharisha the whale. This passage implies that Saluni actually recognizes Sharisha as a genuine rival for her lover’s affection and perhaps even more than a rival, although she keeps calling her as a “fish”. This claim is evidenced especially when Sharisha’s death upsets Saluni as much as, if not more than, her arrival in Hermanus. As in the last chapter, Saluni blames herself for

Sharisha's death, even though she is not the one who blows her up. "She is filled with remorse. She believes that somehow she has brought about Sharisha's death. She does not know how it is her fault, but it has to be. She wished it. She willed it. She did it. Now she regrets it." (Mda 2005: 224)

Though Saluni's jealousy, anger, great anxiety and guilty, Mda depicts Sharisha as having her own agentic power of narrativity. This opposes the colonial notion of nonhumans as being mindless machines that are controlled by humans. As an example,

"I will tell you once and for all, stupid fish," she shrieks at Sharisha, "just leave him alone! You no longer have any stake in him!" Then she opens the buttons of the coat and flashes Sharisha. [...] Sharisha only stares at her. A better idea strikes Saluni. She [...] moons the whales. Sharisha lazily turns. [...] She sails away. (Mda 2005: 136)

This passage shows how Sharisha responds to Saluni in the way that indicates her superiority over Saluni. The maturity of Sharisha is one thing that is incomparable to that of Saluni. As the narrative perspective relates, she simply stares, lazily turns through which she might indirectly tell Saluni that she has a wound as severe as hers. Eventually, Sharisha slowly sails away, leaving Saluni in her own world in which she thinks she wins. Their encounter here is similar to those of an adult and a child. Sharisha is definitely much older than Saluni not only in terms of age, but also in terms of action, which is much more mature than Saluni, who insults her with much childish behaviors. Thus, rather than being superior, enacting with Sharisha makes Saluni become inferior.

However, this does not mean that Sharisha does not feel threatened by Saluni with respect to the Whale Caller's affection. Yet, instead of showing through human-like action, those mutual feelings of Sharisha appear through whale myths.

"I say leave him alone, you foolish fish," [Saluni] shouts. "He is mine!" [...] She moons Sharisha, slapping her bottom and screaming: "Take that, you lousy fish!" And then she [...] walks away, leaving the poor whale looking scandalized [...] Sharisha looks at Saluni [...] and then she leaps out of the water in one massive breach [...] (Mda 2005: 155)

Mda creates a myth here. Because the reasons why marine mammals breach are still unknown, the reader is left to wonder whether Sharisha understands Saluni's words and feels offended. Then she releases her anger in the form of massive breaching. Or Sharisha does not understand Saluni at all and simply massively breach for

entertainments and for cleaning her lice. This is never clarified in the novel. However, according to a scientific hypothesis with respect to whale breaching habits, published online on “UC Santa Barbara ScienceLine”, breaching allows whales to communicate with each other. Sharisha may say something to Saluni through her whale culture of massive breaching, yet, due to the fact that Saluni comes from a different culture and lacks this kind of communication ability, she does not understand it. The novel then leaves it that way for the reader to wonder whether Sharisha talks to Saluni. If so, what she conveys.

This mentioned myth confirms the fact that in order to understand the environmental connections and its rhythms, wording alone is insufficient. Body gestures should also be observed and paid attention, because not all earthen beings communicate in wording gestures like humans and show emotion patterns in the same ways as humans do. Rather, they have their own communication systems within their communities that humans do not verbally understand, yet have to be put in the center of discussion if humans want to talk about the environmental stability and how to sustain it. Otherwise, humans would risk creating an imagined reality in which everything on earth is following behind humans. This would result in the maintenance of oppressing nature-culture dualism and human-nonhuman boundaries in the same way as in the enlightenment and colonization period.

This danger, however, is commonly found in literary analyses and needs to be criticized. As an example, in Marita Wenzel’s article, entitled “Zakes Mda’s Representation of South African Reality”, with respect to the relationship between the Whale Caller and Sharisha, Wenzel writes,

Awareness of nature and natural life rhythms is necessary for living in harmony with nature, but it does not replace or act as a substitute for shared human emotions and experience. Thus, sound and movement are natural, but to be human entails intelligence [...] To Mda, equating nature with human nature designates a danger zone where the natural is transgressed to become unnatural. (2009: 142)

Here, Wenzel assesses nonhumans by mean of human “intelligence”, regarding nonhuman others as being inferior, yet pristine, to humans in the species hierarchy. As a result, nonhuman behaviors are simply counted as “nature” which is completely separated from “human nature”. Wenzel’s analysis overlooks the intra-action between Sharisha and the Whale Caller and subsumes Sharisha the whale under passive category of what she call “natural”. For Wenzel, Sharisha seems to be a mindless



being that will appear and act according to the Whale Caller's wills. Thus, the more their relationship are closer, the more "unnatural" it would be. This is what Wenzel calls a danger zone.

Wenzel's anthropocentric perspectives here point to the concept of naturalization and its implication: the natural and the unnatural. What should be counted as natural or unnatural? The answers to the question depend upon our willing to decenter our egotism and reconsider the roles of "others" and our enactment with them. Let's say, what will happen if there are neither the natural nor the unnatural? In the structure of intra-action, the natural and the unnatural never exist, because intra-action, relying on the concepts of posthumanism, rejects human separation from the rest of the world and questions human power of controlling actantiality<sup>9</sup>. In intra-action, everything has their own active roles in a huge complex and endless network even though, sometimes, human beings are still beneficial in terms of focalization. Therefore, in this case, the hierarchical words such as "intelligence", "primitive", "natural", "unnatural", which are used to oppress others into liminal-passive roles, become vague and meaningless.

In *The Whale Caller*, Sharisha is an actant, who plays an active role in the conflict between herself and Saluni. Sharisha makes Saluni see and counters her insulting action through non-wording gestures at every possible turn.

[Saluni] tries to shoo Sharisha away, but the whale holds its own. It bellows deeply. It sounds more like a groan. This worries the Whale Caller. He has never seen Sharisha like this; furiously blowing and sending tremors under the water that reach the rocks of the peninsula. She seems to be gearing for a fight [...] [Saluni] intends to flash Sharisha to death [...] But Sharisha [...] does not budge. She stares Saluni straight in the eye. She does not look scandalized as she usually does when Saluni moons or fleshes her. She looks defiant [...] Saluni tries again [...] "You take that, stupid fish!" [...] Still Sharisha does not move. Her defiant stare is unflinching. It is clearly a standoff that Saluni cannot win [...] Sharisha continues with her deep bellowing [...] (Mda 2005:182-183)

After Saluni's declaration of her upholding the Whale Caller's heart, Sharisha tries to claim back her position besides the Whale Caller. However, her capacity of doing so is limited by the fact that she is incapable of communicating in human words and can only live and act in seas. To depict Sharisha's actantial power, Mda portrays this

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<sup>9</sup> According to Bruno Latour, actantiality is not what an actor does, but what provides "actants", often referred to nonhumans who are capable of modifying other entities, with their action, with their subjectivity, with their intentionality and with their morality. See Bruno Latour's *Reassembling the Social: An Introduction to Actor-Network-Theory* (2005)

encounter through the perspectives of the Whale Caller, a supposed less subjective observer. Yet, as an observer on land and from different culture, the Whale Caller is only able to see and feel Sharisha's emotions, displayed through Sharisha's movement above the sea surface. Having no capacity of observing Sharisha's other action beneath the sea surface, the Whale Caller has a limit focalization toward Sharisha. Hence, when he perceives Sharisha, he can only say that Sharisha does not "look" scandalized and "looks" defiant. So understanding Sharisha in "her own terms" is not possible. Yet, the Whale Caller's comprehension does not completely emerge from his imagination, rather Sharisha has influenced it. Sharisha acts through her body movements from which the Whale Caller observes and tries to interpret the meanings behind her non-wording gestures. Thus, Sharisha is not a mere foil in the oscillating pattern of the relationship between the Whale Caller and Saluni, as Goodman claims (2008: 110). Sharisha is not a fantasy of desire, but another character, who has an agentic capacity of responding and enacting in her own way.

By investigating the intra-action between Sharisha and Saluni, we can also see that, regardless of belonging to different species communities, both of them share many things in common. They both love the Whale Caller and this intense love eventually leads to their similar tragic ends. As for Sharisha, she is lured to the shallow sea area and breaches herself on the beach. She then is killed by dynamite in the hands of scientists and emergency workers who claim themselves to be experts and "truly" understand the whale "nature". Triggering by Sharisha's death, Saluni runs to the Bored Twins and is killed by them in the similar way of kindness. Drawing from these situations, Saluni the human and Sharisha the whale are neither different nor privileged in terms of consequence. Their narratives destabilize the so-called human-nonhuman boundaries and together create an interspecies cultural dialogue in which they both are mutually influenced by each other.

As a conclusion, the interspecies intra-action is complex and complicated, because human behaviors often dominate the textual representations and the narratives. The species other than humans would often be underestimated as anthropomorphism<sup>10</sup> or would be looked into with relation to human focalization and narration. Moreover, when we talk about media representations, we cannot

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<sup>10</sup> According to Jane Bennett, anthropomorphism is not instrumental to a human-centered and hierarchical vision, but it is a heuristic strategy, functioning against anthropocentrism. Instead of highlighting the categorical divides; it reveals similarities and symmetries between humans and nonhumans. (2010: xvi)

completely escape anthropocentrism. This is why this article does not intend to deny anthropocentrism. Rather, it intends to subvert anthropocentrism by highlighting the “response-ability”, redefining “agency” in the process of intra-action. The paper also extends the notions of agents to include nonhuman beings and matter while introducing to the reader posthumanist thinking in which the hierarchical species boundaries<sup>11</sup> between humans and nonhumans do not exist. It, furthermore, looks beyond the anthropocentric circle, in which human activities determine the earthen life—either to shorten it or to prolong it—, by paying more attention to the roles of “others”, who also perform their own action in the world. If we could think beyond ourselves, we might be able to see the world differently. If we decenter our general interests, this world might not be considered as being in the apocalyptic age, but perhaps in the era of unpredictable, yet dependent changes. This world never involves only one-sided performances, but always consists of intra-activities from all earthen actants. Once an activity begins, the activity will always trigger other activities and will overlap activities of many others that react back and eventually might reflect back to it. Nobody can escape this endless loop, so we should be considerate to our action, as we will never know about its reflection, which could be both productive and destructive. Moreover, we should be noted that the action will be enlarged, when it intersects with those of others, and becomes multispecies action in which other species also have influences on it as much as us.

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<sup>11</sup> The species boundary refers to “the discursive construction of a strict dividing line between ‘human’ and ‘animal’ in terms of possession (or lack thereof) of traits such as speech, consciousness, self-consciousness, tool use and so on. (Huggan and Tiffin 2010: 139)

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***Unacknowledged Matricide in T. S. Eliot's *The Family Reunion****

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Commenting on his *The Family Reunion* in 'Poetry and Drama,' T.S. Eliot admits two serious problems he had not solved properly: the Furies and the disruptive perspective of the play (30). He complains that the Furies never succeed in being either Greek goddesses or modern spooks and the audience cannot decide whether to see this drama as a tragedy of the mother or the salvation of the son. After Eliot revealed he had modeled *The Family Reunion* on Aeschylus's *The Oresteia*, many critics focus on drawing parallels and fussing about the correspondent characters in each plays. Although Grover Smith provides explanation of Eumenides as ghosts personifying Harry's animosity toward both his mother and his wife, he does not pursue further to theorize the theme of matricide. Martha C. Carpentier seems to delve deeper into matricide, but she concluded that the resolved matricide as a transition from paganism to Christianity. In her dealing with matricide, Martha C. Carpentier dispenses with Amy (mother) to see the play as the salvation of Harry (son). Matricide has not been adequately explored in comparison with patricide, and I want to employ Melanie Klein's object relations theory to probe into this theme and accommodate two problems Eliot encountered. Klein's theory offers a way to simultaneously take Amy and Harry into account without exclusion, and Eliot's unsatisfactory Furies can be seen as embodiment of Harry's mentality. By accommodating Eliot's problems with Kleinian approach, I hope this essay can bring new light on Eliot's *The Family Reunion* and matricide.

Before proceeding to investigate the relation between Amy and Harry, I think we need to ponder on what kind of mother Amy is, who makes Harry would rather wander around the world ten years than stay at home with her. Mary and Harry's memory about the hollow tree may shed light on Amy's maternity:

MARY. The hollow tree in what we called the wilderness

HARRY. Down near the river. That was the block house

From which we fought the Indians. Arthur and John.

.....

MARY. They never found the secret.

HARRY. Not then. But later, coming back from school

for the holidays, after the formal reception

And the family festivities, I made my escape

As soon as I could, and slipped down to the river

To find the old hiding place. The wilderness was gone,

The tree had been felled, and a neat summer-house

Had been erected, 'to please the children.'

It's absurd that one's only memory of freedom

Should be a hollow tree in a wood by the river. (52-53)

A hollow tree is the only retreat providing Mary and Harry with the respite from the family pressure, but Amy tyrannically roots out the tree and establishes another neat summer-house as the manifestation of her all-encompassing control. Forfeiting their pleasant retreat, Amy inhibits them from freely accessing gratification. Amy's act may arouse their stored-up anxiety of deprivation experienced at the first time as weaning. From Klein's point of view, babies react to unpleasant stimuli and the frustration of their pleasure with feelings of hatred and aggression (*Love, Guilt and Reparation* 290).<sup>1</sup> Babies' sadistic impulses against mother's body not only incur the sense of guilt but also the fear of mother's retribution. In babies' fantasies, the hurt mother turns into the persecutor who threatens to dismember and devour babies (LGR 254). At the apex of their persecutory anxiety, babies turn to the father for

protection. In *The Family Reunion*, the absence of the father figure aggravates this anxiety of being persecuted by the mother. Devoid of the father's protection may result in Harry's wandering, and the absent father may also prompt his insistence on probing into the mystery of his family. For Harry, returning to the Wishwood is being exposed once again to the threat of being in the possession of Amy, because Agatha cogently points out that Amy is identified with the house (101). In welcoming Harry's return, Amy heartily proclaims that nothing has been changed (25). Refusing to let go anything in her grip, Amy is the mother who desires to possess her children and keep them dependent on her.

Faced with intimidating threat, Harry nevertheless chooses to return home. I think he wants not only to investigate the mystery of his family but also to attempt reparation with his mother. Melanie Klein considers that the experiences of suffering, depression and guilt, linked with the greater love for the object, stir up the urge to make reparation (Envy and Gratitude 279).<sup>2</sup> On his returning home, Harry insists on proclaiming that he pushed his wife off the deck into the sea. About Harry's wife, the only available information is from Amy's description:

She never would have been one of the family,  
She never wished to be one of the family,  
She only wanted to keep him to herself  
To satisfy her vanity. That's why she dragged him  
All over Europe and half round the world  
To expensive hotels and undesirable society  
Which she could choose herself. (20)

Being an outsider of his family, Harry's wife serves as a lifeline to help him escape from his family. I think Harry attempts to evade Amy's control by marrying his wife, and the act of marrying empowers him to make him think that he possess the power to defy his mother. Unfortunately, Harry's marital life repeats the same mode as his childhood with Amy and his wife turns out to be as demanding as Amy. Tinged with a mother's jealousy, Amy's recount may be exaggerated but she acutely captures the essence of their relationship: his wife's desire to dominate and possess Harry. This outcome is predictable in Klein's theoretical framework, because she thinks there cannot establish the successful relationship without the reparation with the mother beforehand (Wieland 63). Harry's claim to murder his wife is actually his attempt to show that he is powerful enough to fight against the demanding Amy. Yet the thought of murdering his wife and his mother arouses his sense of guilty, so the appearance of the Furies is the embodiment of his inner feeling. On the one hand he wants to empower himself to live an independent life; on the other hand, he knows this method is an impasse.

Harry's reparation with his mother goes not smoothly. After his insistence on seeing the apparition of the Furies, Amy decides to call up the family doctor Warburton to diagnose Harry. During their meeting, Warburton continually requests Harry to behave normally lest exacerbating Amy's illness. Harry's indignation erupts in his retort:

HARRY. What about my mother?  
Everything has always been referred back to mother.  
When we were children, before we went to school,  
The rule of conduct was simply pleasing mother;  
Misconduct was simply being unkind to mother;

What was wrong was whatever made her suffer,  
And whatever made her happy was what was virtuous—  
Though never very happy, I remember. That was why  
We all felt like failures, before we had begun.

.....  
For punishment made us feel less guilty. Mother  
Never punished us, but made us feel guilty. (72-73)

Without the interference of the father figure, Amy ascends to be the sole authority determining her children's behavior. Warburton's request reminds Harry of his unpleasant childhood in which the center is around his mother. Providing us with the profound analysis of how Harry's sense of guilt initiates his defiance, Leo Hamalian shows the hostility and distrust circulating between Harry and Amy are actually resulting from a series of affective interactions (113). Harry's resistance to pleasing Amy induces his sense of guilt, so he desired to be punished to lessen his guilt. He is indeed caught in the dilemma that Amy's chastisement reinforces his hostility but without it he is distressed by his culpability. Melanie Klein observes that at the time the children feel dominated by these hostile impulses and in his mind destroys the mother's goodness and love, they feel not only persecuted by her, but also guilty and bereft of the good object (EG 280). Although Wishwood is the locus of guilt for Harry (Hamalian 113), his return may show his desire to retrieve the good object. Despite his intention to thwart Harry's urge to investigate the mystery of his family, Warburton's statement accidentally revives Harry's dire memory of family and strengthens his resolution to find out the truth.

Warburton. Harry, there's no good probing for misery.  
There was enough once: but what festered  
Then, has only left a cautery.  
Leave it alone. You know that your mother  
And your father were never happy together:  
They separated by mutual consent  
And he went to live abroad. You were only a boy  
When he died. You would not remember.  
Harry. But now I do remember. Not Arthur or John  
They were too young. But now I remember. . . (74)

In his effort to curb Harry from probing into the mystery, Warburton unwittingly helps Harry to express his trauma. From Klein's point of view, the children's early feeling of not knowing has manifold connection (LGR 188). Not yet fully developed intellectually, the overwhelming questions children encountered are only partly conscious by them. Even when they are conscious of the questions, they still cannot adequately express them in words (LGR 188). Klein further construes that this feeling of not knowing accentuate the Oedipus complex (LGR 188). Deprived of the father figure to identify with, Harry cannot resolve his Oedipus complex. The sole presence of Amy enhances the disruptive feeling caused by the disparity between the good and the bad object, because affects which should be directed to the father transfer to her. After getting closer to the core of the mystery, Harry shows his craving to know whether he shares likeness with his father: "Tell me / Did you know my father at about my present age?" (77). By knowing more about his father, Harry can create a clearer image of the father. Thus, Harry can transfer the affects which should be directed to his father back to



this imaginary paternal image. Without tainted by the affects, Harry can begin to see Amy in the more justified way. Amy is actually a worn-out mother with only her strong will to keep her going on, and Harry's reparation need to resort to the substitute maternal object.

During the *tete-a-tete* between Agatha and Harry, Agatha reveals to him the hidden family secret which he searches for a long time. Agatha even admits that she feels Harry in some way hers (101), because without her help Amy might probably be killed by Harry's father. Agatha stands in as the good object to make the reparation possible and she also brings this dark family secret into the full conscious. Harry's destructive impulse toward his wife is actually the replication from his father, once he knows the origin of this impulse he is freed from its influence. The Furies which are the embodiment of Harry's inner feelings reappears as the Eumenides, and their transformation shows Harry is purged from his destructive impulse and finishes his reparation.

### Notes

1. Quotations are from *The Family Reunion* (New York: Harcourt, Brace and Co, 1951).
2. Later abbreviated as LGR.
3. Abbreviated as EG.

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***Mario Vargas Llosa's Conversacion en la Catedral: A Paradigm of Corruption***

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**Abstract**

“At what precise moment had Peru fucked itself up?” exasperatingly asks *Conversation in the Cathedral*, the highly acclaimed novel of Mario Vargas Llosa, “one of the finest novelists of twentieth century Spanish America,” and the 2010 Nobel Laureate. Although the question remains unanswered in the novel, it pervades each facet of life in Peru under military regimes (1948-63), especially the *Ochenio Odrista* (1948-56),<sup>3</sup> like a driving force investigating everyone and everything in this paradigm of Latin American corruption, and tracking each aspect of Peruvian reality (and metaphorically, of Latin American reality) to its extreme failure and ruin. The book becomes not only an immense mural of Peruvian life (and the Latin American situation) but also a fierce denunciation of the corruption and immorality engulfing different strata of society, under a dictatorship and its instruments of entrenching itself in power.

As Santiago Zavala, a rich businessman's son, and Ambrosio Pardo, the Zavalas' Negro chauffeur, converse and reproduce fifteen years of misery under military rules, especially the "Ochenia," over rounds of beer at the Cathedral (a cheap bar-brothel), *Conversation* reels off a cinematic story of violence and militarism, greed and corruption, deceit and betrayal, oppression and perversion, racial discrimination and class conflict. The reader-pieced reminiscences also provide an encompassing portrayal of Peruvian life in the vast variety of its geographic locations, of its real life-drawn characters, and of its societal conditions. And their reflections' focus on the Odria dictatorship affords incisive investigation into its debasing socio-political system, as well as a most scathing indictment of these networks that have caused Peru's (and similarly-situated Latin American and Third World countries) brutalization and nurtured the agents of such brutalization.

Thus, Vargas Llosa's ultra-complex structure and desacralized language eloquently denounce the Peruvian social truth he re-creates, and affirm his creative genius.

"At what precise moment had Peru fucked itself up?" exasperatingly asks *Conversation in the Cathedral*,<sup>1</sup> the highly acclaimed novel of Mario Vargas Llosa, Nobel laureate and "one of the finest novelists of twentieth century Spanish America."<sup>2</sup> Although the question remains unanswered in the novel, it pervades each facet of life in Peru under military regimes (1948-63), especially the *Ochenio Odrista* (1948-56),<sup>3</sup> much like a driving force investigating everyone and everything in this paradigm of Latin American corruption, and tracking each aspect of Peruvian reality (and metaphorically of Latin American reality) to its extreme failure and ruin.

The book, however, becomes not only an immense mural of Peruvian life (and the Latin American situation) but also a fierce denunciation of the corruption and immorality engulfing different strata of society, as a consequence of a dictatorial regime and the instruments it has utilized to entrench itself in power.

### **A Mural and a Denunciation of the Latin American Situation**

As Santiago Zavala, the estranged son of a very rich and famous businessperson, and Ambrosio Pardo, a brutish Negro who used to be the Zavalas' chauffeur, converse and reproduce fifteen years of misery under military rule, especially the

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<sup>1</sup> Mario Vargas Llosa, *Conversation in the Cathedral*, Gregory Rabassa, tr. fr. Spanish. 1974 (New York: Harper and Row), p. 3. All quotations from the novel are from this edition.

<sup>2</sup> Kessel Schwartz, 1971, *A New History of Spanish American Fiction* (New York), p. 325.

<sup>3</sup> The "Ochenio" refers to the eight years that Odria's rule lasted.

“Ochenia,” over rounds of beer at the Cathedral (a cheap bar-brothel, not the seat of the Roman Catholic archdiocese, as the title ironically suggests), *Conversacion* reels off a cinematic story of violence and militarism, greed and corruption, deceit and betrayal, oppression and perversion, racial discrimination and class conflict.

The reader-pieced reminiscences also provide a meticulous and encompassing portrayal of Peruvian life in the vast variety of its geographic locations (from large cities to small towns); of its real life-drawn characters (from political and business elites, to university students and *pequeno burgues*, to servants and prostitutes); and of its societal conditions (from wealth down to squalor, including racism and class conflict). The focus of their reflections on the Odria dictatorship affords incisive investigation into its debasing sociopolitical system, as well as a most scathing indictment of these networks that have caused Peru’s (and similarly-situated Latin American and Third World countries’) brutalization, and that have nurtured the agents of such brutalization.

The most unedifying vision of Peru may be reduced to a triadic problem of oppressive political repression or militarism, divisive racial and social conflicts, and perverted moral decadence.

### **Political Repression**

One of the main characters, Cayo Bermudez, affords a most penetrating insight into the Peruvian political system as he enacts the militarism, with its unabated deceit, abuse, and repression, by which the Odrias keep their stranglehold on their helpless countries. Although he rises from an unknown *cholo* (“half-breed”) in the provincial Chincha to head the government’s police and intelligence network through the recommendation of an old friend (Gen. Espina, then minister of Interior), Cayo Bermudez, through animal cunning and guts, becomes the formidable right hand man of Odria. Operating by the dictum that everyone has a price (“I am only bothered for nothing by the government” (p. 265), he maximizes the use of or blackmail that leaves one no choice; or, if still unsuccessful, betrayal or unspeakable terrorism and violence, although he is ever careful to project and publicize an image of government lawfulness and stability.

As Bermudez personally takes charge of the fiercely repressive government police and all matters pertinent to security and public order, the reader is initiated into the most wily tactics deployed in order to: eliminate political rebels (the way pseudo-Aprista Trinidad is beaten to death by the police); silence the media (the way newspaper publisher Tallio is reprimanded, his editor fired, his permit almost cancelled, and his fee doubled); intimidate and punish activists, reformists, or suspected communists (the way the students are jailed and anti-Odria suspects tortured); muzzle universities (the way the University of San Marcos is planted with informers and arms caches, occupied by the military, and later shut down); paralyze union strikes or break up opposition rallies, and especially crush any



conspiracy cooking in the higher echelons of government; in short, perpetuate the dictatorship and its trusted coterie.

Or he may hurt the civilians' businesses by withdrawing their contracts or imposing heavy taxes and penalties. Although himself a benefactor of the "padrino system" of compensations (having been recommended to his post by Espina, and having been helped in winning his wife by Ambrosio and Espina), he has no qualms about using or misusing friends, or engaging in any number of betrayals and counterbetrayals in order to foster the dictatorship and his vested interests which are well-aligned with it.

If any instance of repression, not suavely carried out, leaks out and elicits negative releases from the United Press, Agence-France, Associated Press, and other uncensorable presses abroad, or draws image-tarnishing reactions from embassies especially the United States, Bermudez belies the dispatches and makes his communiqués that deny those allegations prevail. Hence, Bermudez himself orders the release of the coup plotters he has had arrested and made incommunicado (after blackmailing them into silence about the coup and loyalty to the Odria government), in order to show to the rest of the world that no militarist methods are employed by Odria; that the government has no political prisoners and real enemies; and that there has been no anti-Odria coup d'état plot at all. Hence, coup plotter Espina is "rewarded" an ambassadorship to Spain, just as coup financier Senator Landa is promised the Senate presidency, and their jailed friends, freed.

To prove to other countries, especially the United States (from which credits are being mulled), that the Odria government has the popular mandate, and to demonstrate the stability of his (Odria) rule, Bermudez calls for elections, the most acceptable proof of popular support and democratic space. Although allegedly a mere formality, the elections have to be rigged and Bermudez has to orchestrate manifold forms of election shenanigans (from ballot snatching, to jailing of opposition candidates, to terrorism and violence) in order to ensure an Odria win. As usual, the rule of silence, with the aid of bribery and blackmail, holds sway.

Thus, Cayo Bermudez, Cayo shithead to his detractors, becomes the architect if not the epitome of the Odrist politics of pricing everyone and everything; of appointments, re-appointments, and promotions; of government contracts and permits; of bribery, blackmail, and betrayal; of repression and terrorism. From a Latin American perspective, he is the modern-day embodiment of the feudalistic machismo; his politics, "the essence of machismo: the conquering hero, the military dictatorship."<sup>5</sup> And to Vargas Llosa, machismo is one of those feudal structures brutalizing Latin American societies, which, when unchecked, obstructs any improvement, and instead, perpetuates violence and repression. Through this compleat militarist and his machismo dictatorship, Vargas Llosa protests the

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<sup>5</sup> Penny Lernoux, "The Latin American Disease," *Nation* (November 22, 1975), p. 527.

corruption and strong-arm machinations of the political system, especially its acquisition and retention of power by nefarious and violent means.

### **Social Divide**

The reprehensible racial and social gulfs fragmenting and stultifying Peru, and the concomitant racial and social conflicts, are enacted by the *Conversaion* characters, particularly the axis characters Ambrosio, Santiago, and Cayo Bermudez. Being a poor Negro, Ambrosio feels most acutely how it is to belong to the base of the racial-social pyramid and suffer the complexes generated by race and social station. Not only does he have to be at the beck and call of his employer any time of the day or night, any number of hours per day -- he has to put up with being derided as a mere servant, or being snubbed each day by his own childhood playmate-turned political despot. He has to bear the sneers and snide remarks of members of other social groups when he attempts to do what non-blacks do (the way he is contemptuously treated at a brothel house that finds a Negro an unthinkable customer, or the way he is rebuffed for aspiring to date a prized bar girl.)

In contrast, the fair complexion; the allegedly superior origins, culture, and lifestyle; and the money of the rich Creoles (Europeans born in the New World) called *blancos* (whites) and of their descendants, have wrought the upper crust demarcation lines separating them from the non-whites and non-rich, and have instilled inferiority complexes among the latter.

It is evident in Don Fermin's condescension towards San Marcos University as a *cholería* ("nest of half-breeds" (p. 255) and in his looking down on big time business gringos as "half savages" in dire need of Carreno's book of etiquette (p. 258) and on Cayo Bermudez as a *cholo de mierde* ("shitty half-breed"). It is further noted in the Zavalas' non-acceptance of Santiago's *chola* wife into their elite family, and in Dona Zoila's dismissing her as *huachafa* (trash).

On the other hand, the non-whites' feeling of inferiority towards the upper class is seen in their white fantasies and in their envy of the rich and white. Hence, having a fair-skinned child makes the likes of the Vulture (Cayo's father) "get puffed up and saw to it that his son always wore shoes and didn't mix up with black people. Hence, Queta may actually be a mulatta ("half-caste") although she fancies herself to be white and looks down on Ambrosio for being black.

Even if Cayo Bermudez may have been catapulted to heights of power and affluence, yet he feels miserably inadequate and unaccepted among Lima's rich whites, especially beside Don Fermin, whose every movement spelled awesome "breeding and money" (p. 198). For in Lima, he remains every inch a *cholo*, secretly envious of the whites and seeking whiteness for himself.

If Miraflores or everything that this millionaire's row stands for is the envy of the non-whites and non-rich, the Zavala scion, Santiago, finds it artificial, prejudged,

and revolting. He is bothered by the unjust privileges bestowed on the upper class, and irked by this class' social hypocrites and abuses.

He is also irritated by his own family's suffocating lifestyle: their preoccupation with proprieties and social image (of refinement, success, and affluence); their interference in his schooling (regarding the respectability of his school, course, and classmates), in his creative interests (including the privacy of his poetry as well as the poetry of his privacy), in his choice of friends (objecting to his association with half-breeds and communists), and in his curricular activities (forbidding political and revolutionary involvement); his father and his friends' vested capitalist politicking and "connections" mentality; his mother's social snobbishness and repulsion over the miseries of the poor and downtrodden.

Hence, Santiago turns his back against luxuries of upper class life, cuts off family bonds, and seeks a more meaningful life on his own. He continues crossing the racial-social lines he had started traversing as a student of San Marcos where he mixed with half-breeds and activists. His break with rich bourgeois life and with his family is complete when he marries a *chola* not at all acceptable to the Zavalas, lives a life of mediocrity with her on elf houses row, and refuses any assistance, even any inheritance from his family.

Thus, as Cayo Bermudez rises from a struggling provincial businessperson to national politics, and unsuccessfully aspires to transcend his *cholo* origins in order to become a white; as Santiago Zavala spurns his upper class lifestyle to embrace "cholodom" and *pequeno burgues* life only to end up a big failure; as black Ambrosio Pardo depravedly panders to the rich and powerful as driver of Don Cayo and later of Don Fermin, or bears the misfortunes and depravities of fellow proletariats; and as other characters, representing the elite *blancos*, the *cholo*, or the working classes echo them in varying degrees and intensities, the multiple conflicts and barriers of class and color gnawing at Peruvian society are strikingly enacted and criticized.

### **Moral Decadence**

On top of but closely interlocked with the themes of political repression-oppression and racial-social class antagonism and struggles, the theme of moral corruption is seen plaguing not only the rich and powerful but all levels of the social structure, corroding not only the mighty political brokers and militarists but the heart of Peru's various social institutions.

As earlier noted, the government, with its politics of militarism and graft for perpetuating power and amassing wealth, is heavily censured in the novel, especially when the encompassing effects of such abuse on the land and the people are considered. The church and its priests are also indirectly criticized for the ineffectuality of "so much religion" to stem the tide of moral decay and for being a part of it, "getting its slice of meat from the whole business" (pp. 49, 73, 435, and

481). Even the feudalistic code of machismo gets rapped for having bred violence and sexual permissiveness into the Latin American male from infancy. The educational system is also sunk in ineptitude, with its decrepit professors and facilities, apathetic or undisciplined students, and its lack of academic freedom (p. 90). That there is “no shortage” of whorehouses, beer bars, gambling dens and shacking joints, in both urban and rural areas (p. 465) wraps up the moral decadence engulfing Peruvian social life.

This moral deterioration permeating all social levels and classes is also seen in the compound of graft, social exploitation, and sexual laxity that almost everyone has made a way of life in Peru. Mention has been made of Cayo Bermudez’ politics of bribery, blackmail, and terrorism to obtain what he desired in the name of “security reasons.”

Worse, however, is the effect this bad example has made in wrecking the rank and file’s view of public service, especially because it has become institutionalized in the force, if not in the government.

But worst, his corruption is reflected in his pervert sexual indulgence and its related exploitation of other people. He splurges on prostitutes and hostesses of classy nightclubs and brothels where he unwinds often. His continual adulterous fantasies of white elite matrons are interspersed in his political activities.

Other “gentle decente,” while maintaining facades of decency and honesty, have become avid practitioners of graft, exploitation, and immorality. Don Fermin, awesomely respected gentlemen and honest industrialist to most people, plays both the games of envelopes (i.e., bribery for business contracts) and political connections very subtly yet effectively, and also leads the double life of model husband-father and “fawning homosexual in “randy brothel circles” and in Ancon with his chauffeur-“pratboy” Ambrosio. Dr. Ferro’s malversation of public funds and his involvement with a scandalously immoral mistress; Sen. Arevalo’s campaign goons and sexual obsessions; everyone’s condonation of drugs -- all disclose instances of the elite’s twin brutalization in material corruption and sexual depravity.

### **Three Responses: Self-aggrandizement, Debasement, or Disillusionment**

To his composite picture of corrupted Peruvian life, Vargas Llosa demonstrates three main responses, represented by Bermudez’s, Ambrosio’s, and Santiago’s reactions, which, far from alleviating the national despoliation, have only served to exacerbate the situation.

Tasting formidable power and yet deeply aware of its vagaries, Bermudez makes the most of his position, the favorable political climate, and Odria’s ample trust in him, to take in and stealthily stash away as much wealth as he can abroad, in order



to guarantee his future when his political clout should wane. His course of action represents that of self-servers who, by position, wealth, and cunning, can survive all disasters no matter the cost to others (especially to the small fry) or to their own respectability. These include the elite in government and business, like Don Fermin, Sen. Landa, Dr. Ferro, Gen. Espina, Sen. Arevalo, Odria himself, later government heads like Haya, Prado, and Belaunde, and following in their father's footsteps, Sparky and Popeye. Although they have different political beliefs, varying degrees of power, or dissimilar survival tricks, theirs are similar stories of self-aggrandizement, political connections, and capitulations. Whatever happens, they remain rich, corrupt, and generally unhurt.

The Ambrosios of the lower class, however, can only accept the bestiality of their "dog-eat-dog" world, swim with the tide of its corruption and degeneration, and end up bruised, if not ruined (p. 15). For his story, begun in sincere hard work, becomes one of subservience to the upper class bosses (whose lifestyle and affluence he covets), with its concomitant debasement (here, sexual debasement); imitation of their moral lifestyle; murder for loyalty; the consequent fugitive jungle life at the expense of his "family." Not only has society circumscribed him/ and other Ambrosios to lowly social and work positions; it has denied him/them opportunities for growth, even forced him/them into corruption for survival.

The most striking reaction to the national sterility is the disillusioned Santiago Zavala's. The youthful and "pure" Santiago, called Superbrain at home, may have been the pride of his father for his scholastic brilliance and promising capabilities, but his uneasiness about his family, as well as the upper class affluence and power in a society where the majority are abjectly poor and down-trodden, makes him reject the route parallel to his father's success and wealth story. In revulsion of his class values, he enrolls not at the Catholic University his parents wanted, but at San Marcos where he not only mixes with half-breeds but also engages in leftist activities. Arrested and jailed for political activities to which he was not wholeheartedly committed, and given an ultimatum to toe the line by his own embarrassed father who had to bail him out, his idealism is crushed. Rejecting what the national power and his own class and family represent, he leaves his family and upper class future in order to eke out a living on his own. His marriage to a *chola*, with its lack of faith and commitment, adds to the frustration that Zavalita's life has become.

Such odyssey in utter ruin, however, is intensely conveyed by his own figurative description:

'Piling up shit with a great deal of enthusiasm, a small pile today, a little more tomorrow, a fair amount day after tomorrow . . . Until there was a whole mountain of shit. And now to eat it, down to the last crumb. That's what happened to me . . . (p. 344)

As he moves from a marginalized rebel against his class, capitalism and Odrist politics, to a disenchanted political activist, then to a directionless petty bourgeois mired in debts and stagnation, therefore, Santiago becomes “Vargas Llosa’s most personal and recriminatory symbol of Peru to date.”<sup>9</sup> He also represents the disillusioned Latin American intellectual become an outsider, maimed and silenced, “hopelessly trapped between the chaos of the present and the emptiness of the future.”<sup>10</sup>

Through Cayo Bermudez’s, Ambrosio’s, and Santiago’s representative responses to the societal situation then, Vargas Llosa fiercely protests against how alienating, destructive, and paralyzing life under sociopolitical oppression and moral decay becomes. With his virtuoso writing technique, this powerful commentary of Peruvian (and Latin American) reality is brought home with greater viciousness and efficacy.

### **The Narrative Challenge: A Montage or Collage of Dialogs**

Considered his greatest narrative challenge, *Conversation in the Cathedral* is a “most fully cinematic” masterpiece of montage (critic Emir R. Monegal calls it a “diachronic collage of dialogs”), whose esthetic concept -- what Ronald Christ refers to as “artful simultaneously” -- embodies the novel’s sociopolitical and moral meaning. In the absence of a criticism that is cinematic, however, this discussion of Vargas Llosa’s narrative technique uses as guide Ronald Christ’s essay, “Novel Form, Novel Sense,” which explores the elements of cinematic montage in relation to the novel’s narrative method.<sup>12</sup>

“Whether you are considering the complexly multiple points of view which fragments Parts I and III or the fragments complexly multiplying the points of view in Parts II and IV,” Christ explains, “the basic unit of *conversation* is a ‘brick’ of relatively flat prose describing or narrating through dialog, the political, social or personal events . . .”<sup>13</sup> These big or small chunks of naturalistic narrative or descriptive photo-fragments, however, do not simply present a deterministic picture of Peru, but are organized into such various patterns of juxtaposition (of linking or collision) or montage that they acquire multiple effects and meanings. A passage from the novel illustrates the point:

. . . a red-faced gentleman shouted one day you’ve got to lend me your siren for a weekend at Paracas, will

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<sup>9</sup> Philip Christ, “Vargas Llosa’s *Conversacion en la Catedral*: A Study of Frustration and Failure in Peru,” *Symposium* (Fall 1976), p. 211.

<sup>10</sup>*Ibid.*, p. 212.

<sup>12</sup> In *Contemporary Literary Criticism*, IX, pp. 542-544.

<sup>13</sup>*Ibid.*, p. 542.

you, Don Cayo? And the master she's yours, General, and the mistress all set, take me to Paracas, I'm yours. Carlota and Amalia were dying with laughter listening to the jokes and watching the horsing around, but Simula wouldn't let them spy for very long, she would come into the pantry and close the door, or the mistress would appear, eyes glowing, cheeks flushed, and send them off to bed . . . (pp. 215-216)

The defiance of punctuation and mechanics rules affords a joining of words and actions; or speech, narration, and description; of point of view and points of view. Lacking any terminal sign, the syntax slides on commas just as the dialog flows on without any quotes. When a period finally occurs between what the grammarians would deplore as run-on sentences, the terminal mark signifies not a break but a juxtaposition of two contrasting groups and behavior: the immoral guests "horsing around" in the sala and the thrilled naïve maids peeping from the pantry and being sent off to sleep. As each unit, phrase, clause, or sentence constituting a "brick" in this simple descriptive narrative passage is linked with the others through montage, it becomes pregnant with literary effects and nuances.

### **Artful Simultaneity**

In other words, simultaneity and coexistence in Vargas Llosa arise not just from their natural or logical relationship but mainly from his manner of putting diverse elements together -- such as different snippets of conversation culled from different characters, from different time frames, and different situations -- to create an artful simultaneity loaded with meanings and effects created by the "co-incidence" (i.e., coincidence only in the text) of disparate elements. By way of illustration, this dialog sequence may be examined for what it gains from "coincidence":

- (A) 'Nobody can get along with you', Don Fermin said. 'Even if we treat you with love, you always give us a kick in the pants.'
- (B) 'The fact is I am a little crazy,' Santiago said. 'Aren't you afraid to be with me?'
- (C) 'All right, don't cry, get off your knees, I believe you did it for me,' Don Fermin said, 'Didn't you think that instead of helping me you could have sunk me forever? . . .

Intercalating these dialogs telescopes three different situations and timescapes, highlighting three different relationships central to the novel of failure and ruin:

- (1) the love of a father for an unappreciative, rebellious son (or between Don Fermin and Santiago);

- (2) the attraction of a university student to an intelligent leftist girl so different from Miraflores' socialites (or between Santiago and Aida); and
- (3) the loyalty of a chauffeur "pratboy" to a master (or between Ambrosio and Don Fermin).

It also contrasts three stereotype characters created by social situations:

- (1) paternal love and authority asserting and reinforcing a chain of dependence;
- (2) a young man declaring his individuality and love in defiance of family and class values; and
- (3) the opposite of such assertive personalities, a servant's blind and debased loyalty to his master.

Moreover, one block of dialog relates backward or forward upon the others, just as the corresponding time block impinges back and forth upon the others, thereby dramatizing the changing nature of meaning with respect to the relationship of past, less immediate past, and present. Again, since the text cannot properly state the synthesis of the collaged elements, it is the reader who reflects (on the diverse collaged views and on the varied landscape and timescape) -- simultaneously, diachronically, comparatively, and critically.

The montage technique not only affords comparison or contrast of characters and scenes; of exterior and interior qualities; of past and present; of voices and their echoes; of diverse points of view; of the main thread of conversation. between Santiago and Ambrosio and the less major ones between Santiago and Carlitos, and between Don Fermin and Ambrosio. Montage also forms the composite picture of a decadent, divided, and disintegrated society where individuals "work, live, plot, love, die, murder, and survive simultaneously, but not collectively, heroically."<sup>16</sup>

### Verbal Violence

Moreover, Vargas Llosa complements his polyphony of voices, his contrapuntal views, his multidimensional landscape and timescape with a verbal violence that most efficaciously conveys

- (1) his vision of a rueful and suffocating state of contemporary Peru; and
- (2) his anguish and bitterness about this frustrating reality.

His frank and often coarse language rips apart any linguistic or social masks in order to expose the ugly truth of that reality and to exterminate the lies being peddled to deodorize its stench. Hence, he minces no words in raking up the filth of Lima's alleys, with its

. . . puddles of putrid water, the cloud of flies, and

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<sup>16</sup> *Ibid.*



skinny dogs . . . (p. 276)

or the dehumanization of the dregs of humanity there, as they

. . . insulted each other, pushed and punched . . . or,  
stretched out beside the walls, . . . sleeping, dirty,  
barefoot, open-mouthed, brutalized by boredom,  
hunger, or heat . . . (p. 114)

Hence, he whips up gross metaphors such as:

. . . San Marcos was a brothel and not a paradise . . .  
(p. 90) (to refer to the state of miseducation the  
university was in),

and:

. . . piling up shit . . . Until there was a whole  
mountain of shit. And now to eat it, down to the last  
crumb . . . (p. 344) (to speak of Santiago's  
retrogression)

or turns bits of description or comment into masterly strokes of irony, like  
Martinez's:

'One thing there's no shortage of anywhere are  
whorehouses and churches' (p. 435)

Or else, he can link the most inane or the most innocuous detail to the nation's state  
of ruin, such as:

Even the rain was screwed-up in this country . . . (p. 6)

or:

. . . a run-down shit-colored adobe wall -- the color of  
Lima . . . the color of Peru . . . (p. 8)

But perhaps the most jolting example of his brutally frank language, shorn of any  
hypocrisies, yet often reinforced with elsewhere-unprintable four-letter words, is  
found right on the first page of the novel echoed in the subsequent pages,  
welcoming the reader with its baptism of linguistic fire:

At what precise moment had Peru fucked itself  
up? . . . He was like Peru . . . he'd fucked himself  
up somewhere along the line . . . Peru all fucked up,  
Carlitos all fucked up, everybody all fucked up . . . (p. 1)

By means of his ultra-complex structure and desacralized language, then, Mario Vargas Llosa has created a rich fictional world conveying the Peruvian social truth he denounces, more eloquently than does Peruvian reality itself. He affirms, once again, the creative genius of the Third World writer harnessed to denounce and avenge the irreparable destruction that repressive regimes and unjust social structures have wrought, especially in his beloved Peru. #

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***Terrible Beauty: Aesthetics of Death in Polish and Japanese War Literature***

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**Abstract**

War narration is inseparably linked to the image of death, which is a very sensitive issue. The presentation shows how in two different cultures writers have succeeded in turning death into something good, heroic and even beautiful. I am interested in how the representation of death and dying can arouse aesthetic pleasure and fascination. In discussing the image of death in war literature, the long-standing question of aesthetic response to the traumatic experience of war in the twentieth century is raised. This article draws on texts related to the Second World War.



## Introduction

There is a Latin maxim – *inter arma silent Musae* ( “amidst [the sound of] arms the Muses fall silent”). For contemporary application it would quite possibly have to be complemented by a question mark. The large corpus of literary works to which great world wars have given birth confirms that the question mark is not improper. The twentieth century was the bloodiest century in human history and, at the same time, one of the most fertile times in literature. The world faced the most destructive conflicts in history, such as World War I and World War II, which caused the deaths of millions of men, women and children; yet the number of deaths has never been estimated. War became more than a distant and romantic episode; it became the daily life. Death had never been closer and the loss of an individual became lost in a mass bereavement. Literature initiated a response to this overwhelming cruelty and depersonalized death. Certain authors, both in Japan and in Poland sought to explore this historical trauma and ideological rift. They expressed their thoughts, feelings and experiences in a variety of literary forms: in poetry, drama and especially in fiction based on the events of twentieth-century conflicts. The theme of wartime death became the *leitmotif* of the epoch.

The subject of the analysis are culturally different artistic traditions. I collate various texts to present how their authors created meanings in relation to war death. The following study identifies aesthetically-oriented elements of these works and examines how battlefield death has been changed into something beautiful. A parallel between Polish and Japanese war literature has never been made, thus such a choice was determined by the intention to prove that, despite different historical and cultural circumstances as well as various traditions, there are “common places” in approaching the issue of an aesthetic response to war.

## Aesthetic Attitude towards War Death

From this arises the question: *How has war death become the subject of an aesthetic experience?* (Ossowski, 1973). The mutual relation between death and dying, on the one hand, and aesthetics has often been very ambivalent. Death as such is considered to be a traumatic and frightful experience. In this respect, aesthetics almost always stands on the contrary, dealing with the nature of art, beauty, and harmony. So, how have these two apparently incompatible concepts, i.e. beauty and ugliness, tranquility and chaos, come together in perfect harmony? In his famous treaty on aesthetics, titled *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, philosopher Edmund Burke (1860) states:

“Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling” (p. 45).

In this way aesthetics encompass more than beauty but have the ability to arouse feeling. Wartime death has indeed become a subject of aesthetic consideration, and notions of the portrayal of death are explored in contemporary literature. Our understanding of death aesthetics needs to be preceded by a brief recognition of the

cult around battlefield death, occurring, as it turns out, from the earliest beginnings of society. Across the world in different eras, death was glorified by the context in which it occurred. This was strongly correlated with the appearance and development of the culturally valorized concept of a “good death”, which evolved as a response to minimize the fatality of death (Bloch and Parry, 1982). But interestingly, while the notion has variously been defined in different cultures and societies throughout history, death occurring on the battlefield was always particularly “glorified and given a great position of honor in society” (Moore and Williamson, 2003, p. 6).

However, a kind of paradox can be observed. The concept of a “good death” is rather broad, but most often it is characterized by a combination of familial affection, preparation for death, old age and a relatively painless transition. A sudden death far from home, therefore, represented a profound threat to the most fundamental assumptions about the correct way to die. War-related deaths denied a peaceful transition to the hereafter and thereby the ideal of a good death. Nevertheless, we have developed an aesthetic attitude towards battlefield death. This accords with views expressed by the seventh-century Spartan poet, Tyrtaeus, that “it is a beautiful thing for a man to fall in the front line and die fighting for the country” (cited in Robinson, 2006, p. 14). It is worth noting that from the earliest times there has been a clear distinction between those who died on the battlefield and those who died of other causes. Moreover, an ideal deathbed is something shockingly abnormal under conditions of war. An example is the following passage from *To Outwit God*, based on the experiences of Marek Edelman, the last surviving leader of the Warsaw Ghetto uprising: “we laughed a lot about the whole thing, (...) how Mikołaj was dying in such a bizarre way, you know, lying between clean sheets, in bed” (Krall, 1985, p. 214).

It seems crucial to describe the factors that have contributed to the appearance and development of the battlefield death cult. Scholars believe this mysterious potency of the battlefield death comes with a voluntary submission to the danger of death (Moore and Williamson, 2003). Participation in war allows one to confront death immediately and, what is more important, intentionally. Although warriors do not choose to die, they always live in their awareness of death. In popular beliefs warriors risking their own lives were meant to show their “superhuman status” and power over death. The ancient Greeks placed immense in the belief that a mortal man could secure blessed immortality for himself by entering into close contact during his life with the powers of death. Moreover, war lifted the individual out of his private selfishness.

The process of transforming death into something beautiful can be viewed as a response to traumatic events. In particular, the tendency to aestheticize allows to reduce certain fears about war and death. It is believed that it serves to offset *angor animi*, or the fear of death (Kuczok, 2006). Also, through the frequent portrayal of death, the public becomes used to its presence. Understanding the macabre of war requires its familiarization. Artists learned to overcome loss and to use images of death to make a painful history become a profound moving experience.

The discussion on the roots of the aesthetic attitude towards death should also take into account political and ideological factors. This was in fact a convenient instrument for propaganda and a type of exhortation of war. A change in public attitudes towards war takes place at the level of ideology which includes a set of ideas reflecting the

social needs and aspirations of an individual group (Barker, 2005). In addition, ideology is perceived as a kind of tool for controlling other groups. The wartime government had to convince the public that war action is right. Therefore, a positive image of the battlefield death was created for political purposes. This helped society accept the reality of war.

The process of transforming something awful into something nice is called “aestheticization” (Featherstone 1997; Welsch 1999). In a sense, this aesthetically-oriented response to the battlefield death is, without a doubt, at least in part the result of a social phenomenon like the cult of wartime death, which is buried deep in ancient times. Now, it is understandable that this cultural heritage still influences the way representation of wartime death resonates in literature.

Writers have throughout the ages looked for ways to present war death as a subtle, unrealistic, and even beautiful spectacle. This is examined by French writer and philosopher Guy Debord who coined the concept of “the society of spectacle”. His main idea implies that: “in societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into representation” (Debord, 2006, p. 33). It seems interesting to look at wartime death from a less real angle and to determine what makes it a stylized, aesthetic form.

#### God, Honor, Fatherland

In Poland, writers created a relatively beautiful image regarding battlefield death. War has been strongly idealized in Romanticism, constituting the opposition harsh realities of Polish political life. The nineteenth century was a period of political turmoil – Poland did not exist as an independent state and its territory was divided among three neighboring Empires – Russia, Prussia and Austria – from 1795 to 1918.

This turned out to be a decisive factor in shaping Polish soldiers patriotism. After 1939 many writers alluded to romantic ideals of soldiers, who stand firm in faith in God and serve with honor to their fatherland till the end of their lives. The military ethos “God, Honour, Fatherland” – the motto of the Polish Army – can be concerned as a main structuring element of death in their texts. In this chapter, a translation of military ideals into the aesthetic discourse on death will be discussed.

First of all, when it comes to the battlefield death, the aesthetic effect is achieved through the use of religious components. The role of Catholicism plays an important role in the lives of many Poles. Religion is found to influence perceptions of beauty, as “all things are beautiful as they are grounded in God”. Therefore, the model of an ideal wartime death seemed to be defined through fighting for the faith. In *a Demolished House* by Jan Dobraczyński, a priest officiating over the funeral of Resistance fighter says: “He who perished while fighting for a great cause does not die. All the great causes have their beginning in the heaven above. We are not divided from heaven by an unsurpassable wall. The heaven also takes part in our fight” (1969: 112-13). The battlefield death meant a warrior’s soul was being taken to Paradise. As the Polish poet Konstanty Ildefons Gałczyński wrote in his famous poem *A song of the soldiers of Westerplatte*:

“When their days had been filled

and it was time to die in the summer,  
They went straight to heaven in a coach-and-four,  
the soldiers of Westerplatte.”  
They sang: Ah, ‘tis nothing  
that our wounds were so painful,  
for now it is sweet to walk  
the heavenly fields”.

