the iafor north american conference series 2014

nacmfcs2014   nacah2014

"To Open Minds, To Educate Intelligence, To Inform Decisions"

The International Academic Forum provides new perspectives to the thought-leaders and decision-makers of today and tomorrow by offering constructive environments for dialogue and interchange at the intersections of nation, culture, and discipline. Headquartered in Nagoya, Japan, and registered as a Non-Profit Organization (一般社団法人), IAFOR is an independent think tank committed to the deeper understanding of contemporary geo-political transformation, particularly in the Asia Pacific Region.

INTERNATIONAL

INTERCULTURAL

INTERDISCIPLINARY

iafor

The Executive Council of the International Advisory Board

IAB Chair: Professor Stuart D.B. Picken   IAB Vice-Chair: Professor Jerry Platt

The International Advisory Board is composed of distinguished academics, business executives, former and current government officials, and community leaders