Moreover, under the influence of Christian faith a battlefield death is considered as part of God’s plans; for example, suffering in Dobraczyński’s novel is a good thing bringing salvation. Warsaw Uprising insurgents resigned to death – explaining to themselves that it was the will of God. Their religiosity is repeatedly emphasized. It is considered to be a sign of chosenness. Such a belief has a certain basis in the tradition of Polish *Messianism* – the claim of being a ‘chosen nation’.

Poland’s major literary works portrayed death as an honourable act. This is articulated in two ways: (1) through the use of positive characters, due to the existing connection between what is aesthetic and what is good; the glorious death of the hero on the battlefield can be perceived as beautiful, (2) the representation of death as an escape from human cruelty. As the poet of *Beowulf* states that death with honour is better than a life of shame (1966). Total war and mass extermination led to mass deaths of ordinary people. This impacted the image of the battlefield death – Polish literature gave ordinary citizens substantial focus in their texts.

The death of the heroes at the end of the book titled *Stones for the Rampart*, about the Polish underground scout movement (operating under the codename of “Grey Ranks”) is aesthetically enhanced by the qualities of the characters. Wartime death is associated with positive emotions generated by the experience of courage and friendship (rather than stimulated and accompanied by fear or anger).

To portray the death of a positive character the author uses slow-motion effects (a term borrowed from filming) which extend the celebration of the whole process by turning it into a fascinating ritual full of theatrical gestures. The death is pure and innocent, while on the contrary, the death of the enemy takes place at a faster than normal speed.

The death of young soldiers, as presented in *Stones*, is used to create an icon of war, manufacturing the heroes and heroic actions that are needed in society. The book’s author, Aleksander Kaminski, created three heroic myths. One is about young and brave soldiers who have found themselves in severe conditions. The second describes enemies who are ruthless and threaten world peace. The last one presents Polish soldiers who never leave their friends without helping them even if they are operating outside of the law. When, in 1943 the book was published, the work intended to reinvigorate a crippled national spirit during the tumultuous times of World War II.

The honorable aspect of wartime death also appeared in the literature of the Holocaust. Between 1945-1948, Tadeusz Borowski, a concentration camp survivor, wrote a cycle of stories about his experiences from Auschwitz. The author undertook the theme of communal death in the gas chamber, which he described as “disgusting



and ugly”. The first-person narrator situates the omnipresent death in a descriptive and matter-of-fact tone (1976):

“I go back inside the train; I carry out dead infants; I unload luggage. I touch corpses, but I cannot overcome the mounting, uncontrollable terror. I try to escape from the corpses, but they are everywhere: lined up on the gravel, on the cement edge of the ramp, inside the cattle cars. Babies, hideous naked women, men twisted by convulsions” (p. 12).

The image of collective murder lacks clear contours, close-ups, characteristic details (Stabro, 2002). The victims are usually nameless. An extreme example of this is a kind of figure of depersonalization, when people are described as “heads” or sometimes the camp inmates are compared to animals; for example, in *Auschwitz, Our Home* (A Letter), “the girls at the window are tender and desirable, but, like goldfish in an aquarium, unattainable” (2000, p. 243). In *This Way for the Gas, Ladies and Gentlemen* the narrator says: “Now they push towards the opened door, breathing like fish cast out on the sand”. Later in the same story, he describes dead infants being carried out from the train carriages as “chickens, holding several in each hand” (1976, p. 8).

However, readers come closer to recognizing the humanity of those who have perished, and those who tried to survive in an inhumane environment. Polish writers created a series of characters who looked the death in the eye, such as beautiful blonde girl in Borowski’s text who decided that she did not want to be sent to the work camp and chooses to die in the gas chamber. Avoidance of a shameful life at a concentration camp is ultimately the reason for her decision to contemplate sacrificing her life. This connection between the concept of fearlessness and her choice gives her death an idealistic appeal. There is a mixture of beauty and tragedy in her death.

A similar resonance completes *A World Apart* by Gustaw Herling-Grudziński, where the former communist Michail Kostylew committed suicide by pouring boiling water over his body. He caused his own death more directly but still expressed objection to reality (Stabro, 1997). Death as an option is present in the minds of many characters throughout war narratives. It is explained in the passage of *In a Demolished House*: “Grew up quickly. Died even faster. Not that they could experience the moral decomposition, which takes place in man, even during the most sacred of all wars” (1969).

Particularly important is making a sense of death, the ability to find an explanation for death and to make sense of its occurrence (Brosman, 1992). Hence the application of notions of nationalism and patriotism in the image of death in wartime. Literature rendered the death of soldiers as a symbol of the highest courage and sacrifice. Polish warriors were portrayed as those ready to die for their country – for their country to be reborn. The idea of suffering for the Polish nation was verbalized by many Polish writers. The fallen soldier was increasingly linked to the highest aspirations of patriotic nationalism.

### *Bushidō*

*Bushidō*, the way of the warrior, was the martial and spiritual code that the Samurai lived by. According to David A. Dilworth, it involved “absolute loyalty to one’s lord,



a strong sense of personal honor, devotion to duty, and the courage, if required, to sacrifice one's life in battle or in ritual" (2006, p. 109). This suggests that the great importance was attached to the circumstances of death. In *Hagakure* – also known as *The Book of the Samurai* – a text that codifies the martial code written in the early eighteenth century, we can read: "The way of the Samurai is found in death. When it comes to death, there is only the quick choice of death" (2002, p. 17). Indeed, the ideal samurai warrior was supposed to be fearless in the face of death. Nowadays, as noted by Inazo Nitobé, *bushidō* has greatly influenced the culture and people of Japan (2013). It should not come as a surprise, therefore, that its principles were adapted also in contemporary Japanese war fiction.

The primary aesthetic concept at the heart of traditional Japanese culture is harmony with nature. This mode of Shinto thinking is a crucial component that is current in *bushidō*. The point made here is that a Samurai is not different from a blossom: from among flowers the cherry blossom; from among men the samurai. The cherry blossom (*sakura*) is a cultural icon tied to a wide swath of romantic and nostalgic imagery. The glorious death of the warrior is frequently identified with the cherry blossom. In contemporary Japanese literature, such a portrayal applies not only to soldiers, but also to civilians. As in *Summer flowers* by Hara Tamiki (1985):

"A few yards away from us, two schoolgirls lay groaning for water under a cherry tree, faces burned black...a woman whose face was smoked dried joined them...she stretched out her legs listlessly, oblivious to the dying girls" (p. 49).

Furthermore, Tamiki draws attention to the terrible beauty of the scenery after the atomic bombing and then emphasized this image through a comparison to surreal art (1985):

"Amid the vast silvery expanse of nothingness that lay under the glaring sun, there were the roads, the river, the bridges, and the stark naked, swollen bodies. The limbs of the corpses, which seem to have become rigid after struggling in their last agony, had a kind of haunting rhythm. In the scattered electric wires and countless wrecks there was embodied a spasmodic design in nothingness. The burnt and toppled streetcar and the horse with its huge belly on the ground gave one an impression of a world described by a Dali surrealist painting." (p. 51)

This parallel gives death an emotional appeal. Amidst this destruction and tragic loss of life, death is described as beautiful (Treat, 1995).

In 1967 Akiyuki Nosaka published *Grave of the Fireflies*, a story of two children from the port city of Kobe, which provided a reinterpretation of this nihilistic view of death and destiny. It starts with the premise that the main characters must die and the story follows the path to their certain death. As is illustrated in the text's opening lines: "September 21, 1945...That was the night I died". This shows a pervasive tone of powerlessness from the very beginning of the text, but also presents the fearless acceptance of one's own death.

The emphasis of passivity and victimhood is further shown in the symbolism of the fireflies that are shown throughout the story. The use of fireflies is one of the only events that signifies joy, "but they also symbolizes the fires that burned Japan and the

lives that were lost during the war” (Goldberg, 2009, p. 42). The night after Setsuko died, around Seita an enormous group of fireflies appears:

“if it’s like this maybe Setsuko won’t be so lonely, fireflies will be at her side, flying up, flying down, now flying to the side, won’t be long the fireflies’ll be gone, but you go up to heaven with those fireflies.” (p. 463)

The *Grave of the Fireflies* displays also the tenets of *bushidō* through its portrayal of children’s father, a naval Captain. He serves as a symbol of Japanese masculinity – in Seita’s memory he is presented as tall man, dressed in uniform. According to his children, he is a honorable person who will take revenge for their suffering. Unfortunately, after Japan has surrendered to the Allied Powers, Seita’s father is probably dead. This information is not stated directly in the passage but is expressed through the symbol of drowned Japan's navy. This indicates Seita and Setsuko’s father absolute loyalty to the emperor and the country. It has been acknowledged that courage and honor lie at the very heart of Japanese culture.

### The Continuity of a Tradition

To summarize, a consideration of the military set of ethics in both Poland and Japan seems essential in analyzing the image of death in war literature. This article presents to what extent command values and moral principles have inspired the aesthetic approach towards battlefield death and how they have been implemented by twentieth-century writers. It suggests that the aesthetic experience may be achieved by integrating military prowess and martial ideals offered by ancient warriors into the literature.

In the post-war atmosphere of misery there appears the need for a restoration of values. The years of the World War II brought once again a renaissance of the traditional appreciation that was associated with patriotic thinking. If we look into presented stories we will see roots in ancient cults of warriors. It was conducive to the development of a positive image of battlefield death in literary output. In this context, ideological aspects play a very important role of communicating certain attitudes and values which are desirable in a society. The warrior ethos has attracted generations of young people to the military life. Soldiers know that they may die in the battle, and the armed forces must create values that will protect their psyches from the impending danger of the conflict. For the civilians such a role is played by the aesthetic representation of battlefield death in literature.

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***Considerations on Finnish and Romanian Literary and Cultural Relations  
within the European Context***

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**Abstract**

Sharing similar historical development, fairly equally placed under the eastern bloc pressure, Romania and Finland became gradually involved in a process of mutual cultural reception. Two relatively exotic presences, with short literary traditions, the Romanian and Finnish cultures, inherently and abruptly divergent, have undergone important changes during the past century, specifically the period during which they managed to acknowledge each other the most. The present article focuses on key aspects of literary and cultural relations, historical constraints and topics related to diplomacy. The emphasis is set on Finland as seen from a Romanian perspective and the paper presents some highlights of the activity of Raoul Bossy, Romanian ambassador to Finland between the Worlds Wars.



## **1. Introduction and background**

The purpose of the present article is, as mentioned in the title, to highlight some aspects related to cultural crossings between Finnish and Romanian literature. The endeavour was relatively challenging as Romanians and Finns have never had stable and constant interactions on a cultural plane throughout their short history.

A part of Scandinavia, from a cultural and geographical point of view, Finland does not have a clear image in Romania; it is often assimilated to the other northern countries. There confusions are not few, yet Finland represents for Romania a unique and, more importantly, respectable place. It is worth mentioning that there is no real reason for this surprising matter of fact; Romanians and Finns know very little of each other, yet Finland holds a serious advantage in terms of brand. For instance, it is not always clear for Romanians what the differences are between certain Scandinavian countries. Much in the same way as the distinction between the concepts „Romanian” and „Roma” is not clear for Finns.

Regarding the necessity of this research, it should be noted that there are no extended papers published on the topic of Finnish literature and culture reception in Romania. Articles and reviews have been published and volumes were dedicated more to the historic or diplomatic sector, but Finnish literature for instance, has only been approached in a fragmentary manner, never through a synthesis, despite the strengthening of cultural relations between the last two countries in the last period of time.

## **2. National image and values**

### **2.1. Finnish values**

Overshadowed by the Swedish umbrella on one side and by the Russian one on the other, Finnish language and culture managed, quite miraculously, to fall into place and, moreover, to become homogenous, affirmed, proactive. Finns are big readers, statistically the most numerous in the world; a surprising result considering where they started at. A very small population, spread on a wide, often barren land, with harsh winters but a valuable resource of wood from its infinite forests and a unique spirit, called „sisu” – the Finn’s determination to never get discouraged and continue, undisturbed, with his well-calculated plan – have turned Finland into a genuine social curiosity. The truly crucial moment in Finland’s history has been obtaining its independence in 1917. This year marks the beginning of a century in which Finns have gone from being a small Nordic population to a true nation whose model should be noted. The fast development of science and technology, the promotion and maintaining of a neutral status, the affiliation to the Nordic countries group, the rapid transition to a 100% literacy rate, the openness towards the study of foreign languages, the social security system are only some of the progress factors, even if chosen at random, to what Finland is today. Although interested in Finnish civilization, Romanian society has learnt, unfortunately, nothing from it.

Finland fought fiercely for every square inch of land and, even though it was subject to Russia’s pressure, it probably was the biggest surprise of World War II, as it thwarted the initial plan of conquest and delayed the events with a few months. Even if eventually, it had to give up, Finland and the Winter War became real models of

conduct and uprightness. Romania, found in a similar situation at one point in time, had a completely different, much less heroic attitude. Later on, the decision to maintain neutral status and the rapid development of its society have raised even further Finland's international rank. Nowadays, the mere mention of its name is a synonym for a set of values promoted and recognized worldwide; this provides an additional reason for the drafting of this article.

## 2. 2. Is a comparison possible?

Romanian and Finnish cultures have had a rather irregular contact throughout time. As Romanians, when we look to the relations to other cultures, we are automatically tempted to deem our culture as somewhat inferior, propelled by a language unspoken elsewhere; in brief, a culture that loses any direct cultural confrontation. However, when it comes to Finland, we can state that chances are balanced, as Romania is, not infrequently, in a considerable advantage. At a closer look, we can see that more Finnish literature has been translated within the Romanian space. We seemed more interested in Finland than the other way around. Included in the Nordic, Scandinavian space, Finnish culture has been taken as part of the "package" along with the other ones: Danish, Norwegian and Swedish. Enjoying a good name like few other cultures do, with an unquestionable morality, imposing, from a social point of view, its *Nordic Model*, Finland was always interesting for Romanians, or at least for those interested enough to take a closer look. However, the reverse is not always true. Even though the Finns have left written testimonials about us early, especially in the form of travel journals, at a higher cultural level, Romania has published more substantial papers on Finland.

The factors that led to a syncopated mutual knowledge were mainly historical: late cultural emergence, late assertion of national identity and independence, the two world Wars, the Russian sphere of influence, the Iron Curtain, Romanian communism, and finally, the European Union and the problems brought forth by free passage.

## 3. Finnish literature as seen by Romanians

Finnish literature has in no way the size of other European literatures, for example. Several factors, historical and social ones, have kept this literature as a type of miniature. Starting with the rough conditions in which the Finnish population met its development, moving through the historical context which has not been kind, and ending with a tendency to interior life, to isolation, but not necessarily to reflection or introspection, Finnish literature has only become widely known in the twentieth century. A shy evolution marked, among others, by the character of the Finnish language, a cryptic, unpopular language, not spoken in other spaces. Three languages have been used in literature, throughout time: Latin, Swedish and Finnish, with an emphasis of the last two.

In terms of space, Finnish literature was mostly written in Finland. It knows no mobility or spatial extension. Officially, oral productions also have to be included here as a subcategory of folklore. Yet, an anthropological and geopolitical aspect should be noted here. Finland is a relatively large country, but with a small population. The population's placement in the southern area, friendlier in terms of climate, has caused communities in the central and northern areas to be at considerable distances

from one another, a fact which has determined a lack of communication, and the emergence of local dialects.

Finnish literature has had a special path, subject to many socio-political changes. Old literature is limited to a few folklore poems. Classic literature is not very present until the Age of Enlightenment; however, certain elites of the time focused upon the little existing literature and collected it, providing today with a relatively accurate inventory of the beginnings of Finnish literature.

Bibliographically, Finland's literary history is only represented to a small degree. Naturally, there are literary histories in Finnish, published especially in the second half of the twentieth century. Some of them have been translated into English or into other widely spoken languages. One work of reference in the field, written in Finnish is *Suomen kirjallisuuden historia* (1981). For the English language, Jaakko Ahokas (1973) has to be mentioned here. His work, *A History of Finnish Literature*, is one of the main pillars to support Finnish literary history. In Romanian, somewhat predictably, these sources are rare. Articles, reviews and fiction translations have been published, but in terms of literary history, the Romanian space is flawed.

One of the most authorized sources, in terms of representing Finnish literature in Romania, or vice versa, is a volume published in 2005 under the title *Confluente româno-finlandeze. Trei secole de contacte, 85 de ani de relații diplomatice*<sup>1</sup> (*Romanian-Finnish confluences. Three centuries of contacts, 85 years of diplomatic relations*), which offers a thorough, chronological inventory of historical and cultural facts. Basically, there were no consistent volumes dedicated to Finland in Romanian, except for some memoirs or travel journals and the magazine "Secolul 20" (The 20<sup>th</sup> Century) which dedicated an entire issue to Finland in 1982. But there were major works by Finnish authors translated into Romanian. There is, however, a fairly rich publishing activity. The Romanian source with the highest number of occurrences about Finnish literature, culture and history is, by far, the magazine „Columna”<sup>2</sup>, animated and brought to a level of reference point by the Romanian Language Lecturers from the University of Turku in the 80s, 90s and 2000s. This type of sustained effort made it possible to gather a great number of articles on various topics. The magazine became the host for writings about the Romanian culture as it is seen by certain thinkers, teachers and Finnish scholars in general.

#### 4. Culture and diplomacy

Cultural and diplomatic relations between Romania and Finland have not been numerous throughout time; however, due to the obvious geopolitical similarities, they had the same reference grid to the spheres of influence of the Second World War, for example. Two “exotic” peoples, as they seem to one another, Romania and Finland started a shy and fragmented process of mutual knowledge at various moments in history. Raoul Bossy is, undoubtedly, the one who facilitated the contact between the

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<sup>1</sup> *Confluente româno-finlandeze. Trei secole de contacte, 85 de ani de relații diplomatice, Romanialais-Suomalaisia yhtymäkohtia. 300 vuotta kosketuksia, 85 vuotta diplomaattisuhteita. Romanian-Finnish confluences. Three centuries of connections, 85 years of diplomatic relationships.* Alexandru Popescu, realizarea textelor, Editura Institutului Cultural Român, București, 2005.

<sup>2</sup> Published by the Romanian Lectureship at the School of Languages and Translation Studies, Faculty of Humanities, University of Turku, Finland.

two cultures, through active action in the period between the wars. In actuality, the names of certain diplomats, such as Alexandru Popescu or Neagu UdROIU or those of scholars such as Silviu MiloIU, have updated the map of Romanian-Finnish interaction, through published articles and volumes. In the following paragraphs I will present some reference points from Raoul Bossy's activity as a cultural mediator.

#### 4.1. Who is Raoul Bossy?

Romanian Ambassador Raoul Bossy, only spent two years in Finland, in the interwar period (1934-1936). His activity was not confined to diplomatic contacts and implicitly, to strengthening political and strategic relations between Romania and Finland. Raoul Bossy carried out an intense cultural activity, made Romanian culture known in the far north through effective cultural measures, by encouraging the exchange of ideas, organizing a big, extraordinary Romanian culture exhibit in Helsinki and by gathering the scattered Finnish writings about Romania in a volume to which he added valuable comments.

#### 4.2. Finnish Testimonials

*Mărturii finlandeze și alte scrieri nordice despre români (Finnish Testimonials and Other Nordic Writings about Romanians)* comprises Raoul V. Bossy's notes; Raoul Bossy is a Romanian diplomat who contributed significantly to strengthen the relation between Romania and Finland. His appointment as a member of the Coordination Council within the Ministry of Foreign Affairs comes with the task of coordinating diplomacy offices in Stockholm, Helsinki and Berlin. His diplomatic mission brings him in connection to the Nordic countries, as he was named Minister Plenipotentiary and Envoy Extraordinary of Finland, on 1 February 1934. Silviu MiloIU, author of the *Preface* for this volume and the most important contemporary researcher on Finnish-Romanian issues states that „Raoul Bossy's activity as head of the Romanian Legation in Helsinki has contributed to a remarkable progress of Romanian-Finnish relations in terms of cultural exchanges, political cooperation and even, to some degree, trade relations” (Bossy, 2008, p. 9). At the end of 1936, the Finnish government decides to abolish visas for passports of Romanian diplomats.

Throughout his diplomatic mission, Bossy took part in several cultural events in Finland, such as the centenary of *Kalevala* or the Romanian exhibit in Helsinki which comprised objects from traditional and modern art, concerts of Romanian classical music and the launch of two works about Romania written by Väinö Tanner (1935) și V. J. Mansikka (1935). The Romanian diplomat has always tried to tactfully manage and promote Romanian interests in Finland and enjoyed the appreciation of Finnish political elites, as he was decorated with the „Order of the White Rose of Finland” by the Finnish President himself. Bossy was noticed by various Finnish publications which made him known to the Finns, through various interviews.

The paper *Mărturii finlandeze și alte scrieri nordice despre români (Finnish Testimonials and Other Nordic Writings about the Romanians)* brings forth the notes of Finnish travellers about Romania, but also about the interactions between the two peoples, which had been unknown until that time. In the *Preface* of this work, Raoul Bossy states that he had the opportunity to find testimonials of Finns who had visited the Principalities, testimonials dating back from the XVIIIth century. The majority belong to the Russian armed forces that had travelled the Principalities. In that time, the Finns were part of the Tsarist Empire and took part at the military operations



undertaken by the Empire. In closing, he gives thanks to the national Archives of Finland and to the Helsinki Library, which have contributed to the volume with the manuscripts made available to him.

Raoul Bossy's research revealed the existence of 36 Finnish officers who were part of the Russian army and who fought against Turkey between 1828 and 1829. Three of them, col. Gustav-Adolf Ramsay, col. Frederik G. Nyberg and cpt. Berndt Johan Rosenström have described their experience in the Principalities, the people and the places here, in the form of journals or written memoirs in correspondence. Their impressions about Moldavia and Dobrogea were generally positive, although they sometimes condemned the dirty markets and suburbs, the primitive inns and the narrow, intricate streets. The Finns who were part of the Russian troupes against Turkey between 1877 and 1878 were a lot more numerous than those from the previous war. They described the people and places they went to and impressions from the battlefield or military strategies of the two armies (Bossy, 2008, pp. 5-159).

#### 4.3. Tales from the diplomatic life

In 1999 Humanitas published *Amintiri din viața diplomatică (1918-1940) (Tales from the Diplomatic Life)* - a memoir in two volumes written by Raoul Bossy, where he presented, in retrospect, key moments of his diplomatic career. The Helsinki „episode” from the period 1934-1936 is presented here. Bossy confesses how, even before leaving Bucharest, he was encouraged by N. Titulescu to find the appropriate formula for closing an agreement with Finland „a pact of friendship, conciliation and arbitration, while avoiding as much as possible the awakening of Russia's suspicion” (Bossy, 1999, p. 236).

Once he reached his destination, Bossy was somewhat surprised to see that he was received with great kindness and he concludes that Rafael Hakkarainen, Chief of Protocol at the Ministry of Foreign Affairs „appears flattered that, after so many years, Romania would settle a diplomatic mission in Helsinki (...). My presence (...) is thus interpreted as evidence to the rising prestige that the young Finnish state enjoys” (Bossy, 1999, p. 237). Raoul Bossy, owing to contacts with other diplomacy members, representatives of other countries on Finnish land, acknowledges Finland's delicate situation of the time. Through formal and less formal contacts, he manages to draft Finland's sketch, as it was seen from the outside, but also from the inside.

In the fall of 1934, Finland would celebrate the centenary of its great writer Aleksis Kivi. Raoul Bossy participates with an address; in addition to this, „I had made sure to publish one of my articles on Kivi in *Convorbiri literare*, to show that the Finnish writer is well known in our country” (Bossy, 1999, p. 244). Another anniversary, one year later, in 1935, was the centenary for the launch of *Kalevala*, when Bossy discovered that „Convorbiri literare” published some fragments from it in Romanian translation some decades before.

Raoul Bossy's memoir volume is a valuable source for understanding the way in which the Romanian space was regarded in the interwar period. The Romanian diplomat would have the chance to meet different local personalities which introduced him to the Finnish patriarchal lifestyle, especially through trips in the nature, to mansions that reminded the author of the aristocrat ones back home. Moreover, many of these are familiar with the Romanian universe: „Several Finnish

aristocracy families had ancestors who had spent months - or years - in Romania, as officers of the Imperial Russian Army during the Russian occupation, especially in 1828. I was provided access to family archives, letters<sup>3</sup> they sent home from Bucharest, describing the situation there” (Bossy, 1999, p. 248). On 28 November 1936, Raoul Bossy would leave Helsinki permanently.

#### 4.4. Expeditions in Lapland and Scandinavia

On 17 July 1934, Raoul Bossy leaves for the far Finnish north, passing thousands of kilometres and discovering the unique regions of Lapland. After travelling by train, car, ship, after visiting Rovaniemi, Inari, Ivalo, Bossy arrives at the Arctic Ocean, in the isolated lands of the frozen north: „No Romanian has set foot here since the beginning of time, and it is hard to believe that another will for a long time! In fact, few people must have walked these wild places since prehistoric times to our day” (Bossy, 1999, pp. 252-253). Bossy visits an impressive number of places and describes nature and Lapland tribes. He crosses over to the neighbouring country and admires the impressive Norwegian coasts. Raoul Bossy takes other trips in the Scandinavian countries, and visits Stockholm, Uppsala, Copenhagen, but also Karelia, Tallinn and Russia; yet these visits are unfortunately described only briefly.

### 5. Conclusions and further research

Finnish culture through Romanian eyes remains a topic worthy of further investigation, despite all studies published so far, including the present paper. Even more so as the dynamics of Romanians’ perception of Finland appears to have changed significantly in the last years. Reunited under the same sky by the constitution of the European Union, Romania and Finland are closer than ever but, at the same time, the first major frictions have emerged. The last years show a sceptic Finland with regard to Romania’s chances of achieving the status of Schengen country, a fact which cannot pass unnoticed. Moreover, the problems caused by certain Romanian citizens on Finnish territory have created even more obstacles in the development of a real, reliable collaboration. On the other hand, some actions undertaken by major Finnish companies have created significant stress in this area. As such, in 2011, the airline Finnair cancelled all flights from Helsinki to Bucharest and Nokia withdrew from Cluj-Napoca; both events took place the same week and left big question marks behind along with a general state of distress in the Romanian society. On a more optimistic note, the fact that the field with the most numerous Finnish-Romanian collaborations is art, should be highlighted. Several promotional activities have taken place in the last decade: art exhibitions, film festivals, round tables.

### References

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<sup>3</sup> ”I have published a large number of these joyful, interesting documents regarding the past of the Principalities in a volume printed in 1937, by the I.C. Brătianu Foundation, with the title *Mărturii finlandeze despre România (Finnish Testimonials about Romania)*” (Bossy, 1999, pp. 248-249).

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***Effects of Emotion Regulation on Intrinsic and Extrinsic Job Satisfaction of  
University Librarians: An Empirical Study in Taiwan***

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**Abstract**

Emotion regulation is defined as “the processes by which individuals influence which emotions they have, when they have them, and how they experience and express these emotions” (Gross, 1998, p. 275). Recent studies have discovered that emotion regulation affects job satisfaction. This topic may deserve more attention than it has hitherto received in the university library context. Based on a structural equation model of data for university librarians in Taiwan, this study examined the influence of emotion regulation (surface acting) on the different facets of job satisfaction (intrinsic and extrinsic) for university librarians. The results indicate the importance of considering the relationship between emotion regulation and different facets of job satisfaction. Specifically, the study breaks down the overall measure of job satisfaction into its intrinsic and extrinsic components, in order to identify in detail how surface acting influences different facets of job satisfaction. The findings may be particularly useful for providing a comparative understanding of the relationship between surface acting and different facets of job satisfaction in the university library context. Finally, the study provides some managerial implications for the librarianship profession.

**Keywords:** Emotion Regulation, Emotional Labor, Surface Acting, Intrinsic Job Satisfaction, Extrinsic Job Satisfaction

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## Introduction

Management of the emotions and feelings displayed in daily working life is a primary aspect of success at work for many employees, especially in service occupations (Pugh, Groth, & Hennig-Thurau, 2011). Emotional management as part of the job role is an area of emotion research that has received more attention (Diefendorff & Gosserand, 2003). Librarians must struggle with emotions in their everyday work situations (Arbuckle, 2008; Matteson & Miller, 2012), and some research studies have examined the extent of emotional labor within librarians' work (e.g., Julien & Genuis, 2009; Matteson & Miller, 2012).

Prior research has demonstrated that two emotional labor strategies display different relationships with organizational and individual outcomes (Côté, 2005). The two emotional labor strategies, which have been evaluated for their role in the process of emotional regulation, are deep acting (controlling inner feelings), which is assumed to increase job satisfaction and job performance, and surface acting (manipulating observable expressions), often treated as less effective (Chi, Grandey, Diamond, & Krimmel, 2011; Grandey, 2000). Therefore, the relationships between surface acting and its consequences deserves more and particular attention in the library context.

A growing body of research on emotional labor has focused on service professions such as hotel employees (Wong & Wang, 2009), and bank tellers (Chau, Dahling, Levy, & Diefendorff, 2009); there has been little research investigating university librarians. The technical training of librarians has attracted more research attention than their emotional management skills (Matteson & Miller, 2013). Emotional management is primarily treated in theoretical rather than practical terms. Thus, a deeper empirical investigation of emotional labor deserves more attention in library and information science (LIS).

Prior studies have examined some damaging organizational outcomes of surface acting, such as reduced job satisfaction (e.g., Hülshager & Schewe, 2011; Mahoney, Buboltz, Buckner, & Doverspike, 2011). Job satisfaction has attracted considerable attention from management and psychology researchers, and LIS researchers also have engaged with this important topic (Lim, 2008; Peng, in press; Peng, Hwang, & Wong, 2010). Despite the importance of understanding how surface acting affects employee satisfaction, few studies have examined the facet view of these relationships. Accordingly, it may be worthwhile to investigate the effects of surface acting on different dimensions of job satisfaction. This study primarily sought to

examine how emotion regulation strategies (i.e., surface acting) affect facets of job satisfaction in the university library context.

## **Literature review**

Emotional labor has been defined as “the management of feeling to create a publicly observable facial and bodily display” (Hochschild, 1983, p.7), and emotion regulation has been defined as “the processes by which individuals influence which emotions they have, when they have them, and how they experience and express these emotions” (Gross, 1998, p. 275). Grandey (2000) examined emotion regulation as a guiding theory for understanding the mechanisms by which emotional labor may be stressful to individuals but still be beneficial to the organization.

Emotion regulation theory suggests that emotions can be regulated by two different kinds of interactions in the workplace: response-focused regulation, or surface acting, and antecedent-focused regulation, also known as deep acting (Matteson & Miller, 2013). Emotional labor depends on how an employee feels, and may require the use of emotion regulation strategies such as suppressing an inappropriate felt emotion or faking an unfelt emotion (Gross, 1998). In particular, surface acting is a determinant behavior that contributes to impression management (Grandey, Fisk, & Steiner, 2005). Surface acting is “faking in bad faith” (Rafaeli & Sutton, 1987, p32). This study focused on the more specific component of emotional labor, surface acting.

Many consequences have been concluded to result from emotional labor (e.g., Bono & Vey, 2005; Ozcelik, 2013), such as job satisfaction (e.g., Grandey, 2000; Hülshager, Alberts, Feinholdt, & Lang, 2012) and job performance (e.g., Hülshager & Schewe, 2011). In particular, Matteson and Miller (2012) provided a summary of research agendas of emotional labor in librarianship, and suggested that future research could examine how emotional labor affects job satisfaction. Job satisfaction is “a pleasurable or positive emotional state resulting from the self-appraisal of one’s job or job experiences” (Locke, 1976, p. 1300). Usual aspects of job satisfaction include “work, pay, promotions, recognition, benefits, working conditions, supervision, co-workers, company and management” (Locke, 1976, p.1302). It can be divided two dimensions: intrinsic and extrinsic (Weiss, Dawis, England, & Lofquist, 1967). Intrinsic satisfaction refers to the sense that an employee’s work is inherently worthwhile, and that others approve of it and recognize its worth. Extrinsic satisfaction is based on more visible factors such as working conditions or compensation, but nonetheless influences an employee’s internal motivation (Peng, in

press).

Some research (e.g., Hulsheger, Lang, & Maier, 2010; Hulsheger & Schewe, 2011) has shown that surface acting negatively affects overall job satisfaction. Matteson and Miller (2013) also found the same result for librarianship. As mentioned in the introduction, it may be worthwhile to explore the influences of surface acting on facets of job satisfaction.

### **Research hypotheses**

Employees' emotional labor strategies are chosen so as to maximize their personal gains and minimize resource use (Mahoney et al., 2011). Emotional labor imposes a strong impact on employee's psychological states (Liu, Prati, Perrewé, & Ferris, 2008). Surface acting is related to emotional dissonance (Hochschild, 1983), likely to result in psychological and physical strain (Brotheridge & Grandey, 2002; Grandey, 2000). For example, employees who engage in surface acting must pay continuous attention to their actual feelings and how they wish to appear to others. This can require a strong sustained effort and deplete mental resources. Furthermore, emotional experiences affect employees' perceived job satisfaction (Weiss, 2002). When employees engage in surface acting, their desired and actual emotions must be continuously monitored, and they need to invest more effort to control their emotional expression. This constant effort depletes mental resources and decreases well-being and job satisfaction (Hulsheger & Schewe, 2011). These consequences result in psychological distress and make employees unhappy in their work. Employees' ability and willingness may be decreased by protracted surface acting (Ozcelik, 2013). Accordingly, the following hypotheses were formed:

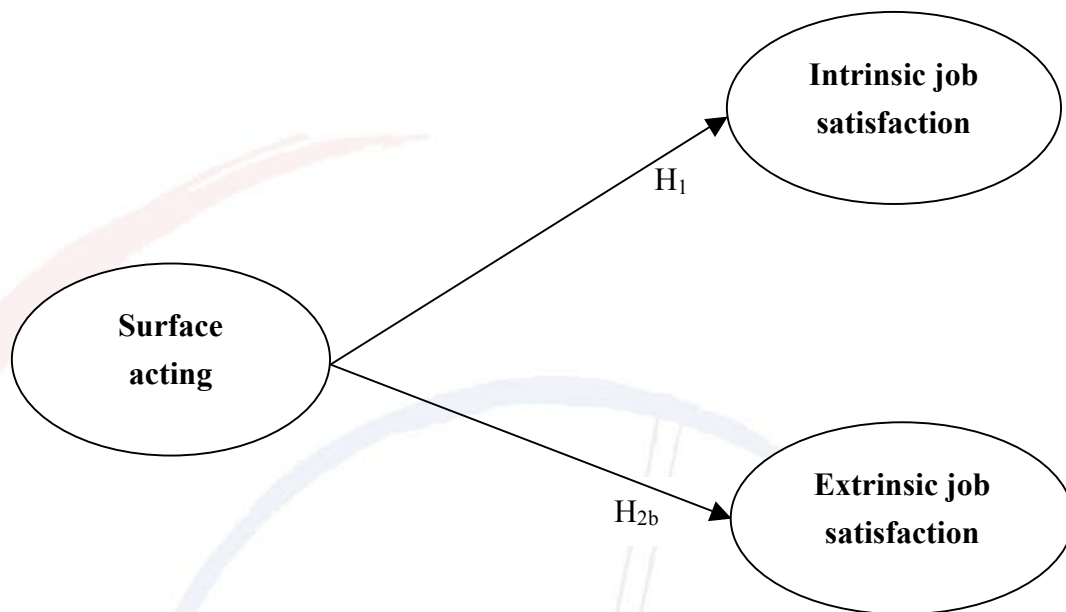
H<sub>1</sub>. There is a negative correlation between surface acting and intrinsic satisfaction.

H<sub>2</sub>. There is a negative correlation between surface acting and extrinsic satisfaction.

### **Procedures**

The study reviewed the constructs of surface acting, intrinsic satisfaction, extrinsic satisfaction, and the relationships among these constructs. The hypotheses were derived from prior rationales and a literature review. The hypothesized relationships are showed in Fig. 1.

**Fig. 1.** The theoretical model



The participants were 550 full-time university librarians, who were invited to participate in the study in Taiwan. Participants provided 455 complete and usable responses (82.73% response rate). The questionnaires comprised five sections, one of which solicited background demographic information about the respondent. The remaining four sections used pre-tested questions to measure the research constructs of surface acting, intrinsic satisfaction, extrinsic satisfaction, and demographic information. Responses were scored using a 7-point scale ranging from 1 (strongly disagree) to 7 (strongly agree). Items measuring surface acting were adapted from Brotheridge and Lee's (2003) emotional labor scale. Intrinsic satisfaction and extrinsic satisfaction were adapted from the short form Minnesota satisfaction questionnaire (MSQ) by Weiss et al. (1967).

Structural equation modeling was used for simultaneous estimation of interdependent causal relationships through confirmatory factor analysis (CFA). As in the two-step approach of Anderson and Gerbing (1988), estimation of the structural model was preceded by that of a measurement model (Sin, 2012). The fit of the model hypotheses was evaluated using SEM, following Bell and Menguc (2002). The indices used in LISREL to estimate the goodness of fit between the model hypotheses and the data are: the goodness of fit index (GFI), the adjusted goodness of fit index (AGFI), chi-square with its associated degrees of freedom and probability level, comparative fit indexes (CFI), normed incremental fit indexes (NFI), non-normed incremental fit indexes (NNFI), and the root mean square error of approximation (RMSEA).



A poor fit between the data and the model is shown by significant chi-square values, as suggested by Bagozzi and Yi (1988). This result is sensitive to the sample size, with a large  $n$  more likely to produce a statistically significant result (Stevens, 1996). If a normed chi-square index (NCI,  $\chi^2/df$ ) is smaller than 5, the model fit is considered acceptable (Marsh & Hocevar, 1985). Bentler and Bonett (1980) have also suggested testing the model fit using NFI and NNFI. The NFI, NNFI, and chi-square models are used to measure incremental fit, because they contrast the fit of the target model with that of a more restrictive baseline model. When CFI, NFI, and NNI values are greater than 0.9, a good fit can be inferred (Hu & Bentler, 1999). Indices of goodness-of-fit (GFI) and adjusted goodness of fit (AGFI) are also estimated on the basis of the model's success in displaying the observed variance and covariance of the sample. These indices may range from zero to one, with values in excess of 0.9 usually regarded as acceptable (Kelloway, 1998).

Finally, the root mean squared error of the approximation (RMSEA) is computed. This measures the residual values left unexplained by the model, and a sufficiently small result provides evidence of an acceptable model fit. A RMSEA value smaller than 0.08 is regarded as an acceptable fit (McDonald & Ho, 2002).

## Results

The correlation matrix among all variables of the study is displayed in Table 1. Total reliability estimates were acceptable, and variables were correlated, but not so highly as to suggest construct redundancy.

Table 1 Means, standard deviations and correlations of constructs

Constructs	Mean	SD	1	2	3
1. Intrinsic job satisfaction	4.52	1.12	<b>0.97</b>		
2. Extrinsic job satisfaction	4.77	1.20	0.18	<b>0.78</b>	
3. Surface acting	3.66	1.02	-0.52*	-0.31*	<b>0.93</b>

\*  $p < 0.05$ .

1. Correlations are estimates from a confirmatory factor measurement model.
2. Bold numbers on the diagonal parentheses are square root of each construct's AVE value.

CFA was executed for the independent variable (surface acting) and dependent variables (intrinsic and extrinsic satisfaction), as used in the measurement model and the structural model. The chi-square value of the measurement model was significant ( $\chi^2_{(203)} = 340.09, p < 0.05$ ), but the NCI (= 1.68) shows that the measurement model has a reasonable fit. Other indices estimated were also greater than the standard

values: CFI (= 0.99, > 0.90), NFI (= 0.98, > 0.90), NNFI (= 0.99, > 0.90), GFI (= 0.94, > 0.90), RMSEA (= 0.04, < 0.08), and AGFI (= 0.88, close to 0.90). A confirmatory factor analysis confirmed that the measurement model demonstrated a good fit to the data. The results are shown in Table 3.

Table 3 Results of the measurement model

Measures	Factor loading <sup>a</sup>	Errors variance	Construct reliability <sup>b</sup>	Average variance extracted <sup>c</sup>
Intrinsic job satisfaction			0.99	0.94
IS1	0.98	0.05		
IS2	0.97	0.06		
IS3	0.97	0.06		
IS4	0.97	0.07		
IS5	0.98	0.05		
IS6	0.97	0.06		
IS7	0.98	0.05		
IS8	0.98	0.05		
IS9	0.97	0.05		
IS10	0.97	0.07		
IS11	0.97	0.06		
IS12	0.96	0.07		
Extrinsic job satisfaction			0.93	0.61
ES1	0.82	0.32		
ES2	0.84	0.29		
ES3	0.65	0.58		
ES4	0.68	0.53		
ES5	0.77	0.41		
ES6	0.71	0.50		
ES7	0.84	0.30		
ES8	0.77	0.40		
Surface acting			0.95	0.87
SA1	0.97	0.06		
SA2	0.98	0.05		
SA3	0.84	0.29		

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

b. Construct reliability =  $(\sum \lambda)^2 / ((\sum \lambda)^2 + \sum \text{errors})$  (Jöreskog & Sörbom, 1993).

c. Average variance extracted (pvc) =  $(\sum \lambda^2) / ((\sum \lambda^2) + \sum \text{errors})$  (Jöreskog & Sörbom, 1993)

The results of reliability and validity tests are also shown in Table 3. Bagozzi and Yi (1988) suggested that a reliability test should be judged by three criteria: standardized estimates (> 0.50), the composition reliability (CR) value (> 0.60) (Fornell & Larcker, 1981), and the  $p$ -value (< 0.05). Factor loadings of all variables are shown in Table 3 and should be 0.50 or higher: the CR values of all variables are between 0.93 and 0.99. The AVE value should be more than 0.50 (Fornell & Larcker, 1981): the AVE values of all constructs are higher than 0.50. Fornell and Larcker (1981)

recommended that discriminant validity is determined from a contrast of squared pair-wise correlations between constructs and the AVE value for every construct. The square root of AVE value for each construct is shown as the bold numbers on the diagonal in Table 1. These values should be higher than their correlations with the other constructs. The correlations between each construct and all other constructs are shown off the diagonal, and are all smaller. Thus, discriminant validity was attained.

Fit indices showed an appropriate fit for the overall structural model ( $\chi^2_{(203)} = 340.09$ ; NCI = 1.68; RMSEA = 0.04; CFI = 0.99; NFI = 0.99; NNFI = 0.99; GFI = 0.94; AGFI = 0.92). The result of main effects tests are shown in Table 4. The structural estimate of  $-0.48$  ( $t = -10.60$ ) indicates that surface acting had a negative and significant effect on intrinsic satisfaction. The estimate of the path from surface acting to extrinsic satisfaction is  $-0.31$  ( $t = -6.07$ ), which means that when surface acting is higher, extrinsic satisfaction is lower. Therefore,  $H_1$  and  $H_2$  are both supported.

Table 4 Results of the hypotheses test ( $H_1$  and  $H_2$ )

Path relationships	Standardized structural coefficients	t-value	Hypothesis
$H_1$ : Surface acting→Intrinsic job satisfaction	-0.48	-10.60	Supported
$H_2$ : Surface acting→Extrinsic job satisfaction	-0.31	-6.17	Supported
Indices' details: $\chi^2_{(203)} = 340.09$ ; NCI = 1.68; RMSEA = 0.04; CFI = 0.99; NFI = 0.99; NNFI = 0.99; GFI = 0.94; AGFI = 0.92			

## Discussion

Previous research has shown that emotional labor has a negative effect on employees' job satisfaction, particularly when they engage in surface acting. To extend the results of previous studies of surface acting, this study examined whether emotional regulation (surface acting) has negative effects on different facets of job satisfaction (intrinsic and extrinsic) for university librarians. There are some important findings. As predicted in  $H_1$  and  $H_2$ , surface acting is significantly negatively related to each dimension of job satisfaction. These results demonstrate that surface acting reduces facets of university librarians' job satisfaction. Service organizations should attempt to protect emotional labor by reducing job stressors or by supplying adequate resources (Choi, Cheong, & Feinberg, 2012). It may be hard to fully prevent surface acting, because university libraries require librarians to provide users with an excellent service. Therefore, the negative effects of surface acting may deserve more attention in the library context. The results suggest that library managers may require the appropriate skills and methods to extenuate the adverse effects of surface acting

on different facets of job satisfaction. In particular, library administrators need to care about the intrinsic satisfaction of their librarians (Peng, 2010, in press).

The study has limitations that should be considered in future research. First, future studies should investigate the generalizability of these results in distinct types of libraries. Second, further research may explore what kinds of moderators might be able to mitigate the adverse effects of surface acting on intrinsic and extrinsic satisfaction. The emotional regulation of employees as they deliver services to customers influences customers' reactions, which determine service smoothness (Groth, Hennig-Thurau, & Walsh, 2009). Libraries are attentive and satisfactory of the important effect of emotional management on the responses of their users (Matteson & Miller, 2013).

## **Conclusion**

This study makes theoretical and empirical contributions. Despite the importance of comprehending how surface acting affects job satisfaction, few studies have examined the facet view of these relationships. Therefore, the study tested whether these hypotheses were supported by the data. The study simultaneously premeditates the evidence for surface acting to be negatively associated with intrinsic and extrinsic satisfaction. The practical implications of these findings are straightforward. First, library managers should include positive emotional norms within employees' training. Second, library managers should implement appropriate methods to reduce the negative effects of surface acting, and use whatever means are available to enhance the satisfaction of librarians in the workplace. Also, employees should receive behavioral and cognitive training on how to manage their inner feelings (i.e., deep acting) and their facial expressions (i.e., surface acting) to adapt to the demands of their jobs (Diefendorff & Richard, 2003). People may differ in their innate ability to be acquainted with emotions, but they can usually be trained to increase their abilities (Bechtoldt, Rohrmann, Pater, & Beersma, 2011). Therefore, librarians could improve their psychological capital through more training to decrease the relationships between surface acting and facets of job satisfaction. Library managers should also take a vigorous role in stimulating facets of librarians' job satisfaction in their library.

This finding is particularly meaningful in the university library context in Taiwan. All previous emotional labor research has been conducted in Western settings. Previous research proposed that Westerners (individualistic) and Chinese (collectivistic) use different emotional display rules (Ekman, 1971). Thus, it is important to understand

how emotional labor operates in different cultural contexts, and whether the cultural differences affect facets of job satisfaction in Chinese settings in a similar manner to what has been reported in Western settings.

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***Death Drive: Vampires in Anne Rice's The Vampire Chronicles***

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In principle, vampire is the fantastic creature of immortality, which mysteriously attains energy by drinking blood from living creatures. This imagined creature is often viewed as the symbol of blasphemy for it suggests human blood as one kind of its dietary supplement. The inhumane setting challenges the teaching of Christian tradition, yet it also arise the clash of human-centered civilization from the agency of killing and surviving. The publication of Anne Rice's Vampire Chronicles series marks the contemporary cultural penetration of vampire popularity. In the essay, I choose five novels of The Vampire Chronicles series: *Interview with the Vampire*(1976), *The Vampire Lestat*(1985), *The Queen of the Damned*(1988), *The Tale of the Body Thief*(1992), and *The Vampire Armand* (1998) to expound the issue of death drive among Rice's vampire literature. I would apply Freudian and Lacanian conceptions to illustrate the vampire myth. Then, I would discuss Rice's vampire plots with the notion of death drive.

In *The Queen of the Damned*, Anne Rice dramatizes her vampire origin with pre-Christian background, an accident of the Egyptian King Enkil and Queen Akasha created the legend of vampires. Blood drinking became the essential for physical survival, and the monstrous feeding brings ecstasy to the vampires. In *The Queer Space of the Drive*, Teresa de Lauretis argues that drive (*Trieb*) 'leans on (lehnet an), the satisfaction of the need for nourishment, cleanliness, warmth, and so forth.' In Rice's books, we can figure out the need for blood drinking is an innate drive for the vampires. The description of the blood-drinking spirit can be viewed as the feature to the issue of drive.

*It wants more like you. It wants to go in and make blood drinkers of others as it did with the King; it is too immense to be contained within two small bodies. The thirst will become bearable only when you make others, for they will share the burden on it with you.*(406)

It shows that the repressive drive would create the feeling of anxiety; only the instinctual repetition can remove the excitement. Lauretis points out drive would 'finds physical expression', yet the death drive (*Todestrieb*) seems to 'have no physical delegates, no psychical repression'.

Death drive is a Freudian term which firstly indicates in *Beyond the Pleasure Principle* as a psychical force 'whose function is to assure that the organism shall follow its own path to death.' It works 'essentially in silence'. He later built up the conflicting notions of death drive and Eros to contend the idea of living actually relies on the coexistent drives of self-preservation and self-destruction. This statement presents that the nature of being is confined within time and space, for the idea of self-preservation and self-destruction is basically found under the assumption of the stage of ego development. According to Freud, the word ego means the psychic function of conscious awareness. If the ego accepts the concept of life and death, it means the ego believes in the notion of being exists in limited time and space. For example, in *The Vampire Lestat*, the vampire Marius told Lestat that "I have never had a true purpose. We have no place." (466) Here, Rice marks her vampires with philosophical and psychoanalytic depth by providing the premise of immortal body and the needs from the mortals. In *The Queen of the Damned*, the soul of Baby Jenks depicts vampires as "poor souls of all the Dead guys locked in indestructible matter unable to grow old or die." (57), the description implies that vampires are the immortal beings constantly finding the reasons to exist. Once the vampires acknowledge the idea of being, they may identify selves as enormous egos because of their superman



power such as senses, strength, and the eternal life. However, their strong self-awareness would relatively generate the feeling of loneliness. In *The Vampire Lestat*, the vampire Armand depicts his despair with the following lines:

*That he craved nothing, cherished nothing, believed nothing finally, and took not one particle of pleasure in his ever increasing and awesome powers, and existed from moment to moment in a void broken once every night of his eternal life by the kill...*  
(304)

The statement of loneliness announced that the autonomy of body cannot fully liberate the vampire; instead, the repetition of pure carnal pleasure would increase the lure of death. Or we can say that death drive disguise with the form of extreme stimulus.

However, in *The Vampire Lestat*, the vampire Marius states vampires are made to “triumph over time”(469). He recommended Lestat to “live out one complete lifetime”(468) and make others as members of family. The suggestions express the subjectivity of vampire party derives from the process of self- objectification. That is, the notion of “making others” can construct the scope of ego. According to psychoanalysis, the symbolic meaning of “the other” is the unattainable part of life or the unconscious. Lacan ideally made more detailed identification by dividing the concept of “the other” into the little ‘o’ other and the big ‘O’ other. In *Dangerous Supplements and the Envy of the Gaze*, Patrick Fuery argues the Lacanian ‘Other’ as “the realm of otherness which is distinct from the subject”, and ‘other’ is “the objects of desire which manifest the realm of Otherness for the subject.” The saying that ‘the other’ as an object indicates the theory that ego views itself as a subject acquiring for fulfilling its need by the assistance from the object ‘Other’ through the form of desire. Desire contains the demand of instinctive need and love. In *The Vampire Lestat*, Marius reminded Lestat the criteria of choosing companions. The warning for the subject can be viewed as an advice on how to achieve self-foundation by perceiving the objectifying self from “the Other”.

*Choose them because you like to look at them and you like the sound of their voices, and they have profound secrets in them that you wish to know. In other words, choose them because you love them.*(471)

It suggests that love is the direct way to identify with self. Thus, we can say desire for the vampires of making companions originates from the calling for love. In other words, the vampire ego intends to make identification by pursuing desire of love. The companions seem to be the redemption of the vampires, but the ultimate way to make identification is to dissolve the notion of subjectivity and objectivity. In short, the vampires need to discover their nature with love, rather than chasing after the desire of love. Accordingly, we can figure out that Rice draws desire as an inevitable illusion for vampires. Yet, the illusional desire also presents the fact that vampire is aware of the discontent of being without love. In *The Vampire Lestat*, Armand viewed his vampire myth as the disillusionment.

*And when you first know about us, whether it's through the dark blood or promises or visitations, you think anything is possible. But that isn't so. ....That is, you become accustomed to the new limits and the limits define everything once again.* (307)

In order to become fully liberated from self-discontent, the vampires eventually intend to get rid of all the desire by seeking for death through their living. In fact, the tendency for death also belongs to desire, or we can say that death drive is the ultimate content for desire. The discussion of death drive and desire actually points out that real immortality doesn't mean living without physical death. To discard desire is the minimum condition for immortality. Being a vampire cannot achieve real immortality, they are just imitations of mankind.

We can say that the images of vampires in Rice's *Vampire Chronicles* are often viewed as the subjects, and their human victims are the objects of desire. That is, mankind is succumbed to the vampire species, which creates the uncanny effect to the readers. In "*The Uncanny*", Freud defined the term 'uncanny' as "class of the frightening which leads back to what is known of old and long familiar" (825). The reason that readers sense the uncanny effect from vampire literature is based on the setting that most of vampires are not just living dead; instead, they are living legend because of possessing eternal youth, great fortune, and superhuman power. Nevertheless, being a vampire means being evil from moral aspect.

So, why do people want to become vampires? In *Interview with the Vampire*, Louis, the most human of all vampires, says that one of the reasons he became a vampire was 'wish for self-destruction'. He apparently regarded vampire as the embodiment of immortal death. The new world that he imagined would eliminate all the sufferings from human world. His first death drive, however, leads him to sense "sublime loneliness...through the world of mortal men".(39) For the vampire Louis, the act of killing is "the experience of another's life for certain, and often the experience of the loss of that life through the blood...It is again and again the experience of that loss of my own life..."(29) Based on Rice's description, vampire is not an unfeeling corpse, but a creature that can recapture the value of life through killing. Armand, the vampire prince, reckoned Louis as the spirit of the nineteenth century, the age falling from grace and faith. The physical phantasy indicates that vampire is not simply an issue of dead body with desire alive, but an argument of the struggle between enlightenment and drives.

The infatuation toward Babette once again reminded Louis the price of being a vampire is lack of intimacy. Louis depicted Babette as "an intriguing soul clothed in rich, mysterious flesh"(64), and he wanted to know her "without the need to kill, without robbing her of every breath of life"(63). The Eros of vampire manifests the wish for self-preservation, which can be extended to the ideal demand for vampire civilization. In Freud's *Civilization and its Discontent*, he asserts that 'sexual love is a relationship between two individuals...whereas civilization depends on relationships between a considerable numbers of individuals', both emphasize on the importance of human bonds. We can say the foundation of civilization is based on love-relationship. Lestat once pictured the similar possibility of civilizing the vampire society as well:

.....we might possess out legends, might at least ponder the riddles of our history, as men do. So that we might swap our stories and share our power— (478)

According to Freud, the nature of civilization serve for two purpose: 'to protect men against nature and to adjust their mutual relations'. To the vampires, the benefits of civilization seem to harmonize the drives of nature and build up orders in the savage garden. In *The Queen of the Damned*, after the Father, Enkil, and the Mother, Akasha, got complete destruction; the mystery of vampire myth revealed to all the vampires. The destruction of Father and Mother symbolize the closure of phase of Oedipus

complex, the vampires had the power to construct their society. They set up some kind of agreement such as never make new others or always go back to the sanctuary. Yet, the civilized vision would ruin the aggressiveness of nature and sacrifice the individual freedom. The wish of constructing the vampire society is doomed to fail. Because of the anchor of vampire is individuality rather than intimacy. Lestat informed Louis that the nature of vampire is killing. The announcement shows that vampire is regarded as the symbol of death.

It is the ability for destruction that conflicts with the notion of intimacy, which shows vampires are incapable of preserving family relationship. For example, Louis, Lestat and Claudia once made a “queer family” in New Orleans. In *Anne Rice's Use of Gothic Conventions in The Vampire Chronicles*, Nicole B Tanner analyzes the vampire family with sexual perspective:

*it can be a bit tricky to establish the relationships as incestuous as they are not related in the traditional, mortal sense where consanguinity is based on reproductive lines rather than the physical transfer of blood....vampire's fangs are phallic, and so Louis and Claudia 's initial encounter can be viewed as sexual as well...*

Vampires do not possess family-of-origin to build up genuine intimacy by sexual reproduction, but by their fangs and blood exchange, their family status is not fixed; that is, infidelity would destroy the possibility of reaching intimacy. The process of making Claudia, the girl vampire, can explain the argument. Lestat told Louis that “I want a child tonight. I am like a mother...”(89), and later transformed Claudia with his blood. Tanner asserts Claudia as the product of incestuous relationship.

*since Lestat also sired Louis, Lestat's blood flows through both of the veins, making them not only father and daughter but also brother and sister...this also makes Louis and Lestat father and son...*

However, Claudia grows up as years pass. The act that she asks for “a coffin for a child”(103) not only symbolizes her awareness of individuality, but her sorrow for existing in the inferior body. The fact that Claudia will never be “a beautiful woman with endowments”(132) stimulates Claudia to seek for objective confirm in order to compensate her lacking. That's why she told Louis that “I am your vampire self more than you are.”(118); she regards Louis as the ideal image of her ego. Both Louis and Lestat took her life, yet Claudia treat Louis as her only lover whereas Lestat as her fatal enemy. One reason is that Lestat possess the power to govern the family, Claudia mocked him as the one who determines life and death to the mortals. The absolute authority of Lestat not only threatened her living but the perception of her identity. She needed to free herself by putting Father in his coffin (136) in order to begin “the great adventure” of life .(141) According to Freud, the motif of patricide would generate the sense of guilt to the ego state. Yet, the development of civilization is constructed by the heightening of the sense of guilt. Rice employs the psychoanalytical point to indicate the perverse desire of Claudia would eventually disillusion the construction of vampire civilization. In short, vampire family lacks patriarchal or matriarchal order in the long run, which force them to battle for supremacy to possess absolute love. And the collapse of family stands for the turmoil of Eros. Or we can say that the uncontrollable desire would lead to chaos.

Once life is not restricted by social order, moral doctrine, or religious belief, the excessive desire, however, would awaken the need for self-destruction, or death

drive. According to Freud, the aim of life is to experience zero stimuli, or death. In *The Tale of the Body Thief*, the act that Lestat switch his immortal body into the mortal is motivated by his death drive. Because of his “Dark Gift” had drowned him with desperate loneliness. On the other hand, his desire to experience the civilized human society can be viewed as the adjustment of value to mainstream society, or we can say it is the process that Lestat reconcile his subjectivity and objectivity. In George Haggerty’s *Anne Rice and the Queering of Culture*, he argues that “Rice is aware of the vampire as the surplus of the real in western culture.” In the novel, Lestat repetitively suffered remorse from Claudia’s death, in fact, all his doing attempts to atone for his crime. Nevertheless, all the characters such as Sister Gretchen, the vampire Louis, and David Tibert cannot save him from the sense of guilt. It means that social ideology cannot solve the issue of death, or the loss of life. For Lestat, the Dutch painter, Rembrandt, become the iconic figure of triumphing the issue of life and death. The art of Rembrandt is the “vision” of his life, which signifies the meaning of eternity. Lestat, on the other hand, regains nothing but agony from his immortal life. His loss for being a vampire emerged in the comment of Rembrandt’s picture.

*...that human beings are wholly unlike nay other animal in the cosmos, they are a precious minging of the flesh and immortal fire.....But I am not mortal. I cannot save my soul through art or Good Works. I am a creature like the Devil...(39)*

His despair of life made force the unwilling scholar, David Tibert, as his new companion. Apparently, Lestat wants to prove that the power of love can condone the creature of evil and its sin.

The attitude of desperate self-abandonment is not the last judgment for Rice’s vampires. In *The Vampire Chronicles*, Rice tries to figure out the meaning of evil and the nature of death with Christian belief. In *The Vampire Armand*, Armand conceptualize the core of the Lord is love. (454) Even Marius rebuttal his belief with the horror and evil side of man, Armand still insists the existence of The One.

He was another man like me... He was human...His was suffering...His blood might as well have been my blood too...He didn’t make a hierarchy...He was the *very* thing (455)

The saying shows that all the differentiation is the mirror image of the same Nature. The notion of evil is the reflection for suffering. The death drive of being is the drive for returning to Nature. Rice’s vampire world is the allegory for human liberation, the death drive of vampire is the thirst for awakening from the illusion of desire.

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***Cultural Colonization in Poems by Wallace Stevens***

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**Abstract**

The reason for Wallace Stevens' scepticism regarding cultural colonies is clear. Most of the people in America are descendents of immigrants who bring with them their own cultural ideas to a colony. That is the reality of the American situation, and it is also Stevens' modest understanding of the reality of an America that was still in the process of trying to express its cultural relationship to the vast continent of North America. Tacit in that choice, however, is a rejection of a political solution that would preserve out-of-date cultural ideals such as that contained in the example of General Andrew Jackson, a figure who appears several times in Stevens' poetry and prose and who was famous both for waging brutal wars against the Seminole Indians in Florida and for being a champion of a populist form of political democracy. Stevens' emphasis on failure and division in his poems about American colonization, then, can be understood as a way to defamiliarize a political understanding of who Americans are as a people in order to create a basis for a new modernist cultural understanding of an American place. Of the many characters and motifs that typify Stevens' imaginary colonists in exile, I will focus on Stevens' *hidalgo* figure as a unifying concept to cover all figures who fail at cultural colonization in Stevens' poems. The term *hidalgo*, meaning a Spanish country gentleman, only appears five times in the corpus of Stevens' poetry, but it can be deployed usefully to describe a colonist from a traditional as opposed to a modern culture. As the term is used here, *hidalgo* refers to the inhabitants of a place who have acquired "tenure in the land" through generations of habits and customs cultivated in tandem with the particulars of a homeland's culture, climate and landscape.

According to Edward Said, modernist writers try to rewrite their Western homelands “in a personal idiom” that is tempered with a self-critique of imperialist “triumphalist” cultural passions that nevertheless remain open to the prospect of further imperialist conquests (186). Deploying Said’s concept of “contrapuntal” cultural relationships with Western political hegemony, Rachel du Plessis, an influential post-colonial poetry critic, reads politically sanctioned racial and sexual anxieties in some of Stevens’ literary works and letters (56). Accurate as such readings of Stevens’ unconscious motives may be, what are omitted are considerations of failed poetic colonization as calls to distinguish such politically motivated themes from purely cultural ones. In my readings of poems by Wallace Stevens, I want to challenge the post-colonial theoretical notion that cultural colonization should be linked to political colonization. Granted, this overly simplified idea of a link is not exactly what Edward Said theorized, but it has become the default way for many students to read all literature. This paper contends that Wallace Stevens puts an emphasis on failure and division in American colonization which can create a basis for a new modernist cultural understanding of an American place. In order to typify the idea of cultural colonization of America, this paper focuses on Stevens’ ‘hidalgo’ figure as a unifying concept to cover all colonial figures in Stevens’ poems. In this way, this paper attempts to understand Stevens not as a political imperialist, but as a cultural colonist.

Political imperialists directly or indirectly justify political domination of places, whereas cultural colonists self-consciously justify a people’s cultural relationship to a place-or lack thereof. The post-colonial Stevens critic Edward Marx links cultural colonies and “poetic cities” to a new American primitivism, which he defines as,

...the nativist aesthetic associated with the Mayans: the almost mystical idea that a culture is rooted to and in some sense emanates from a place, an idea that will become important later in the poem when Crispin attempts to establish his own poetic colony. (*Wallace Stevens Journal* 183).

However, Stevens does suggest a difference between political and cultural colonies in his poem “The Men that are Falling.” The speaker in this poem takes counsel from the imaginary soldier, “thick lipped from riot and rebellion...[who] loved earth not heaven, enough to die,” and probably not from the “...demagogues and pay-men!” (*Collected Poems of Wallace Stevens* 188). It is for the love of a place that rebels die, not for the political stratagems of the politicians and” paymen.” The post-colonial theoretical notion that cultural colonization should be linked to political conquests removes the pathos from such lines and renders the poetic effort to particularize such pathos to be just another political act imposed from above.

Stevens and other American modernist poets such as Gertrude Stein, T.S. Elliot, Ezra Pound and H.D. are known having felt more allegiance to European cultural ideals than to what they thought to be comparatively shallow American political ideals. In several of Stevens’ poems, it can be argued, such a notion of political shallowness is embodied in the inadequacy of cultural products such as statues of General Andrew Jackson that represent hastily concocted democratic political goals. Paradoxically, as will be seen in the readings below, a more authentic relationship with a place is closely aligned with the recognition of a lack of an authentic relationship with American places. Nevertheless, given Stevens’ perceived sense of rootlessness in America, it is not surprising that Stevens made many attempts to discover his

European heritage through extensive genealogical research. Also indicative of Stevens as a kind of cultural exile is the fact that he writes in his manifesto poem, "Notes toward a Supreme Fiction" that "from this the poem springs: that we live in a place that is not our own" (CP 383).

Of the many characters and motifs that typify Stevens' imaginary colonists in exile, I will focus on Stevens' *hidalgo* figure as a unifying concept to cover all figures who fail at cultural colonization in Stevens' poems. The term *hidalgo*, meaning a Spanish country gentleman, only appears five times in the corpus of Stevens' poetry, but it can be deployed usefully to describe a colonist from a traditional as opposed to a modern culture. As the term is used here, *hidalgo* refers to the inhabitants (landed elites and feudal peasants alike) of a place who have acquired "tenure in the land" through generations of habits and customs cultivated in tandem with the particulars of a homeland's culture, climate and landscape. The Old World *hidalgo* is an ironic figure, who does not offer anything convincing in the way of earnest identification with places. He serves to highlight the shortcomings of cultural colonization.

### The Hidalgo and the Plantation

Americans can postulate the idea of a colonized home in a new world because somewhere their forbears have done the same. As a modern urban dweller, however, Stevens does not live the agrarian feudal lifestyle of his presumed forbears in Holland and Germany (or the feudalism associated with the Latin American haciendas and Southern plantations of the New World aristocracy). Some of the difficulties of poetically conceiving a New World colonist in the mould of an Old World plantation dweller, the *hidalgo*, are seen in Stevens' plantation and rural colonization poems—such poems as "In a Clear Season of Grapes," "Two at Norfolk," "The Comedian as the Letter C," "Ploughing on Sunday," "Anecdote of the Jar, and "American Sublime." As for "In a Clear Season of Grapes," the imagery in the poem suggests the link between culture and ancestral lands:

When I think of our lands I think of the house  
And the table that holds the platter of pears,  
Vermillion smeared over green, arranged to show. (CP 110)

Here, the picture of a European home and European land in a still-life painting almost satisfies the narrator. A few lines later, the poem moves from still-life painting to the real house and lands:

But this gross blue under rolling bronzes  
Belittles those carefully chosen daubs.  
Flashier fruits! A flip for the sun and moon,

If they mean no more than that. But they do.  
And mountains and the sea do. And our lands.  
And the welter of frost and the fox cries do.

Much more than that. Autumnal passages  
Are overhung by the shadows of the rocks  
And the nostrils blow out salt around each man. (110)

The poem alludes to the wine grower who has become accustomed to ancestral lands after many generations of fox hunts and grape harvests. Fox hunts and wine grapes, which do not grow in New England, and were not cultivated extensively in the Southern colonies, make this a European still-life painting (“smeared” “daubs”) of “vermilioned pears” on a table. The poem’s title, “In a Clear Season of Grapes” refers to that cardinal point on the wine grower’s calendar when the grapes are ripe. For Stevens’s narrator, the season of grapes marks a private symbol for the time when poetry can be harvested—the time when mind and matter seem to cohere in an imagined scene that lies far beyond the local spirits (the *genii loci*) of New England. Perhaps, the narrator misses his imagined ancestral lands, so abstractions in a European cultural product have to serve as substitutes for a real relationship with a landscape and place.

The next “plantation” poem, “Two at Norfolk” shows an ironical tragedy in which European born parents grieve the loss of their two American-born children whom the parents only distantly know and understand in the way that children of immigrants can seem foreign to their parents. In the poem, European immigrants and their children come together only in death, and “never in the air so full of summer” (111). The Scandinavian father in the poem whose “moon was always in Scandinavia” and had “little to speak of” to his children, and the African Americans in the poem also have little to say and even less incentive to “study the symbols and the resquiets” in order to commemorate a tragic love affair of people they did not know and probably did not like. Thus, the darkly comic strategy of the poem is to point to the absence of a coherent cultural identity of the “two” in Norfolk, Virginia.

Another sardonic portrayal of a failed colonization process occurs in “The Comedian as the Letter C” (1921). This poem is the longest and most ambitious poem in *Harmonium*, Stevens’ first major book-length publication. It is also the one that directly treats the difficulties of being a cultural colonist. The solution is “The idea of a colony,” as opposed to an actual cultural colony. The colonist in this Odyssey-like quest poem attempts to write the epic of the New World, but due to the immensity of the task gives up. As colonist-comedian, Crispin tries to find the local reality in the jungles and plantations of the New World, but due to the immense scale of the task he settles for middle-class comfort. He, like the immigrants in “Two at Norfolk,” choose a democratic compromise between two climactic zones of the New World, the Mexican Yucatán with its volcano gods and the severe asceticism of the “green palmettos of crepuscular ice” of the arctic north (34). The overall geographical range of the Crispins’ cultural reference points—Europe, the arctic, tropical Mayan jungles and an American middle point makes the task as a whole seem too much for the powers of one hapless adventurer. When Crispin is in the Mayan Yucatan, his European sensibilities lead him to expect that he may meet “Mayan sonneteers,” but becomes destitute when confronted with the foreign presence of volcano gods instead. Crispin does not discover his European heart of darkness in the sing-song jingles of this poem. Such an analogy must overlook the poem’s humour and over-the-top over-luxurious poetic diction, which already seems to dismiss Crispin’s project from the outset.

On what strange froth does the gross Indian dote,  
What Eden sapling gum, what honeyed gore,  
What pulpy dram distilled of innocence



That streaking gold should speak in him,  
Or bask within his images and words? (38)

Crispin's expectations of hearing the baroque richness of Edenic language in the Yucatan guide his perceptions to the extent that any real contact could never happen.

Further north, the Quixotic Crispin attempts to demonstrate that he can channel his own cultural energies to discover the intelligence of local soil in the Carolinas, a notion he brings along with him from having been a planter in France. The important point is that the plantation cultures of America and Europe cannot easily be reconciled. However, as overreaching comedic figure, Crispin retains hope even as he shifts his poetic colonization project from that of being the regional representative "man in his soil" as the Old World *hidalgo* would have been, to a disembodied voice of abstractions: "his soil is man's intelligence" (36). An alternative way to define the 'hidalgo' could be "Man [as] the intelligence of his soil" — which suggests domination or dominion over places. The difference between these definitions is the difference between domination and habitation. Stevens' colonist leaves the Old World for the New World to experience a new type of relationship with the land and climate. Crispin hopes to inhabit the place rather than to rule over it. Failing this, Crispin accepts provisional abstract relationships with his new home. Thus, by the end of the poem, the New World man is no longer "pine-spokesman" as natives of this new place become conceptual elements: "the natives of the rain are rainy men" (37).

In other early poems, Stevens even caricatures the modern way of settling the New World as a sort of comedic con job. From the point of view of shoring up a home in the midst of cultural exile, Stevens' poem "Anecdote of the Jar" (1919) honors the absurdity in believing in a noble fiction about a noble jar ("Tall and of a port in air") that takes "dominion everywhere" simply because it was placed on a wooded hill in Tennessee (76). The particular product of modern people, the factory-produced Dominion Jar, does not really tame the American "slovenly wilderness," even if it is intentionally placed there; the anecdote of its dominating presence also serves to betray the false perception that the wilderness was "slovenly" before the jar brought order to the place.

I placed a jar in Tennessee,  
And round it was, upon a hill.  
It made the slovenly wilderness  
Surround that hill.

The wilderness rose up to it,  
And sprawled around, no longer wild.  
The jar was round upon the ground  
And tall and of a port in air.

It took dominion every where.  
The jar was gray and bare.  
It did not give of bird or bush,  
Like nothing else in Tennessee. ("Anecdote of the Jar")



This jar is a cultural product, but it's not eternal art. It's not a Grecian Urn. It's made quickly, used in practical ways to can fruits, vegetables, and, according to Camille Paglia, to make moonshine alcohol in the Pennsylvania branch of the Appalachians, mountains and hills through which Stevens hiked as a young man (126). A jar is just a jar, but if used in a surprising way it can become much more, depending on one's subjective perspective. For example, this jar with the biblical name, Dominion Jar, can be the center point in a poetic city with the Native American name of Tennessee. If that sounds unlikely, that's because it's just an anecdote, a short amusing story somewhere between fiction and fact. It's not reliable. However, from the reader's subjective point of view, intentionally placing junk on the middle of a hill becomes itself cultural art that takes dominion over a place in a slightly comical and unexpected way. Glen Macleod believes that Marcel Duchamp influenced Stevens through his famous conceptual art piece "The fountain," the urinal that Duchamp intentionally placed in an art exhibit in New York City in 1917. Similar to the jar placed on a hill in Tennessee, determining its significance depends on one's subjective appreciation of the intentional act.

In a later poem, "American Sublime" (1935), this theme of false connections is seen when the speaker in the poem asks with "what bread" and "what wine" the "mickey [mouse] mockers" of that poem should spiritually nourish themselves if the posing political figure of General Jackson is an insufficient mythological projection to effectively transubstantiate the natural products of the land into an enduring cultural—as opposed to a mere political—colonization (130). Adding some insight to this spiritual issue of the historical concept of the American sublime, Ralph Waldo Emerson writes that "everything has two handles. Beware the wrong one." Stevens' "American Sublime," the poem, is one of those things with two handles. In the non-romantic sense, the American sublime is just the sublime of the landscape, not the subjective experience of the landscape. The General Andrew Jackson depicted as a man posing for a statue seems to lack the subjective power that would allow him to behold "the dominion jar" on the hill in Tennessee, and fail to see that it is not a flag marking political territory. In America, Andrew Jackson is emblematic of populist democracy, and he is known as a frontiersman and a fighter. He fought against the Seminole tribes and the Spanish in Florida and thereby delivered Spanish Florida to the United States. Stevens writes other statue poems containing generals on horseback. The overall point of Stevens' statue poems like these, taken as a whole, seems to be that political figures don't inspire people in a cultural or spiritual way. In fact, they give people the wrong idea about what cultural products really are.

### Urban Hidalgo

More realistically, but no less fruitfully, in the title poem of *The Man with the Blue Guitar*, the aristocratic hidalgo of plantations takes the form of an everyman in one of America's Northern industrial centers. Out of the "sounds that are false," the speaker in "The Man with the Blue Guitar" will "evolve a man" whose essence is that of a puppet ("fantoche") "like something on the stage, puffed out," but he is a puppet whose stage is the "banal suburb" of "Oxidía"—a far cry from pastoral colonial ideals. Visually, the word Oxidía<sup>1</sup> suggests the oxidation in metallic objects such as cables, industrial smokestacks, machinery, and foundries:

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<sup>1</sup> In a letter Stevens writes, "Oxidía (from oxide) is a typical urban suburb, stained and grim" (L 791).

...heavy cables, slung  
Through Oxidia, banal suburb,  
One half of its installments paid.  
Dew-dapper clapper-traps, blazing  
From crusty stacks above machines.  
Ecce, Oxidia is the seed  
Dropped out of this amber-ember pod,  
Oxidial is the soot of fire,  
Oxidial is Olympia. (181-82)

A hero or “man number one” (166) that was the resident of the Old World’s mythical Olympia<sup>2</sup> is replaced by guitar-playing everyman in Oxidia who must forge / found his own European Olympia in an industrial setting. In the exercises of the imagination, the modern urban hidalgos can recreate ties to the world by playing with the meanings and identities of everyday objects. In doing so, they break with the definitions of the past and begin to manufacture a return to the poetic garden from a humanist eye-level perspective rather than through the models of an elevated central authority.

#### Hidalgo as Abstraction

The following poem in the book, “The Men that Are Falling,” was inspired by news of the outbreak of the Spanish Civil War.<sup>9</sup> It laments that the natives of Spain must die for the political and ideological causes that are imposed on them by “demagogues and pay-men!” (188). These authentic Spanish hidalgos die for their ancestral lands in the war because they “loved earth, not heaven, enough to die” (188). In contrast, the less geographically bound New World hidalgo, from the book’s third poem “A Thought Revolved,” represents the imaginary figure who can lead a people out of American cultural exile. But as the poem’s title and its discordant assortment of poetic structures and modes of thought make clear, this leader personifies just one phase of thought, not a permanent hero. Or to put it another way, this is just a poetic exercise. Combinations of contrasting elements in this poem, such as the woman’s “lesser dithyrambs” and the hidalgo-scholar’s “severe ... book” in a single thought or concept characterizes one of Stevens’ contributions to poetry. Like a symbolist poet, he allows the reader to experience rather than deduce correspondences in a poem, and like a high-modernist poet, he allows the reader to experience the way the mind works in constructing reality. Stevens’ poetry may offer readers a view of how he or she imagines ideals and worldviews (which are embedded in one’s interpretations), but at the same time, these ideals point to the modern person’s existential distance to his land and cultural surroundings.

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<sup>2</sup> In another letter, he writes, “Olympia is like Olympus, home of the classical gods” (L 789). He also writes, “The necessity is to evolve a man from modern life—from Oxidia not Olympia, since Oxidia is our Olympia” (Qtd in Cook 128).

<sup>9</sup> Alan Filreis makes a convincing case that Stevens has been grossly misread and skewered as a conservative poet whose poems are solely autotelic objects d’art that have nothing to do with current events in Stevens’s time. This poem, “The Men that are Falling,” for instance won a prize given by the leftist *Nation* magazine for best poem about the Spanish Civil War. See Filreis, *Modernism from Right to Left: Wallace Stevens, the Thirties & Literary Radicalism*. (Cambridge; New York: Cambridge University Press, 1994) 31.

In terms of cultural colonization, a question that arises may be, how does the modern reader of a Stevens poem become reconciled to a particular place and the idea of home? The answer is that Stevens' modern poetry does not grant anyone the authority to claim Manhattan, Connecticut or Spain as a poetic home; the imagination itself must supply a provisionally satisfactory idea of home. The importance of the imagination in creating poetic cities is seen above in the differing responses depicted in "Anecdote of the Jar" and "American Sublime." In the first poem, subjectivity and humor are required and in the second poem humor and a strong subjective response are wanting.

More importantly, though, the vast difference between the particular place and cultural projections onto that place is not something that a political union of diverse peoples can poetically and authentically gloss over. This is exactly what Stevens depicts in his offensively titled poem "Like Decorations in a Nigger Cemetery" (1935). In this poem, after a series of forty-nine cantos of seemingly disconnected meditations on death and mutability, a "city in snow" is built, which is to say a poetic city is built that recognizes the limits of cultural colonization in the New World.

To that end, Stevens rejects political solutions that would act as expedient substitute for an authentic cultural homeland. In "Like Decorations..." Stevens also seems to reject the unifying heroism and broad optimism of a "Walt Whitman," whose influence is "passing" in America (150). In the poem's final section, Stevens appears to question the efficacy of a Whitmanesque political "Union of the weakest" that "develops strength / Not wisdom" (158).

....Can all men, together, avenge  
One of the leaves that have fallen in autumn?  
But the wise man avenges by building his city in snow. (158)

Stevens also appears to renounce the possibility of a unifying national poem sung by a political chorus of America's diverse national and ethnic groups. "Like Decorations" offers no incentive for any representative immigrant group, especially blacks, to raise a more resounding chorus of unification. As for unity, the poem's fifty sections may indeed represent a union of 48 disconnected states in 1935 (which is a possibility in a poem which begins and ends with sections that reference Walt Whitman, the poet who celebrates the Union cause), but, ironically, no American place names are mentioned, and moreover, what does connect these American states are the graveyard "decorations" of America's most politically disadvantaged ethnic minority. Perhaps it is this recognition of the disharmonious reality of America's political union that turns Stevens' "wise man" in the poem away from political solutions and toward a cultural solution that at its core rejects the pathetic fallacy: a city built in snow recalls Stevens' Snow Man, which is the ultimate example of such a rejection.

It is important to emphasize here that Stevens rejection of politics is not a rejection of cultural ties to America. When he was asked why he did not escape to Paris as many other American poets and novelists (also would-be hidalgos) had, Stevens replied, "My job is not now with those poets from Paris. It is to keep the fire-place burning..." here in America (*Secretaries of the Moon* 20). If he had believed that the American hearth was incapable of heating a real home, he might have traveled to his beloved

France. And Stevens does not appear to accept, as his later critics insist, a poetic with language as its only goal; he really believed in the possibility of “the great poem of the earth” that would lead to the founding of a real poetic city as great poems of past eras have. Yet given the representative nature of his democratic society, Stevens seems to understand that neither he nor anyone else can (as tempting as it can be in a chaotic world at war) impose a cultural colony onto all of America’s constituents, and as his many poems of failed colonization attest, this project would begin in acknowledging the cultural poverty of the time in which he lives.

Intimations of new beginnings that would overcome such poverty occur across Stevens’ poetic career. In the section titled “The Westwardness of Everything” from the poem “Our Stars Come From Ireland,” written six years before his death in 1955, Stevens reiterates the failure of having established a poetic home, but there is also the suggestion of a continuing process of cultural colonization, which is itself a solution for modern cultural homelessness. The “Westwardness of Everything” is the promise that just as every day begins in the East and ends in the West, so too is the process of discovering fictional transparencies between the mind and matter a never-ending one. In a local particular sense, however, the memories of an Irish homeland to someone living in America become “beautiful and abandoned refugees” (*CP* 455). Notions of at-homedness passing westward from Ireland are,

Themselves an issue as at an end, as if  
There was an end at which in a final change,  
When the whole habit of the mind was changed,  
The ocean breathed out morning in one breath. (455)

The *hidalgo*’s memories of home become a universalizing “one breath” of both morning and exilic mourning in the whole of North America.

To conclude, division and failure may itself be the basis for an American cultural colony that insists on separation between topical political issues and the poetic power of authentic cultural encounters with a landscape. While it is true that any survey of historical colonizations will show that politics, economics, gender, or sexuality cannot be separated out from culture, and that therefore Stevens’ *hidalgo* figure cannot be an exact proof that Stevens is a cultural colonist who is not also a political imperialist, it is also true that Stevens’ poems about colonies and colonists are testaments to the importance of separating the cultural ideal of home from the blind imposition of the same on an alien American territory.



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***Conquering the Winds (Adeliberation on the Psychological Aspect of the Windcatchers,  
Decorative Elements in Loft harbor)***

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**Abstract**

Wind catcher is one of the historical elements of hot and dry /hot and humid climates in Iran's traditional architecture which is composed of a tower over the house roofs and water reservoirs which is rather higher than the other parts of the house, serving the role of trapping the wind and transmitting it into the house. The existence of various decorative elements used in wind catchers fronts, the necessity of their analysis and also the maintenance and usage of these elements in present have formed this research posing this question: What are the decorative elements used in LAFT wind catchers? In order to answer this question, a field research was done through attending in the context and surveying five existing wind catchers. Four wind catchers were then selected from among the drawn samples and the houses containing them were studied to have a short analysis of the plans along with the main goal which was recognizing the adornments used in wind catchers. Studies on figure recognition are yet to be performed and just a book named "Harbor LAFT Architecture" was published by Tehran University Publications in 2001. The present study was designed in completion of studying Harbor LAFT the first chapter of which named " An Overview on wind catchers in Harbor LAFT" is set to give information about the position of a wind catcher in house plans, its section and climate function. In the second chapter, the wind catchers figures have been divided into two groups of 1. Natural figures and 2. Geometrical ones in order to analyze these figures and colors in wind catchers and finally it was concluded that since this port has been located by the Persian Gulf and has been surrounded by the nature, most of the decorative figures used in wind catchers are some abstract withdrawals of nature and the sea.



## Introduction

“GHESHM” is a southern Iranian island considered as the prime island of the Middle East. In north western Ghesm there locates a small island called “LAFT” rooted in the first millennium before Christ (Omat, 1385, p. 45).



Figure 1: shows the exponential fit of “LAFT” in Iran.

LAFT is located in a Geographical area with very hot, humid summer and moderate winters. It is very important to confront severe summer heat and humidity in the region. Getting refuge to the shadow is a must all the yearlong however, the climate necessitates the use of air conditioning systems for 7 to 9 months in a year (Ahmadi, 1392, p. 89). The local inhabitants of the port designed square and rectangular towers with tetragonal partition which caused the air to flow into their habitants as a cooling system (Baharinejad, 1387, p. 94). The towers could be observed in the form of vertical blades on the top of the roofs (pic. 2). Numerous number of the vertical wind catchers on the top of the residential areas catches the eyes when you look at the scene for the first time. Their distinctive feature is the type of decoration used for their construction.





Figure 2: Sky line, LAFT Port, Iran (*Source: authors: 2014*)



Figure 3: Site plan, LAFT, Iran (*Source: book "Harbor LAFT Architecture: 2001*)

Another distinctive characteristic of the neighborhood is closely built houses with very narrow lines separating domiciles. They are constructed, in a way to let the wind flow freely in and around the lines and to the beach, in Introvert or Extrovert formats. The main reason the lines are so narrow is to keep the local inhabitants from the burning heat of the Sun in the shade of the walls. The narrow lines could be observed in the site plan Figure 3.

## 1. General Recognition of Wind catchers in Harbor LAFT

The schematic categorization of the wind catchers has been made based on the number of their openings and sources and unlike the common method in Iranian architecture in not using even divisions, the wind catchers of LAFT are generally double-sourced with four-sided and two-sided openings. Only two of the surveyed wind catchers had round plans, except for one having a dome roof, those of the others are flat and some water canals have been designed and made on these roofs so as to drain the rain water. According to the figure 4, a wind catcher is generally composed of three parts: 1. Base, 2. Body and 3. Harness.

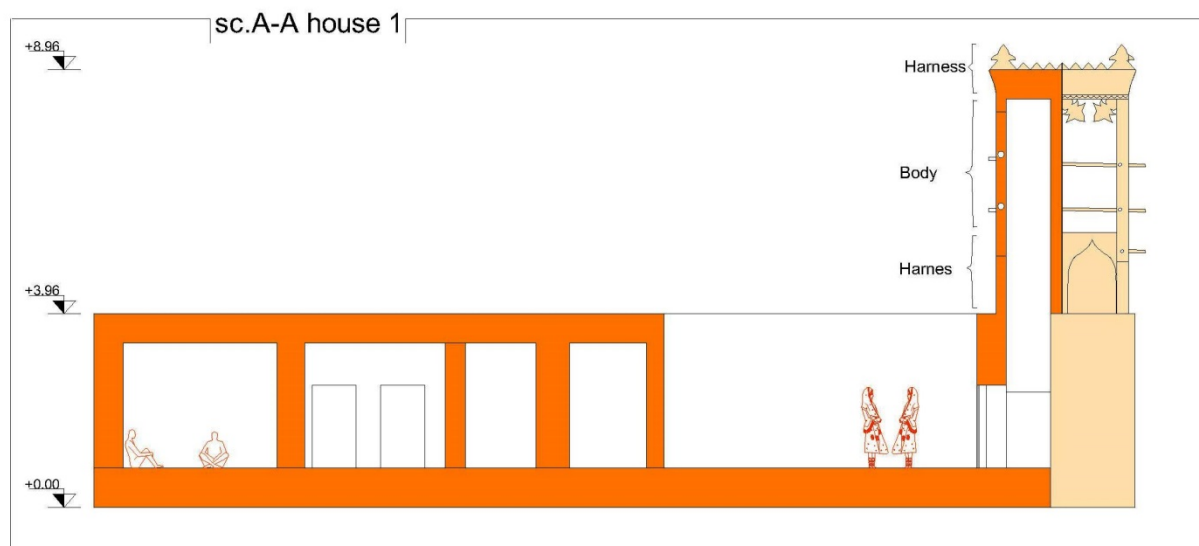


Figure 4: the general parts of a wind catcher in the front and the section of the house No.1,  
(Source: authors: 2014)

### 1.1. The place in plan and section

LAFT wind catchers with plan dimensions of nearly 3.3 meters were designed and built over the room used for family resting or gathering or sometimes eating. Such a room exists in every house at the same number of its wind catchers. There are normally two wind catchers in each house and only the small houses were designed with one wind catcher. Due to high ground water level, unlike the houses in hot and dry areas, these houses lack basements and are mostly one-story and in some rare cases two-story. In two-story houses there is a wind catching room at the second floor. The length of this room ranged between 4.5 and 8.6 meters and the wind-catcherilating canals were located only on a part of the room (fig 5) which was so called ' Pipe Room '. This part of the room was distinct from other rooms through different ways like using mats or plinths paintings. This distinction caused in the person under the canal a different physical feeling which was different from any other area in the same room. The wind catching room is considered to be the closed area of the house the height of which is high just like other rooms of the house and does not exceed 4 meters. In figure 6 there is located one wind catcher in the eastern front of the house, over a room used in summer and in fig 7 which is believed to be a big house, two wind catchers have been used in two parts of the house ( the lower one is four-sided and the top one, two-sided).

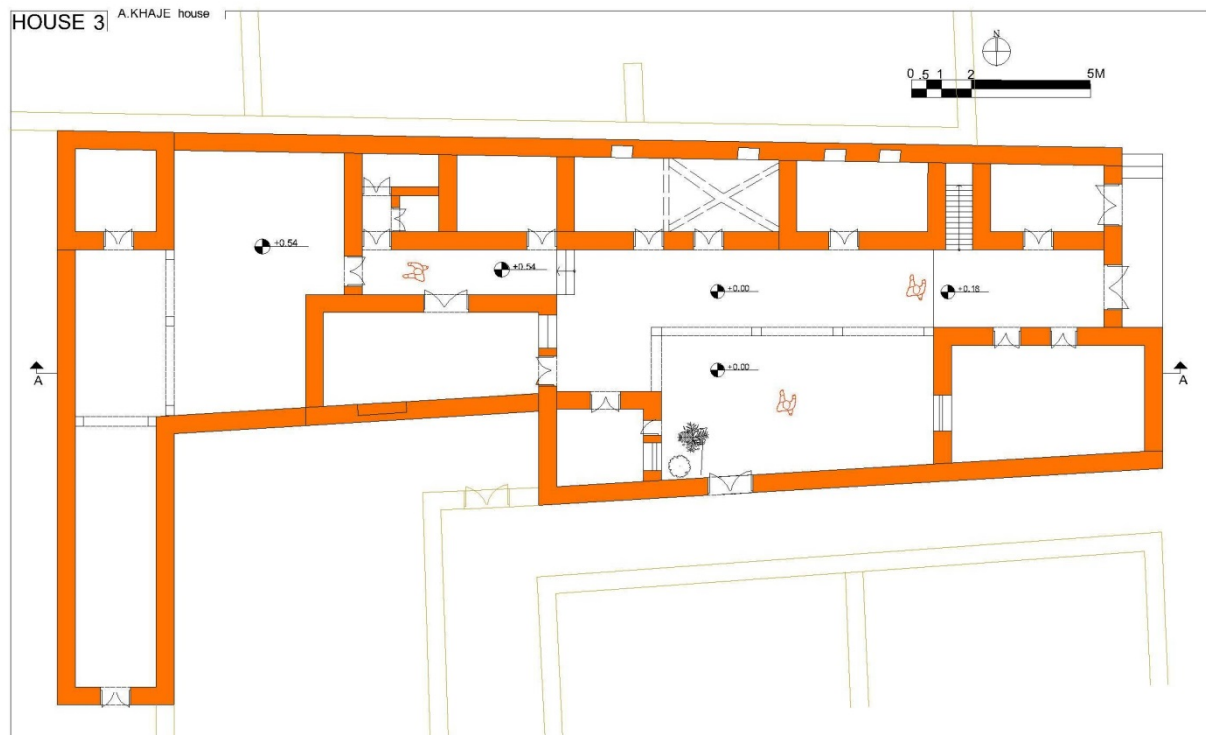


Figure 5 : the plan house no3 (Source: authors: 2014)

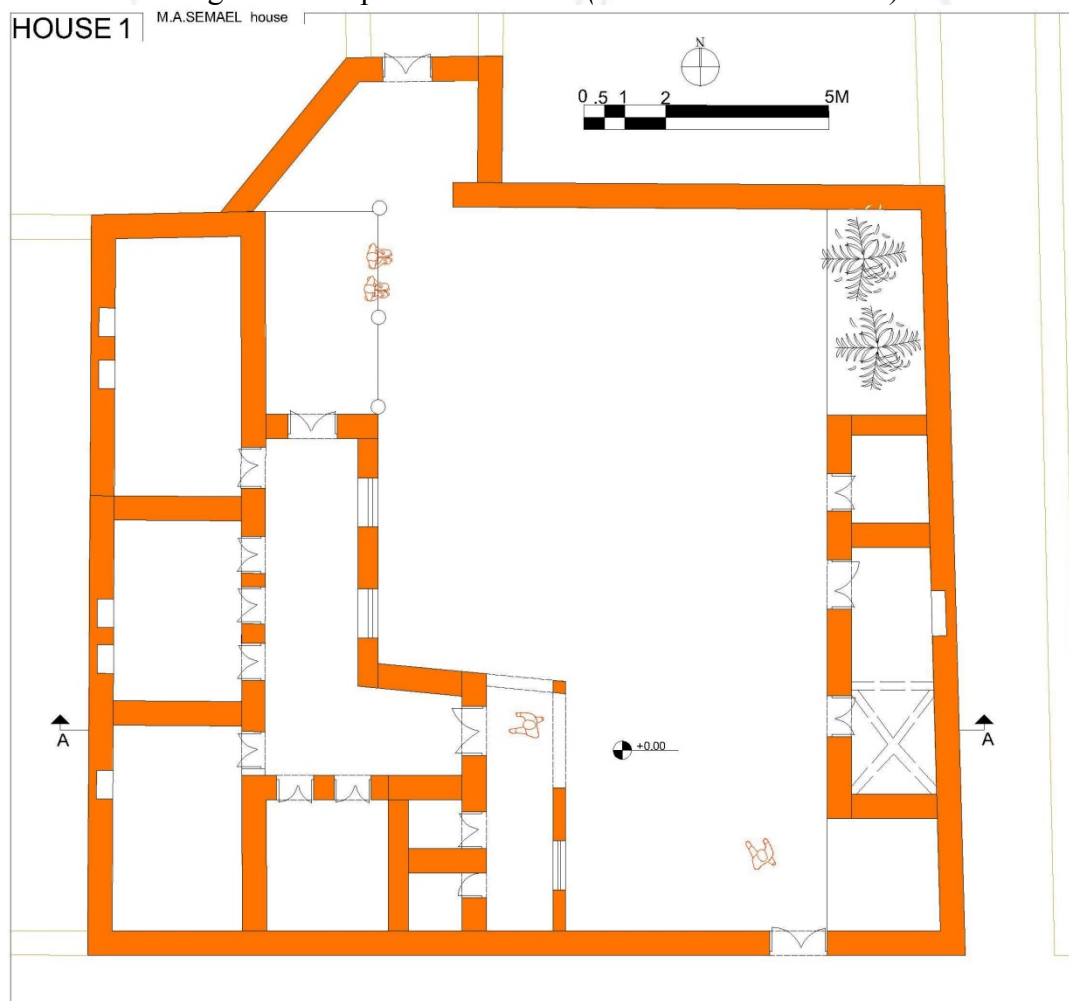


Figure 6 : the plan house no1 (Source: authors: 2014)



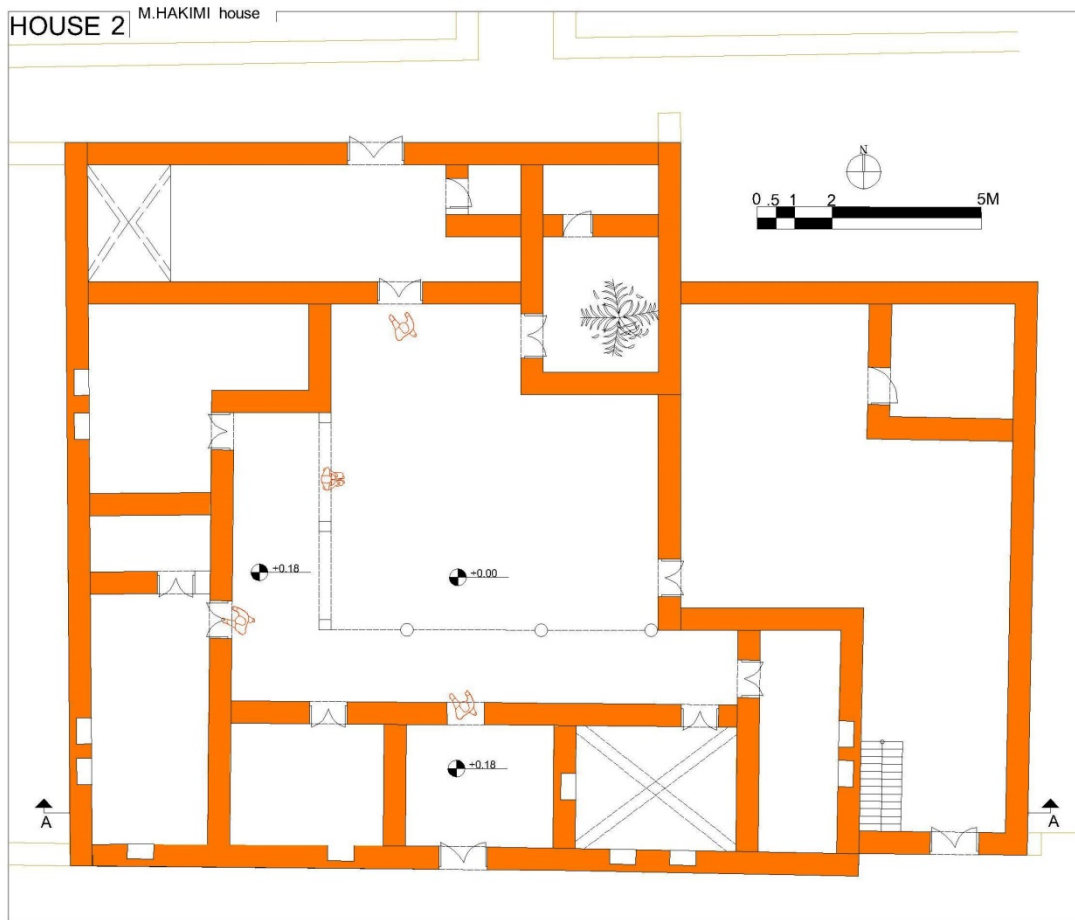


Figure 7 : the plan house no2 (Source: authors: 2014)

Compared to the wind catchers of hot and dry parts of Iran, those of Harbor LAFT are shorter and rather at the same height or at least having minimal height differences. Their height is 4.69meters from the roof to the harness and 7.86 from the floor to the harness.

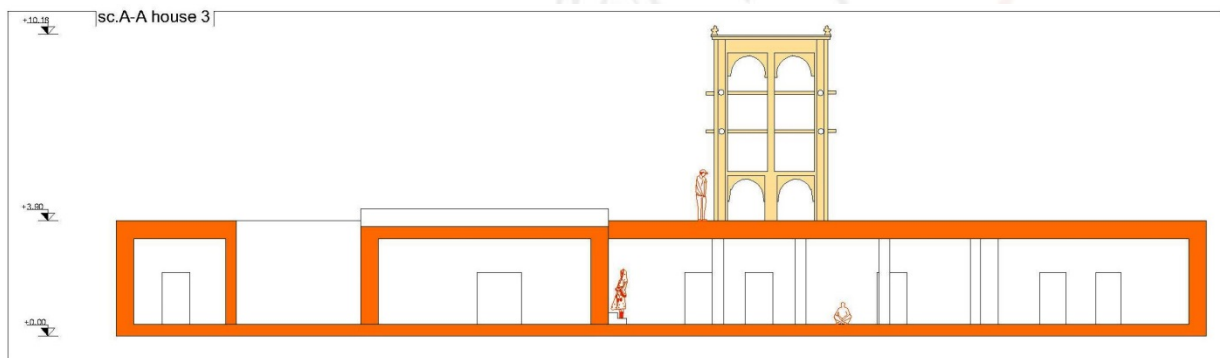


Figure 8: the house no. 3 section view with human size scale beside the wind catcher.  
(Source: authors: 2014)

## 1.2. Climate Adaptive Function

LAFT wind catchers are thick in order to take advantage of local light winds and mild sea breezes. Creating air flow, these wind catchers move the saturated humidity around the body away so as to make the environmental condition relaxing. fig 9. The plan of a house with a 4-sided wind catcher (a wind catcher directing wind into the house from four directions of north, south, west and east) which is located in the western side of the house. LAFT wind catchers feed only one room (fig 9&10) and their main difference with the wind catchers of hot and dry areas serving the task of increasing the air humidity, is creating a fast air flow with the aim of

decreasing the environmental humidity. To serve this task, the wind catchers are placed with a small angle to the dominant air flow and sea air in a way that the air hits the canal through the top pores and move downwards. Since the warm air is heavy, as soon as the cool air enters from one side, the warm air inside the room goes out; this process repeats over and over, making the area under the wind catcher a nicer and more pleasant place compared to outside and any other places.

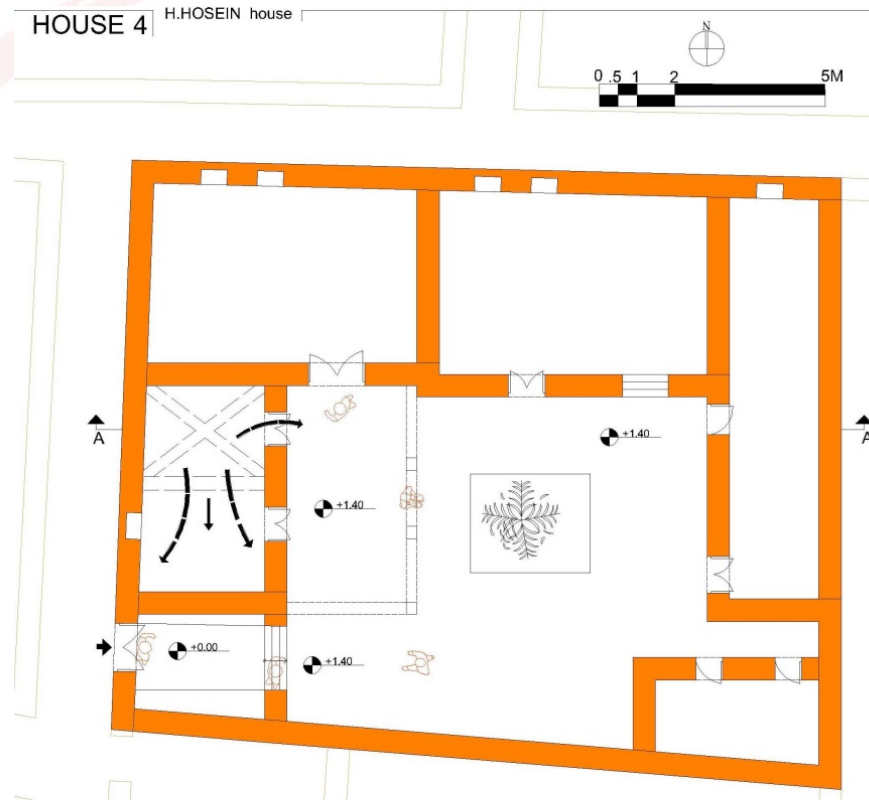


Figure 9 : the plan house no4 (Source:authors: 2014)

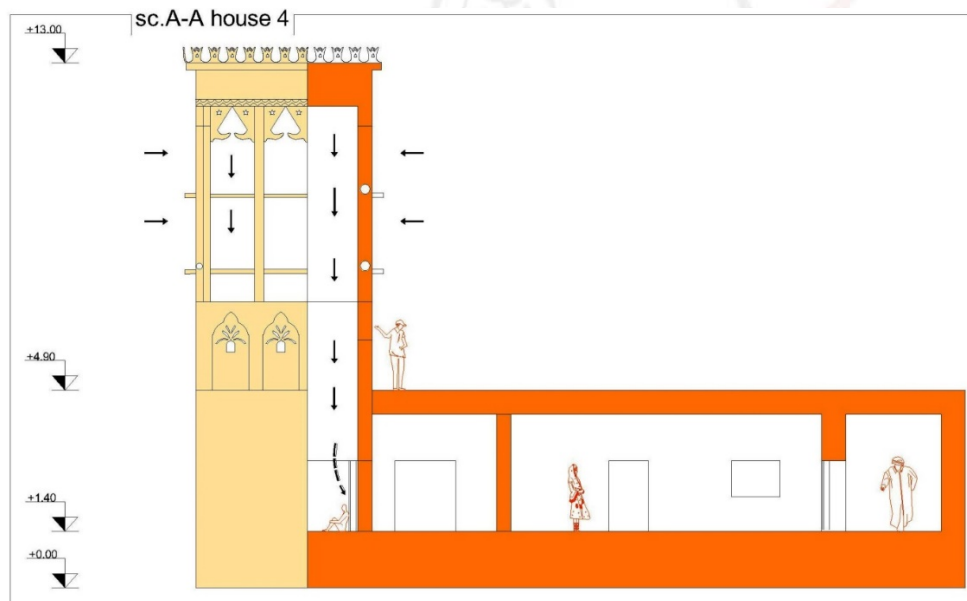


Figure:10 :the sectionse house no 4 (Source:authors: 2014)

The sea is considered to be a very important factor in the location and direction of Harbor LAFT wind catchers. Taking advantage of the sea and land breezes; the breeze blowing from sea towards land in daytime and from land towards sea in night time. Furthermore most of the wind catchers have been built in a four-sided shape to benefit from the winds of other directions besides the sea and land breezes. The wind catchers benefit from Kush winds blowing from east in the morning and Kibla and Bahri winds blowing at noon and also the pleasant wind blowing from north at night. (mahmoodi , 2008 : 131 ). Performing some surveys on most of the houses of this port, it was concluded that there has been at least one four- sided wind catcher over one of the rooms of each house. In some cases there have also been some two-sided wind catchers in north and south directions or some one-sided ones in south direction over the house entries (fig11) and counters which demonstrates the importance of these parts of the house for local people.

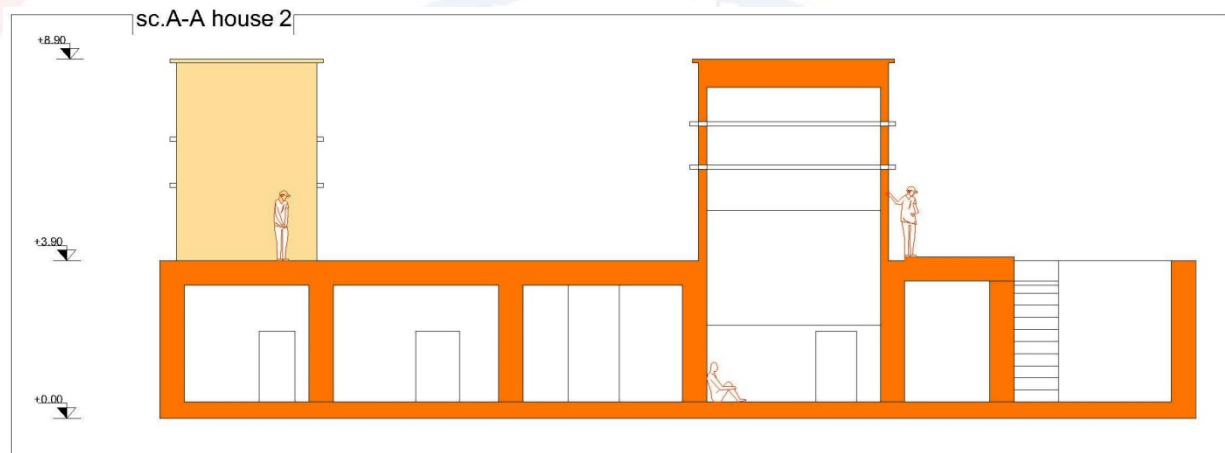


Figure 11: section house 2 (*Source: authors: 2014*)

## 2. An Overview on the decorative elements and color in LAFT wind catchers

### 2.1. The Decorative Elements

What is discussed as adornment includes two types of decorative elements: 1.the ones added to the wind catcher body for aesthetic reasons and 2. The ones which are not only of aesthetics and beautifying importance but are also functional. Plaster-moulding can be named as a decoration observed on a wind catcher base, body and harness. The decoration used on wind catchers are mostly of the first type. The stems of Harbor LAFT wind catchers are integrated, lacking any horizontal dividers. The only case a stem is horizontally divided is when a wooden beam is used in the stem for static reasons. (fig12) The vertical dividers are either simple or with round curves having decorative value and lacking any functionality. The shades these vertical dividers create on the stem body of the wind catchers add to their attraction in urban environment. This kind of adornment is mostly used in the wind catchers, the opening of which are also divided with tributary blades. It should be mentioned that lines are of the most prevalent figures used on wind catchers which is shortly defined in this study.



Figure 12: The horizontal dividers (*Source: authors: 2014*)

LAF wind catchers range from the simplest forms which are merely functional to the ones highly adorned with various figures which are added to the wind catcher stem after framing. Types of arabesques, quarters, clovers, heart, moon, star and sun like figures, pointed and undercut curves and many other abstract figures have been observed in wind catchers, most of which are the result of nature abstraction and in clear and direct connection with nature. (fig12) In some rare cases the wind catchers roofs are adorned with some hoisted and upward figures and some are adorned only partly on the corners. Most of them only have layered simple roofs but more adornments and more various ones are used on the openings and the external bodies of the wind catchers' canals. These decorative elements are generally divided into two groups of natural figures and geometrical ones.

### 2.1.1. Natural figures( abstracted)

In ancient Iran ( Zoroastrian religion)<sup>1</sup>, the nature and its elements were believed to be sacred and sometimes had some gods and goddesses. What is emphasized in Zoroaster's<sup>2</sup> message the most is respecting the nature, earth, water, soil and plants maintenance. The figures used in wind catchers adornments are also mostly natural figures which have been categorized under seven categories: 1-the sun, 2- the moon and stars, 3-mountain, 4-flower, 5-rudder, 6-palm tree and 7-human.

<sup>1</sup>Pyambrayany religion, Zarathushtra is Asptntman. Mzdysna adjective and means Prstndh Ahura Mazda. Mazda Yganhast the same God. Mzdysna around 1200 (AH. M) to 1000 (BC. M.) by the Persian prophet, Zrtshtasptntman was founded.

<sup>2</sup> Zarathustra, or Zoroaster or Zarathushtra, the prophet of ancient Iran was founded Mzdysna. He also singing the Gathas, the oldest part of the Avesta. The exact time and place of his birth is unknown, but speculation and documents, sometime between 6000 BC and 600 years for him to have a guess.



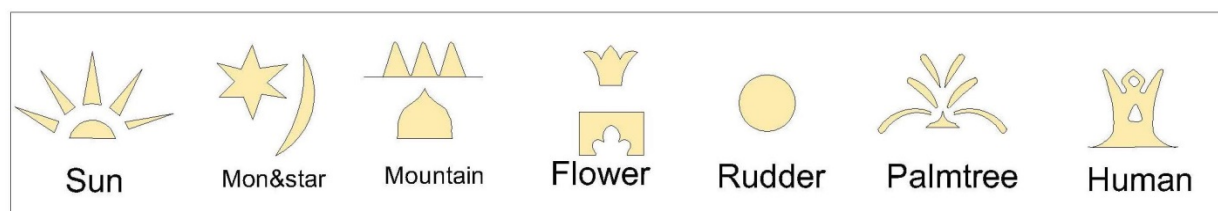


Figure 13 : Natural figures (*Source: authors: 2014*)

**2.1.1.1. The sun:** the sun has always had a special position in Iranian culture and has attracted human attention because of its illumination and light diffusion reviving the Earth. But the sun has a much higher importance for the inhabitants of hot and desert areas as it shines from dawn to dusk there, without any sparing or any spot of cloud and is one of the main and unforgettable elements of the daily life of islanders and would be the adornment of many of their manufactures.

The sun has been manifested in LAFT in the form of circles, half circles (circle just like globe is the symbol of universe, skies and God the Exalted in east and west), wheel or multi-petalled flowers.

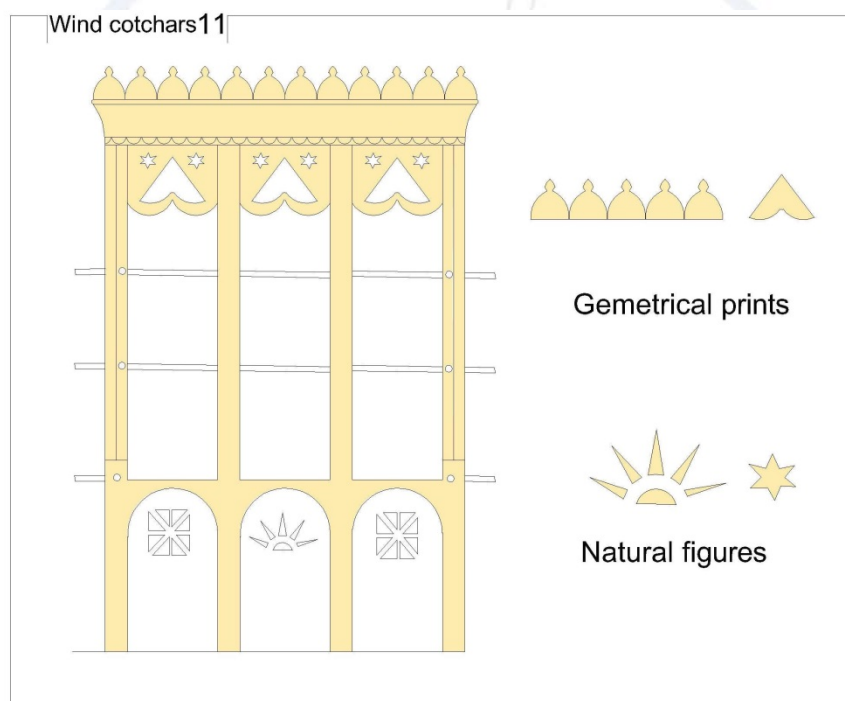


Figure14 : Decorative Elements (*Source: authors: 2014*)

**2.1.1.2. The Moon and stars:** the Moon and stars are the symbol of celestial bodies and the sky. Since a large number of people are fishermen in islands, ports and the coastal cities, due to the great impact of the Moon on tide, this figure has a great priority. Water and the Moon are connected and this has a direct effect on islanders' lives. Huma plant is another symbol of the Moon which is sacred in Iran and is believed to grow in the Moon. Star figure is mostly four-petalled, five-petalled and six-petalled.

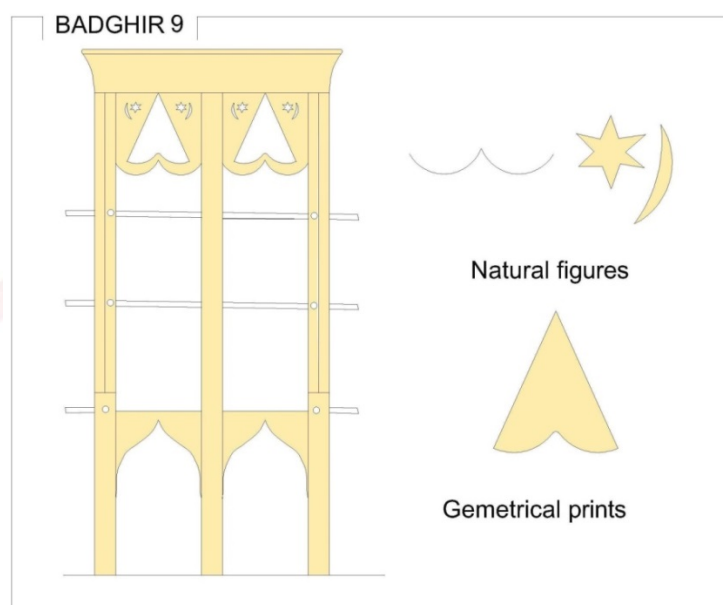


Figure15 : Decorative Elements (*Source:authors: 2014*)

**2.1.1.3.Mountain:** Mountain is believed to be the first creature in the oldest myths and this figure can be recognized in wind catchers' adornments in the form of single or multiple triangles. Triangle and zigzag lines are some symbols of mountain. This figure has been used as a decorative element in many wind catchers because there existed some mountains in this portal village and the villagers have used this figure in doors and wind catchers' adornments.

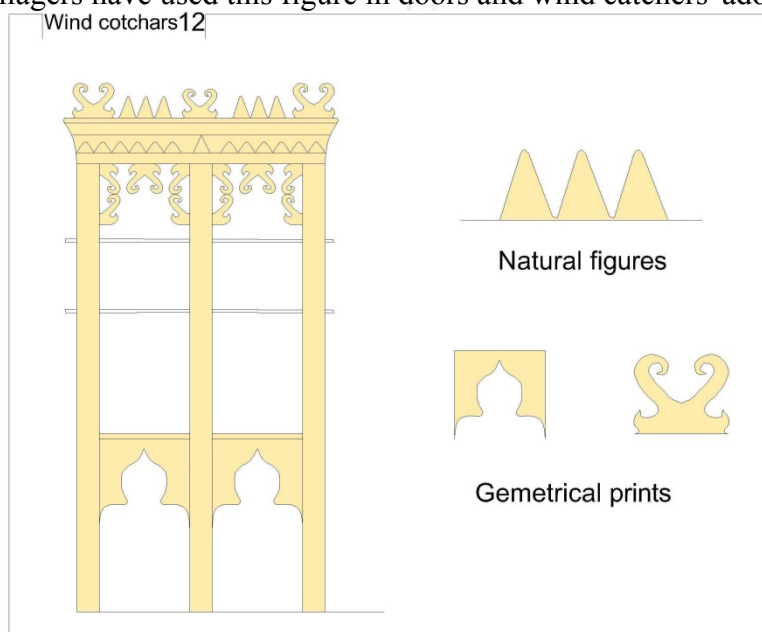


Figure16 : Decorative Elements (*Source:authors: 2014*)

**2.1.1.4. Flower:** flower figure, rosette, is One of natural figures used on wooden doors. This usage has been so prevalent in Achaemenid era. This figure seems to be a withdrawal of Dahlia( Noruz flower), Rose(the famous flower of Iranian Literature), Chrisanthemum, Aster( with 200 types of blue and white colors) or Jonquil. Other multi-petalled flowers have also been used some of which have formed a circle combining with the Moon and are among Sasanid figures. These flowers are said to work as a compass which are located in a diagonal position and that is due to their directing feature.

The portal of a four-petalled flower with leaves reminding us of the guarding flower, can be seen on some doors.

Hara flower is of high importance for the islanders as it is among the few flowers growing in the island and has an enchanting fragrance. Only the figure of this flower over a triangle or in a vase can be seen on the doors.

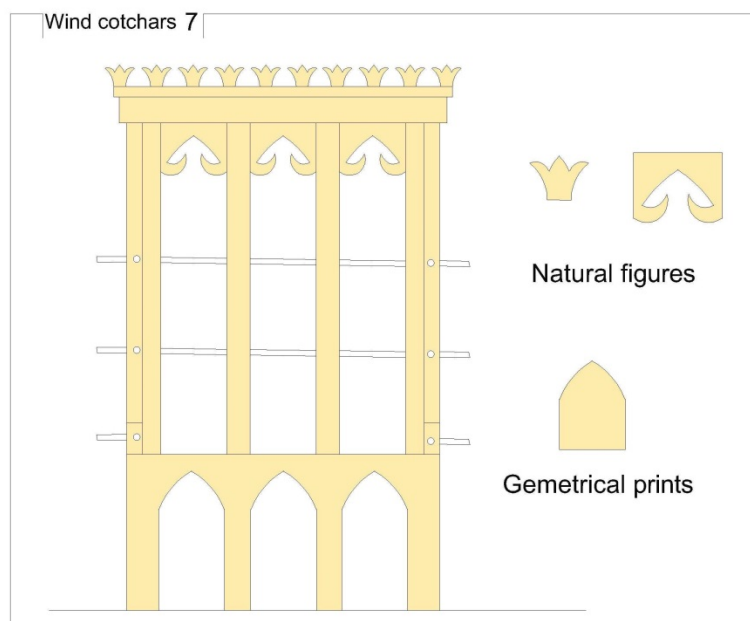


Figure17 : Decorative Elements (*Source:authors: 2014*)

**2.1.1.5. Rudder:** the figure of a rudder is one of the figures observed on the wind catchers and doors of this port. Rudder is believed to be a very important object as it is a symbol of ship and dhow and reminds the profession of many sailors and fisher men of Gheshm. Rudder also associates the spinning Globe which reminds continuity and repetition and has always been the symbol of the sun and life cycle.

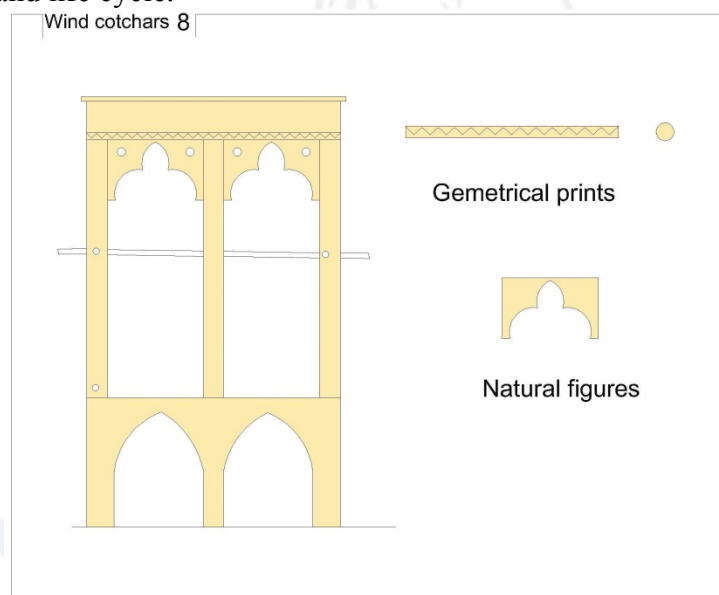


Figure18 : Decorative Elements (*Source:authors: 2014*)

**2.1.1.6. Palm tree:** the figure of Palm tree confined in an altar framework is another figure used on some of the wind catchers. Palm tree is the symbol of life and religion in Gheshm island and has a great importance in people's living. It overallly means house cultivation and prosperity and it is for keeping the evil forces away.

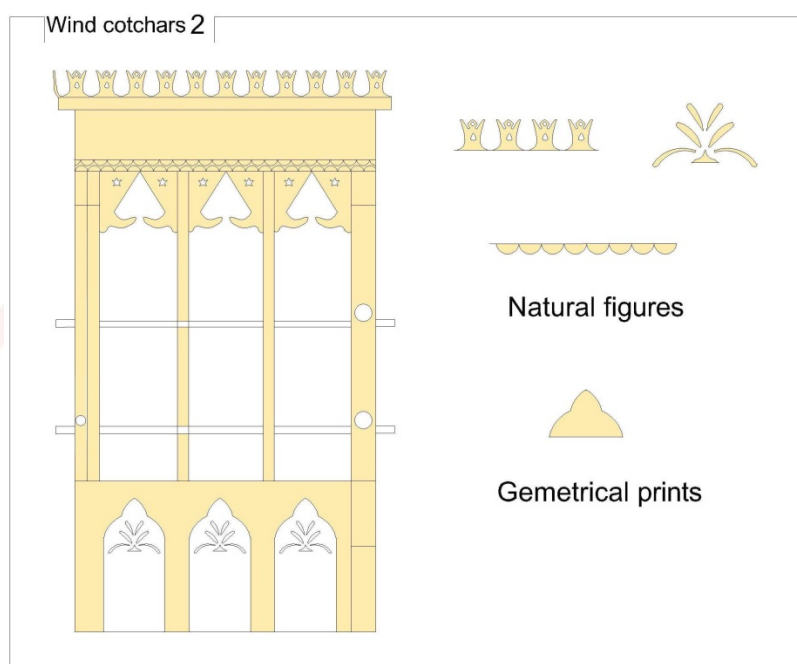


Figure19 : Decorative Elements (*Source:authors: 2014*)

**2.1.1.7.Human:** human is the symbol of the small universe in cosmology and is believed to be made of the quadruple elements in small scale. Several men hand in hand represent unity in Islam, the oneness code, shaking hands and allegiance.

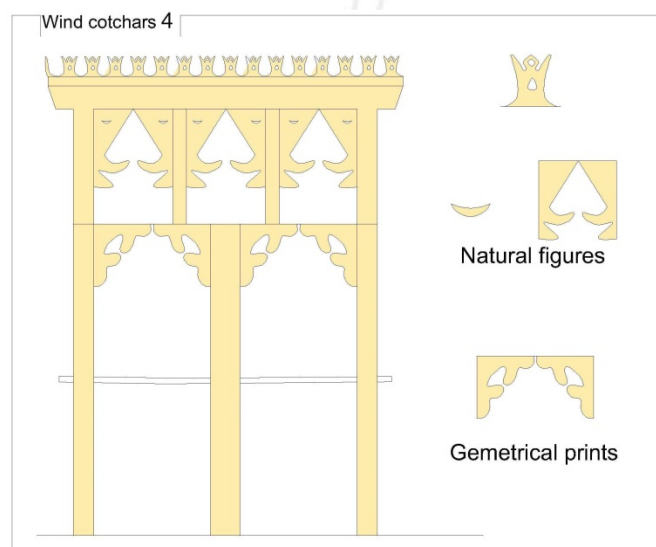


Figure 20: Decorative Elements (*Source:authors: 2014*)

**2.1.2.Geometrical prints:** these prints are among the traditional figures used in wind catchers' adornments which have been divided into three groups of triangle, tangent circles and lines.



Figure 21 : Geometrical prints (*Source:authors: 2014*)



**2.1.2.1. Triangle:** triangle is the symbol for mountain. Here triangle in the form of cedar is the symbol of wisdom and immortal afterlife. Equilateral triangle is the symbol of the Earth, isosceles is the symbol of fire, and right angled triangle the symbol of water. Scalene triangle is the symbol of air. Wind also gets the form of the circulating air and it has been used on wind catchers in the form of a symbol of the sky shown with one or two triangles. Triangle is also the symbols of Mercury, Venus and Iranian gods and goddesses and all Cuneiform hand writings are composed of some triangles forming the words. Triangle is also the symbol of triple nature.

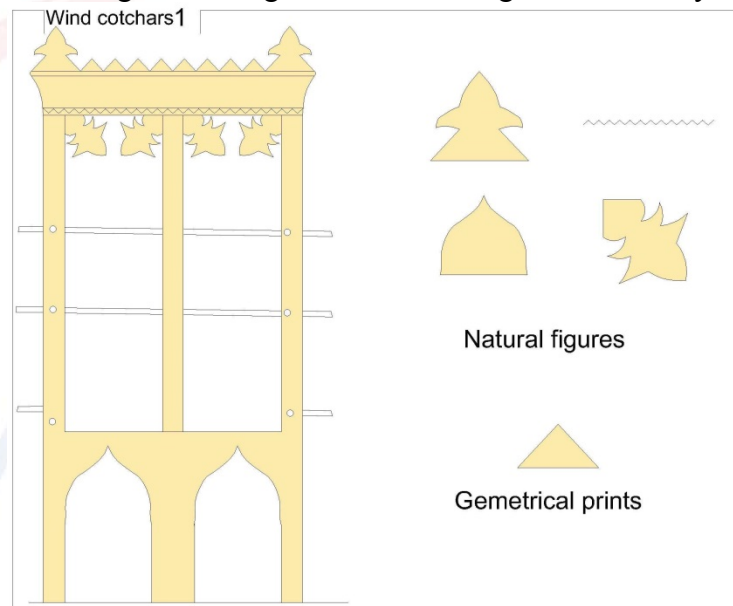


Figure 22: Decorative Elements (*Source: authors: 2014*)

**2.1.2.2: tangent circles:** the figure of circle is among the symbolic figures on wind catchers which represents the modifications such as perfection, integrity, entirety, time essence, balance, sunlight, the existence world system and life. This figure has a thousands- year background and is sometimes seen as multi-petalled flowers and stars. These circles create four-petalled flowers at their crossing point which are known as Canna or Madonna Lily.

In fact since there is no starting and finishing point in a circle it denotes eternity. A crescent is the symbol of arched roof in architecture and a curve which represents flexibility is a beautiful element in the visual elements. An Altar symbolizes servitude and worship and is rooted in religious beliefs.

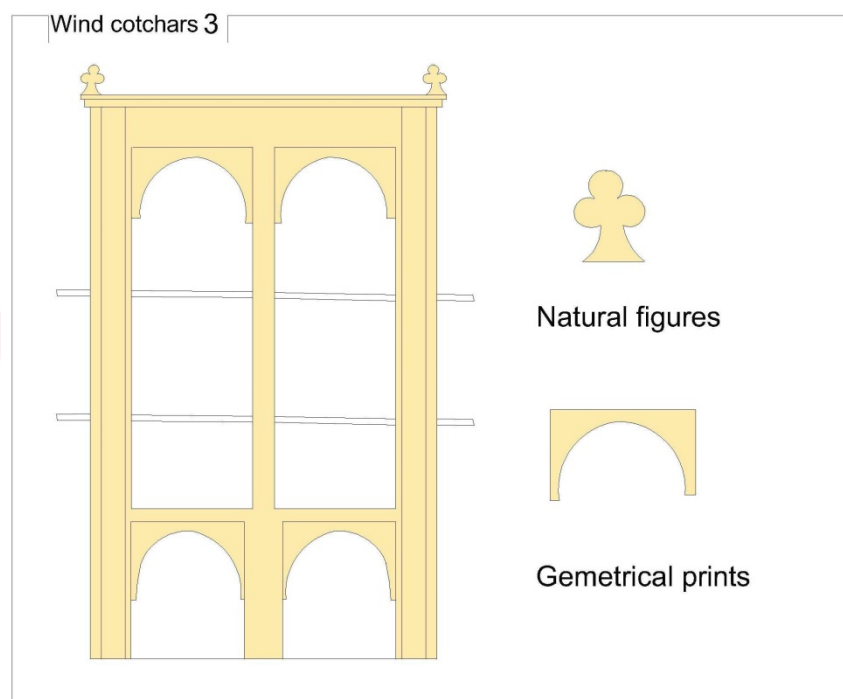


Figure23 : Decorative Elements (*Source:authors: 2014*)

**2.1.2.3. Lines:** liners considered to be a visual element in drawing. A variety of vertical and horizontal, zigzag and curved lines are used in wind catchers architecture. It associates the bulbous movement, winds or even the sea waves. The sea wave is the symbol of water, fertility and purification. This sea wave has been the first element in different civilization from which every other things are created and symbolizes a cosmic ocean before this world emergence.

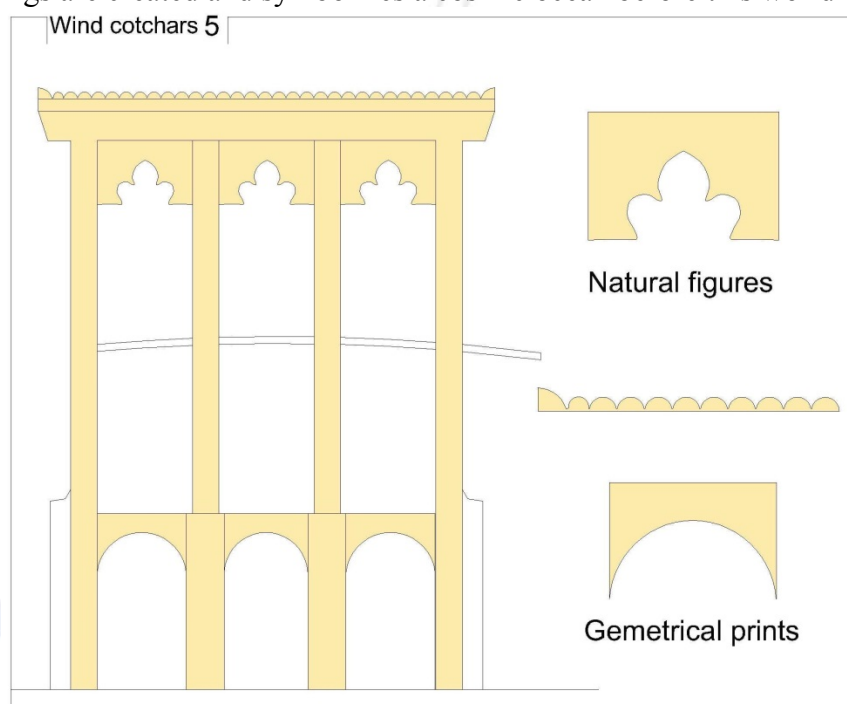


Figure24 : Decorative Elements (*Source:authors: 2014*)

## 2.2. The Wind catchers color

The table below illustrates the chromatic physiognomy of LAFT. Lenclos' (2004), the couple from France in *Color of the World, the Geography of Color* in 1970s are first creators of this way of illustration. They indicated that the colours of habitat are unique and natural. So, it

seems LAFT's color environment include to those natural collection because LAFT is one of the oldest human habitat. Swirnoff (2003, 5), American colorist, in *The color of the city* also believes that the surface indicates the "sense of space" and it rewards magic to everyday life in cities and towns, especially if it is colored because "it can perform as a signal, focus, marks, or localizing aspect of visual organization". By comparing her state with approximately Cream-Wait -Gray LAFT, it can be clearly seen that there is a sense of secure and coolness in the hot and humid LAFT which it is proper to geographic situation (latitude and attitude). The citizen in LAFT believe that the chromatic situation in LAFT make a balance between the geographical situation and environmental easement.



Figure25 : Common colors the (Source:authors: 2014)

### 3. Conclusion:

This article was an overview of the architecture of the wind catchers of the historical port of and the adornments used in it. A wind catcher not only has the cooling function in this port, it is also used as a decorative element over the roofs in the village. The wind catchers in are often four- sided and their prominent position in house plans are guest rooms and the rooms used in summer. Since this village is located along the Persian Gulf, most of the adornments used in the village architecture are some abstract derivations of nature and sea which is divided into two groups of the natural figures and the geometrical ones in the present study. Most of these elements are the natural figures such as the moon, stars, elements adapted from mountain, sun and sea waves. Color is considered as the second influencing factor in architecture and is a visual element. The most prevalent colors used in this environment are white, cream, gray and sea blue which suggests a sense of security and coolness. The authors have concluded that due to the importance of the environment and its composing elements in architecture and urban constructions and also considering the peace and serenity resulting from the positive effects of this architecture and local adornments on human, the extraction and analysis of these traditional figures and it's usage in modern architecture and art can assist the designers and architecture and urban construction specialists in propagation and maintenance of local culture and civilization. Negligence and delayed observation and analysis of many cultural elements may lead to losing them.

<b>Research Question</b>	What are the decorative elements used in wind catchers?
<b>Research Hypothesis</b>	due to the location of this village by the Persian Gulf, most of the adornments used in village architecture are some abstract derivations of the nature and sea and are divided into two groups of natural and geometrical figures in the present study, most of which are natural figures such as the Moon and stars and the sun and the elements adapted from them.

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***Game for None, Game for All: Verbal Contentions and Life Affirmation in De Turkey and De Law***

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**Abstract**

Zora Neale Hurston, a Harlem Renaissance African American female writer in the 1920s, grew up at Eatonville, an all-black community in Florida. Her three-act play *De Turkey and De Law* (1930), set in Eatonville, is the writer's recollection of her childhood. Eatonville folks in the play are talk masters. They everyday congregate on the front porch of Joe Clarke's general store. Loading their mouths with various repertoires of talks, these human weapons are ready to fire. In no time, the porch turns into a verbal battlefield. Hinted from the war metaphors, the everyday verbal contestation on the front porch represents the Eatonville townspeople's survival strategy as black and individual. At the same time, the shrewd oratorical skill practiced in the contestation reflects the playwright's assertive individualism or her survival strategy as a black and a woman. It is worth noting that such verbal contestation functions as driving force for humor and comic elements prevalent in the play and, therefore, reveal independently or collaboratively the town folks' will for survival and way of affirming life. Throughout *De Turkey and De Law* are discovered recurring types of verbal contestation. Among them, two remarkable patterns are 1) talk relay and 2) lying contest. This paper examines the dynamism within which Eatonville folks' will for survival mingle with the mentioned verbal efforts and develops into an affirmative vision of life.

**Keywords:** Zora Neale Hurston, *De Turkey and De Law*, folksy humor, verbal contestation, lying contest, talk relay, no win situation, affirming

## Introduction

Zora Neale Hurston, African American female writer in the 1920s, grew up at Eatonville, an all-black community in Florida. Her three-act play *De Turkey and De Law* (1930) is set in Eatonville, and regarded as the writer's recollection of her childhood. Eatonville folks in the play turn out to be talk masters with "folksy humor" and "shred oratorical skill" (Peters, 1998, p. xiv). Every day they gather at the front porch of Joe Clarke's general store, loading their mouths with various repertoires of talks. Without exception one mouth declares a war of talk, which is immediately followed by counter talks by other mouths. In no time, the porch turns into a verbal battlefield. The everyday verbal contestation represents the Eatonville people's survival strategy as black and individual. At the same time, the shrewd oratorical skill practiced in the contestation reflects the playwright's "assertive individualism" (Peters, 1998, p. xii) or her survival strategy as a black and a woman. Of interest is that such verbal contestations serve the driving force for comic elements prevalent in the play and, therefore, express the town folks' way of affirming life. Throughout *De Turkey and De Law* are discovered recurring types of verbal contestation. Among them, two remarkable patterns are 1) talk relay and 2) lying contest.

## Talk Relay

Talk Relay, the most prominent verbal contestation pattern in the play, relies on 'turn-taking' techniques, that is, "an A-B-A-B-A-B distribution of talk across two participants" (Levinson, 1983, p. 296). The ultimate goal of turn-taking is to control the talk session by discontinuing or interrupting the current talker and, instead, bringing up his or her talk. In pragmatic linguistic terms, every talk relay session has its own set of rules shared by the participants of conversation, and the rules of talk require syntactic units such as sentence, clause, phrase and lexicon to be shared by the talkers (Sacks, 1974, p. 702, 720-21). Likewise, the turn-taking rules in the talk relay determine the rights or obligations to participate in verbal contestation. And the talk relay takes a form of game that requires such elements as player, rules and competition.<sup>1</sup>

The talk relay pattern in the play allows onlookers, both characters and readers, to hear multiple versions of tales about a single topic. For each talk session, contestants in most cases tell stories of an identical topic, with trivial differences in word choice and sentence style. Given the virtually identical topics, the matter is not the difference in contents among the stories but in the turn-taking action itself. Consequently, the primary concern in every talk relay is put on a series of 'who' questions: Who is the current talker? Who is the turn-taker? Who is the last turn-taker or winner of the turn-taking game?

The most frequent method of turn-taking employed in the play is a 'following suit' technique. This tactic is to imitate the current talker's narrative pattern including word

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<sup>1</sup> Ludwig Wittgenstein, in his posthumous publication *Philosophical Investigations*, gives serious thought to the definition of game. He admits it impossible to say something common to all forms of game, but he induces "similarities overlapping and criss-crossing" among what we call game, which are playing, competition and rules (Wittgenstein, 2001, p. 27-28, 48-52, 61-72).

choice and sentence style. A good example is found in the trial scene of Act 2 in which Sister Lewis and Sister Taylor are bickering each other.<sup>2</sup>

SISTER LEWIS. (*Jumping up and starting across the aisle. She is restrained, but struggles hard.*) Lemme go, Jim Merchant! Turn me go! I'm goin' to stomp de black heifer till she can't sit down.

SISTER TAYLOR. (*Also struggling*) Let her come on! If I get my hands on her I'll turn her every way but loose.

SISTER LEWIS. Just come on out dis church, Lucy Taylor. I'll beat you on everything you got but yo' tongue and I'll hit dat a lick if you stick it out. (*to the men holding her*) Turn me go! I'm going to fix her so her own mammy won't know her.

(Act 2, scene 2, 14; underlines added)

Sister Lewis opens the talk session with two similar expressions, "Lemme go" and "Turn me go." The following sentence begins with the 'I'm going to~' form. Sister Taylor takes her turn and responds beginning with "Let her come on!" She immediately adds a sentence beginning with the 'I'll~' form. Sister Taylor composes her talk with the identical narrative styles the opponent employs, with some modification, to suit her own taste. For instance, she replaces 'me' and 'go' with the opposite word choices like 'her' and 'come.' In addition, she substitutes 'I'll~' for 'I'm going to~' and fills the following space with her preferred slandering expression. Sister Lewis's opening and Sister Taylor's response present a set of turn-taking rules: 1) to begin with a clause in the imperative mood, containing 'me' and 'go' or opposite word choices; 2) to add a clause that contains 'I'm going to~' or similar sentence form. Taking her turn, Sister Lewis repeats the 'following suit' tactic employed by Sister Taylor, according to the rules.

Another example of following suit tactic is found in the argument of Reverend Singletary (Baptist) and Reverend Simms (Methodist) during the same trial of Dave (Baptist) and Jim (Methodist). Singletary and Simms appear in court to take a brief for Dave and Jim, respectively. First, Singletary mounts the pulpit to read his Bible. He quotes a passage that will, as he wishes, prove the defendant Jim guilty.

SINGLETARY. (*Reading*) It says here in Judges 18:18 dat Samson slewed three thousand Philistines wid de jawbone of an ass.

SIMMS. (*On his feet*) Yeah, but dis wasn't no ass. Dis was uh mule, Brother Mayor. Dismiss dis meetin' and less all go home.

SINGLETARY. Yeah, but he was half-ass. A ass is uh mule's daddy and he's biggern uh ass, too. (*Emphatic gestures*) Everybody

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<sup>2</sup> Two town's young men, Dave and Jim, are in love rivalry each other over Miss Daisy. They go out hunting to get her a turkey and to win affection from her. After successfully killing an old gobbler turkey, they begin a fight over the ownership of it. In the course, Jim strikes Dave on the head with a hock-bone of a mule, found on the ground. The personal quarrel develops into the trial at court. The court becomes a battlefield between the two opposite sides in personal and social levels: Dave vs. Jim; Baptist Church vs. Methodist Church where each of the young men belong. The two religious factions take places on either side with an aisle between them, supporting their own brother, Dave and Jim, respectively.

knows dat – even de lil chillun.

(Act 2, scene 2, 33; underlines added)

Singletary's interpretation of the biblical passage is summarized into the following syllogism: 1) the jawbone of an ass is a guilty weapon; 2) Jim hit Dave's head with the mule bone; 3) Therefore, Jim is guilty. As a response, Simms broaches his talk with an opening expression 'Yeah, but.' It is a tactful trick. The assent term 'Yeah' delivers an expectation that Simms agrees with the previous talker Singletary and, therefore, there will be no more turn-take. However, the following word 'but' immediately frustrates the expectation, revealing Simm's real intention. Right after the word 'but,' he pinpoints a loophole in Singletary's logic and turns the opponent's weak point into a favorable factor for his own argument. Accordingly, Reverend Simms unfolds his own syllogism: 1) an ass bone is a guilty weapon; 2) Jim hit Dave not with an ass bone but with a mule bone; 3) Therefore, Jim is not guilty. To survive the talk session, Singletary needs to serve a talk at least equal to Simms's in terms of power and effect. Upon the unexpectedly roundabout and surprising attack from Simms, and having no time for consideration, Singletary hastily picks up Simm's tactic.

### Lying Contest

Another prominent pattern of verbal contention found in the play is 'lying contest.' Like talk relay, the goal of the contestants in this game is to control the talk session by interrupting the opponent's lies or lying action and instead presenting his or her lies. The lying contest techniques largely depend on the repetitiveness of lies related to a single or identical topic. Adding to this, the lying contest puts stress on the difference in 'scale' of the lies. In short, the key to the art of lying in the contest is twofold: 1) to relay the previous lie, and 2) to make a bigger lie than the previous one.

Eatonville people's debate on Mrs. Simms gives a good example of the lying contest pattern. Reverend Simms, on his way to Joe Clarke's general store, meets a group of men gathering at the store porch. They greet him, inquiring about the health of his wife. The topic of the conversation abruptly shifts from Mrs. Simms's health to women's sizes. Thereafter the 'size'—big or small—becomes a main topic in the following lying sessions. Each talker gives a story about women's size. And the contestants vie for the mastery of lying and big-talking by maximizing or minimizing the size of women in their stories. Lige, for instance, talks about a woman who is as big as house. On the contrary, a woman introduced by Walter is as small as a drop of rain and as big as a grain of sand.

LINDSAY. Whuss matter wid Sister Simms—poly today?

SIMS. She don't keep so well since we been here, but I reckon she's on de mend.

HAMBO. Don't look like she never would be sick. She look so big and portly.

CLARKE. Size don't mean nothin'. My wife is portly and she be's on de sick list all de time. [...]

LIGE. Besides, Mrs. Simms ain't very large. She wouldn't weigh more'n two hundred. You ain't seen no big woman. I seen one so big she went to whip her lil boy an' he run up under her belly and



stayed up under dere for six months. (*General laughter*)  
WALTER. You seen de biggest one. But I seen uh woman so little till  
she could go out in uh shower uh rain and run between de drops.  
She had tuh git up on uh box tuh look over uh grain uh sand.  
(Act 1, 25-26; underlines added)

The lying session above shows a process within which turn-taking tactics are integrated to big-talking skills and, therefore, the pattern of talk relay develops into that of a lying contest. During the transition, the focus of talk session shifts from the recurring structural elements (sentence forms and word choices) to the themes dominant in different versions of big talk, and from formal repetitiveness to thematic repetitiveness. Now, the key to lying contest is how to maximize or minimize the depth and size of lies within a given theme, rather than just relaying the previous lies. Logic loses power in the lying session, since such intellectual reasoning is necessary to prove scientific and objective validity of talks. Instead, personal experiences and subjective judgments rule the validity of lies. Lige and Walter claim that they ‘saw’ the size of women in contention. Their alleged personal experiences make their big-talks credible and valid regardless of historical truth or falsity. Each contestant’s lie consequently becomes ‘a lie which is not a lie’ within his or her narratives. In this respect, Lige’s and Walter’s lies secure what is called ‘narrative truth,’ as the opposite to historical truth (Spence, 1982, p. 279-97).

The lying session moves on to a next round. This time, a topic jumps to the ‘size of snake’ with the issue of size remaining. Hambo and Lindsay, the main contestants in this round, vie for their mastery of big-talking. Hambo’s snake, for instance, is too big to move himself and so long enough to get to Middle Georgia without moving. Lindsay’s snake is not quite as big as Hambo’s, but it has a mysterious ability to grow ten feet long even after death. In addition, both contestants attempt to turn their lies into true stories. For the validity of story, each contestant puts emphasis on his personal experience of the snake in contention: Hambo ‘saw’ it and Lindsay ‘killed’ it. They even remember the name of the place—Kissimnee and Lake Hope, respectively—where they allege to having seen or killed the snake in contention.

HAMBO. Well, y’all done seen so much—bet y’all ain’t never seen  
uh snake big as de one Ah seen down round Kissimnee. He was so  
big he couldn’t hardly move his self. He laid in one spot so long he  
grewed moss on him and everybody thought he was uh log layin’  
there; till one day Ah set down on him and went to sleep. When Ah  
woke up ah wuz in Middle Georgy. (*General laughter. Two women  
enter left and go in store after everybody has spoken to them*)

LINDSAY: Layin’ all sides to jokes now, y’all remember dat  
rattlesnake Ah kilt on Lake Hope was ’most big as dat one.

WALTER. (*Nudgin’ Lige and winking at the crowd*) How big did you  
say it was, Joe?

LINDSAY. He mought not uh been quite as big as that one – but jes’  
bout fourteen feet.

HAMBO. Gimme that lyin’ snake! He wasn’t but fo’ foot long when  
you kilt him here and you done grewed him ten feet after he’s dead.  
(Act 1, 26-27; underlines added)



Warren Shibles, in *Lying: A Critical Analysis*, defines lying as the “conscious expression of other than what we believe” with the primary purpose to “change the beliefs of others” (48, 57). In Danish philosopher Justus Hartnack’s terms, the proposed effect of lying is “to break rules contained in the logically prior concept of assertion” (as cited in Shibles, 1985, p. 83). Considering the purpose and the expected results of lying, the ultimate aim of each participant in the lying contest is to make an ideal or perfect lie that is not only believable to the other lairs’ ears but is also invulnerable to the others’ verbal counterattacks. In this respect, each contestant’s efforts to turn their lies into a narrative truth express a desire for the perfect lie that prevents future-challenges from other liars, and will make him the winner in the lying session.

Unfortunately, the prefect lie or winning shot seems to be impossible in the contest. Towards the ending of the lying session, Hambo requests evidence from Lindsay by saying, “Gimme that lyin’ snake” (27). Lindsay cannot give the evidence and, therefore, his lie turns out to be a lie. Thus, Hambo’s request is expected to be a punch line that would bring Lindsay’s big-talk into nothing. However, the reality is different from the expectation. The ‘punch’ with such as destructive power finally turns back on Hambo himself. When Lindsay cannot provide the evidence, Hambo cannot, either. Neither Hambo nor Lindsay can be the winner in the game. Hambo’s final statement instead turns the entire progress during the lying session into a no-win situation.

### **Game for None, Game for All**

The verbal contest patterns examined so far reveal some traits or phenomena that penetrate the everyday life of Eatonville folks, which is the ‘No-Win Situation.’

As mentioned in the beginning, every turn-taking pattern has its own rules. These rules are expected to determine the winning conditions in the given verbal contest. However, the reality in the play turns out to be opposite. The chance to be a winner is extended to a next round where the determination is deferred again and ever. As seen in Hambo and Lindsay’s lying contest, every punch line cannot be the winning shot, which brings the contestants to a next round again and ever. The result is the endless production of talks with the conclusion of the games is deferred indefinitely.

None of verbal contestants can be the winner in the verbal contestations. At the same time, they do not become a loser, either. With the promise of winning or losing deferred forever, the primary purpose and beauty of verbal contention such as talk relay and lying contest does not lie in terminating but in continuing the talk. Taking up his or her turn and presenting stories additively, contestants survive every session of verbal contests. In this respect, the no-win situation represents the Eatonville people’s will for survival as well as their strong attachment to life in the present. In the unpredictable and ever-changing life, they have to live out every moment of the present. As long as the end of life’s journey is unpredictable for them, their survival and continuation of life will last forever.

Should be mentioned is that all kinds of verbal abuse—including lying, big-talking, and swearing—presented during the verbal contestations in the play are harmless in nature. Eatonville folks’ act of lying is neither evil nor dangerous since they do not have bad intention. Therefore, they have no compunction about lying. On the contrary,

their lies bring happiness to life. Their sincerity in giving and taking the ‘harmless’ lies produces a sense of humor and good feelings and makes the readers smile and laugh.<sup>3</sup> Their willingness to laugh at others’ flaws, rather than to feel pity for them, stimulates the zeal for producing additional flaws, which virtually forms an environment in which the flaws are accepted as natural, not prohibited as taboos. Flaws and laughs, becoming the cause and the effect each other, cooperate to create the mechanism of mutual proliferation.

Such ‘pro-life’ mechanism manifests the Eatonville folks’ humor in dealing with life. They laugh at, reduce and live out their flaws rather than to lament and internalize them. They neither negate nor shun imperfections such as poverty, discrimination and sufferings. Rather, they bring up, play with, and accept them as a part of life. Eatonville folks’ outspoken and confident presence illuminates their philosophical basis for survival, that is, the affirmation of life. In a precarious and ever-changing world, all we have to do is to live by accepting our imperfection as a part of life. Borrowing the expression of John Cage, Eatonville people’s affirmation of life takes the form of “purposeless play” that attempts “simply to wake up to the very life we’re living” (as cited in Tomkins, 1965, p. 73).<sup>4</sup> The verbal contestation patterns featured in *De Turkey and De Law* manifest the Eatonville folks’ will for survival and way of affirming life. Seemingly the games for none where no winner exists, Eatonville folks’ verbal contestations ‘are’ the games for ‘all’ where anyone can be the winner.

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<sup>3</sup> Warren Shibbes states about the relationship between a harmless lie and humor as follows: “Humor is created by the thought that there is a mistake, but one which is not thought to be bad or harmful. This, then, produces laughter or good feelings. If the mistake is taken as harmful, it can create anger rather than humor. Humor may be seen here as a way of giving insight into and clarifying the concept of lying” (Shibbes, 1985, p. 173).

<sup>4</sup> In John Cage’s concept of ‘indeterminacy’ and ‘chance operation’, each individual part is given equal importance and the Aristotelian notion of harmony based on hierarchy system is displaced. For Cage, the true function of art in our time is to open up the minds and heart of contemporary people to the immensity of changes so that they can wake up to the very life they are living. For him art and life are no longer separate entities as they have been in the past, but very nearly identical. Our life is art and the art is, in turn, no other than the affirmation of life (Cage, 1961).

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***Protest Literature: Deconstruction of Antebellum Proslavery Ideology in Toni Morrison's Beloved***

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**Abstract**

Slavery is a cruel and inhumane institution. Yet during the 1820s to 1860s, proslavery intellectuals and political leaders of the American South relentlessly defended slavery as a “positive good.” I argue Toni Morrison's *Beloved* (1987) deconstructs antebellum proslavery ideology through an ambiguous and sophisticated retelling of the African American slave experience. Conflicting meanings arise through the use of grotesque to portray the horrors of black slavery. The novel thus leaves room for readerly imagination, or what Wolfgang Iser describes as “narrative gaps,” about slavery. Readers are exposed to counternarratives which disrupt the simplicity of Eurocentric proslavery arguments. My protest literary reading of *Beloved* deprivileges Morrison's role as the sole authority of the work's meaning and creates a platform for comprehensive discussions regarding slavery.

This paper examines Toni Morrison's *Beloved* (1987) from a protest literary perspective akin to Wolfgang Iser's aesthetic response theory. According to Iser, the literary work is an aesthetic object which "must inevitably be virtual in character, as it cannot be reduced to the reality of the text or to the subjectivity of the reader" (21). The indeterminacy of the protest literary work allows the reader and the text to collectively formulate meanings towards sociopolitical issues. In *Beloved*, Morrison deconstructs antebellum proslavery ideology through what she coins as "rememory" of the shock and horrors of African American slavery. During the 1820s to 1860s, proslavery intellectuals and political leaders relentlessly defended slavery as a "positive good." I argue Morrison's retelling of the African American slave experience not only reminds us of the inhumanity of slavery practices, but also creates a platform for comprehensive discussions regarding slavery.

#### Antebellum Proslavery Ideology in the American South

Historians initially were ambivalent towards Southern proslavery ideology. Amongst other reasons, earlier historians perhaps simply did not wish to convey to their readers they "mourned" the demise of slavery (Young 3). Recent scholarship, however, discovers the proslavery arguments as surprisingly refine. Eugene Genovese even believes the arguments "constitute a searing critique of some of the most dangerous tendencies in modern life" (3).

Many of the Southern defenders of slavery were important educators, writers, and political leaders of the time. They devised multi-faceted justifications, covering social, political, religious, and philosophical fields. Although many of the proslavery arguments were racist, the most insightful ones only saw racial inferiority playing a minor role. Peter Kolchin observes that Southern defenders realized it was "intellectually risky" to defend slavery solely with racial inferiority because the Northern white abolitionists already accepted blacks as an inferior race (193). Moreover, the capabilities of Southern whites varied; it was difficult to argue all whites were superior to blacks (193). Proslavery intellectuals therefore resorted to emphasizing how slavery was a positive good which benefited slaves, slaveholders, and non-slaveholders alike.

Religiously, the stories from the Old and New Testament appealed to proslavery defenders. Thomas R Dew, a professor of law and economics, countered arguments that slavery was against the spirit of Christianity by citing numerous proslavery examples from the Bible:

The children of Israel themselves were slaveholders and were not condemned for it. All the patriarchs themselves were slaveholders; Abraham had more than three hundred; Isaac had a 'great store' of them; and even the patient and meek Job himself had 'a very great household.' (Review of the Debate in the Virginia Legislature of 1831 and 1832)

Indeed, even Protestant ministers of the South were convinced that slavery was compatible with and a necessary practice of Christianity. They felt slavery helped blacks develop Christian virtues like humility and self-control (Boyer et al 431-432).

Sociopolitically, the proslavery intellectuals scathingly criticized capitalism. They stressed how the South's slavery institution was far superior to the North's free-labor system. George Fitzhugh, a sociologist, was one of the most important advocates. In *Cannibals All! Or, Slaves without Masters* (1857), Fitzhugh described the North's free labor as "wage slaves" in worse conditions than their Southern counterparts:



We do not know whether free laborers ever sleep. They are fools to do so; for, whilst they sleep, the wily and watchful capitalist is devising means to ensnare and exploitate them. The free laborer must work or starve. He is more of a slave than the negro, because he works longer and harder for less allowance than the slave, and has no holiday, because the cares of life with him begin when its labors end. He has no liberty, and not a single right. (29-30)

Such criticism was especially potent since much attention was given to the poor working conditions in British and American North industrialized societies. Slavery supporters, by contrast, boasted the conditions of Southern slaves were “better than that of any equal number of laborers on earth and is daily improving” (qtd in Kolchin 194). More importantly, Fitzhugh argued that in a capitalist society free labor was not “free” at all. Similarly, politicians like James H Hammond saw freedom as illusory and proclaimed “inequality is the fundamental law of nature, and hence alone the harmony of the universe” (qtd in Kolchin 195). Hammond later introduced the infamous “Mudsill theory,” which saw human inequality an essential factor to the development of society. The African race was the destined race “to do the menial duties, to perform the drudgery of life” (qtd in Mrydal 443).

Proslavery defenders challenged the fundamental basis of Western modernity. Their alternative, albeit controversial, readings of Christianity and capitalism critically questioned the definition of morality and immorality. Perhaps they were simply apologists and casuists. Nevertheless, slavery defenders revealed the complexities of antebellum Southern slavery.

#### Aesthetic Response and Rememory of Slavery in *Beloved*

In “Rootedness: The Ancestor as Foundation” (1984), Toni Morrison highlights orality as one of the “major characteristics of black art” (59). She notes the importance of making “the story appear oral, meandering, effortless, spoken” because it allows “the reader [to] work with the author in the construction of the book” (59). Morrison elaborates on the role of orality in her writing:

They always say my writing is rich. It's not—what's rich, if there is any richness, is what the reader gets and brings him or herself. That's part of the way in which the tale is told. The folk tal[e] [is] told in such a way that whoever is listening is in it and can shape it and figure it out. It's not over just because it stops. It lingers and it's passed on. It's passed on and somebody else can alter it later. You can even end it if you want. (Darling 253)

For Morrison, the collectiveness and open-endedness of orality is the key to the “richness” of her writing, a feature evoking the African American folkloric tradition. Bernard W Bell illustrates African orality with the myths and legends told by Yoruba kings: “Instead of clear-cut categories, the same story may be told in one society about a god or deity, in another about a trickster figure, and in yet another about a legendary hero; by one people it may be considered sacred and by another entertainment” (73). Because multiple voices are allowed, stories become complex and ambiguous, in terms of both didactic function and aesthetic form.

In *Beloved*, Morrison introduces the idea of “rememory” which adopts African American folkloric orality to collectively and consciously reconstruct memory. Morrison contends that “memory (the deliberate act of remembering) is a form of willed creation. It is not an effort to find out the way it really was—that is research. The point is to dwell on the way it appeared and why it appeared in that particular

way” (“Memory” 385). An important feature of rememory is the participation of more than one person in maintaining a piece of memory. Lisa Cade Wieland observes how the concept of rememory “establishes a community of rememberers whose consciousnesses overlap at times, and at other times remain independent” (208). Chiji Akoma further defines rememory as an act of “dwell[ing] on a past that the dominant [master] narrative has tried to erase through contrived history” (81). Beyond the communal uncovering of hidden or forgotten history, rememory in *Beloved* is also an act of critically revisiting African American slavery. As Morrison explains, the objective in memory is to understand “why” a particular memory has occurred in a particular way. Rememory can be viewed as a communal “willed creation” and a search for the reason and cause of memory (“Memory” 385). In *Beloved*, this very memory is the trauma of slavery.

Morrison’s idea of rememory can be further understood with Wolfgang Iser’s concept of “aesthetic response.” In *The Act of Reading* (1978), Iser states the meaning of the text becomes “virtual” (21) because it is formulated by both the text’s existing framework and the reader’s subjective imagination (x). Since every reader’s unique interpretation is derived from the same text, it allows for different interpretations to co-exist simultaneously. There is no “wrong” interpretation. The source of this ambiguity in textual meaning is aesthetics. According to Iser, aesthetics are the difference between reality and text. Aesthetics detach the reader from reality and allow him or her to have a unique experience and to view reality “as a thing freshly understood” (140). In order to maximize the reader’s unique experience, reader involvement is crucial (46). Hence, aesthetics should be indeterminate in nature. The more gaps and blanks in the text, the more space for imaginative interpretation for readers.

Aesthetic response theory reveals the protest potential of the act of rememory, and *Beloved* as a protest literary work. For me, the goal of protest literature is to raise awareness towards sociopolitical issues through the collective construction of textual meaning. Readers are able to participate in Morrison’s collective rememory of the horrors of slavery due to the simultaneous presence of determinate facts and indeterminate gaps in the text. Our understanding of *Beloved* and African American enslavement is constantly adjusting and open for discussion.

I identify the aesthetics of grotesque as the prime source of textual ambiguity in *Beloved*. The term “grotesque” comes from the Italian word *grottesco*. While grotesque is often used to describe vulgarity, Frances K Barasch refines it as a literary aesthetic which “simultaneously attracts and repels, excites laughter and terror, invites pleasure and disgust” (85). Susan Corey similarly observes the grotesque being “an aesthetic form that works through exaggeration, distortion, contradiction, disorder and shock to disrupt a sense of normalcy and stimulate the discovery of new meaning and new connections” (32).

Hints of grotesque appear at the very beginning of *Beloved*. In 1873, a house located on 124 Bluestone Road manifests signs of paranormal activity: “mirror shattered,” “two tiny hand prints appeared in the cake,” “kettleful of chickpeas smoking in a heap on the floor,” “soda crackers crumbled and strewn in a line next to the doorsill” (3). Sethe, an ex-slave, and her family, are uncertain of the provenance of these disturbances. They “understood the source of the outrage as well as they knew the source of light” (4). The opening two lines of the novel seem to suggest a baby ghost

haunts the house: “124 was spiteful. Full of baby’s venom. The women in the house knew it and so did the children” (3). The suspenseful and supernatural details warn of ghostliness. Moreover, readers are forced to ponder whether to understand *Beloved* as a historical novel or a ghost tale.

#### The Chokecherry Tree Scar and the Rememory of Slavery

18 years after Sethe’s escape from a slavery plantation ironically called “Sweet Home,” another former Sweet Home slave, Paul D, arrives at 124. Sethe sporadically recounts her experiences at Sweet Home and her escape from it. She begins by casually mentioning a white indentured slave, Amy Denver, once told her that there was a “chokecherry tree” on her back. Sethe even believes that the tree “[c]ould have cherries too” (16). Yet when Paul D wishes to learn more about the “tree,” she unconsciously avoids talking about it. Sethe instead digresses about how she is separated from her baby immediately after birth. When Paul D further presses about the chokecherry tree, Sethe reveals how the Sweet Home slaveholders had raped her after giving birth: “[Sweet Home] boys came in there and took my milk [...]. Held me down and took it” (16). She concludes the horrific incident resulted in the tree on her back (17).

Sethe’s chokecherry tree scar embodies her traumatic slavery experience at Sweet Home. Whether readers are able to share Sethe’s pain, however, is unclear. Although the scar is shockingly described as “back skin [which] had been dead for years” (18), the other characters who see it acquire completely different meanings. Amy Denver calls the scar a “chokecherry tree” (16). Paul D finds it resembles a “sculpture [...] like the decorative work of an ironsmith too passionate for display” (17). Even Sethe, who has never seen her own scar, views it ambivalently. She innocently wonders if the “tree” might be bearing “cherries” (16).

Sethe never speaks of her trauma since escaping from Sweet Home because the scar of slavery is literally and figuratively etched on her back. Morrison cleverly uses Sethe’s back scar to symbolize the inexpressible nature of trauma. To see the “chokecherry tree” on her back, to remember her trauma, Sethe requires the help of others. It is through Paul D’s curiosity and sympathy towards the back scar that Sethe cathartically rememorys the abuse, rape, and the separation from her baby. The incapability of African Americans to speak about the traumas of slavery also echoes Morrison’s concerns of how white historical accounts “imagine [blacks] and imagine for [blacks]” (“Unspeakable Things Unspoken” 375). However, as demonstrated by Paul D’s insistence towards learning about Sethe’s scars, unspeakable traumas can also be expressed by the victim’s own account through patience.

The scar’s conflicting connotations also reveal the contradictions of the slavery experience. On one hand, readers can view its “positive” connotations—to be whipped on the back to the point that a fruit-bearing chokecherry tree or a sculpture is formed—as exemplifying the scar’s horrific origins. On the other hand, the scar reveals the ambiguity of the plantation farm’s name “Sweet Home.” The farm is named by the original slave-master Mr Garner, who sees his farm as a utopian paradise for African American slaves. He proudly proclaims how “at Sweet Home, my niggers is men every one of em. Bought em thataway, raised em thataway. Men every one” (10). He teaches them how to read, never abuses them, and even allows his slaves to buy themselves out of slavery, like the case of Halle, who works extra

hours to buy freedom for his mother Baby Suggs. Sweet Home is apparently more humane than typical plantation farms. This pertains to how George Fitzhugh and other slavery defenders once argued how the case of the black slaves “is now better than that of any equal number of laborers on earth and is daily improving” (qtd in Kolchin 194). And yet Sethe is gang-raped and seriously abused at the Sweet Home slavery plantation. Morrison destabilizes our presumptions of African American slavery with Sethe’s chokecherry tree scar.

#### Beloved and the Rememory of Slavery

The title character Beloved’s ghostly presence is immediately felt. A few weeks after her arrival at 124, Paul D finds “something funny ‘bout that gal” (56). The longer Beloved stays in 124, her grotesqueness becomes more evident. For several nights, Paul D and Sethe, now lovers, sleep at Sethe’s upstairs bedroom. But when Paul D wakes up in the morning, he is in a rocking chair downstairs. He doesn’t remember how he gets there. One night, he even feels compelled to leave the house. He wonders if he is having “house-fits” (115). Paul D feels that Beloved “had moved him” (114), as if she is trying to move him out of 124. He goes to the storeroom outside of 124 and tries to sleep there. Beloved suddenly appears and seduces him: “I want you to touch me on the inside part and call me my name [...]. You have to touch me. On the inside part. And you have to call me my name” (116-117). Paul D resists at first. He eventually succumbs.

Paul D’s sexual encounter with the underage Beloved superficially appears to be scandalous. Yet readers’ expectations are subverted when Paul D reveals that having sex with Beloved actually helps him restore his long lost humanity:

She moved closer with a footfall he didn’t hear and he didn’t hear the whisper that the flakes of rust made either as they fell away from the seams of his tobacco tin. So when the lid gave he didn’t know it. What he knew was that when he reached the inside part he was saying ‘Red heart. Red heart,’ over and over again. (117)

The tobacco tin is the metaphor Paul D uses to describe his act of locking up memories and emotions from his enslaved past, which include being sold to Georgia to work on a chain gang where he experiences torture, abuse, and starvation (106-113). When he arrives at 124, his tobacco tin is so tightly closed that “nothing in this world could pry it open” (113). But when Paul D has sex with Beloved, his tobacco tin becomes a “red heart” again, indicating that his slavery trauma and human emotions resurface. Near the end of the novel, Paul D reveals his gratefulness to Beloved for bringing him to that “ocean-deep” place (264) where he reconnects with his past traumas. Like Sethe, Paul D requires the help of others to collectively rememory the scars of slavery.

Morrison’s decision to use sexual intercourse as the key to assist Paul D’s healing is bold. Slavery strips away African American representative manhood. Not unlike Cholly Breedlove incestuous rape of his daughter Pecola in Morrison’s first novel *The Bluest Eye* (1970), Paul D regains his manhood after having sex with Beloved. Proslavery defenders cite the Old and New Testaments to show that slavery is not inhumane, that the practice is a positive good. These defenders argue even prominent biblical figures like Abraham, Issac, and Job are slaveholders (Dew, Review of the Debate in the Virginia Legislature of 1831 and 1832). In this sense, Morrison deconstructs the supremacist Christian mores in the context of African American



slavery and racism by presenting morally ambiguous situations such as sexual intercourse between adults and minors, and luring readers into making moral judgments. She then presents a counternarrative which infinitely complicates our preconceived notions towards slavery and sexuality. Readers can no longer make any knee-jerk value judgments.

Morrison's deconstruction of hegemonic Christian morality is further evident in the sermons of Baby Suggs, who is the mother of Sethe's husband Halle. As an unchurched preacher, Suggs preaches about self-affirmation and collective reconnection to mind and body:

This is flesh I'm talking about here. Flesh that needs to be loved. Feet that need to rest and to dance; backs that need support; shoulders that need arms, strong arms I'm telling you. And O my people, out yonder, hear me, they do not love your neck unnoosed and straight. So love your neck; put a hand on it, grace it, stroke it and hold it up. And all your inside parts that they'd just as soon slop for hogs, you got to love them. The dark, dark liver—love it, love it, and the beat and beating heart, love that too. More than eyes or feet. More than lungs that have yet to draw free air. More than your life-holding womb and your life-giving private parts, hear me now, love your heart. For this is the prize. (88-89)

Suggs' preaching stresses a communal love of the flesh as a corrective to post-slavery racism. She tells her followers to touch one another and love every part of their flesh, including their "inside parts," because whites do not see blacks as humans. Rather, they see them as "slop for hogs." Most importantly, Suggs' sermon offers an alternative religious belief for blacks. She teaches blacks to self-validate and -recognize their humanity by loving "heart." Suggs' sermon links physical and sensual pleasures as subversive to the traumas of slavery. The collective love and embrace of the body is perhaps the first step to recovering human dignity and identity after slavery. Beloved's seduction of Paul D can be reinterpreted as a means for Paul D to regain his long-suppressed masculinity. The repetition of "inside part" evokes this re-reading.

#### Exorcism and the Rememory of Slavery

The scene which ultimately confirms Beloved as a ghost narrative is the exorcism in front of 124. Rumors of Sethe being haunted by her own baby ghost surface. It appears the baby ghost is actually Beloved who now has "taken the shape of a pregnant woman, naked and smiling in the heat of the afternoon sun" (261). Denver, Sethe's daughter, is certain Beloved is the ghost of the baby who Sethe tragically murders in order to prevent her children from experiencing slavery. Sethe commits infanticide to "keep [her children] away from what [she] know[s] is terrible" (165). In response to Denver's plea for help, a group of 30 women from the community come to the front of 124 to perform an exorcism through prayers:

A woman dropped to her knees. Half of the others did likewise. Denver saw lowered heads, but could not hear the lead prayer—only the earnest syllables of agreement that backed it: yes, yes, yes, oh yes. Hear me. Hear me. Do it, Maker, do it. Yes. (258)

The outcome of the exorcism is unclear. Some say that Beloved "disappeared" and even "exploded right before their eyes" (263). Others report how "a little boy [...] saw, cutting through the woods, a naked woman with fish for hair" (267). In fact, the mere existence of Beloved comes into question:



Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for, she cannot be lost because no one is looking for her, and even if they were, how can they call her if they don't know her name? Although she has claim, she is not claimed. In the place where long grass opens, the girl who waited to be loved and cry shame erupts in other separate parts, to make it easy for the chewing laughter to swallow her all away. It was not a story to pass on. (274)

Morrison once again subverts our understanding of *Beloved*. The exorcism of *Beloved* clearly points to the fact that the novel is a ghost story. But no one from the community officially admits that such an incident had occurred. If the ghost of *Beloved* epitomizes the horrors of African American slavery, how should readers understand the novel and slavery? Is Morrison asking us to believe in the existence of ghosts? Or is *Beloved* and slavery unbelievable like ghost tales?

The exorcism is perhaps a product of repression, a struggle between amnesia and rememory. On one hand, the community consciously does not mention *Beloved*. Like a terrifying ghost legend, *Beloved* becomes the nameless girl left in the wild rural zone "where long grass opens." Deep inside their rememory, nevertheless, they know that this nameless girl does exist. But the community chooses not to acknowledge her presence, to "not claim" her. The sentence "it was not a story to pass on" is repeated three times in the final pages of the novel (274, 275, 275), indicating that although the community wishes to forget about *Beloved*, they cannot stop talking about her. Indeed, earlier historians viewed slavery as "not a story to pass on," which perhaps resulted in slavery becoming a taboo subject in American society.

This repression of memory is touchingly displayed in the final scene between Paul D and Sethe. Sethe is deeply depressed due to the sudden disappearance of her child *Beloved*. She tells Paul D that *Beloved* "was my best thing" (272). Paul D reminds Sethe that "you your best thing" (273), implying to her that she should move on and let go of *Beloved*. Sethe appears to be in a state of disbelief. She doubtfully replies "Me? Me?" (273). Like the community, Paul D wants Sethe to forget the slavery related memories the girl represents. Paul D wants her to move forward. But Sethe is unable to let go of her beloved daughter, of her haunted, and haunting past.

The ghostly presence of *Beloved* and the final exorcism shape how readers interpret the novel. *Beloved* appears as a historical novel based on the post-abolitionist period. The novel is specifically set in 1873. Readers find numerous details of slavery experiences. But the uncertainty that *Beloved* and the exorcism evoke challenges the reliability and plausibility of the novel. Historical documents and studies show the stories of the Sweet Home slaves did occur during the slavery period. For example, the "chokecherry tree" is a reference to an iconic photo of an African American male slave with his back heavily deformed from whipping. In *Beloved*, these stories are presented alongside a "devil-child" who may not even exist. Pelagia Goulimari argues that the supernatural and grotesque element in *Beloved* is "a form attuned to the sublime and the 'stupendous' and to bearing witness to the unrepresentable: extreme phenomena defying human reason," not unlike modern slavery (88). The presence of the central but paranormal character *Beloved* turns the African American slave narrative into more of a ghost myth than factual history.

The black slavery experience is perhaps well-documented, but David Lowenthal reminds us that “the past itself is gone—all that survive are its material residues and the accounts of those who experienced it” (xxii). Ultimately history is never the truth of the past. Morrison opens up black slave history by intentionally re-presenting it as an inconclusive, unreliable ghost myth.

#### Beloved as Protest Literature

Morrison re-remembers and re-constructs the lives of former black slaves in *Beloved* so as to engage readers’ discussions about racial slavery. Her intentions are apparent from the novel’s opening epigraph “Sixty Million and More,” which is a dedication to the 60 million slaves who died in slavery. The number can also be viewed as an inflated version of the Nazi Holocaust. Such numbers and associations immediately explain the urgency for Morrison to write a novel that would allow readers to rememory the unspeakable and haunting traumas of African American slavery. Claudine Raynaud remarks on how Morrison is “the truest of historians” because of her preference in describing “history as life lived” by the oppressed African American slaves, and not to the “history as imagined” by white master discourse (46). In *Beloved*, Morrison uses grotesque portrayals to create textual gaps for readers to re-imagine and discuss slavery in comprehensive and often contradicting terms. She reconstructs the complicated internal issues of the former slaves through the chokecherry tree scar, the ghostly character Beloved, and the communal exorcism. Rather than explicitly condemning slavery as evil and immoral, Morrison strives for sophistication in her literary representation of slavery. *Beloved*, as such, goes beyond slave narratives like Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852) and destabilizes binary accounts of slavery.

*Beloved* is a classic example of protest literature because it simultaneously informs and intrigues readers on sociopolitical issues. As a protest writer, Morrison does not attempt to represent a traditional sense of historical and psychological realism. *Beloved* utilizes the grotesque as a means of exploration of African American subjectivity. Howard Zinn observes how protest literature is also the “literature of the absurd” as it creates “bizarre and unreal situations which upset our ways of thinking about the world by going outside the boundaries of ‘rational’ thought, thus compelling us to make a radical break from the orthodoxies that confine us” (240). *Beloved* defies the fixed rules of modernist white literary genres in order to present the African American experience with a subjective African American “others” point of view. New perspectives and information are derived from African American “others” and ambiguously presented through sophisticated aesthetics. This compels readers to reimagine the paradigm of racial slavery. Unlike proslavery advocates who justify slavery through the seemingly indisputable arguments of history, science, and religion, Morrison champions aesthetic uncertainty.

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***Feminism and The Nigerian Female Question:  
A feminist Appraisal of Zaynab Alkali's Stillborn***

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**Abstract**

This paper examines feminism as a literary ideology which attempts to win for women a status of recognition and parity in a male-dominated society like Nigeria. This article deals essentially with the emergence of the ideology and literary personalities behind it. It focuses sharply on Zaynab Alkali's brand of feminism as demonstrated in the delineation of her female characters vis-à-vis her male characters. The woman's destiny, this paper believes, lies in her hand, and that true emancipation of women can only be realized through education and hard work.

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## Introduction

The concepts “feminism” or “feminist” came to fore first in France and the Netherlands in 1872, Great Britain in the 1890s, and the USA in 1910. Before its emergence, woman’s rights were possibly the term used generally by people who are sympathetic towards the plights of women.

Though it is quite challenging to define feminism, a general understanding of it includes the acting, speaking, writing, and advocating on behalf of women’s issues and rights and identifying injustice to females in the social status quo. This implies then, that, all movements that work to obtain women’s right should be considered feminist movements, even though they did (or do) not apply the term to themselves.

Feminism is a collective term for systems of belief and theories that pay special attention to women’s position in culture and society. It began in the late 18<sup>th</sup> century and continues to campaign for complete political, social, and economic equality between women and men.

The history of modern feminism is divided into three phases or waves. Each of these stages is described as dealing with different aspects of feminist ideas.

- The first wave refers to the movement of the 19<sup>th</sup> through 20<sup>th</sup> centuries, which dealt mainly with suffrage, working condition and educational rights for women and girls.
- The second wave (1960s – 1980s) dealt with the inequality of laws, as well as cultural inequalities and the role of women in society.
- The third wave of feminism (late 1980s – early first decade of the 21<sup>st</sup> century), is seen as both a continuation of the second wave and a response to the perceived failures.

Feminism blossomed during the era of enlightenment. This period was characterized by intellectual reasoning, and the emergence of philosophical writing devoid of religious insights. Enlightenment thinkers including Marquis de Condorcet, Jeremy Bentham and most probably, Mary Wollstonecraft were among those who defended the rights of women.

Bentham (1781) spoke for a complete equality between sexes including the right to vote and to participate in the government, and opposed the strongly different sexual moral standards for women and men. In his Introduction to the Principles of Morals and Legislation, Bentham strongly condemned the common behaviour in many countries to deny women’s rights because of their allegedly inferior minds.

Marquis de Condorcet (1790) a human right activist was fierce in defense of the equality of women. This is contained in his article For the Admission to the Rights of Citizenship for Women where he advocated women’s suffrage for the new government. It is an obvious fact, devoid of any ambiguity than the place of a woman in Condorcet’s era was that of an inferior being, relegated to the backdoor of history, hardly seen, not even heard.

Mary Wollstonecraft who is often regarded as the first feminist philosopher is perhaps the most cited feminist writer of the age. Her work, A Vindication of the Rights of Women

published in 1792, by all standards can be called feminist. Her comparison of women to the nobility, the elite of society can be seen as the first feminist argument. Wollstonecraft's work remains a foundation stone of feminist thought. She opined that lack of education and upbringing of women was their bane. For necessary changes in social attitudes to take place, there is the need for women to speak out and tell their story.

In Nigeria, what can be linked to feminine struggles has anchorage first in the activities of Mrs. Kutu, Fela's mother. She mobilized support for women against what she called political marginalization of women in the '70s. By this time women in Nigeria were not granted the freedom to participate in politics and electioneering campaigns.

Shortly after, a small band of very determined women in Nigeria began to emerge within the cannon of our political, economic and academic lives. Academic giants like Zulu Sofula, Alele Williams, and Zaynab Alkali, found their ways to the apex of their career not by privilege but by dint of hard work. Similarly women abound who have reached positions of influence at the levels of local, state, federal, and public services.

The female question cannot be said to be a new phenomenon in Nigeria. Since the times of Queen Amina of Zaria and Moremi of Ile-Ife, attempts have been made to change the role of women both in text and context with regard to sex, gender and ideology. Negating patriarchal argument as Birk (1986) puts it, that women are passive victims of their biology in ways that men in general are not, the *new woman* storms the epicenters of industries, academics and politics, occupying not the middle row, but the front seat of arguments.

The biological nature of women has ever been used as a limitation of their innate potentials. Such notions, Birk continues, are frequently employed by those opposed to feminism: the idea, for example, that women are naturally less capable of intellectual endeavors than men – because of the biological demands of child-bearing was employed in previous centuries as argument against extending opportunities for higher education to women

The thesis this paper advances is that, gender imbalances are evil and inimical to meaningful development. This paper therefore believes that for meaningful development to take place, the female child should be given equal opportunities to develop her innate potentials.

Subsequent regimes have made efforts to improve the condition of women in Nigeria. The Better Life for Rural Women programme of Late Mrs. Miriam Babangida did a lot to bring good life and improved education to rural women. Pet projects of first ladies of each regime tend to benefit and advance the interest of women.

The fourth international conference of women held in Beijing in 1995 indicated that women have come of age and are no longer prepared to take it lying low. The then first lady Mrs. Abacha led a powerful Nigerian delegation to the confab where a platform for action was signed. This involved an affirmation to achieve gender equality and the

empowerment of women. The most vital method to realize this was said to be gender mainstreaming which incorporates both equity and equality, that is, that both women and men should “experience equal conditions for realizing their full human rights, and have the opportunity to contribute and benefit from national, political and cultural development.

The aftermath of Beijing (1995) witnessed great upheaval of feminist assertions. Many very determined women have and are beginning to assume top management positions in areas that hitherto were considered restricted areas – male domain. The current wave of demand by women for the actualization of the 35% affirmative action is testimonial of series of women related confabs across the globe.

Feminism therefore offers women an outlet through which they are not only seen but also heard. It seems an alternative to patriarchal philosophy as Marylyn French affirms in Ewvwerhoma (2002) that:

Feminism is the only serious, coherent, and universal philosophy that offers an alternative to patriarchal thinking and structures...feminists believe that women are human beings, that the two sexes are (at least) equal in all significant ways, and that this equality must be publicly recognized.

In line with the above, feminism as a literary movement attempts to win for women a status of parity and recognition in a male-dominated society like Nigeria. The Nigerian female question over the years borders on marginalization and suppression of women's rights with regards to job fixings, cabinet appointments, admissions and recruitments. A commentator puts it jokingly: who is suppressing who? While the man is the head of the family, the woman is that powerful neck that twists the head which ever direction it pleases. Women however, have found themselves guilty of (feminism) the same offence for which they accused their male counterpart – chauvinism.

### **Zaynab alkali – a feminist?**

Zaynab Alkali was born and brought up in the northern part of Nigeria. She had her early and higher education all in the north. This gave her the privilege of knowing in detail the society she lives in and which she writes about with every vividness and precision.

In her write-ups, she is mostly concerned with the woman: who she is, and what she is capable of achieving with or without the support of the man. Alkali no doubt, is a stark supporter of the pro-feminine doctrine of the independence of the woman, the innate potentials of the woman and a proof that a woman can be successful in anything she likes and achieves greatness without necessarily being dependent on man.

This philosophy is advanced through the female characters she portrays in her works. She negates the popular belief that a woman is only capable of bearing children, doing such odd and menial chores as fetchers of water and hewers of wood, washing clothes and dishes, preparing the family meals and in recent times taking the children to and from school. As a writer and member of the Nigerian society, Alkali has freedom to portray

her female characters to suit her authorial objectives, or what Ekwierhoma (2002) describes as the prerogative of making her women conform to the active radical group, or presenting her as docile and submissive.

It is only from an ideological perspective – the opposition of male hegemony or patriarchy in society, the search for goals, which are feminist that Alkali is considered to be a feminist. Besides this, she believes in the enduring qualities of a woman which are child bearing and training.

In *Stillborn*, Alkali (1984) shows through the personality of Li that determination; strong-will, courage and achievement are not the exclusive preserves and features of the man, that the woman has all these attributes and more if she does not involve herself in illusions and day-dreams. Alkali shows through her character, Li, short form of Libira: needle – thin and sharp – that the modern woman is liberated, sympathetic, humane, courageous; as strongly determined as the man contrary to the traditional, religious belief of a subservient, cringing person and an object ready to answer the call of the man without question.

The book is made up of one main plot and two subsidiary plots. The main plot is that of Li who after spending some years in a boarding primary school where life is free and gay, returns to her father's house that is suffocating, trapped and unhappy, a house she describes as "worse than prison". Li desires to live in freedom, according to her, "I would be much happier" and "at least I could go ease myself without having someone breathing down on me, demanding to know where I have been to". This has always been the ambition of every woman to be independent of patriarchal control, accountable only to her.

It is in her search for freedom and gaiety that she breaks through a fence in the night to attend a dance. Li, true to the idea of the liberated modern woman breaks a rule (a tradition), a thing unheard of and dare not to be done by a woman in the north – a purely Islamic community. In the dance she gets attracted by Habu Adams. There and then, Li begins to have dreams (ambitions) if her dreams were anything to go by, she should be dreaming about paradise. Li's dreams are summarized on p.57 of the novel; to get married to a qualified doctor, get a Grade 1 teacher's certificate. Li's dreams were almost shattered as Habu Adams instead of qualifying as a doctor in the city turns out to be a salesman and abandons Li in the village for years after their marriage, subjecting her to pestering and great temptations.

Even after Li is eventually taken to the husband of her dream in the city, Habu abandons her, does not love her and regards Li as one of the village "casts off" (p.69). Li finds to her utter disbelief that it is an unsmiling welcome awaiting her (p.69). In the city, Habu turns out to be an unloving and unlovable husband, quite irresponsible and a drunk. This makes Li to conclude that "men are utterly shameless and callous these days" (p.23). Li has to retrace her steps and learn not to dream dreams that are stillborn. Li learns the hard truth that a man can only profess love from the lips, not from the heart. And for a woman

to be a complete being, she does not need to live on illusions and false dreams. This, no doubt is the authorial voice.

The subsidiary story of Faku, the childhood friend of Li and Awa Li's elder sister are similar to that of the main story – of Li, the heroine. Faku falls in love with Garba and eventually married him. The life of luxury and contentment in the city which Garba promised became a mirage. Faku, a once plump, beautiful and hopeful village girl before marriage becomes a thin, rake-like woman “famished in body and no doubt in soul” (p.72). To compound her problem she is a second wife, she becomes frustrated and disillusioned, almost taking to a life of prostitution, as she has little to tell about her life as Garba's second wife (p.79). She retraces her steps from the verge of moral degeneration; she heeds the voice of wisdom and becomes a social welfare worker.

Awa, Li's elder sister also had her own bitter dose or overdose of unrealized dreams. Awa marries Dan Fiamia, the village headmaster hoping that she will be the wife of the principal of the new village secondary school, but it turns out to be a hopeless dream. The story of Awa as Dan Fiamia's wife is the same as that of Li and Faku. Dan Fiamia instead becomes a drunk, irresponsible and demoted to the rank of an ordinary classroom teacher.

When all dreams become unrealizable, Alkali's heroine Li decides to live a life of reality in the village, not depending on any man or husband. She goes back to school, picks her Grade I Teacher's certificate. She rejects fresh suitors and men even when Habu Adams sends for reconciliation, Li refuses to accept. Alkali however, brings her feminine philosophy to bare when Li surprisingly accepts to take Habu Adams back after his leg has been broken and amputated as a result of an accident. Li now becomes the man of the house, caring for a hopeless and helpless man who has lost the will to live.

Alkali however, is not agitating for supremacy of the woman but partnership and parity. This is summed up in the conversation between Awa and Li towards the end of the story.

“So you want to hold the crutches and lead the way?” asked Awa.

“No”, answered Li.

“What then, you want to walk behind and arrest his fall?” asked Awa.

“No”, I will just hand him the crutches and side-by-side we'll learn to walk”, answered Li (p.105).

Alkali's brand of a woman is that of a patient, enduring, sympathetic, humane, loving woman who is ready to forgive a man that oppresses, brutalizes and sets her on psychological and emotional derailment in order to walk/work together not behind him nor before him but beside him as partners.

Alkali however is guilty of gender bias. This is evident in the delineation of her characters. The three principal female characters in spite of their frustrations and psychological distresses were endowed with enabling qualities to wrestle themselves free from despondency and despair to a state of financial independence and stability.



The male characters on the other hand are created as bunch of failures, brutes, drunks, and highly irresponsible family men. It is so lop-sided that Alkali does not see any quality in even one of the many male characters delineated in her work.

## **Conclusion**

This paper conclusively suggests therefore, for feminist aspirations to be realized, and possible answers like a level play-ground for women in the economic, social, and political life be found to the Nigerian female questions. These questions bother on the suppression of and discrimination against women, and denial of their basic inalienable rights. The Nigerian feminists should cease fire on the gender war by placing more emphases on the education of Girl Child and de-emphasize the supremacy of the female child. By this, they could walk/work together for a larger picture.

## **Suggestions**

Government should show beyond political promises, the commitment to make education for women a priority.

The female child should stop living a life of illusion, that is, dreaming of being the beautiful wife in a beautiful house of one 'big man' and engage in a proactive and sustained training through regular schools and curriculum.

Government should stop playing politics with the 35% affirmative action and make it an issue of policy.

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***The Potential of Developing a Museum Collection Management System in the Hong Kong Museum of History***

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**Abstract**

The advent of technologies has provided enormous opportunities in the field of heritage preservation and access. It also coincides with the rising demand from the general public as well as the scientific community of more immediate, more expansive, and more detailed access to cultural heritage. To cope with this change, museums should adopt more information technology (IT) in its management and services, despite various challenges. The traditional mode of running a museum is no longer adequate to fulfill visitors' needs. Thus, it is important to have a centralized system to meet this rising demand. In this paper, we study the potential of adopting a Museum Collection Management System (MCMS) with user-oriented approach at the Hong Kong Museum of History (HKMH). The result showed that it is lacking of an efficient collection management mechanism. By using the Victoria and Albert Museum (V&A) as an example (as they are using MCMS and relevant features to obtain collection information via their website), challenges and possible solutions are discussed, which will eventually help changing the whole picture of HKMH.

## **1. Introduction and Objective**

Museums now have a new identity in the 21st Century: “Digital Museum”, “Virtual Museum”, “Hybrid Museum” and “Museum without walls” are the new labels frequently referring to this new generation of museums (Schweibenz, 1998). While labels vary, preservation of cultural heritage is still the fundamental function of museums. Numerico and Bowen (2006) reported that hundreds of libraries, museums and archives have digitized their collections and placed them on the Web to preserve and share precious materials and information. More and more museum services are going online with the spread of the Internet since the 1990s. Accessibility now has two meanings for museums: on-site and online. Regardless of which method of accessing museum materials is pre-dominant, museum information systems become an essential means of accessing museum collection.

As such, a Museum Collection Management System (MCMS) becomes the gateway to museum materials and contact point for visitors. A good MCMS should provide historical context, preservation and access to cultural heritage. Typically, a MCMS provides a number of access points to visitors for retrieving the information of museum’s collections or artefacts online, such as indexed search fields (like title, keyword, subject, materials used, period) from which both visitors and staff rely on to locate museum materials needed. In other words, a MCMS is a bridge between visitors and museum collections. By given a good first impression to the visitors, design and functionality of MCMS is crucial.

This paper is a feasibility study of adopting MCMS for HKMH. The MCMS of the Victoria and Albert Museum (V&A) is chosen as an example due to its high accessibility with user-friendly interface.

## 2. Background and Scope

### 2.1 Hong Kong Museum of History (HKMH)

The HKMH was established in July 1975 and funded by Hong Kong SAR Government, to preserve historical and cultural heritage of Hong Kong and South China (Figure 1). Apart from the main museum at Tsim Sha Tsui, the HKMH runs five branch museums which are the Hong Kong Museum of Coastal Defence, the Lei Cheng Uk Han Tomb Museum, Law Uk Folk Museum, Fireboat Alexander Grantham Exhibition Gallery and Dr. Sun Yat-sen Museum. To promote public awareness and foster greater interest in Hong Kong history, the HKMH organized a wide range of exhibitions, publications, educational programmes on history and culture.



Figure 1. The Hong Kong Museum of History (source: <http://www.discoverhongkong.com>)



## 2.2 Victoria and Albert Museum (V&A)



Figure 2. John Madejski Garden, Victoria and Albert Museum (Source: <http://www.vam.ac.uk>)

In 1852, one of the earliest public art museums, the renowned South Kensington Museum was founded in London. It is formerly the Museum of Manufactures established following the success of London's Great Exhibition in 1851, which under the patronage of Queen Victoria and Prince Albert, served as an international showcase for outstanding design and craftsmanship. In 1899, Queen Victoria laid the foundation stone and renamed the Victoria and Albert Museum in memory of Prince Albert (Figure 2). The museum's founding objectives - to inspire designers, manufacturers and artisans, and to bring artistic excellence to the general public - were unique, even revolutionary, at a time when European museums were intended solely for aristocrats, scholars and connoisseurs (Baker, Richardson, & Burton, 1997). According to Greenhill (1994), it specializes in decorative arts and crafts and it is thought of today's first public art museums in the UK.



### **2.3 Scope of Study**

This study will firstly introduce the MCMS design and development. As visitors may not have ideas about how the MCMS operates and they are not at the same level of understanding of the staff, its design should be user-friendly and user-oriented as far as possible. On the other hand, professional curators use the MCMS to management museum collection. Functionality and interface in MCMS should be carefully designed for both concerned parties. Through this study, curators can understand more the visitors behavior from which they can model on and design the MCMS that are suitable for most visitors according to their common needs.

### **3. Literature Review**

With the widespread of IT since the 1990s, conservation professionals, heritage interpreters, and information technology experts have been exploring innovative ways to apply technological advances to preserve and provide access to cultural heritage. MCMS are commonly designed and developed as information retrieval systems.

Ellis (1992) introduced two major paradigms of information retrieval studies: the system-oriented (physical) and the user-oriented (cognitive) approaches. The system-oriented approach focuses on algorithm relevance that best match of queries formulated by users and the information retrieved. Most of these studies were focused on information seeking rather than individual users. For example, Belkin and Croft (1987) and Kantor (1994) focused on the varieties of matching techniques and models. Moffat and Zobel (1995) studied how to improve information retrieval systems.

Since late 1970s, the emphasis has shifted from system-oriented to reflect user needs. This user-oriented approach includes relevance judging, factors affecting users' searching performance and information retrieval as a process (Schamber & Eisenberg, 1988; Zmud, 1978).

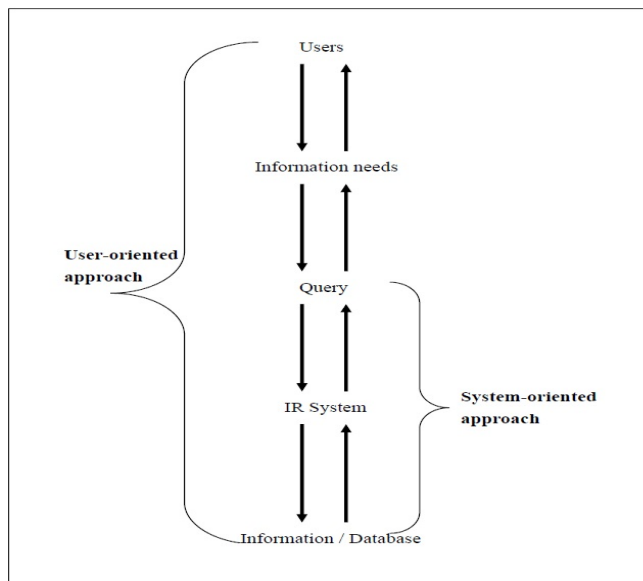


Figure 3. Information retrieval paradigms: user-oriented and system-oriented approaches

Figure 3 illustrates the information retrieval process and the major research approaches. Users express information needs, and then retrieve results related to their expression. A pure system-oriented or user-oriented approach is difficult to define individually because they are related to each other in certain extent. In this study, a combination of both system-oriented and user-oriented approach is adopted with focus on the user-oriented perspective. Both approaches contribute to the understanding of information seeking process in some aspects. However, information retrieval is a dynamic human-computer interaction that is initiated from the user. The system then matches the query and users determine and examine the information for relevance finally. The system-oriented approach focuses on how the information retrieval system matches user queries and how the information can be retrieved, and thus emphasizes only on the later part of the information retrieval process. In contrast, the user-oriented approach starts from the users' information need and how to best match of queries in the information retrieval system, and thus concerns the whole information retrieval process and can understand more about the interactions between users and the system. Also, the user-oriented approach will be useful for the system design of a MCMS.

#### 4. Technical Challenges of MCMS

MCMS has opened many doors to help cultural heritage preservation in the new digital age. However, the use of technology in cultural heritage faces a number of technical challenges given its specific requirements and instability of the objects during digitization. Later on a

number of innovative means of digitization, archiving and displaying have been developed. While technological breakthroughs have helped overcome numerous obstacles in the process of digitization, there remain some considerations that have to be taken into account while planning for such endeavors. Wang, Eliëns, and van Riel (2006) identified five major technical considerations in a project of digitizing the collection of artefacts when planning for introducing IT into art preservation. While their discussion was mainly about archiving, it is still relevant to the planning of digitized cultural heritage preservation:

**The arrangement of data storage** - With the enormous volume of artefacts, data storage and backup plan must be considered in advance. Even the cost of archiving is expected to drop further with the falling prices of data storage, but safety, stability and contingency planning in case of damage to storage media must be thoroughly considered and planned in advance.

**The diversity of materials that need to be digitized** - Different types of materials, such as cave paintings, artefacts and manuscripts require different kinds of treatment. In some cases, one type of artefact merits several means of digitization. For example, cave paintings can be digitized as both 2D images and 3D spatial replica for different research and educational purposes. In addition, other types of metadata that will enrich interpretation, such as geo-informatics, have to be recorded during the digitization process. All make the digitization process more complicated.

**The treatment of metadata relationships** - One of the advantages of digital archive is the ability to relate one artefact or material to another. The construction of such cross-referencing relationship involves the expertise of not only software engineers but also archaeological or art experts. During the database design, all these experts should provide objective judgments and strike the balance among them.

**The need for enriching context** - In addition to the interrelationship of the collection, providing historical and artistic context to the archive will help not only researchers but also the general public. Regarding to digital archive, it should consider how to provide a representation of artefacts within enriched context.

**The multiple designs for different users** - A digital archive has to serve multiple users, such as researchers, students, curators, and general public. The requirements of different user

groups can be radically different. An online database has the capacity of catering to different users with different needs. However, its success hinges on the quality of design and execution, which depends on a careful planning from both heritage and technical experts.

## **5. Solutions**

### **5.1 The MCMS of the Victoria and Albert Museum (V&A)**

The MCMS of V&A includes the collections of the National Art Library, the Archive of Art and Design, and the library collections of the Theatre & Performance Department. It provides online access to over 1.1 million catalogue records, as well as over 293,000 images available to the public with high-resolution downloads. Table 1 summarizes the features, which are incorporated with advanced information retrieval techniques.

Table 1. The Features of V&A MCMS	
Features	Descriptions
Collections management	It gives V&A staff access to the collection's information including acquisitions, inventory and cataloguing. Records can be retrieved, created and edited through internal interface.
Image Library	It stores all images and provides access by searching via the V&A website.
'Search the Collections' website	It provides online searching for information of collections objects via the V&A website.
Digital Asset Management	It provides centralized management with V&A digital assets, including videos, audios, text files, publications and documents.
Web 2.0	<p>Social media tools were adopted to build community and extended knowledge. The 6 main platforms are:</p> <ul style="list-style-type: none"> <li>• Blogs: <a href="http://www.vam.ac.uk/page/b/blogs/">http://www.vam.ac.uk/page/b/blogs/</a></li> <li>• Facebook: <a href="https://www.facebook.com/victoriaandalbertmuseum">https://www.facebook.com/victoriaandalbertmuseum</a></li> <li>• Flickr: <a href="http://www.flickr.com/groups/va_museum">http://www.flickr.com/groups/va_museum</a></li> <li>• LinkedIn: <a href="http://www.linkedin.com/company/victoria-and-albert-museum">http://www.linkedin.com/company/victoria-and-albert-museum</a></li> <li>• Twitter: <a href="https://twitter.com/V_and_A">https://twitter.com/V_and_A</a></li> <li>• YouTube: <a href="http://www.youtube.com/user/vamuseum">http://www.youtube.com/user/vamuseum</a></li> </ul> <p>with the integration of museum content generated on the other social media</p>

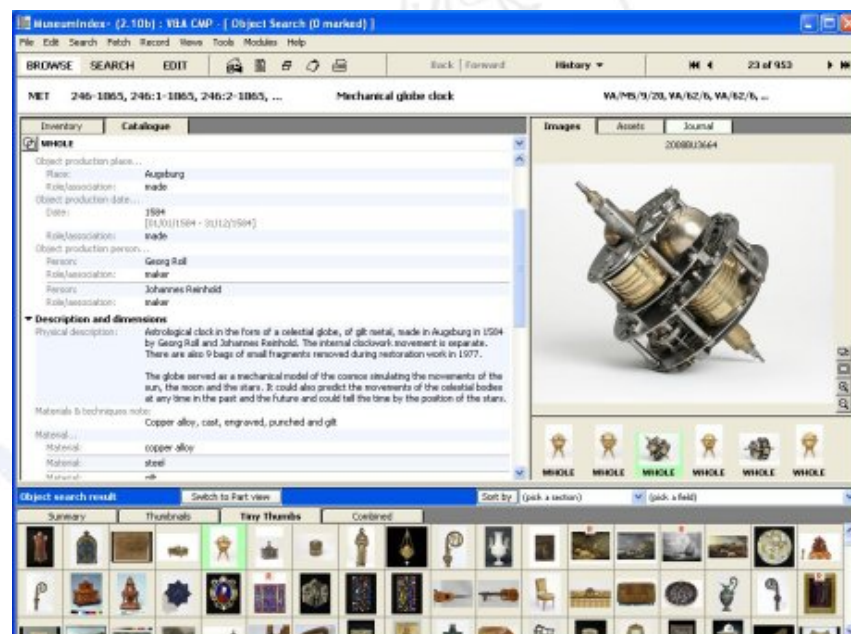


Figure 4. Screenshot of V&A MCMS  
(source: <http://www.ssl.co.uk/news/v-and-a-collectionsindex>)



The MCMS of V&A was launched in July 2011. As it provided high accessibility with user-friendly interface, it had received positive feedback from the community. In 2012, the V&A has won the Collection Trust's Inaugural Collection Practice Award that demonstrated the effectiveness of MCMS between V&A and its software provider (Woolley, 2012).

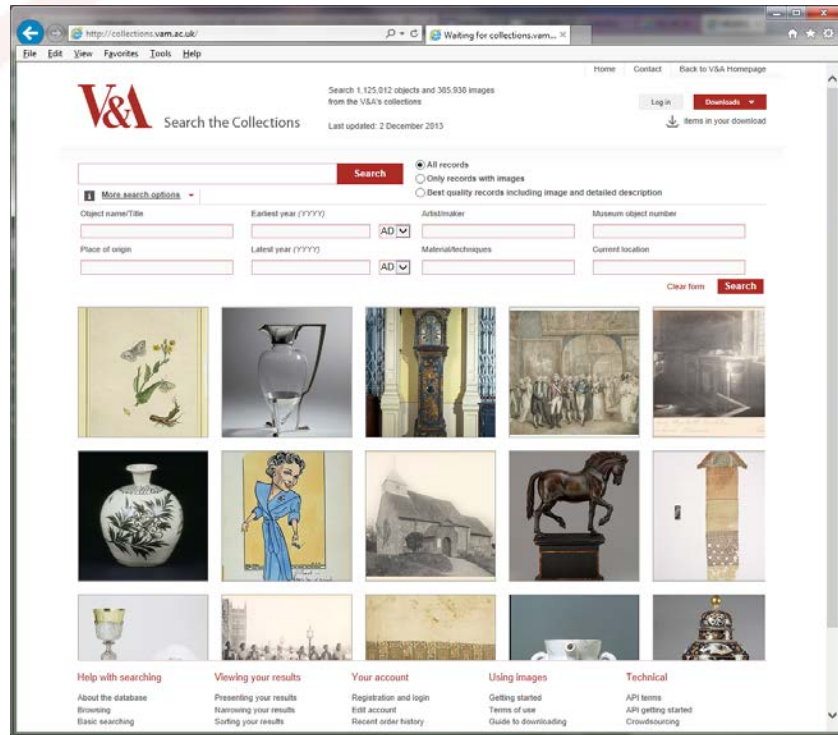


Figure 5 'Search The Collections' website (Source: <http://collections.vam.ac.uk>)

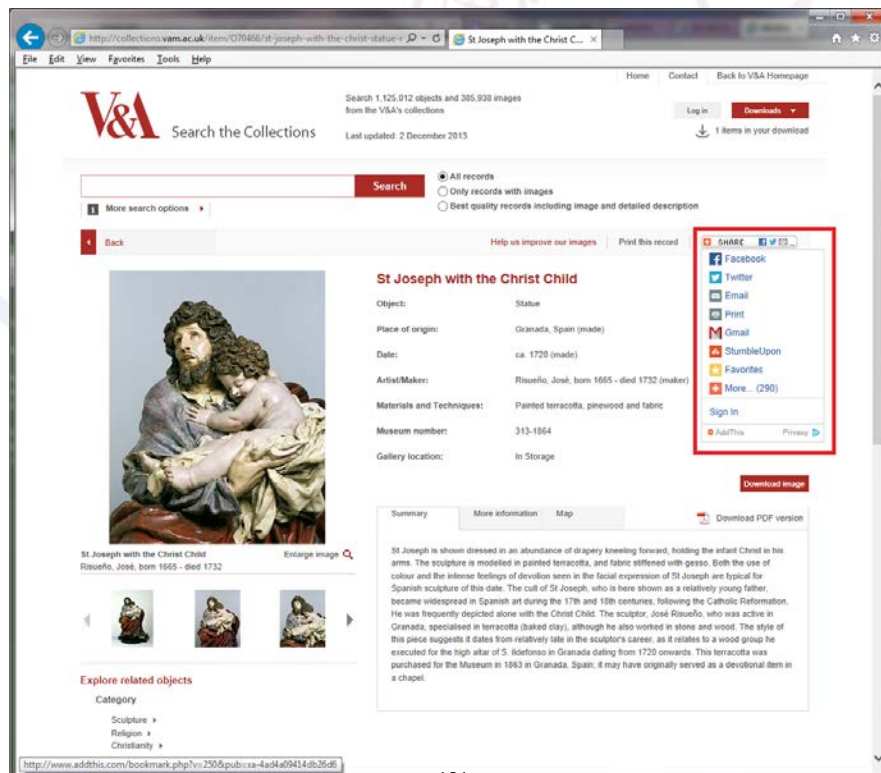


Figure 6. Web 2.0 social media tools integrate of museum content  
(Source: <http://collections.vam.ac.uk>)

MCMS in V&A centralize the administrative tasks and increase productivity. MCMS integrate all administrative works in a single system, which streamline the workflow and ensure the data consistency by eliminate redundant task with duplicate data entries.

## 5.2 Development of MCMS in Hong Kong Museum of History (HKMH)

Before studying the development of MCMS in HKMH, a desktop study, site visit and interview with HKMH's staff had been conducted to review the current approach adopted by HKMH in museum management. The result of current approach summarized in Table 2.

Collection management	Only historical photographs were digitized (Figure 7). Others collection information were recorded by Microsoft Access for internal use. <a href="http://mhmcms.lcsd.gov.hk/aspnet/asp/entree.aspx">http://mhmcms.lcsd.gov.hk/aspnet/asp/entree.aspx</a>
Data management	All metadata stored in the internal database can only be accessed by authorized users.
User interface	Website was revamped in May 2013 with Web 2.0 social media tools such as Facebook, Twitter and Weibo for knowledge sharing purpose.
Searching	Search functions on the top menu bar provide searching for document, such as tender notices and press release. It does not allow users to retrieve collection information.

Table 2 Summary of current approach of HKMH



Figure 7. A screenshot of 'Historical Photographs' search

**Table 3. Some Suggested Essential Features for HKMH MCMS**

Features	Descriptions
Collection management	<ul style="list-style-type: none"> <li>Provide overview of the information objects and support research, cataloguing, event and exhibition planning, inventory management and documentation activities.</li> </ul>
Data management	<ul style="list-style-type: none"> <li>Export all metadata which are stored in the central database for access by authorized users.</li> <li>Supports multimedia editing of all digitally stored data image, audio, video, text, etc.</li> <li>Manages access right to protect digital information against unauthorized access through watermarks.</li> </ul>
User interface	<ul style="list-style-type: none"> <li>User-friendly interface enables users without need for programming skills.</li> <li>Allow web-enabled retrieval of collection's data and available to a wide audience 24x7.</li> <li>Link up Web 2.0 social media tools such as Facebook and Twitter, for knowledge sharing purpose.</li> </ul>
Searching	<ul style="list-style-type: none"> <li>Allow users to retrieve information quickly and efficiently with menu tabs, pull-down lists, selection of multiple fields and advanced search functionality including cross-collection searches, hierarchical search and full-text search.</li> </ul>
Reports	<ul style="list-style-type: none"> <li>Draw statistical data for analysis and export to flexible file formats such as Excel, Access, PDF, etc.</li> </ul>

Through the desktop study and interview, it is revealed that the application of IT in HKMH's management is very limited. Development of a MCMS in HKMH will be a cost effective solution in data and collection management and enhancement of visitors' experiences. In particular, HKMH have several branch museums, which can be benefitted from scale of economies. To develop synergy and diverse utilization of information technologies in museum collection management work, well-planned functional and technical requirements specifications should be prepared. After studying their requirements, some suggested proposed features are given in Table 3.

## 6. Limitations and further work

There are a number of limitations in this study. The major one is the reluctance of the HKMH to disclose their internal information in detail, such as collection management standards and IT development plan, giving that some information may be of a sensitive nature. Therefore, indirect channels in gathering the necessary information for this study had been made and unable to present a relatively comprehensive comparison to V&A.

A second difficulty encountered is the administrative constraint imposed by the HKMH, which made it impossible to conduct large-scale evaluation exercise. Despite of this limitation, by referencing to V&A, some significant features of MCMS as well as its values and limitations explored.

Among all, two particular areas can be further investigated. (1) In finding out the effectiveness of using MCMS in museums, future study on user experience can be conducted so that the study can be focused on the information retrieval process rather than technical issues. (2) Another area of study is to future investigate in museum management perspectives, such as (i) experience in MCMS implementation, (ii) experience in project management, and (iii) the impacts of other Web 2.0 tools such as Facebook, Blogs, Twitter and YouTube in museums context.

## **7. Conclusion**

The use of digital technologies in preservation of culture heritage promises great possibilities while carrying a number of potential pitfalls. While technological innovation benefits collaboration and knowledge sharing between different institutes in the heritage sector, it also brings challenges to them.

In the view of conservation, digital technologies not only offer a way of state-of-the-art presentation, but also allow visitors who would never be able to physically visit the artefacts due to issues of sustainability or accessibility to appreciate the artefacts in an innovative and interactive way.

Whatever technology we used for cultural heritage, it is hoped that the digital trend can enhance heritage appreciation through effective presentation, anytime, anywhere. At the same time, visitors would be alerted of the uncertainty of the future of the fragile artefacts, and help raise awareness of conservation and sustainable visitation.

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***A Literary Antidote to Dignity-Based Conflict: J. M. Coetzee's Ethics of Natural-  
Rather than Public-Spiritedness***

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**Abstract**

South-African novelist J. M. Coetzee's fiction promotes the ethical potential in a shamanic sense of the body and nature which should replace traditionally valorized stances such as resistance, self-sacrifice, and public-spiritedness. For Coetzee, the latter (apparently heroic) gestures are grounded in egotism (disguised behind a more palatable "dignity") rather than altruism and are thus a self-destructive and unsound ground for ethics. Coetzee's writings subscribe to what could be labeled natural-spiritedness as opposed to public-spiritedness. While public-spiritedness is predicated on political activism that cannot work without some form of intransigent resistance to the other, natural-spiritedness places ultimate value in natural oneness and "surrender" to the other. This paper mainly focuses on Coetzee's novels *In the heart of the country* (1977) and *Waiting for the barbarians* (1980); it also references some of the writer's essays that tackle issues of conflict, racial and otherwise, in South Africa and elsewhere.

In this paper, I examine two of Coetzee's novels that feature troubled characters who ultimately come to an acceptance of what they have sensed but fought against all along, that their intellectual torment is caused by an egotistical quest for political recognition that masquerades as a feel for universal human dignity. Based on this realization, they turn to the body for relief from their discontent and find a redeeming value in the rhythms of *zoē*. They abandon their dignity-based sense of self-assertion and surrender to a life guided by instinct. From this dignity-free perspective, they see discursive violence as nothing but the suppression of the unconscious instinct to survive in favor of the constructed wish for dignity, the exclusion of *zoē* for the sake of inclusion in *bios*.

In moments of intense "animal" sensuality or physical pain, Coetzee's protagonists see their egos—manifested in the desire for their authentic and original articulation to be recognized and celebrated as their own—crumble, and a sense of bestial oneness with other living beings is revealed to them. In this epiphany, their erstwhile, apparently altruistic, pursuits are exposed as the working of their sense of self-worth. Their misguided belief that they have a *unique* sensitivity to human suffering, Coetzee's protagonists come to realize, has implicated them in violent *political* epistemes produced by the struggle for power. Only in this "converted" state, wherein they abandon their dignity, do Coetzee's protagonists close the perspectival gap with their narrators and become Coetzee's "mouthpieces."

To say that Coetzee's protagonists go through a process of conversion bears some implications for the narrative structure. In *Doubling the point*, Coetzee references William C. Spengemann's (already) "converted narrator," who, according to Coetzee, has a "temporal position in the after [that] gives him, in his own eyes, complete self-knowledge" (p. 260). Because he has established presence on both sides of the conversion bridge, this narrator-protagonist's "knowing, converted, narrating self stands invisibly beside the experiencing, acting self" (p. 260). Whether it is a first-person or third-person narrative at hand, we should be cognizant that Coetzee's narrator might be in on the outcome from the beginning.

I should note here that my approach to Coetzee's fiction is not intended to be psychoanalytical because such an approach will be difficult and problematic. In his review of Coetzee's *Disgrace*, psychiatrist Alan D. Stone writes that it is easy "for the psychodynamic psychiatrist to formulate several unconscious drives and mechanisms that would explain it all. Coetzee's writing is not like Nabokov's, thumbing its nose at psychoanalysis, but, in my view, he does not intend that his characters or the human condition be reduced to the psychology of the unconscious" (p. 2249). Moreover, to align the ego's desire for recognition with consciousness and the body's instinct for survival with the unconscious, as my argument does, is not without technical faults, because someone might argue that egotism can be an "unconscious" drive—in the sense that the subject is unaware of its existence. But, I am using "unconscious" in this project to capture sensuous interest and instinct within the politically detached realm of irresponsible *zoē*.

Coetzee's engagement with the dilemma between a dignity-based ethic of recognition and self-sacrifice versus an irresponsible impulse for survival and pleasure arguably spans his whole career. He prominently dramatizes this conflict, however, as early as his second novel, *In the heart of the country* (1977). Magda—the white Afrikaner

narrator—comes to realize that her intellectual and emotional torment results from denying her natural, sensual desires in an egotistical fret over justice, a socially mediated, and only apparently altruistic, desire that makes her complicit in the “power” she resists. My argument differs from the view that in the novel “the body does not figure prominently, being too weak to save the mind from itself. The suggestion is that the body’s involuntary, autonomous processes are as nothing next to those of the mind . . . : in Coetzee there may be a kind of contempt for the body that does not have to be learned, that is native” (p. 400). I argue that the novel shows how the native impulse of the body is to love itself.

The conflict between the ethics of dignity and the instinctive impulse is reflected in what Magda admits is her “unreliable” narration, all the more so because she offers different versions of what happens on the isolated farm where, according to her, she has lived with her father, and the black farm laborer Hendrik, who is later joined by his young wife, Anna. There are also different versions of the patricide Magda commits and different accounts of Anna’s rape at the hands of Magda’s father and Magda’s rape at the hands of Hendrik—all of which might never have occurred.

Magda’s aspiration to be more than a human animal, to be a *political animal*, translates into obsession with terms of conflict—oppressor/oppressed—and she casts herself alternatively as either, neither, or both. In words one critic uses to describe another Coetzee character, Magda’s “position of both oppressor and oppressed is experienced as a kind of double consciousness that can only lead to madness” (Poyner, 2009, p. 54). Anxious to reconcile her conflicted consciousness, she seeks to develop a unique but universal conception of what power means: “I am a spinster with a locked diary but I am more than that. I am an uneasy consciousness but I am more than that” (p. 3). Magda strives to assume political significance and recognition, to transcend the physical into the metaphysical, to surpass the euphoric and reach the metaphoric: “Resolutely I beat down the blind, subjective time of the heart with its spurts of excitement and drags of tedium: my pulse will throb with the steady one-second beat of civilization” (p. 3). She resists “becoming one of the forgotten ones of history” (p. 3). Magda’s angst derives from a dignity-based desire for recognition, a wish to transition from mere *zoē* to political action and representation (what she herself calls the “as-if”): “I imagined that if I talked long enough it would be revealed to me what it means to be an angry spinster in the heart of nowhere. But . . . I find none of that heady expansion into the as-if that marks the beginning of a true double life. Aching to form the words that will translate me into the land of myth and hero, here I am still my dowdy self in a dull summer heat that will not transcend itself” (p. 5). In the same league as human dignity, this “as-if” is abstract, heroic, autonomous, and self-determined. In Magda’s vision, the “as-if” is an escape from the corporeal being that lacks ethical and intellectual control over itself and the power to represent itself. However, there is no way to enter the political realm other than as an antagonist, as oppressor or oppressed, so she starts with the question, “Who is behind my oppression?” (p. 4). Magda wonders if she is disqualified from the dignified discourse of political representation because she has no “vision of a second existence passionate enough to carry [her] from the mundane of being” (p. 4). This resentment of the “mundane” constitutes, as we will see, a recurrent dynamic in Coetzee’s novels.

Initially tying their self-worth to resistance against any “easy,” mundane, “cliché,” or “quotidian” existence that obliterates the “I,” Coetzee’s protagonists struggle to assert their unique and distinct egos. Coetzee, however, ultimately highlights the ethical



potential in the mundane, an unassertive state of being he articulates in the pastoral language and motifs of peasantry. Magda insists that she is “not a happy peasant” and that she has a “miserable” story, but we can clearly see that, because she sees dignity in such a narrative, it is a story she wants to adopt: “I am a miserable black virgin, and my story is my story, even if it is a dull black blind stupid miserable story, ignorant of its meaning and of all its many possible untapped happy variants. I am I” (p. 5). The culturally infracted desire for the political stands here opposed to the “happy” life of peasants.

For Magda and other protagonists, Coetzee stages this struggle between an egotistical wish for political recognition, articulating itself in an as-if metaphorical language and the mere givenness of the body, intimating itself through animality, bestiality and fertility. Magda’s insistent description of herself as a “black virgin” is her way of privileging the political language of oppression over the bodily intimations of fertility. She casts all sexual relations in her narrative as rape because she privileges the language of oppression; as Rosemary Jolly argues, Magda “has no access to a discourse of mutuality outside of abuse; but she suspects . . . that her current reality may be inadequate to her desire” (2009, p. 95). This suspicion, I argue, reflects Magda’s abortive will to have rational and autonomous control over her natural life.

While unwilling to acknowledge *zoē*, the animal tugging at her core, Magda concedes that another “aspect” of her younger self is “love of nature, particularly of insect life, of the scurrying purposeful life that goes on around each ball of dung and under every stone” (p. 6). She “would have no qualm . . . if it came to the pinch . . . about living in a mud hut, or indeed under a lean-to of branches, out in the veld, eating chickenfeed, talking to the insects. Even through the little girl the lineaments of the crazy old lady must have glimmered” (p. 7). Magda tells us also that what stands between her and “becoming a beast” is only her “commerce with the voices” she hears: “For I am sure that if the voices did not speak to me I would long ago have given up this articulated chip-chop and begun to howl or bellow or squawk” (p. 125). I argue that the voices that “speak” to Magda are induced by an ill body that has been ignored, a body that appeals to her out of neglect, a hallucination that sometimes overcomes her (socially conditioned) sense of personal autonomy; she is in a hallucinatory, trance-like mental state of the kind that might at times be purposefully induced by mystics.

But for now let’s take Magda’s word for it, which is still valid for the argument. Her interaction with the “voices” helps her avoid talking like an animal. In other words, the interaction with the voices is a way of suppressing the beast in herself. Even then, the voices frustrate her attempts to make them address her unique person, to translate their “universals” into terms readily applicable to her specific situation. The voices tell her: “*It is the slave’s consciousness that constitutes the master’s certainty of his own truth*” (p. 130). I read this statement to mean that political consciousness or resistance actually contributes to sovereign power. For sovereignty to work, people have to be conscious and alert to its existence. To use Derrida’s language, people cannot be “stupid” and irresponsible; only the sovereign is entitled to such stupidity (2009, p. 57). Magda’s response to the voice gives substance to such a conclusion: “How did the servants come to know that they could hurt [my father] most essentially by obeying him most slavishly? . . . Did my father grow harsher and harsher toward them simply to provoke them out of their slavishness? Would he have embraced a rebellious slave as a father embraces a prodigal son, though his next act might be to



chastise him?”(p. 130). The voices say: “*The slave loses everything in his chains, even the desire to escape from them*” (p. 134). Power works in such a way that what you consciously resist is not what has controlled you in the first place. Magda says: “If I were truly a slave resigned to my chains would I not have learned the word *Yes* long ago? . . . If my speech is not rebellious from beginning to end, what is it?” (p. 135). But Magda has not been resigned to her chains; she wants to be rebellious, and this itch for political action constitutes her chains. “*It is in order that we shall not fall victim to the assassin, said the voice, that we consent to die if we ourselves turn assassins*” (p. 134). Our dignity, our will to be political animals, makes us rebel against oppression and by the same gesture turns us into oppressors; we do so even when the position we take is not to our advantage, even if it is against our survival. Coetzee sums up what the “hero” of Dostoevsky’s *Notes from Underground* “has to say about desire”:

The enlightened 1860s view, he says, is that desire obeys a law, the law that man desires in accord with his own advantage. But the truth is that every now and again man will desire what is injurious to himself precisely “in order to have the right to desire for himself” without being bound by any law. And he desires that freedom from determination in order to assert “what is most precious and most important—that is, our personality, our individuality” (26). The primal desire is therefore the desire for a freedom that the hero identifies with unique individuality. (1992, pp. 280-81)

Coetzee’s writings differ with the Underground man’s view that the “primal desire” is a desire for freedom and unique individuality; the primal desire is an unconscious desire for survival and pleasure. Magda wonders: “How can one possibly consent to die? The flesh loves itself and cannot consent in its extinction” (p. 135).

The voices say: “*The feeling of solitude is a longing for a place. That place is the centre of the world, the navel of the universe. Less than all cannot satisfy man*” (p. 135). The ego does not want only to be part of the public space, but to be at the center of it. The political desire for recognition is ultimately egotistical rather than egalitarian. Magda then starts to realize that she has lost her freedom in the struggle for freedom. She has been subjected to power by a discourse that does not depict life in itself but always frames it in terms of political relations—between classes, between ideologies, between generations.

Then we begin to glimpse Magda’s release from the disabling, reversed way she used to see power and freedom when she loses interest in the voices, wanting only to sleep undisturbed, when she is “sure that they do not hear” her, that they do not *respond* to her. Magda becomes less confrontational in her interaction with them and, hence, her freedom is complete: “I for one do not wish to be at the centre of the world. I wish only to be at home in the world as the merest beast is at home. Much, much less than all would satisfy me: to begin with, a life unmediated by words: these stones, these bushes, this sky experienced and known without question; and a quiet return to the dust. Surely that is not too much” (p. 135). Magda has lost interest in political action and turned from the double as-if of representation to the unmediated, natural givenness.

She brings her father back into the narrative even though she has led us to believe that she has murdered him in multiple versions of patricidal fantasy; in her relationship with her father she has dramatized power struggle to the extreme. Immediately after

surrendering her wish to be part of the political world, Magda reverts to the other aspect of her life to which she has alluded at the beginning of the novel, that she feels more at home in a natural, unmediated world: “But I have other cares besides quarrelling with my voices. Sometimes when the weather is fine, as it is today, sunny but not too warm, I carry my father out of his room . . . so that he can once again face out over the old acres, which he no longer sees, and be exposed to the birdsong, which he no longer hears” (pp. 135-36). Magda’s antagonistic relationship with her father is the result of his association with the natural state; he is a sum of bodily functions. The fact that we are aware of now—that he is in a state of physical decay, losing the ability to move, see, and hear—sheds more light on the situation. Magda accepts the mundane pastoral: “It takes generations of life in the cities to drive that nostalgia for country ways from the heart . . . I am corrupted to the bone with the beauty of this forsaken world” (p. 139). The novel ends with Magda’s reminiscences about her father, which are almost exclusively about food, nourishment, and physical decay.

Magda’s surrender of her wish for political action is concomitant with a deep understanding of, and an escape from, the epistemic violence of the political struggle for power. This insight continues but becomes more complicated in Coetzee’s third novel, *Waiting for the Barbarians* (1980). The novel is narrated by a “magistrate” who runs a far-flung colonial outpost/town, allowing free, albeit minimal, trade and interaction with the “barbarians”—nomadic people. A typical Coetzee protagonist, the skeptical magistrate administers the “law” with barely any enthusiasm, conscious of the philosophical ironies of his role. His half-hearted authority is being superseded by intelligence officer Joll, dispatched from the central “Bureau” with “emergency” powers to investigate rumors of a barbarian uprising. Despite the magistrate’s pleas, Colonel Joll starts capturing and torturing barbarians to get to the “truth.” After the first group of prisoners is cleared, one girl is left behind with broken legs and a generally battered body. In what seems vaguely like an intimate relationship, the magistrate nurses her and becomes obsessed with the marks of torture on her body. He then sets out on a journey to reunite her with her people and, once back, he is charged with treason (“consorting with the enemy”), imprisoned, humiliated, and physically tortured to the breaking point.

I argue that in this novel Coetzee explores how an abstract notion of human dignity prevents the magistrate from intellectual surrender to a feeling that what he *shares* with the “barbarians” is a “barbarian” desire for survival and pleasure; therefore, he is not willing to accept any vision of life outside the terms of political signification. This willed, unnatural ethics of resistance, self-sacrifice, and public-spiritedness is at the core of his imperial-magisterial ego’s complicity with the political empire. Coetzee once again explores the tug between the will to power and the will to life. While “barbarians” is used literally in the novel to refer to the nomads, I argue that the “barbarians” also indicates the natural intimations of the body that cannot be contained within, and keep breaking through, the ego’s will to recognition/dignity. Coetzee’s magistrate is intellectually and emotionally split with regard to a dignity-based ethics, where *life* is only a political relation to others, where “irresponsibility” means *death*. Upon asking the girl “where” she lives, he is puzzled that her answer is merely “I live” (p. 26). When one barbarian boy, under torture, tells the Colonel what the latter wants to hear—that the barbarians have committed acts of sabotage and are plotting an uprising—the magistrate intervenes with “vehemence,” urging the boy to consider what such a statement will bring on his “people.” The boy, however, “makes

no response . . . it is like slapping fish” (p. 11). He watches how the captured “savages seem to forget they ever had another home. Seduced utterly by the free and plentiful food, above all by the bread, they relax, smile at everyone, move about the barracks yard from one patch of shade to another, doze and wake”; he is conflicted about the indignity of how they “grow excited as mealtimes approach” and how they are frank about their “filthy habits” (p. 19). Yet he *wants to* “hope” that, when they do return to their homes, the “history of their captivity enters their legends, passed down from grandfather to grandson” (p. 19). Trapped in the discourse of human dignity, the magistrate constructs the other in the ethical terms of political consciousness and heroic sacrifice.

The magistrate is conscious, nevertheless, that he might be contriving an ethical life and projecting it on the barbarians, that he is assigning them to a *sittlichkeit* and forcing them into an ethics of self-sacrifice. He is actually, as Coetzee describes Dostoevsky’s Underground Man, “hyperconscious” in the sense that he is conscious of being self-conscious, infinitely questioning the motive behind every motive. The magistrate is self-conscious, for example, about the motives behind his opposition to torture as opposed, say, to murder in combat, wondering if what he stands for is nothing but “an archaic code of gentlemanly behavior towards captured foes” (p. 108). Imprisoned and limited to one kind of food and one change of clothes, he is not sure “so petty” a punishment qualifies as “persecution” if nobody “spits” on him (p. 85). Yet, the terms of his punishment might be “all the more degrading for their pettiness” (p. 85). He finds “nothing ennobling” in his torture because all he is subjected to is the “most rudimentary” functions of the body: “to drink, to relieve itself, to find the posture in which it is least sore” (p. 115). I do not argue that Coetzee’s point is that the magistrate *must not* pity the barbarian victims because this impulse originates in an unconscious desire for ennobling self-destruction. Coetzee writes, “What psychoanalysis has to say about ethical impulses may be illuminating (I give as an instance the link Freud points to between pity and destructiveness) but is ultimately of no ethical weight. That is to say, whatever one thinks the psychological origins of love or charity may be, one must still act with love and charity” (1992, p. 244). Coetzee’s “one must still act with love and charity” should not be taken as an ethical imperative. The argument is that one must *not* withhold love and charity based on the knowledge of their possible origin. In fact, as Attridge notes, Coetzee’s fiction has been criticized for deploying ethically and politically irresponsible terms such as love and charity: “It is characteristic of Coetzee that he should risk building a politically engaged novel on such overworked concepts as ‘trust’ and ‘love,’ and one might predict that his having done so will be frequently misunderstood (both by those who want to exclude the political and by those who want to emphasize it)” (2010, p. 112). In Coetzee, exposing the ego’s intricate involvement with ethical imperatives will only help us articulate an alternative ethics.

The magistrate’s questioning of the conflicting ethics of survival and dignity intensifies as the physical toll of his punishment increases. His “whole being” gradually becomes occupied by “the misery of being simply a body that feels sick and wants to be well” (p. 87). His torturers want to show him “what it meant to live in a body, as a body, a body which can entertain notions of justice only as long as it is whole and well” (p. 115). The unmediated physical effect of the punishment, in the form of sore gums and painful bowel movements, both overwhelms and piques his wish to grasp the political significance of his ordeal: “Never before has my nose been

so rubbed in the quotidian. The flow of events in the outside world, the moral dimension of my plight, . . . have lost all interest under the pressure of appetite and physical functions” (p. 87). As with Magda, the conflict between the “quotidian” existence and the metaphoric expansion is the main source of the magistrate’s dilemma.

As in the earlier novel, privileging the metaphysical over the physical is also behind the protagonist’s entrapment in hegemonic discourse. The magistrate asserts that he is “not afraid of death” but only cringes from the “shame of dying as stupid and befuddled” (p. 94). He opposes physical death, the death of “nonbeing,” to the death that equals stupidity. As a symptom of his paradoxical desire, the magistrate does not accept for himself a condition that, at least in Derrida’s *The beast and the sovereign*, makes the sovereign sovereign—the irresponsibility that makes him look stupid, bestial, and even dead (p. 57). This condition of stupidity the magistrate associates with *shame*. An irresponsible, stupid, bestial sovereign surely does not feel shame, for it is a sense reserved for those subjected to the sovereign. As his torture progresses, however, he says that even though at the beginning he has felt “agonies of shame” to stand naked before the public, now he is “past shame” (p. 117). He is surprised that the moment does not come when he would say “Kill me—I would rather die than go on” (p. 117). With intense physical pain, the magistrate’s liberation starts to come into view.

The conflict between the body’s politically irresponsible desire for survival and the ego’s responsible desire for dignity is reflected in a doubling, disjunctive narrative structure that we can glimpse in the magistrate’s pompous proclamation: “Let it be said, if it ever comes to be said, if there is ever anyone in some remote future interested to know the way we lived, that in this farthest outpost of the Empire of light there existed one man who in his heart was not a barbarian” (p. 104). He affirms his political agency but at the same time questions such agency because it can only *be said* that he is not a barbarian. He wants to be immortalized as a hero, to be recognized well into the “future,” but that future is “remote.” What will be said—a multilayered statement—is of real significance here. The visible layer is where the magistrate does not regard himself as a “barbarian,” in other words as a violent maniac, because he does not approve of the political and material violence of the empire. The second, not much less obvious layer says that he is not a “barbarian” because he privileges sacrifice for the other over his own survival. The third is related to the second, with a slight difference—he is not a barbarian (violent) in his *heart* as opposed to being a barbarian in his mind (his ego). His ego is intertwined with the rational “Empire of light”—an empire that means, in Magda’s words, “heady *expansion* into the as-if that marks the beginning of a true double life.” This last interpretation will be vindicated later by the magistrate’s query:

What has made it impossible for us to live in time like fish in the water, like birds in air, like children? It is the fault of Empire! Empire has created the time of history. Empire has located its existence not in the smooth recurrent spinning time of the cycle of the seasons but in the jagged time of rise and fall, of beginning and end, of catastrophe. Empire dooms itself to live in history and plot against history. (p. 133)

The empire of his mind is complicit in the violent and artificial epistemes of political signification, but his heart is not; his heart works in accord with Magda’s “subjective time of the heart with its spurts of excitement and drags of tedium.” As we will see



later, Coetzee directs our attention to the fact that the heart, which has been culturally deformed into a metaphor, is first and foremost a blood pump that gives intimations of the body and not the soul.

After he is released from incarceration and told that, although his safety is not guaranteed, he can leave or do whatever he pleases, the magistrate sees himself as mere natural givenness; he finds pleasure in living as a beggar; he hopes to “to be fat again,” with “a belly that gurgles with contentment,” and aspires to a “life of simple satisfactions” (p. 130). We see in this life without dignity not vulnerability but freedom and sovereignty.

Coetzee’s fiction promotes a shamanic sense of the body as bestial yet divine, intimating natural desires that bring god and the beast together. *In the heart of the country* and *Waiting for the barbarians* show resistance, self-sacrifice, and public-spiritedness as grounded in egotism rather than altruism and thus a self-destructive and unsound ground for ethics. Coetzee’s writings describe immersion in sensual gratification as a mystical experience, even a theistic one. With sensual gratification and ego annihilation, the human reverts to being animal yet divine. Coetzee’s ethics is shamanic morality in the sense that it irresponsibly ignores “rational” imperatives and seeks supernatural guidance through identification with the natural world.



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## ***Flood Management Handling In Malaysia And Indonesia***

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### **Abstract**

Indonesia and Malaysia are located at the equator have some issues in disaster management. Many kind of disasters such as flood, eruption of volcanoes, earthquake, drought, landslide, forest fires often happen in these two countries. The territories has geographical, geological, hydrological and demographical condition with potential disaster due to natural factors, non natural factors as well as human factors which result in fatalities damage to the environment, loss of material processing with phycological impact and can hinder national development. The countries shall bear the responsibilities to protect the entire nation of Malaysia and Indonesia as well as the whole homeland with the aim of providing protection for the lives and livelihood including protection against disaster. In Malaysia, the National Security Council (NSC) Directive 20 (NSC No. 20) established under the National Security Council of Prime Minister's Department provides the guidelines for disaster management in the country while Indonesia has its own legislation, namely the Law Number 24 of 2007 Concerning Disaster Management oversee by its National Agency Disaster Management (BNPB). This paper discusses on flood management handling in these countries, before, during and after the occurance of the disaster as well as the protection and welfare of the victims.

## 1.0 Introduction

Since 1971, Malaysia has experienced flood disaster due to the climate change, influenced by the northeast and southwest monsoons. In 2013, a big flood has been reported to occur in the east coast area of Peninsula Malaysia, bearing over 65 ,000 evacuees from affected areas in some districts of the state of Pahang, Terengganu, Kelantan and Johor. Heavy and continuous rainfall is the main cause of flood, but Chia (n.d) identifies several other reasons why flood occurs in Malaysia. There are:

- i. Loss of flood storage as a result of development extending into and taking over flood plains and drainage corridors;
- ii. Increased runoff rates due to urbanisation;
- iii. Inadequate drainage systems or failure of localised drainage improvement works, extended in sufficiently downstream;
- iv. Constriction at bridges and culverts that are either undersized or partially blocked by debris build-up or from other causes;
- v. Siltation in waterway channels from indiscriminate land clearing operations;
- vi. Localised continuous heavy rainfall;
- vii. Tidal backwater effect;
- viii. Inadequate river capacity;

As vulnerability to disasters are unavoidable, greater attention has to be directed to reducing risks associated with its occurrence through the introduction of planning to improve operational capabilities and mitigation measures that are aimed at reducing disaster impacts (A. Rahman, 2012). The government has taken several measures to deal with flood problems in Malaysia such as the establishment of the Permanent Flood Control Commission, establishment of flood disaster relief machinery, implementation of structural measures, implementation of non structural measures, setting up of flood forecasting and warning systems, carrying out of river basin studies and preparation of drainage master plans for major towns, setting up of a nation wide network of hydrological and flood data collection stations (Chia, n.d.). While this structural and non-structural measures are important for handling the issue of flood, the strategies that address the issues of the psychosocial effects of the flood victims are equally as important (Salleh, Mustafa and Ariffin, 2013). Ismail (Berita Harian, January 4<sup>th</sup> 2014) reports that the government needs to improve and strengthen disaster management in Malaysia, specifically on flood disaster in the future. This includes improving early warning system in order to ensure that the warning is efficiently spread, to improve settlement centers particularly on additional facilities for example place for cooking, clean water supply, food supply, sanitation, place to sleep and to perform prayers.

## 2.0 National Security Council Directive No. 20

In Malaysia, the National Security Division (NSD) in the Prime Minister's Department is responsible for the coordination of all activities related to disaster. The National Security Council (NSC) was established under this Division and became the principal policy making and coordinating body for disaster management. The NSC coordinates and plans all activities related to preparedness, prevention, response/relief

operations and recovery/rehabilitation of disaster management. The National Security Council (NSC) Directive 20 (NSC No. 20) on Policy and Mechanism on National Disaster Management was issued to provide guidelines on the management of disasters, including the responsibilities and functions of related agencies under an integrated emergency management system. The directive is supported by other Standard Operating Procedures which outline the mechanism as well as the roles and responsibility of various agencies for specific disasters, i.e. flood; open burning, forest fire, haze, industrial disasters etc (NSC, 1997). The Disaster Management and Relief Committee (DMRC) was established to carry out the responsibilities of the NSC in coordinating all the activities related to disaster management. The DMRC is established at three different levels, i.e. at the Federal, State and District levels, whereby the NSD is the Secretariat. At the federal level, DMRC is responsible in the formulation of national policies and strategies regarding the alertness and the preparation of various agencies involved in the handling of disasters.

The role and duty of relief and rehabilitation agencies and voluntary bodies in the works of relief and rehabilitation at the scene of disaster as indicated in Appendix M of the Directive No.20 are:

- i. Public Works Department (JKR)
  - Providing stores, transportation and workforce from JKR to do the jobs of cleaning up the scene of the incident and transportation.
  - Providing temporary shelter as canopy or tent.
  - Supplying water and to raise water pressure at places where such services are needed (where water supply is under the supervision of JKR/Water Supply Department (JBA).
  - Providing technical and skill services in the field of forensic, geotechnics, structures and etc. as in landslide or structure failure cases.
- ii. Social Welfare Department
  - Prepare and maintain the evacuation centers.
  - To make an arrangement and distributing food, clothing and other necessities.
  - To carry out the registration on the victim for the purpose of rehabilitation.
  - To offer guidance, advice/counseling to victims.
- iii. Malaysian People Voluntary Alliance (RELA)
  - To assist with the evacuation of victims.
  - To assist with preparing /distributing food to victims/duty officers.
  - To assist with providing places of evacuation.
  - To assist with distributing of clothes and other necessity to the victims.
  - To assist with crowd control at the scene of the incident.
  - To assist with traffic control.
  - To assist with the construction of control centres.
- iv. National Electrical Power Agency (TNB)
  - To assure the continuous supply of safe energy at the scene of incident in order to smoothen the search and rescue operation.
  - To ensure the electrical power should be supplied again as soon as the situation is back to normal.

- To stop the electric supply in the area of incident temporarily for security reasons.
  - To provide with lights and electrical equipment during search and rescue operation at the scene of incident.
  - To supply with electricity through a mobile generator temporarily during search and rescue operation.
  - To offer counseling services, needed at the scene of incident.
  - To provide extra manpower (if necessary).
- v. Malaysia National Telecommunications Agency (STMB)
- To ensure that telephone and telecommunication services, maintenance and control are not interrupted throughout the time when disaster management and search and rescue operation is being carried out.
  - To extend telephone direct line/self-circuit services needed by Disaster Operation Room.
  - To provide other telecommunication services needed for the operation by the relevant agencies.
  - To place enough officers and staffs to give counseling services and maintenance services on the telecommunication lines and other equipment being used.
- vi. Malaysia Red Crescent Society (PBSM)
- To assist the Social Welfare Department with maintaining evacuation centers, cooking and serving food, distributing clothes, blankets and doing registration and rehabilitation works for the victims.
  - To assist other agencies with rescuing and evacuating victims.
  - To assist Emergency Medical Service (Hospital) with offering first aid and other emergency relief and health care at the evacuation centers.
- vii. St. John Ambulance Malaysia
- To assist with humanitarian works, including emergency medical services and emergency aid to the disaster victims.
  - To assist with giving emergency aid to the disaster victims together with the other agencies.

### **3.0 Standard Operating Procedure (SOP)**

The Standard Operating Procedures (SOPs) for Public Health Response that are available for minor or mass casualties include:

- a. Search and rescue
- b. Treatment and care of victims (i.e. dispose of the dead, render first aid, identification and tagging of casualties, assessment and identified medical treatment, hospitalization and medical evacuation).
- c. Evacuations from stricken areas, immediately or when the need arises later.



- d. Provide shelter for victims, whose houses have been destroyed or rendered unusable, such as making urgent repairs, issuing tents for temporary shelter, and accommodating groups of the homeless in community halls or schools.
- e. Food distribution to victims and emergency workers, and estimate damage to crops and food stocks, and available food reserves.
- f. Communications, such as radio, telephone, telex, and facsimile need to be established.
- g. Clearance and access to key roads, airfields, and ports to allow access for vehicles, aircraft, helicopters, and ships.
- h. Water and power supply to be reestablished or make temporary arrangements for their supply.
- i. Subsistence supplies (clothing, disaster kits, cooking utensils, plastic sheets, etc).
- j. Health and medical services for victims (treatments for cough and cold, fever, diarrhea, etc).
- k. Sanitation and hygiene (community kitchen, temporary shelter, toilets, water supplies, and solid-waste disposal, etc).
- l. Public information on self-help information about hygiene, and missing relatives.
- m. Security to prevent looting and unnecessary damage.
- n. Construction equipment for building repair.
- o. Welfare inquiry concerning the welfare of citizens and residents, including tracing missing persons.
- p. Maintenance of public morale, such as provision of counseling and spiritual support.
- q. Other requirement that will be identified later.

#### **4.0 Flood Management in Malaysia**

Disaster management operation covers four phases of disaster management namely mitigation, preparation, response and recovery. Mitigation is actions taken to reduce the effects of a disaster on a nation or community. The prevention and mitigation phase involve preventing damage caused by floods by avoiding construction of houses, properties and industries in present and future flood-prone areas, by adapting future developments to the risk of flooding, and by promoting appropriate land-use, agricultural and forestry practices (Husaini, 2007). Disaster preparedness is an initiative that is intended to increase the awareness and knowledge among the various stakeholders regarding the risks, related agencies, preventive measures and other disaster related information (Dorasamy et.al, 2010). It is a "...continuous cycle of

planning, organizing, training, equipping, exercising, evaluation and improvement activities to ensure effective coordination and the enhancement of capabilities to prevent, protect against, respond to, recover from, and mitigate the effects of natural disasters..." (Almohaifer et.al, 2011). This consists of the provision of warning systems, emergency communication or siren, public education, awareness, and training programs, including exercises and testing plans (Singh & Subramaniam, 2009).

#### **4.1 Preparedness: Flood forecasting and early warning system**

Flood forecasting and early warning system are put in place to disseminate early warning to the public. This integrated system comprised of hundreds of rainfall and water level stations, manual sticks gauges, boards and sirens installed at strategic locations all over the country. Early warnings are disseminated through sirens, short messaging system (SMS), telephone, telefax, webpage, mass media broadcasting system and public announcements. The dissemination of information in a timely manner is crucial to ensure that the vulnerable communities and responders are promptly informed to enable them to take necessary actions. The ICT is also utilized to promote awareness and disseminate early warnings to the public via a Fixed-Line Disaster Alert System (FLAS). A separate system known as the Government Integrated Radio Network (GIRN) provides radio communication between responders during emergency or disaster. Disaster reporting is now more efficient with the centralized Malaysia Emergency Response System (MERS) emergency hotline: "999". The mass media is an effective platform to disaster preparedness among the public. To fully realize this potential, the Ministry of Information, Communication and Culture has established a Disaster unit in the Department of Broadcasting Malaysia (AIPA Caucus Report, 2011).

#### **4.2 Preparedness at community level**

To strengthen preparedness for disaster at the community level is to create functional groups and to develop organisational capacities and thus enabling them to link with the national disaster management mechanisms in the country. The knowledge of risk and appropriate response are shared through public information and education systems. Training courses, workshops, and extension programs for at-risk groups, disaster responders, and volunteers are all conducted to increase capacity and promote self-reliance. Drills increase awareness about preparedness and thus contribute to its sustainability. Public information (radio, television) and school systems are used to share knowledge about hazards and risks, and the appropriate response to emergencies (Singh & Subramaniam, 2009).

National Disaster Management Strategy (NDMS) of Malaysia is the backbone strategy to advance effective coordination and integrated approach in the building of a culture of prevention, Protection/public safety in the community. Its vision is to create a safe environment for the community through disaster management and sustainable development in the 21st century. One of NDMS' main components is Community Awareness. This component outlines the aim to develop a national approach to fostering and enhancing the community's awareness of risks, and encourage

involvement in prevention /mitigation, preparedness, response and recovery strategy (Almohefier, 2011).

For the awareness of disaster management for the community, the National Security council (NSC) has been organizing Community-Based Disaster Management programmes in collaboration with other agencies such as the Malaysian Meteorological Department (MMD), the Department of Town and Country Planning Peninsular Malaysia, the Ministry of Health and the Department of Irrigation and Drainage throughout the country. The program is aligned with the slogan: "Community Resilience through Disaster Awareness" (AIPA Causus Report, 2011).

### **4.3 Response**

Response measures are usually actions that are taken immediately prior to and following the disaster. It is also called "emergency response," which implies that it involves a relatively shorter time and deals with the immediate effects and needs of affected population when the disaster or a state of emergency has been declared by the government. The efficacy of an emergency response indicates the preparedness level of a nation and its contributing organizations. When a disastrous event occurs the Disaster Management and Relief Committee (DMRC) will be responsible for initiating the following actions (A. Rahman, ):-

- i. To evaluate the situation and determining the disaster level and scope.
- ii. To formulate action plan for managing disaster.
- iii. To determine capability in disaster management.
- iv. To determine the types of assistance required from higher or outside authorities.

The response mechanisms include evacuation procedures and shelters, search and rescue teams, needs assessment teams, activation of emergency lifeline systems, reception centers, and shelters for displaced people.

### **4.4 Recovery, relief and rehabilitation**

The aim of the recovery and relief phase is to restore the affected area to its previous state immediately following the occurrence of the disaster. Recovery efforts are primarily concerned with actions that involve rebuilding destroyed property, re-employment, and the repair of other essential infrastructure. Rehabilitation on the other hand refers to the interventions taken after a disaster with a view to restoring a stricken community to its normal living conditions (DID Manual, n.d). The Government of Malaysia has established the National Disaster Relief Fund to provide financial assistance to disaster victims. The types of financial assistance provided are for eventualities, such as, loss of income, damaged/ demolished house; agricultural damage; livestock and aquaculture damage; and burial cost for fatalities due to disasters.

## **5.0 Flood management in Indonesia**

In Indonesia, along December 2013 to January 2014, there were many flood disaster occurrence reported in Jakarta, Mantin, Surakarta and Manado. The victims of flood disaster in Jakarta were reported to be about 104,891 evacuees involving 124 villages. 23 persons were reported dead from the disaster and almost 23,110 persons were in need of medical support and care. The height of the flood was between 30cm and 300cm. The material loss resported including the damage to the vehicles, houses, furniture and equipments.

In Jakarta, the flood management handling is divided into three phases namely pre-disaster period, emergency response and post-disaster period. The local National Agency Disaster Management under the Law Number 24 of 2007 Concerning Disaster Management will evaluate the situation of disaster and determine the number of victims, loss of material procession, damage of facilities and infrastructure, coverage of disaster and socio-economic impacts.

### **5.1 Pre-disaster period**

- i. To make the Standard Operating Procedure for flood management handling;
- ii. River cleaning and management from garbage;
- iii. Training for persons involved in flood disaster protection;
- iv. Socialization of early warning system to the community in the potentially affected areas;
- v. Keeping stocks of food and bevearages;
- vi. Preparation for communication devices;
- vii. Water pump;
- viii. Preparing electrical generator, boats, tents, medicine.

### **5.2 Emergency response**

- i. Food and drinks supply;
- ii. Ambulance;
- iii. Evacuation centres including tents;
- iv. Toilet and mobile toilet;
- v. Blankets, clothing, pampers for infants and women sanitation.

### **5.3 Post disaster period**

- i. Forklift and tractors for garbage and mud cleaning;
- ii. Bulldozer;
- iii. Sanitation liquid for property cleaning and relevant equipments;
- iv. Construction materials for house renovation and reconstruction of damaged properties, school renovation and religious buildings.

The agencies involved during flood disaster in Jakarta includes Fire Bridget, Safe and Rescue Team, Arm Forces, Police, Medical teams, local governments, NGO's, Company Social Responsibility (CSR), political parties and the community as a whole. In general, flood management handling in Indonesia is quite similar with flood disaster management handling in Malaysia.

## 6.0 Conclusion

Flood disaster management handling in Indonesia and Malaysia has been implemented according to the National Security Council (NSC) Directive 20 (NSC No. 20) established under the National Security Council of Prime Minister's Department provides the guidelines for disaster management in the country and the Indonesian Law Number 24 of 2007 Concerning Disaster Management oversee by its National Agency Disaster Management (BNPB) as well as the coordination and cooperation of various agencies in flood disaster. There is a need of more financial aid from both governments in handling the victims of flood disaster and the damage to the facilities and infrastructures as well as other material and non material damage suffered due to the disaster.

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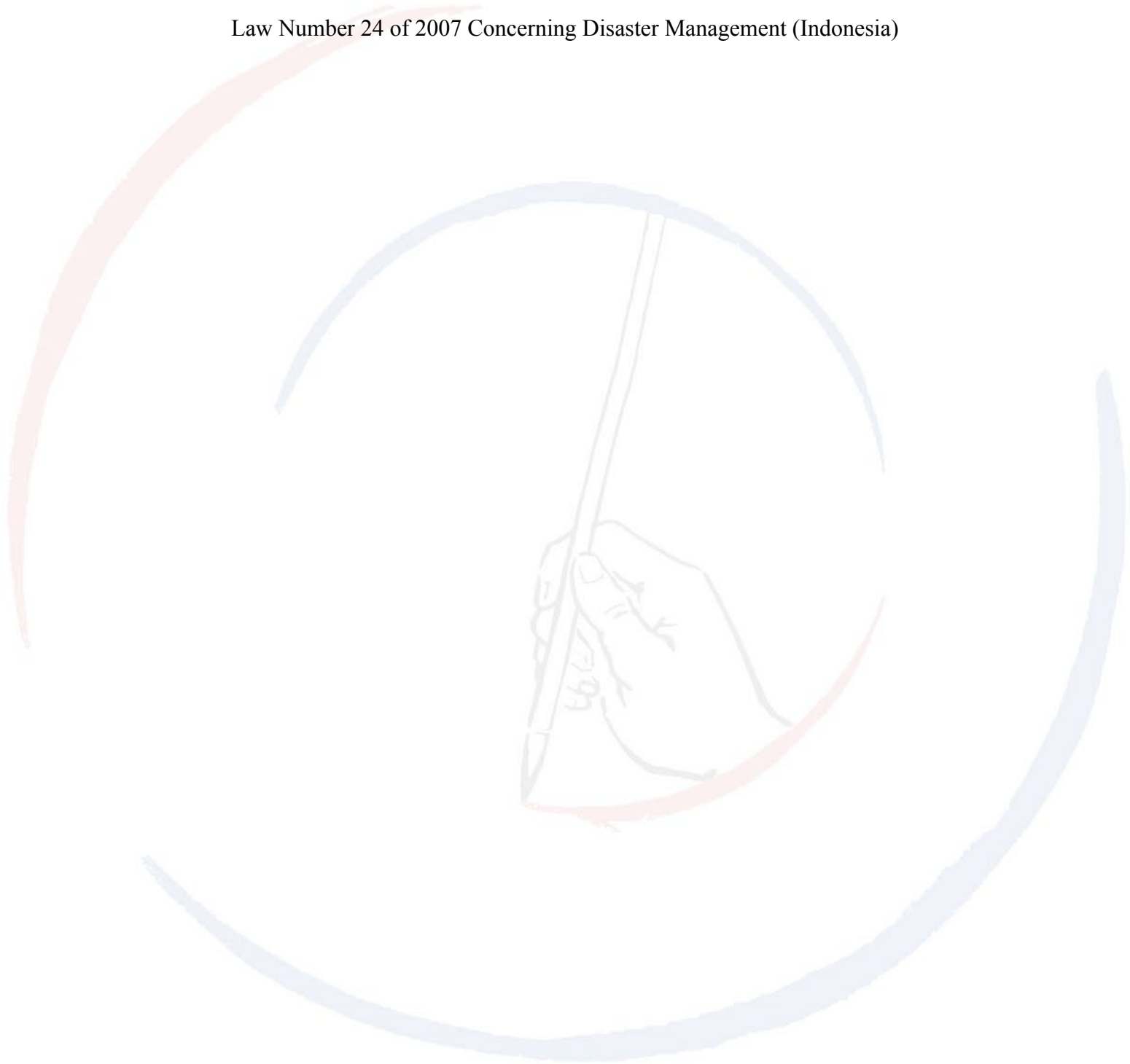
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***Challenging childhoods: representations of conflict in junior Australian historical fiction since 1945***

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**Abstract**

Representations of conflict permeate Australian junior historical fiction, including acts of extreme violence, acts of political protest and acts of war both within and beyond the nation's boundaries. A broad survey of the novels by Australian authors on Australian topics published since 1945 reveals a strong tendency to place children at the centre of significant community, national and international events, or phases of the nation's past, and wars have been (important/central etc – this sentence feels unfinished).

Since 2000, , to illustrate, more than 150 junior historical novels have been published in Australia, encompassing subjects as diverse as life on the goldfields in the mid 1800s, an outbreak of the bubonic plague in the early 1900s, and the bombing of Darwin in 1942. As narrators and characters, children negotiate dangerous and challenging circumstances, resolving their problems in a variety of ways.

This paper overviews the representation of conflict in junior historical fiction since 1945, identifying both the historiographical implications and the implications for children's acquisition of knowledge about the past outside a classroom setting. Inherent within these implications, it will be shown, is the use of historical narrative to construct and convey particular understandings of personal, community and national identities. The paper will also present findings of the author's pilot qualitative research with children that used the historical novel *My Father's War* by Sophie Masson as a stimulus, providing an example of how children's voices may enrich current conversations around the writing of Australian history and historical fiction.

In the junior historical novel *My Father's War*, author Sophie Masson places her protagonist, twelve-year-old Annie Cliff, in war-torn France in 1918, searching for her missing father, who is a soldier in the Australian Imperial Forces fighting on the Western Front. In a narrative structured as a diary, Annie records the death and suffering she witnesses, as well as the personal conflict she experiences. Her April 28 entry reads:

I feel so discouraged. So hopeless. The deaths of poor Blue and Owl still hang heavy in my mind. I can't help remembering how kind they were, how full of life. And that makes me think of the other people I know who've died.... Everything seems so dark and sad.<sup>1</sup>

As an historian researching how children learn about the past outside of school, I am interested in how child readers might respond to such a sombre representation of the past, as well as how such historical narratives may fit within the broader currents and developments in Australian historiography since 1945. My doctoral research considers how the historical subjects and themes fictionalized for children have evolved since 1945, including narratives around war, settler-indigenous relations and community conflict, which have emerged as popular ways of presenting the past to children.

Personalizing external conflict through a child protagonist provides the child reader with a perhaps more empathetic way of connecting with the past. Portraying the internal conflicts of child characters may provide a similar point of connection. From a historiographical perspective, recognising that children's literature is often seen to have an educative function, using conflict as an analytical category to interrogate junior historical fiction highlights those aspects of national, community and personal life considered by authors and publishers to be worth representing to children and to be of interest to them.

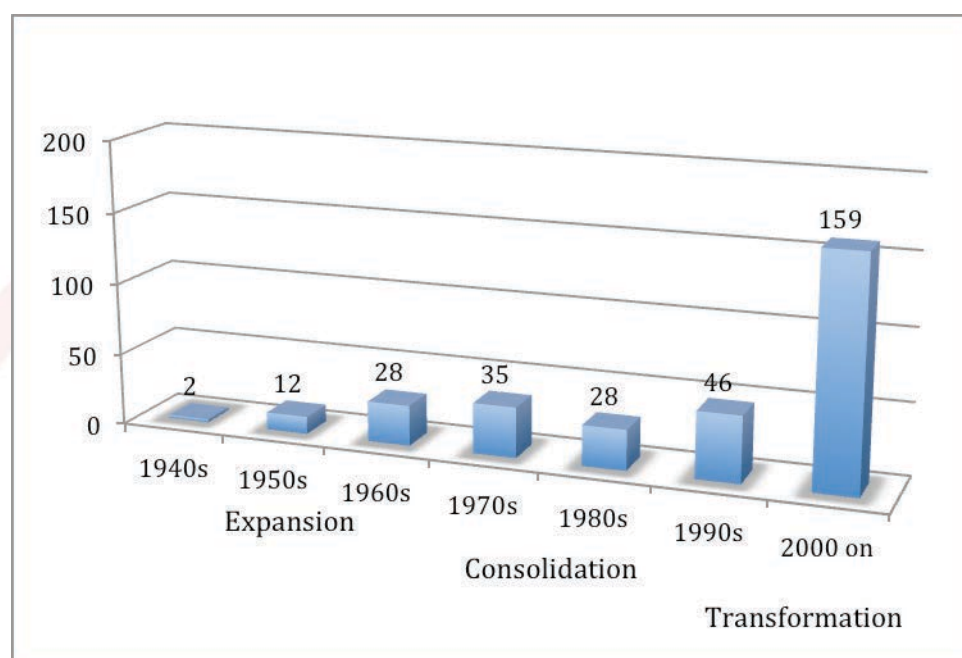
Focusing on representations of conflict, today I will:

- Provide an overview of Australian junior historical fiction since 1945
- Place junior historical fiction in its historiographical context, including the role it may play in the construction of identity
- Consider children's responses to historical fiction

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<sup>1</sup> Masson 2011 pp204-5

### Australian junior historical fiction, 1945-2012 (draft)



Source: K.Flack 2013 (subject to revision)

As illustrated in the graph, my research so far suggests that the Australian junior historical fiction genre has evolved in three phases, with approximately half of the novels and picture books published from 2000 onwards. These phases relate to publication trends and marketing strategies, as well as the features of individual novels such as subject matter, thematic content, and literary style.

In the immediate post-war years, children's literature was not a commercial priority for local publishers. As Robyn Sheahan-Bright notes:

Despite the growth of local book production during World War II, caused by the difficulty of obtaining imports, the output of children's books was poor...<sup>2</sup>

From the perspective of 'conflict', fiction in the period 1945 to 1969 included representations of the colonial period in Australia that either upheld or unsettled the prevailing orthodoxy of brave white pioneers and settlers conquering the dangerous frontier, pushing its boundaries ever outwards.

Novels that upheld the prevailing orthodoxy, such as Doris Chadwick's *John of the Sirius* trilogy, portray settler-indigenous relations in a relatively benign way, downplaying the level of violence and bloodshed accompanying the British colonization of Australia. Conversely, novels that unsettled and subverted the prevailing orthodoxy, such as Mavis Thorpe Clark's *They Came South* and Nan Chauncy's *Mathinna's People*, highlighted the devastating impact of conflict between indigenous and settler communities. In doing so these novels presented colonial history in a very different way to the school curriculum, which, according to historian

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<sup>2</sup> Sheahan-Bright in Munro and Sheahan-Bright 2006 p 279

Anna Clark, focused on ‘...’great men, great deeds and great events’...’, ‘history-as-progress and the advance of civilization through the British Empire.’<sup>3</sup>

Some of the novels of the 1950s and 1960s, then, reflect a move from plot-based adventure stories using stock characters and expected settings to stories of individuals with more varied backgrounds and complicated emotions. Personal conflict plays an important role in developing more nuanced accounts of the past, as reflected in novels such as *The River Kings* by Max Fatchen, in which a young boy runs away from a violent stepfather. This move represents a significant milestone in the development of junior historical fiction towards a more inclusive, complex and honest rendering of aspects of the nation’s past.

Furthermore, the emergence of fantasy as a narrative strategy in some historical novels of the 1960s, such as Randolph Stow’s *Captain Midnite* and Nan Chanucy’s *Tangara*, may be seen as opening the way for more experimentation and sophistication in the corpus in succeeding decades, including how conflict was represented.

The publication of 35 junior historical novels in the 1970s represented an increase of approximately 25 per cent on the previous decade, hinting at a consolidation of postwar expansion and the possibility of continuing growth. Certainly, the Australian publishing industry was in a growth phase, as Jim Hart notes:

If the 1960s was the infancy of modern Australian publishing, then the 1970s was surely its adolescence ...<sup>4</sup>

The novels that I have reviewed do not exhibit any radical departures from the established genre conventions or narrative techniques, although pushing at the boundaries continued. Bushrangers, convicts, settler-indigenous relations and the search for gold continued to appear as dominant subjects, suggesting that publishers viewed such novels as a staple of the children’s market. And agentic child characters continued to experience conflict, either due to their personal circumstances or as a result of broader community, national and international events.

Against the familiar backdrop of genre conventions and subject matter, some authors did seek to broaden and deepen the portrayal of the past in the 1970s. As an example, David Martin’s *The Chinese Boy*, retrieves the stock figures of the Chinese on the Australian goldfields in the mid 1800s and breathes new life in to their experiences of racial conflict.

In the 1980s, the world wars, the bushranger Ned Kelly and the Depression became part of the junior historical fiction corpus, all subjects involving conflict. As examples, in *Deepwater*, Judith O’Neill writes of anti-German feeling in an isolated rural community during World War 1 and James Aldridge’s novels *The True Story of Lilli Stubeck* and *The True Story of Spit McPhee* depict personal and community conflict during the Great Depression.

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<sup>3</sup> Clark in Macintyre and Clark 2004 p173

<sup>4</sup> Hart in Sheaghan-Bright and Munro 2006 p53



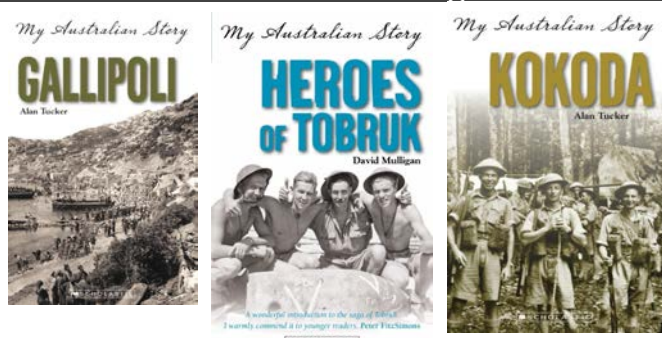
The publication of junior historical fiction increased by approximately thirty per cent in the 1990s, based on the 1980s level. Although this increase is similar to previous decades, I have chosen to place the 1990s within the transformation phase as subjects and narrative techniques diversified significantly. One example of this diversification is the picture book *The Rabbits*<sup>5</sup>, an allegorical representation of the impact of colonization on Australia's indigenous population and the natural environment.

The publication of approximately 159 novels from 2000-2012 reflects a 245 per cent increase on the 1990s level, although I do note that historical fiction remains a small proportion of Australian children's literature. There are various contexts in which the extraordinary growth in the historical fiction genre might be placed, from general children's literature to popular culture, from the history of childhood to the rise of consumerism, from educational funding to parenting practices, and from public history to political history.

Time prevents me from discussing these contexts today. Generally, however, as the corpus expansion accelerated from 2000, many new subjects have been explored and novelists appear free to turn their gaze to virtually any aspect of Australian social and cultural history. Another tendency since 2000 has been to publish novels in series connected either by narrative structure and style, such as the Scholastic Australia *My Story* series and the *Our Australian Girl* series; or by characters and theme, such as Kirsty Murray's *Children of the Wind* series.

Recent examples of junior historical fiction include stories that place children in positions where they defy the expectations of society, experiencing personal conflict as well as reflecting the conflict in the community and at a national level around such issues as unfair application of the law, removal of Aboriginal children from their families by government authorities and the experiences of refugee. War narratives have emerged as an increasingly popular subject for historical novelists.

#### Examples of historical fiction exploring conflict in a war setting



<sup>5</sup> Marsden and Tan 1998

Reading junior historical novels from a historiographical perspective suggests that as notions of the nature of history and historical practice were increasingly challenged, new paths opened up in terms of the eras and topics deemed acceptable for the historian's, and the historical fiction writer's, attention. By extension, new paths for child readers were also deemed acceptable, some of which question rather than confirm the versions of the past presented in school curriculum, and that also write against the grain of the versions of the past encouraged in dominant national discourses around what it means to be Australian.

By the close of the 1960s it is clear that authors did not view Australia's colonial past as the only subject of historical interest. Brenda Niall notes, for example, that developing a sense of place was an important feature of Australian children's literature in the 1960s.<sup>6</sup>, a sensibility evident in the historical fiction genre.

The work of historical fiction writers such as Max Fatchen and Reginald Ottley, provide examples of how a sense of community identity may be constructed through the choice of particular settings from small river towns to isolated outback cattle stations. And within these settings, authors place characters experiencing internal and external forms of conflict, including battles of survival in harsh environments and battles of wills with imposing adults.

Just as authors were exploring the experiences of children within different social and cultural environments, a concern with exploring Australia's social and cultural history is evident in the academic world of the 1950s and 1960s, also a time of expansion in Australia's universities. Imagining new paths for Australian history commenced with movement away from "a broader British imperial historical enterprise"<sup>7</sup>, Teo and White noting:

From the late 1950s onwards there was a gradual shift of attention from political and social elites to various social groups which had been disadvantaged in one way or another.<sup>8</sup>

This shift of attention was firmly embedded in academic history and historical fiction by the 1970s. The 1970s saw the emergence of social and cultural perspectives on the past, encouraging a variety of specialisations within academic history, including those focused on the experiences of ordinary people. Social historians sought models of interpretation to bring meaning to this approach to the past. As Anna Clark notes, it was also a time when teachers and curriculum designers increasingly emphasized the importance of relating the experiences of minority groups to students.<sup>9</sup>

Writing against the dominant discourses in academia and in the literary world confirmed the influence of social and political issues of the time and demonstrated the inadequacy of traditional conceptions of national identity to supply narratives relevant to Australia's increasingly culturally diverse post-World War II population.

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<sup>6</sup> Niall 1988 p6

<sup>7</sup> Curthoys in Teo and White 2003 p26

<sup>8</sup> Teo and White 2003 p5

<sup>9</sup> Clark in Macintyre and Clark 2004 p174

During the 1980s, challenges to understanding the nature of history as an academic discipline continued. The emergence of cultural studies as a popular academic field in America brought the 'cultural turn' to the fore. In Australia and overseas, new ways of researching the past included development of new fields, such as applied history<sup>10</sup>, as well as looking at popular understandings and public forms of history-making in new interdisciplinary fields such as gender studies, media studies, and cultural studies.

In terms of historiography, the challenges of the lead up to the 1988 Bicentenary of the settlement/invasion of Australia demonstrated that the choices around the national story were increasingly interrogated and contested, both within the academy and beyond. As Stuart Macintyre observes, 'in 1985 an acrimonious debate broke out over how [the bicentenary] should be celebrated.'<sup>11</sup> Over time, indigenous individuals and organisations made it clear that the Bicentenary was not a cause for celebration, whilst others, such as the historian Geoffrey Blainey, criticized the program as being subservient to minority interest groups and as denigrating the British contribution to Australian history. At stake was how Australians were to think of themselves as a nation two hundred years on from the arrival of the British, as well as which narratives were to inform the celebrations and commemorations that expressed, and might in turn influence, a collective national identity.

Just as the junior historical fiction genre continued to develop in the 1990s, the construction of Australia's past also continued to traverse what has been increasingly challenging terrain. A critical aspect of Australian historiography in the 1990s is the so-called History Wars, the intense politicisation of ways of viewing the nation's past.

Peaking during the mid to late 1990s, the History Wars in Australia highlighted widespread concerns across the political spectrum that inadequate or inappropriate school-based history placed children at risk. Indeed, former Australian Prime Minister John Howard specifically identified the school curricula as a site where the hearts and minds of children could be won or lost in relation to national identity and national pride.<sup>12</sup> Such concerns are evident in the history and culture wars in other countries and continue to inform curriculum development in Australia and overseas.<sup>13</sup>

In the past five years, the publicly-played out vitriol of the History Wars has declined but skirmishes do erupt from time to time, as demonstrated by reactions to the work of historians Marilyn Lake and Henry Reynolds on the alleged militarization of Australian history and school-based history education.<sup>14</sup> The publication of more war-related historical novels in the *My Australian Story* series, which Kim Wilson has described as having a deliberate nationalistic purpose, indicates historical fiction for children may also be being 'militarised.' Other writers have also produced works that sit within a national identity discourse that venerates the Anzac legend.

I have little doubt that questions around the versions of the past communicated to children will continue to be debated in the twenty first century. In fact, in January this

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<sup>10</sup> Macintyre 2004 p26

<sup>11</sup> Macintyre in Macintyre and Clark 2004 p94

<sup>12</sup> See McKenna 1997 p8

<sup>13</sup> See Clark 2006, 2006, 2008a, 2008b, 2009; Macintyre and Clark 2004

<sup>14</sup> See, for example, Lake and Reynolds et al 2010; Ryan ANU E Press, viewed 30 April 2012; Windschuttle 2005

year, the Federal Minister for Education Christopher Pyne, appointed a two-man curriculum review panel, leaving no doubt that the Coalition government elected in November 2013 remains determined to expunge the so-called 'black armband view of Australia's history' from the new national history curriculum.<sup>15</sup> Implicitly, children are still being positioned as vulnerable learners. Such a positioning made me wonder how children do respond to and imbibe nationalistic messages embedded in representations of the past, which are increasingly made outside the classroom, including through historical fiction, which brings me to the final section of this paper: children's voices in historiographical research

### **Children's responses to historical fiction**

My pilot project, conducted in 2013, explored the meanings five children in their final year of primary schooling took from Sophie Masson's *My Father's War*. Interviews with the children showed the responses were mixed: three children conveyed their enjoyment of the novel, whereas two were less enthusiastic. For those children who enjoyed the novel, this seems to relate most to their interest in learning about the details of ordinary people living through World War 1 in France.

As P stated:

I was also really (interested) to see how hard it was on these people, to see how they struggled to survive and that people had to steal food ... 'cos they were going to starve or their families were going to starve.

And also it seemed to be more personal, instead of where historians just write all facts...(P)

The participants brought with them a strong expectation about historical fiction: they fully expected to be informed about the past and trusted that the novel did present accurate information. The diary format used in *My Father's War* was a successful narrative strategy in engaging the child readers and connecting them emotionally to the main character. All except one participant expressed the view that the subject of war, with the attendant horrors and death, was not too distressing for children of their age. S commented that playing computer and console games means that many children of their age are not distressed by the idea of blood, suffering, and destruction. The participant who felt that the novel could be distressing thought that the level of a child's maturity was an important consideration, stating that:

Yeah... it was just so gruesome and bloody a little bit." "It's ok if you're mature enough but a bit graphic. (K)

My research suggests that, disturbing as the conflicts in such novels may be, children appreciate realistic and detailed representations of the past, although adult gatekeepers will have a range of views over just how far such representations should be taken. A key challenge that authors comment on is the need to select aspects of the knowable past and use them to weave an entertaining and engaging story. As author Libby

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<sup>15</sup> See [www.smh.com.au/whre-pyne-and-the-neocons-went-wrong-20140115030v1u.html](http://www.smh.com.au/whre-pyne-and-the-neocons-went-wrong-20140115030v1u.html) (viewed on 19 March 2014) and [www.pyneonline.com.au/media/transcripts/review-of-national-curriculum](http://www.pyneonline.com.au/media/transcripts/review-of-national-curriculum) (viewed 19 March 2014)



Gleeson observes, details of daily life and the characters' inner state assists in transporting readers into:

... the world of the story. And by that act of transporting, the novelist can bring to life time past and allow the reader to make connections between that time and now.<sup>16</sup>

One of the points expressed in the academic literature around historical fiction is that authors feel the genre gives them the space to imagine the gaps in the record, especially the gaps relating to thoughts, feelings and motivations. Their imaginations may or may not be accurate or definitive, just as a non-fiction account may or may not be accurate or definitive, yet the impulse to render a plausible representation of the past appears to be strong.

### Conclusion

The development of junior historical fiction in Australia since 1945 illuminates the inherent instability of history itself, authors employing a range of narrative strategies and exploring a diverse set of historical subjects, providing multiple perspectives on the past as they do so. My research seeks to document not only these multiple perspectives but to also place the texts within their own historic setting and within the broader field of Australian historiography.

In asking children what they think about *My Father's War*, my aim is to also enter into conversations around potential new directions for the practice of historiography, which include developing methodologies around oral historiography as in the work of Anna Clark, and in moving beyond a preoccupation with accuracy and validity in analyzing historical fiction, as suggested by historian Sarah Pinto.

...historical novels are a crucial way in which pasts are talked about, written and lived. As such, historical novels deserve historical attention, not to demonstrate the genre's inaccuracies, inventions or 'problems', but, as historian Robert Rosenstone (2002) has suggested of filmic histories, to analyse 'how the past has been and is being told'.<sup>17</sup>

Perhaps these new directions will also prove to be of interest to researchers approaching historical fiction from the perspective of literature and librarianship. I welcome your questions and comments and thank you for listening.

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<sup>16</sup> Gleeson in Scates 2004 p88

<sup>17</sup> Pinto, S 'Emotional histories and historical emotions: Looking at the past in historical novels', *Rethinking History*, Volume 14, No.2, June 2010, p200



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***Atomic Bomb's Survivors' Personal Narratives in Contemporary and Intercultural Contexts. Lessons Yet to Be Learned***

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**Abstract**

The voices of A-bomb survivors are getting lost in this multimedia environment the world stage has become, and *hibakusha*'s legacy and teachings are taking the back seat in this over-informed, twenty four hours a day news cycles, twitter accounts, and online newsfeeds, in order to leave room to sensationalism and junk news. The world media has its own biased political agendas to present to the world, most of the time purposely avoiding socially relevant issues in favor of mundane topics too insignificant to dignify in any respectful media environment. I call these the politics of distraction; feed the audiences with the futile and hope they forget or do not notice what is relevant. Therefore, how can we hold on to one of the most important lessons in modern history? How can we employ the detailed recollections of *hibakusha* and introduce them into the global discourse against weapons of mass destruction's proliferation? How do we preserve and advance *hibakusha*'s memories as vivid and tangible testimonies of what not to repeat? How do we involve current generations into advocating for an atomic bomb free world? In this paper, I am looking at personal narratives both inside and outside of Japan; I am listening to young and mature voices' position on this matter; I am evaluating the legacy of the Atomic bomb discourse, as it developed in A-bomb survivors' personal narratives, in a contemporary and intercultural context, to call also for more participation from all nations into the world peace movement that the city of Hiroshima has been promoting since 1945

## **Introduction.**

On the eve on the seventieth anniversary of the dropping of the atomic bombs on Hiroshima and Nagasaki, there is strong motivation both in Japan and abroad, to collect witnesses' accounts of those eventful days and leave them to posterity as lessons learned, or as lessons yet to be learned.

The voices of atomic bomb survivors (*hibakusha*) are getting lost in this multimedia environment the world stage has become, and *hibakusha*'s legacy and teachings are taking the back seat in this over-informed, twenty four hours a day news cycles, twitter accounts, and online newsfeeds, in order to leave room to sensationalism and junk news. The world media has its own biased political agendas to present to the world, most of the time purposely avoiding socially relevant issues in favor of mundane topics too insignificant to dignify in any respectful media environment. However, the many challenges associated with nuclear energy, nuclear production, and nuclear weapon proliferation still make the front pages of papers around the world, both in print and online (Hirano, 2014; Kageyama, 2014; Tabuchi, 2014).

As much as it was challenging right after World War II to have *hibakusha* sit down and recount their stories (Lifton, 1968; Ōe, 1965; Ōe, 1995), now, those same survivors feel compelled by current events to put on video, and then make public their experiences. These are people that lived through one of the most tragic events of our modern time; these are people that experienced, on their own skin, the aftermath of the very first weapon of mass destruction; these are the survivors of Hiroshima and Nagasaki.

## ***Hibakusha's Testimonies Available in Print, in English Translation.***

We have *hibakusha's* testimonies from the past available in English translation. John Hersey's piece in *The New Yorker* (1946) was the first one to appear in print, followed by the collected survivors' testimonies in the works by Lifton (1968), Yamazaki (1995), Hachiya (1955), Sekimori (1986), Selden & Selden (1989), Hein and Selden (1997), Yoneyama (1999), Rizzuto (2010), Okuda (2008), and Weller (2006), just to cite a few. At a time or another, these scholars approached and interviewed atomic bomb survivors, collecting their oral histories. In most of these writings, these survivors are faceless and nameless. In 1965, Lifton published a psychological portrait of Japanese *hibakusha*; in his book, Lifton never refers to his sources by name; in his "List of survivors quoted", he refers to them as "Nagasaki hospital patient," or "seamstress (injured at fourteen)". As much as Lifton tries to humanize these atomic bomb survivors in his research study, his work falls short of providing his readers with an accurate oral history of those days, thus creating a palpable distance between the readers and the people he writes about.

Lifton's book does not contain pictures of the survivors; there are no pictures of the cities of Hiroshima and Nagasaki either. Lifton's work, like other texts before and after it, does not contain pictorial reproductions that would recall the atomic bombings. At the time, it was not unusual for scholarly work to appear in print without pictures, especially when the topic of this scholarship was the 1945 atomic bombings of Hiroshima and Nagasaki.

As much as words alone had to suffice to convey descriptions of these disfigured individuals discussed about in these books, the origin of this sort of self-censorship could be found in the American postwar discourse on how to approach, without hurting American people's sensibility, the aftermath of nuclear weapons' experimentation on Japanese people. In fact, immediately after the war, there was a strong movement within American military and government ranks to prevent those

pictures from ever becoming public. Some government officials recognized that by looking at the disfigured faces and bodies of Americans' former enemies, guilt in the American public could have arisen, or better yet, American people could have questioned the use of nuclear weapons on innocent individuals. President Truman and his staff could not allow for this guilt to be born, or for questions to be formulated among the public and in the media. After all, incredible efforts had gone into making sure that the dropping of the atomic bombs were justified by the Japanese war government's refusal to accept an unconditional surrender (Bix, 2000; Dower, 2010; Dower, 2012; Frank, 1999; Hasegawa, 2005; Hogan, 1996; Lifton & Mitchell, 1995; Maddox, 2007; Miscamble, 2011; Rhodes, 1986; Takaki, 1995; Toland, 1970; Walker, J. S., 1997; Walker, S., 2006; Zeiler, 2004).

Pictures of the victims of the atomic bombs were available to few after 1945 both in Japan and in the United States; it was only after the end of the American occupation of Japan in 1955 that those pictures started circulating, and caused plenty of shock to audiences worldwide. In 1955, the American censorship on material related to the atomic bombing in Japan came to an end, and the peace movement led by atomic bomb survivors started.

After 1955, *hibakusha's* voices found their way out of Japan. As challenging as it was up to the 1970s, 1980s, and even 1990s to get survivors to open up about their experiences, some of them sat down to tell their stories (Yoneyama, 1999; Takayama, 2000; Okuda, 2008; Hiroshima Peace Cultural Foundation, 2009; Rizzuto, 2010).

To the above collection of witnesses' testimonies (the students, the nurses, the doctors, the housewives, the grandmothers), we must add the works by Japanese authors, famous Japanese literary figures that witnessed the aftermath of the atomic bombings, and that lived to tell their own stories as well as the stories of the citizens of Hiroshima and Nagasaki. Some of these works are available in English translation, and they include narratives by Hara Tamiki (1905-1951), Ota Yoko (1906-1963), Toge Sankichi (1917-1953), Ibuse Masujii (1889-1993), Kazumi Takahashi (1931-1971), Oda Makoto (1932-2007), Nagai Takashi (1908-1951), and others. Most of these authors' writings were censored during the American occupation of Japan, such as Nagai Takashi's *The Bells of Nagasaki* (1949); most of these authors were able to publish their works on the atomic bomb experience at the end of the American occupation, although the translations in English of their works appeared at much later dates (Miner, 1990; Oe, 1985; Nagai, 1984).

Therefore, what prevented Hiroshima and Nagasaki's survivors to share with the world their experiences? How is that only lately there has been this strong movement within and outside of Japan, to collect *hibakusha's* testimonies? Ōe Kenzaburo has the answer to this question. In his *Hiroshima Notes*, Ōe writes about the sense of shame *hibakusha* were affected by; *hibakusha* were ashamed not only of the way they looked, but they were also ashamed by the fact that they were left living, while relatives, friends, and neighbors had perished. Ōe calls it *ikihaji* or a deep sense of "shame for being alive" or "the shame of living with the memory of that event". As Ōe points out, it was about the "shame" associated with the experience that prevented many of the *hibakusha* to seek the spotlight and come forward (Ōe, 1965).

In order to understand the totality of the Hiroshima and Nagasaki's human tragedy, one must take into account more than the atomic devastation of the landscape; in fact, as it was reported by an editorial writer of the *Chūgoku Shinbun* in 1964, "the fervent desire of the A-bomb victims now is, on behalf of all the dead and all the survivors, to make sure that the peoples of the world fully understand the nature and the extent of



human misery, not just the destructive capacity, of an atomic bombing” (Kanai T. in Ōe, 1985, p. 68).

Today’s dilemma for *hibakusha* and for those that support their cause rests on finding more effective means to spread their message of peace as it is organized and conveyed through their oral histories of those two days in August 1945. The written word by itself seems to have run its course, especially when it comes to reach young minds and expose them to this important chapter in world history.

### **What not to repeat: Lessons Learned or Yet to Be Learned.**

As one goes through the available testimonies of Hiroshima and Nagasaki’s atomic bomb survivors, one can draw the following conclusions: atomic bombs kill people by the thousands; there is no safe atomic bomb; radiation exposure is deadly; radiation exposure might change or impact people’s genetic code; exposure to high level of radiation is known to cause blood disorder (leukemia) and cancer (liver, pancreas, stomach, colon, and others), as well as birth defects; the peaceful application of nuclear energy is a myth; atomic bombing has social and cultural effects; post-traumatic stress disorder can become a lifelong illness; generalized anxiety disorder, depression, social anxiety disorder and social phobia affect atomic bomb survivors decades after the dropping of the bombs (Lifton, 1969; Okazaki, 2007; Okuda, 2008; Osada, 1981; Otake, 2011; Radiation Effect Research Foundation, 1947-2014; Selden and Selden, 1989; Sekimori, 1986; Takayama, 2000; Treat, 1995; Weller, 2006; Yamazaki, 1995).

In promoting nuclear weapons’ proliferation and nuclear based energy production, is the world, as a global community of concerned citizens, ready to deal with all of the above consequences of a nuclear disaster? Apparently, we have not read enough witnesses’ accounts to be convinced that a safe world can exist without nuclear weapons and its derivatives (Krieger, 2013).

### **The internet revolution: the visual age.**

A technological revolution has taken place over the last fifteen years. *Hibakusha* are aware of these technological changes, and are using them to spread their message of peace. Keeping up with the modern times, *hibakusha* have armed themselves with laptop computers, tablets, and smartphones; Skype, Facebook, and Twitter accounts, and from these places of change and innovation are waging their war against nuclear weapons and nuclear energy production. *Hibakusha* are coming together under the sponsorship of many programs to record their voices, and to record on video their testimonies of those two days in August 1945, thus allowing technologically savvy younger generations to have access to historical records through new means.

What these new means carry are images of real people, voices that belong to human beings on a screen. These are not pictures in history books; these are people living with their own scars caused by history. Most of these *hibakusha* make themselves available to the public as well through public lectures, or through Skype arranged interview sessions. In Hiroshima and Nagasaki, one can easily attend these lectures.

Images speak louder than words (Berger, 1972). Our younger generation is known as the visual generation. They must see in order to understand. They must look with their own eyes to believe.

Therefore, how do we hold on to one of the most important lessons in modern history? How can we employ the detailed recollections of *hibakusha* and introduce them into the global discourse against weapons of mass destruction’s proliferation? How do we preserve and advance *hibakusha*’s memories as vivid and tangible

testimonies of what not to repeat? How do we involve current generations into advocating for a nuclear bomb free world?

Internet technology and social networking are changing the way *hibakusha* tell their oral histories, and convey their personal narratives. We have witnessed a major technological change in the way we approach witnesses' accounts, survivors' testimonies to tragedies and the like. We live in the visual age. We live at a time where everybody has an inquisitive gaze. In this new technological environment, where our younger generations thrive, we need to employ videos and images to impact their knowledge of the world around them. We can start with images and then move to the written word.

As stated above, the aftermath of the dropping of the bombs are well documented in the writings of the past, and these recollections are not short of written graphic details. What all of them miss are names and pictures. In the 1950s, especially outside of Japan, people were not ready to put faces to these vivid memories. The pictures of atomic bomb survivors released in the mid-1950s shocked American consciousness. There was a concerted effort to keep the scarred ones away from the television screens or from the printed books. Even Robert Jay Lifton book published in 1968, *Death in Life; Survivors of Hiroshima*, does not include pictures of any kind. Moreover, we have the example of the Hiroshima Maidens, those twenty five girls selected to go to the United States to have reconstructive plastic surgery. In her report, *Faces of Hiroshima*, Anne Chisholm writes about the Hiroshima Maidens. Published in 1985, it still did not contain pictures, and it did not reveal the full names of these maidens.

Hence, the written word might have worked in the past and books without pictures might have impacted audiences then too sensitive to take in the vivid images of human beings living with the scars of the first atomic bombs dropped on women, men, and children. Although the guilt that might have been created among the American readership seemed to justify the lack of tangible evidence for a crime committed by a democratic government, it is also true that pictures were collected on a regular basis in Japan, and particularly in Hiroshima and Nagasaki.

The Radiation Effect Research Foundation (formerly known as the Atomic Bomb Casualty Commission) started collecting data in 1947. The first Americans soldiers that arrived in Hiroshima and Nagasaki at the end of 1945 took pictures of the locals, including those that were housed in broken down hospitals and suffering from the blast and the radiation effects of the atomic bombs (Weller, 2006). Pictures have always been available, just like atomic bomb survivors have always been available to convey their experiences.

Governments' imposed censorship and/or witnesses' self-censorship might have prevented us in the past to obtain a better rounded and accurate account of those days immediately after the bombs were dropped. Today, however, we cannot claim ignorance anymore, and we must embrace atomic bomb survivors' plights to safeguard their oral histories and, most important, to learn from them. These *hibakusha* are showing their scarred faces to the world, and burdened with illnesses and emotional turmoil are sharing their stories with us.

Today, we have a rich collection of atomic bomb survivors' accounts available also in English (subtitled most of the times when on DVD or online). Several organizations in Japan and in the United States are working painstakingly to collect *hibakusha*'s accounts of August 6 and 9, 1945. Some of these organization are: the United Nations Office for Disarmament Affairs; Hibakusha Stories: Working Together for a Nuclear-

Free World; Ministry of Foreign Affairs of Japan; Hiroshima National Peace Memorial Hall for the Atomic Bomb Victims; Survivors' Voice Global Network; Japan Confederation of A- and H-Bomb Sufferers Organization, *Nihon Hidankyo*; the Japan Council against Atomic and Hydrogen bombs, *Gensuikyo*; Japan Congress against A- and H-Bombs, *Gensuikin*; Asahi Shimbun, Memories of Hiroshima and Nagasaki; Hiroshima Peace Media Center; People's Decade for Nuclear Abolition by Soka Gakkai International; Hiroshima-Nagasaki Downloads, Memories from the Americas. Some may argue about young children/teenagers' sensitivity to such graphic images. Indeed, these are graphic images of people still alive but missing limbs, their eyes, their jaws, their mouth, and their own skin. These are images of people still alive but looking like charcoal, or looking like skinned alive. There are images of children crying by the carbonized remains of what might be a mother or a father; there are images and videos of survivors sitting on operating tables and having their bandages changed, thus exposing raw rotting flesh. And this grotesque list goes on and on. Can these pictures, images, and video hurt children/teenagers' sensitivity? This statement is debatable. After all, there are TV dramas, anime, and video games whose images are so graphic and disturbing to match some of the photographs dating back to 1945 from Hiroshima and Nagasaki. One of the issues under discussion is how to make our students understand the difference between reality and fiction. What some young people believe it to be a TV show creation (compare the graphic and grotesque images from the TV show *The Walking Dead*, or horror movies), it was somebody's reality at one time. TV and the movies can create horror stories from scratch; directors and screenwriters can pour into screenplays and on the screen the most graphic pictures they can come up with; makeup artists work wonders to make all of this seem real. At times, reality is more horrifying than a TV drama or a Hollywood movie. When we can get the message across that atomic bomb survivors' reality was one that no movie or TV drama has ever been able to reproduce, we might claim that we have reached into these youngsters' hearts and minds, and that we can now start a conversation on this matter.

**Nuclear weapons testing and nuclear energy production after 1945;  
what went wrong.**

*Hibakusha's* vivid accounts of those two days in August 1945 and the pictures available to the USA of the aftermath of the atomic bombings of Hiroshima and Nagasaki did not stop the United States from conducting about 331 atmospheric nuclear tests in the United States and in the Pacific between 1951 and 1963 (Kuran, 1995; U.S. Department of Energy, 2006). The Marshall Islands, the Bikini Atoll, the Nevada desert, New Mexico and Alaska, are some of the known places where the USA conducted nuclear testing, polluting the environment for decades to come. Most importantly, the polluted environments were places where people used to live (Jacobs, 2010). Although a stop to atmospheric nuclear testing took place in 1963 (Limited Test Ban Treaty), and both the USA and the former USSR signed this agreement, China, North Korea, and India entered into the pictures, and started to conduct their own nuclear experiments.

Nuclear power plants are a reality in many countries around the world. There have been at least three major nuclear power plant accidents from 1979 to 2011. In 1979, at Three Miles Island nuclear plant in the USA, a cooling malfunction caused a partial meltdown in reactor number two. A couple of days later, radioactive gas escaped, "but not enough to cause any dose above background levels to local residents. There were

no injuries or adverse health effects from the Three Mile Island accident” (World Nuclear Association, 2012). In 1986, an accident took place at the Chernobyl nuclear power plant in the Ukraine; it was ruled out as “flawed reactor design” operated by insufficiently trained personnel. According to the World Nuclear Association website, “The resulting steam explosion and fires released at least 5% of the radioactive reactor core into the atmosphere and downwind – some 5200 PBq (I-131 eq). Two Chernobyl plant workers died on the night of the accident, and a further 28 people died within a few weeks as a result of acute radiation poisoning. UNSCEAR says that apart from increased thyroid cancers, “there is no evidence of a major public health impact attributable to radiation exposure 20 years after the accident.” Resettlement of areas from which people were relocated is ongoing” (2014). On March 11, 2011, a major earthquake hit northern Japan. A tsunami wave of about fifteen meter (49.2 feet) disabled three Fukushima Daiichi reactors causing a meltdown. Efforts were made to prevent contaminated water from leaking, but to no avail. According to the World Nuclear Association, “There have been no deaths or cases of radiation sickness from the nuclear accident, but over 100,000 people had to be evacuated... [G]overnment nervousness delays their return. Official figures show that there have been well over 1000 deaths from maintaining the evacuation” (World Nuclear Association, 2014).

The production of nuclear energy through nuclear power plants is not as safe as we were led to think. In Japan, the Fukushima Daiichi nuclear plant disaster revitalized the opposition movement to nuclear energy production in Japan and worldwide. There are many concerns associated with Fukushima children and their exposure to high level of radiation in the immediate hours after the nuclear plant meltdown. There are many issues involved with the Japanese government’s cover up of the contaminated water leaked. As much as the debate is ongoing on this topic, Hiroshima and Nagasaki atomic bomb survivors have come out stronger on the Japanese and international scene to demand a stop to both nuclear weapons and nuclear energy proliferation (Tanaka, 2011; The Washington Post, 2011; Yokota, 2013).

Tanaka Terumi is a Nagasaki atomic bomb survivor. He was 13 years old when he experienced the atomic blast in Nagasaki, and he has suffered the after effects of radiation exposure ever since (Okazaki, 2007). His personal account of that day, along with many of his peers, make up a considerable amount of information that he requested to be used when demanding the Japanese “government and all the power companies [to] break away from the energy policy based on nuclear power, stop building new nuclear power plants, and shut down and decommission existing nuclear reactors one by one” (Tanaka, 2011, p. 11). Tanaka and other *hibakusha* have helped to expose “the inhumane nature of the damage done by the atomic bombings”, and through medical records presented on different occasions, they have helped to establish a strong connection between “radioactive fall-out” and “internal radiation exposure” (Tanaka, 2011, p. 8). Accordingly, Tanaka, and the *hibakusha* movement in general, embrace the cause of Fukushima’s citizens. The Japanese government and the power plant operator, TEPCO, are on the receiving end of criticism, and are blamed for inadequate explanations on “how infants absorb radiation into their thyroid”, and how “caesium contamination in playgrounds” could have affected children’s health (Tanaka, 2011, p. 8).

Armed with a personal history of radiation exposure and a strong medical record accounting for their illnesses, Hiroshima and Nagasaki atomic bomb survivors catapulted themselves on the national and international scene demanding to be listened.



### **How to preserve and advance hibakusha's memories as vivid and tangible testimonies of what not to repeat.**

As I pointed out above, there are many projects underway to preserve the memories of *hibakusha*. The United Nations Office for Disarmament Affairs lists several organizations active in gathering and publishing atomic bomb survivors' testimonies. Whenever possible, these testimonies are available on video and are published on these organizations' websites. There is a global effort, spearheaded by the United Nations, to gather as many personal accounts as possible, thus preserving the memories of those people that first experienced the aftermath of an atomic bombing. Some *hibakusha* themselves are leading this movement to preserve their experiences. These *hibakusha* are active worldwide in the peace movement; they make themselves available to visit schools and talk about living with the scars from an atomic bomb and radiation exposure. In a sense, this goes against what was the reality in the 1960s when *hibakusha* wanted to be left alone with their shame and their dignity (Ōe, 1995)).

What has changed since the 1960s? Those *hibakusha* that were 2, 5, 10 years old in August 1945, are today 72, 72, 80 or older. They lived with the voices of elder relatives and siblings recounting in backroom homes about these experiences, and were told to keep quiet about it. They were not supposed to share their experiences in fear of becoming pariah in their own neighborhood or city; they were told to be quiet about their life ordeals in order to ensure a discrimination free life; they were told not to share with the world what they witnessed and what they experienced in order not to bring further shame on their families, families already devastated by death, illnesses, and discrimination. The elders had to deal with the aftermath of "radiation sickness" when it was thought to be a contagious disease; the elders had to live with the fear of offspring affected by radiation illness; and the fear of birth defects in *hibakusha*'s family has always been a delicate topic of conversation.

In January 2013, I had the opportunity to attend Ms. Ogura Keiko's lecture at the Hiroshima Peace Memorial Museum. Ms. Ogura is a Hiroshima atomic bomb survivor; she was eight years old when the bomb was dropped on Hiroshima. In 2003, she visited the Smithsonian National Air and Space Museum in Washington and saw up close the Enola Gay, the airplane that dropped the atomic bomb on Hiroshima. Her visit was documented by the Japanese press. When her pictures appeared in the front pages of the Japanese papers, her son became very upset. She explained that it was customary for children of *hibakusha* to hide their parents' struggle with the aftermath of the atomic bomb; the anxiety over birth defects caused by radiation possibly impacting people's genetic code is still a reality today. However, Ms. Ogura did not become discouraged, and she continues on her mission to spread her message of peace to the world.

### **How to involve current generations into advocating for an atomic bomb/nuclear power plants free world.**

Mayors for Peace is a non-profit organization based out of Hiroshima. One of their programs is the so-called "2020 Vision", or the plan to rid the world of nuclear weapons by 2020. To do so they also advocate for the creation of peace study course, the "Hiroshima Nagasaki Peace Study Course". The purpose of this course is to communicate "academically the facts of atomic bombings of Hiroshima and Nagasaki in universities and colleges around the world" (Mayors for peace, 2014). This course



must be part of the university or college's catalogue to receive the sponsorship of the Hiroshima Peace Culture Foundation.

This course must stress "the universal importance of the A-bomb experience and the message of the *hibakusha*. In particular, students should come to perceive that this message has a direct bearing on the future of humankind and must be an integral part of any philosophy of human existence" (Mayors for Peace, 2014). One of the mandatory requirements for this course is the visit to Hiroshima and/or Nagasaki, thus having students on location for fieldwork. Assistance to universities is provided in the form of lectures, or venues for lectures, dispatching *hibakusha*, providing teaching material, and assisting with fieldwork.

There is a major difference between studying this topic from books only, or watching witnesses' account on a big screen in a classroom, or listening to *hibakusha*'s words through a computer. One must travel to these two cities in order to get a full understanding of the impact the atomic bombings had on the cities of Hiroshima and Nagasaki and its citizens. Students must experience firsthand the places where all this happened; they must breathe the air and immerse themselves into these two environments.

It is only through exposure to the reality of the atomic bomb and its aftermath that these students might decide to get involved directly in the world peace movement.

## Conclusion

A sense of urgency can be felt in the *hibakusha* community worldwide; Hiroshima and Nagasaki atomic bomb survivors are getting older; their offspring might not feel comfortable to share with the world their parents' struggles of dealing with the after effects of the atomic bomb; yet, it is in these *hibakusha*'s strength and determination that lies this common goal to leave to posterity as much as possible of their memories of those days, so that the slogan "No Hiroshima" can become a reality.

This is the reason why today more than ever, *hibakusha* agree to being interviewed; they agree to visit schools and college campuses; they agree to go on television and show their faces and their scars. These are their stories. And the history of World War II is not complete without the words of those that suffered the most. Just like the Holocaust survivors went on to raise awareness about their own tragedy, the *hibakusha* had to play catch up, but they are making a major difference in the world peace movement. They are involved at every level of the debate; they are everywhere in the world; and the internet technology allows them to be present more than ever.

*Hibakusha*'s social cause includes preserving the dignity of human kind. Their cause is supported by their motivation to spread to the world their message of peace through their vivid descriptions of what it means to survive an atomic apocalypse. Their voices are not works of fiction; their faces and their bodies are not created for the screen by makeup artists; their stories are told in their own voices, without a screenwriter next by to edit or embellish their script. Their personal accounts are not summaries of books or movies; their personal accounts are their own life stories. These stories delve deep into the everyday struggle of every atomic bomb survivor; their words question human kind's moral values; their voices and their open wounds (physical and emotional) speak louder to audiences willing to listen.

Today, Hiroshima and Nagasaki's *hibakusha* are embracing the many plights of Fukushima citizens, who were exposed to high level of radiation after the Fukushima Daiichi nuclear plant meltdown in March 2011. History is repeating itself in Japan, and Fukushima citizens make up a new generation of *hibakusha*, or survivors to radiation exposure. The atomic bomb survivors are at the forefront of this battle

waged against the Japanese government who is still reluctant to share with the whole world the truth about the Fukushima Daiichi meltdown. The Hiroshima and Nagasaki's *hibakusha*, however, can rely on their own lessons learned and provide informed support to Fukushima citizens. *Hibakusha*'s experiences, as lessons learned, will help a new generation of radiation exposure survivors in Japan to deal with their physical and emotional wounds, while strengthening the call for non-nuclear proliferation.

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## ***Collaboration: Negotiations in Publishing and Project Management***

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### **Abstract**

Librarians have a strong history of engaging in various types of information and knowledge creation activities: from connecting readers to fiction works to assisting researchers – at all levels – to engage with historical works and rare and original materials. For many librarians these efforts take place as co-creation (librarian-client); and facilitated creation (librarian-client). Increasingly these efforts are collaborative creation (librarian-librarian). This paper focuses on librarian-librarian interactions and how such collaborative efforts can be pursued in a way which maximises outcomes for librarians as well as their clients. In particular this paper will explore, through the presentation of two very different case studies, how these librarian-librarian projects can work, with the aim of encouraging library and information professionals to not only work *better* together but to also work *differently*. The first case study looks at traditional academic activities by unpacking experiences of co-editing a collection of essays. The second case study looks at some of the experiences of working with a multi-national group of professionals producing a conference paper and an accompanying article. Both of these case studies will highlight some of the positives of working in a collaborative environment in addition to looking at how to overcome some of the challenges that can arise when working on projects, large and small, in this way. Moreover, these examples will provide frames of reference so that those who have not worked on a collaborative project are able to relate the mechanisms and tools outlined to real-world examples.

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## Introduction

Librarians have a strong, and indeed very successful, history of engaging in various types of information and knowledge creation activities. Such activities include the connecting of readers to a wide variety of fictional works, across every conceivable genre and sub-genre, thus helping people to, through fiction, reflect on and re-imagine the world around them. More traditional knowledge creation activities have also seen librarians assist researchers – at all levels (from secondary and tertiary students to professional scholars to those pursuing private research projects) – to engage with historical works covering every culture and every recorded time period as well as rare and original materials generated in all areas of human endeavour.

For many librarians these efforts take place as *co-creation* (librarian-client); and *facilitated creation* (librarian-client). It is important to note here that librarians do not take on a passive role in these interactions, one that is directed entirely by the client, but an active role that sees these information professionals encourage clients and make suggestions that are integral to each research project's success.

The purpose of this paper is to highlight how, increasingly, these efforts are *collaborative creation* (librarian-librarian). Indeed, this paper aims to encourage more librarian-librarian interactions through demonstrating how such collaborative efforts can be pursued in a way that maximises outcomes for librarians, personally and professionally, their clients as well as the broader information industry. This will be achieved through the presentation of two very different case studies, both taken from the experiences of the authors, which serve to outline how these librarian-librarian projects can work. It is hoped that these brief examples will encourage library and information professionals to not only work *better* together, in contributing to the body of research surrounding the information services industry, but also encourage librarians to work *differently*. The first case study looks at traditional academic activities by unpacking experiences of co-editing a collection of essays. The second case study looks at some of the experiences of working with a multi-national group of professionals producing a conference paper and an accompanying paper for a set of refereed conference proceedings. Both of these case studies will highlight some of the positives of working in a collaborative environment in addition to looking at how to overcome some of the challenges that can arise when working on projects, large and small, in this way. Moreover, these examples will provide frames of reference so that those who have not had opportunities to work on a collaborative project are able to relate the mechanisms and tools outlined to real-world examples.

## Benefits of Collaboration

With collaboration, many people, or at least some people, can achieve more than just one person working alone. This is not simply that more people can do more work (although this is certainly a key factor) it is that the ideas and learning from the process of collaboration, as well as the ideas and learning about what the collaboration is actually about, increases the capacity for achievement. Skills are shared, technologies are tried, more people can take an idea and share it with others – almost like an ever-growing fishing net, as people start from the centre, and work out, and expand, adding more net which can reach out to new areas. Effective collaborations can almost achieve what we term here as a glow of influence: as those involved talk with others and as the results of research, or other type of effort, are subsequently seen.

Collaboration is, primarily, an opportunity to develop and to share ideas. This is where one person suggests something, which triggers an idea in a second person's brain, which leads to a modification in a third and so on. The idea, which started, might be changed along the way but, hopefully, changed into something better and far more amazing. This also is a reality check for someone who may have thought that they had an original idea, only to find that someone else has had it and has already done something exciting with it. This can be a reality check, too, for unhealthy ideas, ones that are destructive and discriminatory. Thinking as a group needs to be done in a way that *expands* the possibilities rather than *contracts* them. For example to start triggering ideas something as simple as placing post-it notes with key words on a wall can work well; posting can be done as individuals with ideas discussed more broadly within the team environment.

Collaboration can work well for large and small projects. Indeed, collaborations can be effective with two people or many more. With more people involved, scalable tools need to be used (some of the tools available are addressed, briefly, below). Similarly, scalable strategies also need to be used, with decision-making processes discussed, so that it does not all come back to one person, unless it really needs to. Too often people think it needs to come back to one person, when in fact, it is about having agreed outcomes, with some discussion around process. Collaboration will not always work well for perfectionists, or for people for whom their way is the only way. This type of work needs people to be open differences, to be able to agree on outcomes, be willing to engage in discussions about process and to work out, early on in a project, how, as people contribute incredible ideas, to make both the outcomes and processes better. It is important to emphasise here the value of discussing processes as this element of collaboration – as people focus on the ‘what’ instead of the ‘how’ – is often overlooked. Such discussions do not need to be extensive, yet are critical to an effective outcome especially as “one sort of collaboration isn’t automatically ‘better’ than another; it depends on your purposes” (Krause 2007). Much process is around compromise. For example, saying that collaborations may not work well for a perfectionist does not mean that exceptional work cannot actually be achieved: quite the opposite. What is critical here is the alleged view that perfection is always out of reach. Yet process can assist in articulating when a project is not necessarily perfect but has achieved the set goals of the group. Sometimes this can be as simple as focusing on what is really important. An illustration of this can be seen in the authors’ YouTube clip that accompanies this paper: the process of producing the video clip was discussed and, as it was acknowledged that the production would not be perfect, effort was directed at the message. So, while technically not a perfect presentation, the result is a presentation that is closely aligned with the goals of this particular collaborative undertaking.

There are opportunities, across all collaborative projects, to contribute and to lead. It does, however, really need to be *collaboration* rather than a mere *distribution* of tasks. True collaboration is not about saying ‘me too’ and then expecting other people to do all the work. It is about diverse ideas, skills and actions that converge to contribute to a better and more robust outcome than would have been otherwise possible. This sounds idealistic, but that is part of the point. Collaboration should bring together disparate ideas to provide a better outcome than would have been achieved if the team members of a group had all been acting alone.



Collaboration is also, importantly, an opportunity for mentoring and for being mentored. Different people participating in a collaborative project will have different skills, and as such, will be able to simultaneously learn from and teach other members of the group. All collaborations will not be equal but they can be a way of mentoring people to increase and expand their skills. In addition, people do not always join the collaboration at the same point, some long-term collaborations require new people learning skills from others, and also bringing new skills into the mix. A respect for diverse skills is also important – an approach that is too extreme; a member that believes that they have nothing or everything to contribute is unhelpful. The value of teamwork features in many guides for working together:

Much has been written about the theory of teams and team-building, but ultimately good team-work is a matter of developing good relationships. Research is often long-term, laborious, and full of setbacks so it is important to develop a good personal chemistry.

Collaborative work should be based on respect and equality. Every team member should be valued, from the person at the beginning of their PhD to the professor with a list of publications as long as a bank holiday shopping list. Asymmetrical relationships which value fame and disparage inexperience may damage the cooperative endeavour (Emerald Group Publishing n.d.).

Collaboration can facilitate skill development for the individual. This may be as a part of mentoring, or because different skills are required and so need to be learned ‘on-the-job’ to ensure the completion of a project. This can result from a requirement for new skills to be learned across the group as a whole, or simply new skills for an individual.

Collaboration is not exclusively an altruistic activity. It is widely acknowledged that contributing to a collaborative project can also enable career development for the individual. For example, new skills may lead to career development and opportunities as these open up a range of diverse work opportunities.

This type of working together also allows for the potential for repurposing materials, sharing the outcomes in a variety of ways and highlights the importance of acknowledging everyone’s contributions. It is essential to always acknowledge people’s involvement, and do this in a way that is truthful and genuine. It is important for people to know that the outcome was the result of collaboration. Jennifer Lamberts has written that: “Perhaps the most difficult barriers to effective collaboration [...] are concerns about authorship of results and ownership of ideas or data” (2013). Though writing within the context of scientific research, Lamberts’ assertion is relevant for all fields.

Utilising the example of a sporting team the on-field collaboration is obvious. You can see the players interacting with each other: you witness each person’s contribution to the team. There are, however, many key collaborators behind the scenes such as the coaching squads and support crews. Yes, it is vital that the work is done, and that it is done well, it is just as vital to recognise that everyone has contributed – not necessarily in a highly visible way – and that there is always plenty of room to



acknowledge people's contributions. For many people acknowledgement is one of the main benefits of contributing to a collaborative project. Acknowledging one person does not decrease value of another: it demonstrates that people value the work of their co-collaborators. Giving credit is also incredibly easy: it is claimed here that there is always enough to go around.

### **Collaboration for Beginners (and for experienced collaborators)**

One of the challenges of any project, be it an individual undertaking or a team effort, is the need to balance the workload of the project with existing workloads – both in the workplace and in the home. Most librarians today are required to balance competing demands and priorities including increased duties and responsibilities in a library to a number of other demands with other interests, other projects, personal study, family commitments and carer responsibilities being some of the stronger pulls on a person's time.

For this reason it must be acknowledged that human relationships (even the very long-standing and the very strong) are complicated. This is particularly apparent when working with other people, even if you are working with people that you know well and have worked with before. Sometimes difficulties can be predicted through an awareness of how a certain team member works or through a general appreciation of how group dynamics can change throughout the duration of a project. It is, however, crucial to remember that collaborative projects are transitory. Certainly some projects take longer to deliver upon than others but inherent with every project's start date is a corresponding end date. One of the essential skills of collaborating is developing an understanding of how you work with others and how others work with you. This allows for more informed decision making when offered an opportunity to collaborate. This paper argues for increased levels of collaborative activities but is not suggesting that every librarian needs to accept every opportunity to collaborate. Indeed, sometimes learning to say 'no' is just as important as learning to take a risk and say 'yes'. It also needs to be remembered that if a project is not as fulfilling as imagined you can always say 'no' next time. Saying 'yes' to similar opportunities can also be important as "effective research partnerships are often hard to come by" (Lamberts 2013) and working with the same person, or people, on successive collaborative projects can be very productive as there is a preliminary understanding of how people on the team work thus allowing for focus on the task at hand instead of the relationship building components of collaboration. This can also increase output as "almost all 'real writing' is the product of collaboration" (Krause 2007) and for some working with familiar people and deploying familiar processes in the pursuit of 'real writing' will increase productivity.

One of the central aspects of any collaborative process is to, as early as possible, articulate and clarify the different assumptions of the individual collaborators. Different people work in different ways, acknowledging this at the beginning of a project can circumnavigate frustrations around discovering these differences halfway through a project or in the immediate lead-up to a project's delivery date. It is also important to recognise that people will work differently on different projects: a conference paper may see one person want to focus almost exclusively on the presentation while that same person may want to take a more active role in the research of a journal article. The key message here is to take nothing for granted, even small teams who have worked on numerous projects together need to constantly re-

negotiate what they do and how they do it as well as regularly re-evaluate the outcomes and how they can work better (or differently), together, next time.

One of the more significant decisions that can be forced upon someone working on a collaborative project is around project completion. There are numerous examples, of which the first case study presented in this paper is just one, of different levels of engagement with a particular project resulting in some team members undertaking more work (in some instances all of the work) required to successfully realise a project's goals. Only the person undertaking the bulk of the load is able to answer questions around: How much work is too much? Will the end result be worth it? What am I prepared to do, prepared to take on, to see the task at hand through to completion? In this context the responsibility to the project must be measured with responsibility to fellow collaborators: if one person is having a difficult time it is likely that some of their colleagues are also experiencing difficulties in achieving team goals. Again, focusing on the bigger picture, the project's outcomes, can be helpful. It is also necessary to keep in mind that even what might be considered, by some of the collaborators, as an unsuccessful collaboration, a project can still produce useful (and often surprisingly positive) outcomes.

Another aspect of collaboration is that there is a need to collaborate on how to collaborate. It is often assumed that people will naturally undertake the tasks listed for a particular project in their own area of experience or of expertise. This can be beneficial for the group but ignores opportunities for the professional development of members to take on challenges in new areas. In addition not all work undertaken to support a collaborative effort is exciting or even interesting. Like any work there are boring aspects as well as stimulating ones. Unpacking how we collaborate is also beneficial when change is forced upon a project: the rules might be updated; the goals expanded; team members may move on; a type of technology may improve or become suddenly no longer available.

To provide a clearer focus for these discussions below are two case studies, both of which are based on the experiences of the authors, which draw out some of the benefits and challenges of working collaboratively.

### **Case Studies**

#### ***Collaborating with Another Person: a cautionary tale***

Two academics, A and B, working within the information services profession were presented with an opportunity to co-edit a volume on a subject area that was of great interest to both A and B. There were some initial difficulties in resolving some of the basic logistical issues – A and B lived in different time zones and had very different sets of family and work commitments – but various measures, predominantly designed to facilitate communication, were put into place and the project began to move forward.

Two of the issues that emerged, within the early stages of the project, were around the different expectations that A and B had around deadlines and some of the specific outcomes of the project. A failure of both A and B to define and deploy a schedule of work and to clearly articulate standards for contributions made the working relationship increasingly difficult as the project progressed. Superimposed upon this stressful situation was the need for A and B to

coordinate and work with numerous contributors. Over time each started to feel that they were shouldering the bulk of the responsibility for the project's success thus diverting energy into an ever more negative relationship instead of on the delivery of a large-scale text.

On reflection A and B agreed that resolving issues as soon as they became apparent would have made the project both easier and more enjoyable. The main breakdown within the relationship was realised to be communication with a key learning being that it is important to reply to all email, and other, messages rather than avoiding these when things go wrong. Such avoidance can generate anxieties around one party feeling harassed and another party feeling ignored or developing concerns that some crisis has befallen their colleague.

It is important to note that the project was successfully realised – despite A and B struggling with each other and the process. Both participants in this collaboration achieved their goal: the production of a high quality textbook of significant scale and scope. Yet neither party takes from the project a suite of positive experiences and neither is willing to work with the other on similar projects in the future. The main lesson here being around lost opportunities due to an unpleasant experience that could have been avoided through early and more consistent communication in addition to following through on some individual tasks in a timelier manner.

***Collaborating with Another Person: a good news story***

Presented with an opportunity to work on a project smaller than the one undertaken by academics A and B, discussed briefly above, an academic (C), a librarian (D) and a student (E), committed to a collaborative process for the purposes of presenting a conference paper and preparing a piece of work for inclusion in the resulting set of refereed conference proceedings. Again, C, D and E lived in different time zones and had different sets of work and study commitments. Each of the team members also presented with different levels of research and writing experience.

One of the issues that emerged, approximately half-way between the start of the project and the first deadline (the delivery of the conference paper to an audience of peers), was a slight loss of confidence experienced by E. As a student E began to feel intimidated by colleagues C and D as both C and D had more research and writing experience in addition to having English (the language of the conference and the associated set of refereed conference proceedings) as a first language. This was a difficult time for E while C and D thought that E was not interested and was ignoring an opportunity to collaborate. C and D decided to commit to an informal mentoring program for E which, ultimately, resolved the situation.

On reflection C and D had initially expected more from E than a student was able to provide. Reimagining the two-part project from a collaboration with three team members contributing equally to a project in which each team member contributed according to their capability and capacity allowed both elements of the project to move forward without feelings of antagonism or

resentment that lead, in extreme circumstances, to project failure. In this case study each person felt valued by their colleagues and each person gained personal and professional outcomes from the experience.

Both the conference presentation and the associated set of refereed conference proceedings were successfully realised – C, D and E each benefiting from a conference experience and an accompanying publication. Each of the participants in this collaboration also achieved personal outcomes through the establishment of an informal mentoring process while the team members are all willing to work on building this team through the delivery of similar projects in the future. The main lesson here being around how collaborative efforts are a series of ongoing negotiations: expectations defined in week one of a 15-week project often need to be re-evaluated and re-structured to accommodate different situations as they arise and assist in managing expectations.

### **Types of and Tools for Collaboration**

It is hoped that these case studies offer some points for consideration for librarians. There are multiple opportunities for librarians to collaborate – the above being just two examples – for both inter-disciplinary interactions and information industry specific (inter- and intra-institution) experiences. This way of working will facilitate, for librarians and their colleagues in the information services industry, the exploration of “new models for working together to produce and disseminate scholarly materials” (Harkema & Nelson 2013). Regardless of who librarians choose to collaborate with some of the basic tools of collaboration will prove vital.

Collaborations can take the form of projects, papers, articles: onsite and online. Some of these will mostly be done in the same workplace, with people you have already met. Others will require you to work with people you have not met face to face. This is not necessarily harder. Some guides put forward that building a personal rapport is essential (eg: Herman Miller n.d.) but, it is argued here, this is often a luxury.

With collaboration it is important for people to accept responsibility for the work they committed to, and to keep others informed. Effective communication, as noted in both case studies, is critical. For example people need to inform others about any changes to other workloads that may impact on the collaboration. Avoiding replying to emails or other communications is not a strategic solution. Avoidance is a short-term answer to any problem. Social media can be useful to determine if something has been happening in one of the people’s lives that is impacting upon their contribution. For example, if someone goes from being very active on social media to totally quiet it may mean that something dramatic has happened in someone’s life, or it may simply mean they are on holidays. It provides hints to know whether to follow up, how to follow up, or to give someone space.

As already mentioned email is critical, and meetings might also be considered critical, although some people enjoy meetings as an end in themselves rather than for the outcomes that an effective meeting can provide. You do not need to meet unless you really need to, there are other ways to check in on how things are progressing. Email can cover off on a lot of detail that might be discussed in a meeting and is also useful for bringing information together and for providing regular reminders. You may



decide to use an email group so no collaborators are left out. There are various options for this including Google Groups or other collaborative spaces like BaseCamp, which may be public or private depending on the work being done. This gives threads for different discussions, while enabling tracking back to find out what has been happening earlier and also serves as a repository keeping all the communications in one place.

It is, as noted above, a luxury to have face-to-face meetings especially if people work in different locations. In these circumstances collaborators can consider online meetings and the use of tools such as private Google+ Hangouts, Adobe Connect or Skype which can all work well. These can save travel time (in addition to travel costs which can significantly restrict the opportunities for collaborating with others) as people can use the tools at their desk. People react differently if they can see other people in a meeting, and this can get around some of the teleconference issues like how do you know who will speak next without taking a highly structured approach. Shared screens in online meetings, which is possible through Google+ Hangouts and other tools can also help as everyone can see the same screen at the same time and can make comments and interact in real time. You may be better having 15-minute meetings at short notice just to sort out a few issues rather than longer meetings that repeat information in documents that should have already been read and acted on.

A shared online workspace is important. If the collaboration is all in one workplace it can be a shared drive, but this will not be possible if there are people from different workplaces working together. Google Drive (utilised for the writing of this paper) with the folders, which can be shared so all the documents in them are also shared, can prove to be an essential tool. Track backs are possible, or you may choose other conventions such as editing in different colours.

Post-it notes still have a place. These can work for face-to-face discussions as well as online. Having people put their ideas down, without initially discussing them increases the number of ideas suggested. If there is initial discussion people think their idea has already been suggested, when they may have a subtle difference that is important. Depending on the work being done a wiki may also be a valuable addition, and pages can be used a bit like post-it notes to contribute ideas to a wider discussion.

As outlined above, and drawn attention to in the case studies, the establishment of clear and agreed deadlines, which can be different for different parts of the work require careful consideration for both set up and follow through. The most obvious, but still occasionally neglected tool, is the (be it electronic or physical) calendar. For some work you will need to set up official files to comply with internal work practices, make sure you keep these up to date as they can be a helpful asset. Of course these tools are just a sample of those that are available to collaborators today. Talk about the tools with your fellow collaborators. Learn from each other.

## **Conclusion**

This paper has, it is hoped, encouraged librarians to engage in a librarian-librarian knowledge creation project for the first time or served to encourage librarians who may have collaborated in the past to try collaboration again. “Collaborative research is now a common part of the research landscape” (Emerald Group Publishing n.d.) and it is important for librarians to engage with this way of working. This is especially



important for those working in settings where collaboration is being actively encouraged to improve productivity and service provision (Public Service Commission 2014).

Collaboration requires a set of skills that can be improved and refined over time. Certainly any type of collaboration needs significant effort – as does undertaking any activity that is worthwhile – the results of collaborative enterprise can, however, be extraordinary. There are numerous resources available to support collaboration: the authors hope that this simple guide will be of value to those librarians who have collaborated or are considering a collaboration for the first time.

Certainly the more traditional ways to contribute to knowledge creation already noted – those activities focused on librarian-client interactions – have always been, and will continue to be, an essential component of the remit of librarians and other information services professionals. Yet, the potential for librarians to be part-owners of these research processes through librarian-librarian interactions (resulting in conference papers and other types of presentations, books, journal articles, magazine pieces and more) is still to be fully realised. It is these activities, in an information age that is constantly changing, that will assist in keeping librarians at the forefront of research-based endeavours. Librarians that are active researchers themselves are better equipped to engage with the research efforts of their clients. Moreover, those who deliberately set out to generate new information, rather than locate information that is already available, simultaneously promote their own capabilities as well as the capabilities of the broader information services industry. Thus enhancing personal and professional reputations. It is important to emphasise that such, seemingly academically-based projects, are not the exclusive domain of the university librarian but can be taken on by librarians working in any type of educational setting in addition to those librarians working in public libraries, in state and national libraries and in special libraries. Each librarian has the capability and the capacity to contribute to knowledge creation. It is argued here that two or more librarians working together to achieve this goal in a collaborative framework can, with experimentation, practice and some risk taking, achieve more together than could be achieved through individual effort.

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***Language of Religious and Secular Text: A Comparative Study***

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**Abstract**

This study aims to find out the differences existing in the language structure of the religious and secular texts. Religious text serves a different purpose than that of secular one and due to this reason the differences in language and style become predominant. The language structure, rhetorical aspect and the scope for the audience are the basic factors to be analyzed during this study. For this purpose the tragic history of Dr. Faustus by Christopher Marlow is focused as it carries not only the religious text, being the morality play of Renaissance period, but also secular text is a part of this play. The methodology adopted for this study is qualitative exploratory which determines that there is no involvement of statistical analysis and exploratory focuses on exploring the new dimensions in this study which are still unexplored. The relevant text is taken for subjective analysis which determines that how these differences in the language structure of religious and secular texts are working and are making the difference prominent. The study determines that these differences are not only present but are also prominent in both the religious and secular texts as they serve different purposes. It is suggested that religious text should be considered as a different genre than that of the secular one due to these linguistic variations. The amalgamation of both texts in certain writings is actually presenting a contrast to each other to highlight certain distinctive linguistic features which makes the meanings clearer to the audience.

*Keywords:* religious, secular, text, rhetoric, language structure, genre.

## Introduction

This study focuses on the comparative analysis of the religious and secular literary text to explore the differences and similarities present in the communicative style of both the texts. The differences present in both the religious and secular literary texts aid the texts to serve different purposes required by them. The specific features assigned to both texts make them prominent and serve different purposes.

Religion is a private and sacred activity, ordained by God and governed by certain rules and regulations for moral improvement. This study focuses on the analysis of linguistic differences between a religious statement and non-religious or secular statement. For this purpose Dr. Faustus of Christopher Marlowe has been studied as a primary source of research and analytical study. The rationale for the selection of this play is that it is a representative of medieval and renaissance period. On one hand it carries the religious aspect of the morality plays in which there is a constant struggle between good and evil. While on the other hand the renaissance features, culture and secular instinct to achieve greater worldly success, is present. The methodology adopted for this study is qualitative exploratory. Qualitative nature of the study determines that there is no involvement of statistical analysis and exploratory focuses on exploring the new dimensions in this study which are still unexplored. The relevant text is taken for subjective analysis which determines that how these differences in the language structure of religious and secular texts are working and are making the differences prominent. Parts of speech and arguments in the religious text are analyzed in comparison with the everyday speech to make the differences prominent in religious and secular texts. For this purpose the speech of good angel from Dr. Faustus is taken as the religious text while other conversation is evident of the secular text. This study aims to explore the use of those powerful devices which also impart power to words while used in a specific religious context and empower the receivers and satisfy them without justifying the claims presented in the religious literary text.

When we talk about language, it is claimed to be a language game in which each language is distinct from each other as well as interdependent. There are certain rules to use each language as well as understand it (Kimble, 2010). The term religious language is used to refer to the claims made about God or gods (internet encyclopedia of philosophy). For the secular text we are having the characteristic as described by Holmes that it is “unique to author” (Holmes, 1994) but it is further amended as it is a “set of measurable pattern which may be unique in a particular period of time” (Sanja Stajneer, 2011). The religious text is considered sacred and it carries with it a complete doctrine of a system which is based upon religious beliefs. Religious language is significant to analyze as it is about certain things which are not described in the other different types of texts (Ricoeur, 1974). According to Encyclopedia of Britannica the sacred words are different from the secular, ordinary language as they are used to impart certain spiritual powers and through them the sacred reality is also revealed with its complete power and truth. The meanings described in one type of language game are certainly different from the meanings of the other one (Kimble, 2010). There are arguments in the favor of sacred text, due to its characteristics, to be considered as a different genre (Clarke, 2011). The language used to describe God involves the words from everyday experiences and the ‘world-transcendent God’ is not within our reach (Harrison, 2007). Sacred text is actually meant for all generations and it is not having time limits while contrary to this the secular text is limited to a certain time period

(Clarke, 2011) and then according to the changing demands it also changes. While discussing sacred text another factor of historicity becomes prominent as the sacred text has its roots in centuries ago. So it may not be easily comprehensible for the people of modern age to understand the culture and metaphysical concepts (Clarke, 2011). While discussing about the sacred text the “sources of words, as well as the identity, agency, authority” become prominent (Keane, 1997). All these things combine in the religious text and bestow powers to it and that’s why it draws the attention of the audience. In attaching powers to the sacred text as compared to the secular text repetition and assonance also play a vital role (Keane, 1997). Language used to describe religion evokes ‘an experience of the divine’ (Harrison, 2007). The special use of language imparts vitality and life to the words of the religious figures (Owolabi, 2012). The religious and sacred text is beyond the boundaries of humans and they feel to be at a distance. This theory was termed as “meta-pragmatics” which means that it actually refers to the actions that it undertakes (Silverstein, 1976). In religious context spells and prayers are meta-pragmatics by nature. They carry the exact words and can’t be changed as their effect will also change at that time. When someone repeats the words the effect is same and linguistic form also remains the same but they are performing a different function which is the ‘re-contextualizing’ of text (Keane, 1997). These sacred words when used by people customarily, also transform them into sacred characters (Bourdieu, 1991). They carry the same meanings for all generations and hence their usage is also not changed. This factor is termed as ‘semantic poverty’ (Keane, 1997). According to Keane the linguistic resources are used for religion with self-consciousness. Religious text is also a type of discourse which considers being true (Ricoeur, 1974). Religious language is different than the secular one as it is also used to describe the religious claims that are ‘non-cognitive and non-verifiable or assessable for correctness by means of evidence’ (Kimble, 2010). Everyday conversation requires participants in which communication and sharing is present from both sides (Hanks, 1996). With the presence of participants, context also becomes a prominent feature of secular, everyday speech while in religious speech the need for context and participants is not present (Howell, 1994). Derrida speaks about this characteristic of language in a different way and calls it as ‘iterability of language’ that as anything is given in the religious text it will be described in the same way because religion does not allow any kind of interactive work (Derrida, 1982). These are not the actual words of religious language but the purpose and overt context in which religious language is used. (Harrison, 2007) Another feature of religious text is that the people have to recite it as a whole and they cannot isolate it in parts (Bois, 1986). According to Du Bois the speaker of the religious text is only bodily present and he has to talk to an agent who is having no physical presence and is quite distant.

Rhetoric is another prominent feature of religious speech. It is a device of ‘verbal means of persuasion’ (Amossy, 2009). It is used for persuasive speech so appropriate to convey religious message (Spina, 2008). The use of rhetoric helps to check the ‘intended impact on the speaker’ (Amossy, 2009). These persuasive words impart subjectivity to the speaker to an inanimate listener of the religious text while performing rituals and offerings (Keane, 1997). Spina also mentions another factor that whenever we have to talk about religion we take it in plural and if any religious phenomena is under discussion then it is mentioned in singular (Spina, 2008).

Dr. Faustus by Christopher Marlowe is studied for its struggle of good and evil. The main character of the play, Dr. Faustus suffers from the influence of good and evil forces and their



attraction which leads him towards his tragic downfall (Neurowired, 2005). Then the importance of religious books and knowledge gained through them as well as the authority, the power associated with the text has also been a matter of discussion (Doctor Faustus). This play mirrors the religious beliefs in England of that time. The issues of salvation, values, secular knowledge and ambiguity of the last moments of Dr. Faustus also become prominent during the study of the play (Kemp, 2009).

## Discussion

For this research work the text of Dr. Faustus by Christopher Marlowe is studied for the observance of differences in religious and secular language. In the start of the play the protagonist Dr. Faustus reads from Jerome's Bible:

"Stipendium peccati more est

The reward of sin is death: that's hard. (Marlowe, 1588-92)

The above mentioned proclamation gives us the final words after which there is no need of any sort of liberty. Such commandments are not specific to a certain period of time. There is no margin given to the interpreter to bring any sort of change in the given words. The sentence is precise, clear and to the point. There is no need to establish a context for this sort of proclamation. This sentence also carries the device of rhetorical speech. When we read it we feel the echo of words insisting us to follow and this is the use of persuasive words after which there is no margin left for any sort of alteration or deviation. The above given lines from the religious text are evident of certain linguistic characteristics which are not a part of secular text.

This proclamation also does not require any justification to be given and is considered to be true. It insists the follower or the receiver to believe blindly in whatever is said and the nature of the selection of words does not allow a second question to be raised.

St peccasse negamus, fallimur, et nulla est in nobis veritas;

If we say that we have no sin, we deceive ourselves, and there is no truth in us."

(Marlowe, 1588-92)

This very next commandment again limits the scope of the receiver or of audience. These two commandments not only restrict our actions but we also feel that our thoughts are also abandoned. The complete personality of the audience shatters down and only remains the echo of the religious text reminding again and again of the limited liberty of taking actions. This is the use of rhetoric and persuasive words which is necessary to preach, to persuade towards something which is unseen and only promised. Another factor that we notice is that there is no specific audience mentioned in the above given sentences and the general rules are applied on all the receivers, possible audience and above all on all humanity.

On the other hand if we compare this religious text with the non-religious one then a visible and sharp contrast is present:

"These metaphysics of magicians,

And necromantic books are heavenly;

Lines, circles, scenes, letters, and characters;

Ay, these are those that Faustus most desires.

(Marlowe, 1588-92)

Here the justification is presented by mentioning the desire of the person which influences the person to obey and follow. In the secular text the details are given with reference to the worldly life and convincing techniques are adopted by presenting the details which is missing in the religious text.

O, what a world of profit and delight,  
Of power, of honour, of omnipotence,  
Is promis'd to the studious artizan!  
All things that move between the quiet poles  
Shall be at my command: emperors and kings  
Are but obeyed in their several provinces,  
Nor can they raise the wind, or rend the clouds;  
But his dominion that exceeds in this,  
Stretcheth as far as doth the mind of man;  
A sound magician is a mighty god:  
Here, Faustus, tire thy brains to gain a deity.”  
(Marlowe, 1588-92)

In these above given lines the receiver of the speech is clear contrary to the religious text. It starts getting message from lines, circles and scenes, then it moves to letters and characters. Then it moves to the ‘world of power and delight’. This is the power of imagination which moves from the text to the world of all pleasures and then, ‘all things that move between the white poles shall be at my command’, from this world to the worlds beyond it. Then from emperors and kings it moves to winds and clouds. There is no limit to capture the things and the wish to rule and dominate.

The sentence “these are those that Faustus most desires” makes it clear that Faustus is the audience of the text and it is only meant for him. While contrary to this religious discourse is not restricted to one person only rather that is meant and designed for the whole humanity. Here in these sentences the reasons are also presented to convince the audience while in the religious text no arguments are present but only the final authoritative commandments are present. Again the sentence, “Faustus, tire thy brains to gain a deity” shows that only Faustus is addressed. Another linguistic feature of powerful imagery is prominent in the above given lines. The source of imagery welcomes the imagination of audience and bestows them the power to have a vast canvas to think, act and interact. There are no margins and limitations present for the receiver. This secular text is also not precise and to the point so it also involves the receiver to flow with it. English language is also fluent in these lines which reflects the flow of thought. Again the speech of good angel in the play shows some other qualities of the religious text:

“O, Faustus, lay that damned book aside,  
And gaze not on it, lest it tempt thy soul,  
And heap God's heavy wrath upon thy head!  
Read, read the Scriptures:--that is blasphemy.”  
(Marlowe, 1588-92)

In the start, the audience is evident because the personal acts of Faustus are mentioned here. But the words of “read, read the scriptures:--that is blasphemy”, are again rhetorical. Subject is also missing in this commandment which is generalizing the statement. Again these words of the

religious text limit the action and in a straight forward way focus the attention towards the command. Fear is also raised through the given words, “lest it tempt thy soul”. Religious text is, in this way, more demanding by nature and forces to subdue personal desires and attraction to an unseen, invisible but mighty force. With the use of selected words the power of that invisible force becomes evident. So these words also bestow powers to those who are conveying them. For example, here in these sentences good angel is the delivering force so some power also gets attached with his presence as he is the representative of the divine force. The words, “gaze not on it” reflect that the receiver is not even allowed to see to anything evil or to think about that as there is the fear of temptation. But on the other hand as we have seen the secular text, it imparts a broad scope to its audience with the power of imagination which takes the receiver with it to discover the new horizons which have attraction for him. Now the response of the evil angel presents an entire different situation:

E. Angel: Go forward, Faustus, in that famous art  
Wherein all Nature's treasure is contain'd:  
Be thou on earth as Jove is in the sky,  
Lord and commander of these elements.

The above given lines are a part of the non-religious text and rather they are presenting an entire different situation than the religious text. It also tries to influence Faustus by telling about the importance of worldly art instead of the religious one. All the power, majesty and grandeur is associated with the worldly pleasures instead of the heavenly ones which are distant and beyond human imagination.

Again the under given secular text gives us the powerful imagery:

“VALDES: Faustus.....Like lions shall they guard us when we please;  
Like Almain rutters with their horsemen's staves,  
Or Lapland giants, trotting by our sides;  
Sometimes like women, or unwedded maids,  
Shadowing more beauty in their airy brows  
Than have the white breasts of the queen of love:  
From Venice shall they drag huge argosies,  
And from America the golden fleece  
That yearly stuffs old Philip's treasury;  
If learned Faustus will be resolute.”

(Marlowe, 1588-92)

The words, “learned Faustus” make clear to him that all these achievements are a result of knowledge and learning so are specific for those only who are having this specific knowledge. Everything that a person may wish is available in its best form, without any restriction or condition while the religious text also has conditions for reward. The use of figures of speech such as similes is also prominent here, such as: ‘like lions’, ‘like Almain rutters’, ‘like women’. The use of similes intensifies the effect of the images presented. Then references are also given to instigate Faustus as: Lapland giants, Venice, America and Philip's treasury. Due to them the text does not remain precise rather the expression of wordiness is present. And what is the condition present that ‘if learned Faustus will be resolute’, that if Faustus will remain firm in enjoying all these pleasures that he wishes. Another extract from the text of ‘Dr. Faustus’, makes

the picture more clear:

“GOOD ANGEL: Sweet Faustus, leave that execrable art.

FAUSTUS: Contrition, prayer, repentance--what of them?

GOOD ANGEL: O, they are means to bring thee unto heaven!

EVIL ANGEL: Rather illusions, fruits of lunacy,

That make men foolish that do trust them most.

GOOD ANGEL: Sweet Faustus, think of heaven and heavenly things.

EVIL ANGEL: No, Faustus; think of honour and of wealth.”

(Marlowe, 1588-92)

Here in the above given lines the conditions are present to get heaven or reward at the end while secular text only attracts without conditions. The religious text also raises the goodness of personality to flourish it in the character of Faustus while secular text only provides attraction for unlimited worldly pleasures. Religious text only provides attraction of the unseen which is having spatial and temporal distances. On the other hand secular text attracts for that which is at hand within our reach, “honor and wealth”, which everyone desires to have. That’s why the words used by evil angel are, ‘rather illusions, fruit of lunacy,’ because nobody can see or feel the pleasures of the world hereafter. Here in the religious text proofs are neither provided nor demanded rather they are believed to be the fact. The listener does not require validity or testing of all the promised things.

“GOOD ANGEL: Faustus, repent; yet God will pity thee.

EVIL ANGEL: Thou art a spirit; God cannot pity thee.

FAUSTUS: Who buzzeth in mine ears I am a spirit?

Be I a devil, yet God may pity me;

Ay, God will pity me, if I repent.

EVIL ANGEL: Ay, but Faustus never shall repent.”

(Marlowe, 1588-92)

The rhetorical devices and the persuasive words also bestow powers to the good angel as he is conveying the religious text. These straight forward words again give a hope for the future which is unseen and which one feels is unattainable. The words, “Faustus, repent” are again a sort of command with the description of his miserable plight, “God will pity thee”. Again it is felt that Faustus is enclosed in unseen boundaries where he is helpless.

“EVIL ANGEL: Too late.

GOOD ANGEL: Never too late, if Faustus can repent.

EVIL ANGEL: If thou repent, devils shall tear thee in pieces.

GOOD ANGEL: Repent, and they shall never raze thy skin.”

(Marlowe, 1588-92)

The commandment comes, “repent” which is again the order with the use of persuasive words:

“If Faustus can repent”, the use of conditional sentence again provides a chance to be persuaded.

The repetition of adverbs, ‘Never too late’, intensifies the effect to attract the attention of the receiver to the religious command.

“CURSED BE HE THAT STOLE AWAY HIS HOLINESS' MEAT FROM THE  
TABLE! maledicat Dominus!

CURSED BE HE THAT STRUCK HIS HOLINESS A BLOW ON THE FACE!  
maledicat Dominus!  
CURSED BE HE THAT TOOK FRIAR SANDELO A BLOW ON THE PATE!  
maledicat Dominus!  
CURSED BE HE THAT DISTURBETH OUR HOLY DIRGE! maledicat  
Dominus!  
CURSED BE HE THAT TOOK AWAY HIS HOLINESS' WINE! maledicat  
Dominus? sic  
Et omnes Sancti! Amen!"

(Marlowe, 1588-92)

In this above given speech of Friar the subject is missing in the start to intensify the effect of the prayer. The normal word order of English language, subject, verb and object, is not present rather the sentences are starting with verb and the repetition of one same verb is present in all of the sentences to intensify the effect on the audience. Again in these lines Friar appears as the agent of the divine power as he is having the authority to curse the one who deserves it by committing the evil deeds. All the above given sentences are also ending up on the sign of exclamation which expresses sudden feelings and emotions of the speaker. Exclamatory sentences are also used as a rhetorical device to attract the attention of the audience through arousing their emotions.

The speeches of the scholars are also indicative of the religious text:

"Sec. Scholar: yet, Faustus, look up to heaven; remember God's mercies are infinite."

(Marlowe, 1588-92)

This sentence again uses persuasive words to attract the attention of Faustus towards something that he has forgotten. The words 'look up to heaven' again persuade him and give him a ray of hope in share despair. Then the use of the word, 'remember' is again rhetorical device used to persuade. This is not only the rhetorical device but also a sort of command given to Faustus which he is supposed to obey without any margins.

"Third Scholar: Yet, Faustus, call on God."

(Marlowe, 1588-92)

Again the precise commandment is present, "call on God". Only three words are there but they contain everything in them. It is a command and call to change the whole life and world.

All these examples from Dr. Faustus reveal the differences which are present in the religious and secular texts.

This research work makes the fact clear that religious speech is rhetorical and provides lesser margins to its receiver. They are bound to perform certain acts which are having certain conditions. Rhetoric is the basic device used to attract the audience because it carries persuasive words. The religious text also appears precise, to the point and without imagery and if it provides attraction for the unseen then it has certain conditions. On the other hand the secular text is full of imageries and provides a vast scope to its audience where they are free to perform whatever they want to without any restriction. It is not precise rather it is more detailed with the minute descriptions of the worldly pleasures to attract the attention of its audience. It is not something unseen or unapproachable which is mentioned through secular text rather it is something easily available showing its glimpse to the audience to create more attraction. In the secular text the



authority is also bestowed to the receiver while in the religious text it remains restricted to the divine powers and their representatives who preach the religious commandments.

### **Conclusion**

It is concluded that religious text serves a sharp contrast with the secular text. Both are having differences due to certain linguistic features. Other studies also define religious text different than the secular text but they are unable to define the linguistic features and the role of the receiver for both of the texts. This study also determines the need for the use of certain specific devices to achieve the required purposes. The use of different devices impart distinctiveness to religious text from that of the secular one. It also enables the religious text to convey the message that is always considered to be true although that belongs to an abstract world that is out of reach but is unconsciously a vital part of every aspect of life. The phonological features are not studied in this research work. So in future to study the phonological features can also open new domains for research. The present study determines that religious text is different than the secular one and it should remain different as both of the texts serve different purposes. According to written obligations the religious text should use rhetorical devices to persuade the people. In the religious text lesser scope is provided to the receiver because it does not demand changes rather it demands share obedience. The written structure is also different which marks a prominent difference and alerts the reader or the receiver for something extraordinary.

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## **Technology and Literacy in a Synergy: Understanding Children Techno-literacy for e-book Design**

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0194

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### **Abstract**

Previous studies have demonstrated children high inclination with technology has drifted them apart from reading as well as physically visiting library. Therefore this study is conducted to converge technology and literacy as a synergy towards understanding children techno-literacy particularly with e-book intervention to inform about e-book design that children would want to engage with. This study reports a descriptive study of young children engagement with e-books conducted in preschool classrooms. It focuses on landscaping a methodical framework for observing children engagement with e-books in different formats. Videotaped observation is employed to investigate children interaction and engagement with-books from classroom samples (n=18 children). A framework of children engagement with e-books was derived using qualitative systematic procedures. The framework consists of three categories (multisensory behaviors, communication and emotion) and eight main behavior of children engagement with e-books. The framework is then compared between two different types of e-books (interactive e-storybooks and educational e-books) to obtain descriptive observation of children engagement. Behavior regulation levels and its possible influences on children engagement with e-books are also explored. This is a preliminary phase of a bigger study to investigate techno-literacy of young children to theoretically inform and enhance children e-books design. The findings of this study would further provide insights on how children library services would be redesign to inculcate a growing society who is technology savvy.

### **Keywords**

e-book, young children, engagement, apps, design, emergent literacy

## **1. Introduction**

Literacy generally means ability to read and write, while the term technoliteracy broadly can be defined as the state of being conversant with modern technology or technology engagement. In this, technology encompasses the computer, information, mobile phone, critical media, multimedia and etc. Burnet (2010) in her review paper of technology and literacy in early childhood view technology as: deliverer, interaction platform and medium of meaning making. Therefore for the purpose of this study technoliteracy refers to being engaged with technology in the form of e-books or mobile applications.

The impulsive growth of children's e-books in the recent years is driven by mobile development where most of the e-books are available through mobile application (apps). As of March 2013, there are approximately 70 billion apps available for download (Pure Oxygen Lab 2014). Over 80% of the top selling paid apps are in the education category targeted at children (Shuler, Levine & Ree, 2012). E-books are frequently held to be beneficial and useful for children's education.

In addition to that, several studies have reported the usage of e-book interventions and young children's literacy development. The findings however are not quite compelling. Some of the studies conclude with a positive outcome that e-books could support learning, comprehension level, and vocabulary development (De Jong and Bus 2004 and Chau, 2008). On the other hand, other studies report otherwise, such as animations distracting reading comprehension and diverting children's attention away from learning (Korat and Shamir 2007, Grimshaw et al, 2007).

Although a number of studies have been conducted to investigate e-book and child interaction, many of these studies report discrepancies in their findings due to the variability in sample size focusing more on older children in the second to fourth grade (Hutchison, Beschoner and Schnidt-Crawford, 2007; Jones and Brown 2011; Larson 2010; Roberts and Barber 2013), and various research designs for a specific e-book software and e-reader (Larson, 2010 and Wijekumar, Meyer and Lei, 2012). These suggest the need for more studies to gauge the gap. Therefore this study was conducted to provide evidence on young children (preschool) who are just starting to learn to read and at the early stage of their emergent literacy. This study aims to investigate young children's active engagement with e-books, to provide insight on how they behave when interacting with e-books rather than just for play and entertainment, and what type of e-books are suitable to foster children's emergent literacy, then later inform what e-book features make children want to engage with them. This is particularly useful to articulate e-book designs for e-book publishers as well as providing guidelines for parents, teachers, and librarians in selecting high quality e-book interventions for home, classroom, and library usage.

## **1.1 Literature Review**

### *1.1.1 E-Book for Children*

The term e-book is generally referred to as an electronic version of a printed book that can be read on a personal computer, or hand held device such as Kindle and iPad. However, Henke (2002) in his e-book survey reports users frequently viewed e-books as dedicated reading devices and not as the associated content. On the other hand, other researchers have not separated the e-book definition from its hardware as a device used to read, software as a platform to run the application, and document content as the digital publication mainly because they compliment each other (Lynch, 2001; Rao, 2003; Armstrong, Edwards and Lonsdale, 2002; Wilson and Landoni, 2001; and Chen, 2003).

The e-book, which was previously seen as an electronic version of a printed book, has now evolved to provide additional media as an extra dimension (Maynard, 2010) to encourage its usage, taking advantage of the advancement in tablet pc and mobile applications. Morgan (2013) described multimodal e-books as interactive electronic resources that combined text with sound, animation, and images and often include read aloud features and highlighted text for various reading experiences.

In general e-books can be categorized into three types: gaming applications with interactive features; creating application provides tools for drawing, tracing and building; and e-storybook application offering colorful, animated and interactive features often with read to me and game options (Michael Cohen Group and USDOE, 2011; Murray and Olcese, 2011).

Most recently, when the e-book market was predominantly driven by mobile development such as smart phones and tablets, most of the e-books were available in mobile application format, also known as apps. Itzkovitch (2012) distinguishes apps and e-book interventions through their formats: i) apps are running through IOS and Android software; ii) eBooks as in open standards EPUB and Mobipocket (.mobi); and iii) enhanced eBooks as such in ePUB3 format for iBook (Apple) and Kindle format 8 (KF8) for Kindle Fire (Amazon). For the purpose of this study e-books are defined as 'a digital publication consisting of text, multimedia and interactive content that can be read in personal computers and tablets.'

E-books, as new education interventions, have now become more popular in supporting early literacy development among children. This is elevated with the rise of tablet-based computers such as Apple's iPad that supports the use of e-books, also known as apps. In addition, Shuler (2012) in her report claims 80% of the top selling paid apps in iTunes store was in the Education category targeted at children. Apps for preschoolers are the most popular category with 58% and experienced the greatest growth of 23%.

### *1.1.2 E-book and emergent literacy*

According to Chall (1983) early stages of children's reading development involves pre-reading (for preschool) and initial reading and coding (for 1<sup>st</sup> grade and beginning of 2<sup>nd</sup> grade). In pre-reading, children are unable to read but they pretend to do so by retelling a story read to them, and they are supposed to be able to name letters of the



alphabet, recognize signs, and print their own names. Reading aloud has been found to be one of the most effective forms of teaching children to read because it is a useful technique in promoting independent learning (Gibson 2008). This is specifically made possible in e-book applications with 'read to me' option.

In the initial reading stage, children learn the relationship between letters and sounds, printed and spoken words, read simple texts containing high frequency words, phonically regular words, and use skills to make the sound of new one syllable words. Interactive e-book design provides cross modal (visual – verbal) associative learning to foster letter-sound knowledge, phonemic awareness, and print recognition. In addition, Pearman and Lefever-Davis (2006) promoted e-books as useful for addressing each of the five elements identified by the National Reading Panel as essential for reading development: phonemic awareness, phonics and concepts about print, fluency, vocabulary, and comprehension.

The massive development of e-book apps in the market that frequently advertises them as “educational” and deems to provide educational value to children, opens up opportunities for studies to investigate children’s interaction and engagement with the e-book interventions. Engagement is a people’s choice not to be told to do or assigned to do. It is motivated by interesting activities, socially useful or personally enjoyable to individuals, and within their zone of proximal development (Marcum, 2000). Likewise, Marks et al. (2013) defines engagement as “emotional, behavioral, and cognitive evidence of students being actively involved in the academic experience”. According to Mangen (2010) children’s interactions with any technology is a multisensory action as a result of action (for example, clicking with a mouse; swiping the screen, tapping keys on a keyboard) and perception (audio-visual effects of the input, presented on a screen). This is especially useful when e-book interventions provide both action and perception to facilitate new learning experiences of young children that is more engaging and enjoyable. Several studies have supported this premise, such as Shamir and Baruch (2012), who report that interaction with e-books as computer-based activities could develop the motivation of children to learn through variety of multimedia representations such as text, oral narrations, animations, and illustrations. Moody (2010) furthermore indicates features of e-storybooks could assist children with word recognition skills by enhancing print using highlighting words and sentences together with read aloud facilities. Similarly, Shamir and Baruch (2012) report children’s improvement, both in their vocabulary and early math skills when using e-books.

On the other hand, Chiong et al. (2012) find that children recall fewer details when using enhanced e-books because they are often too busy with the additional features such as games and hotspots. Their research indicates that enhanced e-books distract children from the story and disrupt their memory of narrative details, contrary to what happens with print versions and with textual e-books based on the same story. Mangen (2008) also reports intangibility of the digital text has caused the reader to have shallower and less focused reading experience.

## **1.2 Research Questions**

The main objective of this study is to investigate children’s (age 4-6 years old) engagement with e-books. The research questions are:

- What are the prominent indicators of children’s engagement with e-books?

- How does the type of e-book influence children's engagement? (interactive e-storybooks and educational e-books)
- How have different settings (independent vs shared setting), gender (female vs male), and age groups (age 4-6) affected children's engagement with e-books?

## **2. Research Method**

A descriptive research approach was used to observe children's engagement with e-books in a preschool classroom in September 2013. The emergent behaviors of children's engagement with e-books were observed, drawing on existing categories and other behaviors that might emerge frequently from observations on participants.

Prior to the data collection session, consent letters were distributed to parents to obtain their approval for their children to participate in the study. A questionnaire was also distributed to parents to collect their demographic information and feedback related to e-book usage. The study began by asking the children to choose any available e-book application in the hand held devices. For the purpose of the study, 20 e-books were made available for children to choose from and interact with. The selection of e-books was based on users' rating (rated 4.0 and above) and the e-books were all categorized under educational purpose. The children were allowed to choose their preferred e-books as many times and as long as they liked for about 15-20 minutes. They were given opportunities to browse, select, and use the e-book application that interested them. Any conversations between the children themselves and with the researchers (as they discussed the application or asked for assistance) were used and observed to measure engagement with the application and possibly the features/software that interested them the most.

The sessions with hand held devices and touch screen laptops were recorded to unobtrusively observe their interactions with the software and with one another. Two video cameras were used to record the children's interaction with devices and their facial expressions and interactions with each other. In addition, field notes were also taken as complementary data to the observation session.

### **2.1 The E-book Collection**

The e-books collection used for the study was categorized into interactive e-storybooks and educational e-books. The interactive e-storybooks were e-books with text, read-aloud narration, picture, and animation features. While the educational e-books came with memory flash cards (pairing or flipping numbers/alphabets/pictures), puzzles and matching games. The most popular e-book selected was "Alphabet" which was selected by 6 children, followed by "Draw finger" and "shapes" which were selected by 3 children each, while "Mathematics Game for Children", "Twinkle Star", "Kids First ABC", "Cinderella" and "Rabbit and Turtle" were each selected by 2 children respectively. Other e-books, "Art Studio" and "Little Red Riding Hood" were only selected once.

## 2.2 Data Analysis

A total of 310 minutes of video observation footage were analyzed using NVivo 8. Using analytic induction procedure by Goetz and LeCompte (1984), the video footages were transcribed at one-minute intervals for emergent behaviors (verbal and non-verbal categories) and other categories of behaviors observed. The observational data were developed into an initial coding to define the emergent behaviors within three categories adopted from Roskos, Burstein and You (2012): i) Multisensory behavior was defined as sensory motor skills such as looking, touching, listening, gesturing, turning pages, pointing, dragging and swiping; ii) communication such as asking and answering questions, and commenting; iii) emotions such as smiling, laughing, making noise, mimicking voices, eagerness, making facial and physical expressions, enjoyment and appearing distracted. The emergent behaviours were identified based on frequency counts. The emergent behaviours then were analysed according to their engagement with different: e-books, settings (independent vs shared setting), gender (female vs male), and age groups (age 4-6). Durations of completed engagement and behaviour indicators were tabulated to calculate the percentage of duration for each behaviour within an indicator occurrence. In order to validate the reliability of the data analysis, two inter-coders were used and the inter-coder agreement was at 93.6%.

The logo for the International Association of Faculty of Online Research (iafor) is centered on the page. It features the word "iafor" in a light blue, lowercase, sans-serif font. The text is enclosed within a circular graphic composed of two concentric arcs: a red outer arc and a blue inner arc, which together form a partial circle around the text.

Table 1: Engagement Indicators Definitions and Rules (Roskos, Burstein & You, 2012)

Category	Definition	Salient Behaviour	Definition	Rule
Multisensory behavior	using sensory motor skills ( visual, auditory, haptic-Kinesthetic)	Touching	Fingers are applied to the screen	Code 'T' when holding device, touching, taping, scrolling, swiping the page dragging/moving objects/interactive elements,
		Looking	Eyes directed to the screen and/or peer's screen. Looking at the screen: <ul style="list-style-type: none"> <li>▪ waiting for loading</li> <li>▪ to decide what to do for next step of the task</li> <li>▪ to decide what to select</li> <li>▪ to see what happened after their certain actions</li> <li>▪ to see what is the peer doing</li> <li>▪ to see the what is on the screen</li> </ul>	Code 'L' if eyes and positions are oriented to the screen
		Listening	Attending to the audio and not talking: <ul style="list-style-type: none"> <li>▪ if they mimic the voice or sound they hear</li> <li>▪ expressing feelings</li> </ul>	Code 'LIS' if not talking and looking at the screen
		Gesturing	Bodily actions	Code 'G' when they shaking/moving hands when they pass a task, clapping
Communication	Verbal communication in respond to the e-books	Asking question	Asking question or answering the question in contact with observer or peers	Code 'A' if asking for help or hint from peers or observer
		Making Comments	Making comments, talking, labelling references	Code 'CM' is making comments and/or talking
Emotion	Expression to show emotion	Facial expression	Using facial gestures to express thoughts and feelings	<ul style="list-style-type: none"> <li>▪ Code 'P' if smiling, happy expression</li> <li>▪ Code 'N' if no expression or just gazing</li> <li>▪ Code 'NEG' if appears angry, sleepy, frowning, bored, uncomfortable, shy</li> </ul>
		Making noises	Using sounds to express thought and feelings	Code 'S' if making sounds that are not words, such as squealing and giggling

### **3. Findings**

#### **3.1 Demographics**

A total of 18 children (9 male and 9 female) ages 4, 5 and 6 years old participated in the study. A survey questionnaire distributed to the parents added information on the children's background. A total of 15 out of 18 responses were collected from the parents, 8 of them were answered by the mothers and 7 by the fathers. The parents were between 31 and 50 years old. Nine of them were at least a bachelor degree holder with monthly household incomes of RM2, 000 - RM11, 000. The parents indicated that they read books to their children at home. 10 of them knew about e-books while 6 of them had downloaded e-books for their children, mainly in their handheld devices. Although the parents were receptive about e-book intervention for their children mainly because of its portability and interactive features, parents (10 responses) were of the opinion that the children still preferred printed books because children would give more attention during the reading process and could understand the story better.

#### **3.2 What were the prominent indicators of children's engagement with e-books?**

The observational data was developed into an initial coding to define the emergent behaviors within three categories of indicators: i) Motor skills such as looking, touching, listening, gesturing, turning pages, pointing, dragging and swiping; ii) communication such as asking and answering questions, and commenting; iii) emotions such as smiling, laughing, making noise, mimicking voices, eagerness, making facial and physical expressions, enjoyment and appearing distracted. The emergent behaviours were identified based on frequency counts.

##### **3.2.1 *Multisensory behavior***

Multisensory behavior reflected sensory motor skills such as touching, looking, listening and gesturing while interacting with the e-books/apps. Figure 1 shows the frequency of different types of multisensory behaviors observed in handheld device and touch screen laptop sessions. Incidence of the touching indicator is seen to be higher in handheld device sessions at 73% and at 63% for touch screen laptops. With handheld devices, each child had absolute control over the device and therefore greater independent interactions with e-books.



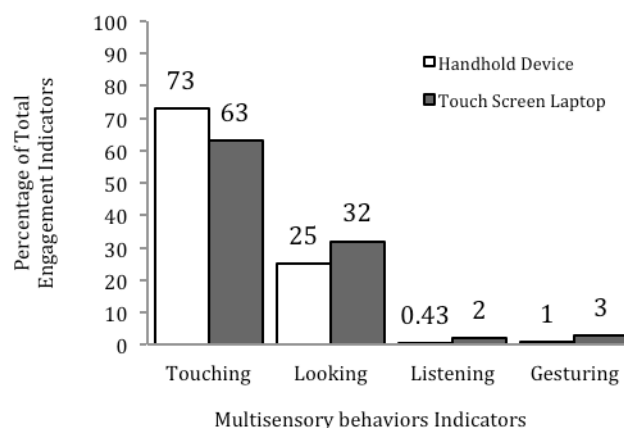


Figure 1: Incidence of Multisensory behaviour

### 3.2.2 Communication

Communication was represented by verbal communication in response to the e-book's engagement in touch screen devices. Figure 2 shows the frequency of two types of communication indicators shown in handheld devices and touch screen laptop sessions. A higher incidence of commenting/talking indicators (83% in independent and 95% in shared setting) was seen as the children got used to the environment and gained control of the devices. The greater incidence of commenting/talking in touch screen laptop sessions may be due to being in a sharing interaction where communication between the children was essential to deciding who should start using the device first and thus led to taking turns and competition to interact with the e-books.

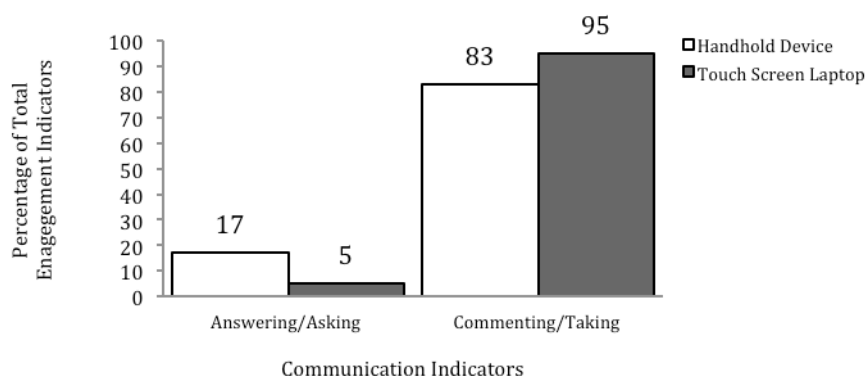


Figure 2: Incidence of Communication behavior

### 3.2.3 Emotion

Emotion reflected the occurrence of facial expressions and noises made during interaction with e-books in touch screen devices. Figure 3 shows the frequency of emotion indicators shown in handheld devices and touch screen laptop sessions. It appeared that the incidence of positive feeling and noise making was higher than neutral and negative behavior in both devices. Some instances of the emotion behaviours (P = Positive facial gestures; N = No expression/gazing; NEG = Negative facial gestures; S = Making sounds/noises) were as follows:

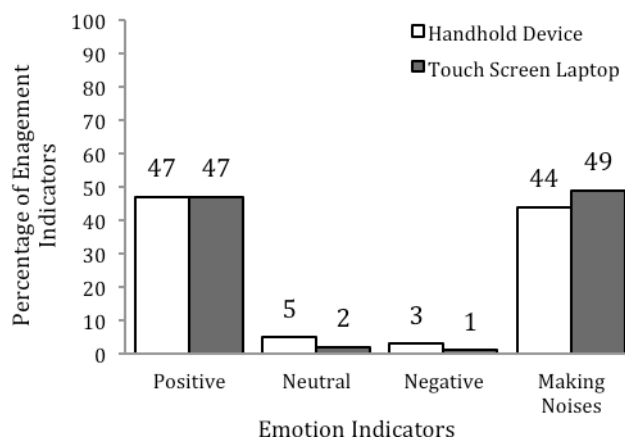


Figure 3: Incidence of Emotion Indicators

There were 10 e-books used for the study classified in two main categories, interactive e-story book and educational e-books. Three interactive storybooks featured a read along option that narrated the story to the children and games to encourage interest in reading. They were Cinderella, Rabbit and Turtle, and Little Red Riding Hood. Seven educational e-books featured a great variety of games that required skills with which to enjoy and engage the e-book. The favorites amongst the children were Shapes, Twinkle Star, Alphabet F and Art Studio

Figure 4 shows frequency of engagement indicators according to the type of selected e-books. Educational e-books had greater totals of engagement indicators, which might imply that those educational e-books should be considered the more popular type of e-book in this study. Higher sensory motor skills might rely on the fact that educational e-books included task-based activities and educational games. The key indicators in sensory motor skills for e-story books were looking and listening where children needed to listen to the narration and looked at the screen at the same time to see the interactive elements on the screen. For educational e-books, touching and looking were the more frequent indicators observed as they needed to move the objects or complete the puzzles or rearrange the whole pieces to see the final figure on the screen.

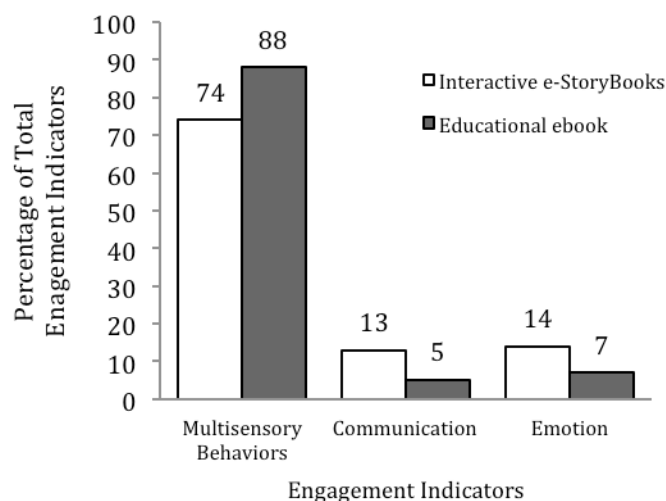


Figure 4: Incidence of Engagement Indicators based on Type of e-books

### 3.3 How different settings (independent vs shared setting) affected children's engagement

In an independent setting, children were given handheld devices to interact with e-books, while in a sharing setting children were given a touch screen laptop to interact with e-books.

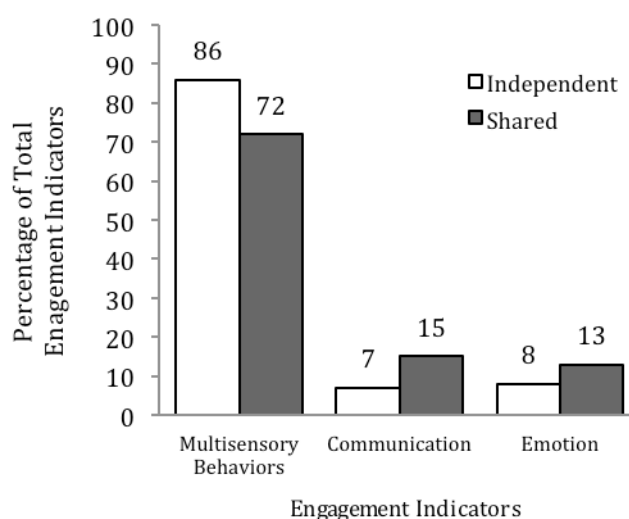


Figure 5: Incidence of Engagement Indicators based on Independent and Shared settings

A higher total of incidence of multisensory behaviors is seen in Figure 5 as compared to communication and emotion. Having greater motor skills scores in independent settings indicated that children had opportunity to take action and interact with an e-book compared to a sharing setting where they needed to wait to take turns and once in a while interacted with their peer's actions as well. Higher occurrence for communication and emotion in a sharing setting appeared to be prevalent based on

literature that children may have more verbal communication when they are involved in joint activities.

### 3.4 How gender (female vs male) affected children's engagement

Figure 6 shows frequency of engagement indicators based on gender. In general, both male and female had higher incidences of multisensory behavior. Girls were better at expressing their emotions when engaging with e-books while it appeared that boys expressed themselves openly with verbal communication and made noise more frequently than girls in the sense that they let their guards down when they were excited with the e-books.

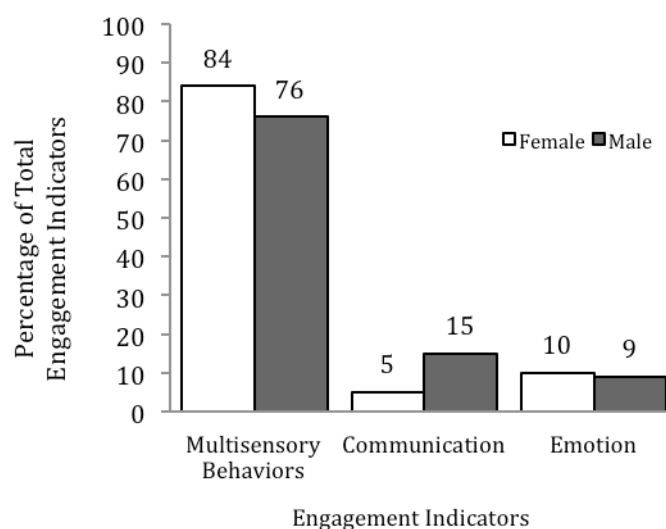


Figure 6: Incidence of Engagement Indicators based on Gender Differences

### 3.5 How differences between age groups (age 4, 5 and 6 years old) affected children's engagement

Figure 7 shows frequency of engagement indicators according to the ages of participants. As previously seen, multisensory behaviors had the highest total frequency. 5-year-old children had greater scores for their usage of sensory motor skills. As it appears, 4-year-old children expressed more emotion during e-book sessions while 6-year-old children interacted with each other more frequently, verbally and non-verbally.

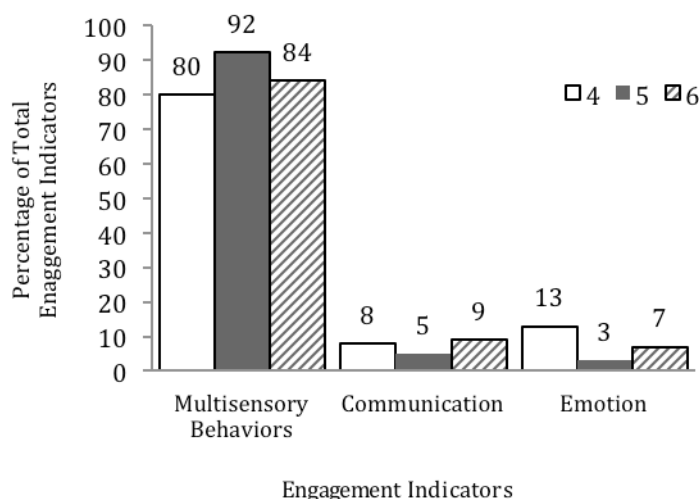


Figure 7: Incidence of Engagement Indicators Based on Age

#### 4. Discussion and Conclusion

This research reports on young children's engagement with e-books through the landscape of three predefined indicators: i) multisensory behavior as motor skills such as looking, touching, listening and gesturing; ii) communication such as asking and answering questions, and commenting; iii) emotions such as smiling, laughing, making noise, mimicking voices, eagerness, making facial and physical expressions, enjoyment and appearing distracted.

The findings indicate the predominant engagement is in multisensory behavior that includes motor skills mainly for looking, touching, listening, gesturing (86% in shared and 74% in independent settings). In brief, looking, listening and gesturing skills appear to increase as children experience shared interaction with e-books in touch screen laptops. Communication indicators with higher incidence of commenting/talking is seen in independent (83%) and in sharing (95%) settings. The greater incidences for commenting/talking in touch screen laptops may be attributed to having a shared laptop where children need to interact and communicate with each other, take turns and sometimes even compete to interact with the e-books. It also appears that emotion indicators show higher incidence of positive feeling and making noises that could imply children in a sharing setting experience more enjoyment and excitements when engaging with e-books. The findings show educational e-books have greater total engagement indicators in multisensory behavior, with higher incidences for touching and looking that may rely on the fact that educational e-books include task-based activity and educational games. On the other hand, for e-storybooks, looking and listening are incidences in which children prefer to listen to the narrators and look the screen to see the interactive elements on the screen. The findings show that regardless of independent setting versus shared setting or differences between genders and age groups, multisensory behavior incidences in general show higher engagement indicators compared to communication and emotion indicators. Children are more engaged with haptic perception, recognizing objects through touching that stimulates children's motivation and attention because e-books provide multisensory learning experience that corroborates with Roskos, Burstein and You (2012). This is particularly supported by interactive features in e-books that



provide a new reading experience in digital format that printed books cannot afford. E-books with interactive features enable young children to interact with the storyline, sound and touch utilizing the power of tablets, thus giving the ability for children to engage more with the user interface as well as the storyline.

However interactivity features should help to enhance development of emergent literacy and not merely provide a superficial interactivity in such a way touching an image activates a simple animation (e.g. making a flower bloom). Labbo and Kuhn (2000) have reported that children spend a substantial amount of time searching for interactive features/animation as in hotspots. These hotspots, however, can be regarded as supportive of literature only if children can gain new knowledge (e.g. new vocabulary) through it. However, an excessive number of unnecessary hotspots may hinder children's engagement with the e-book content. In addition, Cahill and McGill-Franzen (2013) suggest interactive features of e-books should coordinate well with the e-books writing (e.g. character development, choice of word, amount of text), image (e.g. distinct illustrations), and narration (e.g. such as pitch, tone, accent) thus promoting engagement and advancement.

Although a particular type of interactive features that would make children engage more with e-book interaction is not a focus of this study, further study should be conducted to address this issue. This will be tied with assessing children's performance in learning using the e-book intervention. In addition, future research should embark on large observational studies using sophisticated method to closely monitor children interaction with the e-books such as using eye-tracking software. It is essential to acknowledge the limitations of this study in terms of a small sample size, limited number of apps used, and restricted focus on specific knowledge particularly related only to emergent literacy development of young children. This study however significantly provides insights on how young children engage with e-books to articulate e-book design implications as well as a general guideline to select quality e-books for home, classroom and library use to hinder disengagement. This particularly looks at features mainly related to multisensory behavior such as looking, touching, listening, gesturing; as well as, promotes communication and establish of positive emotions.

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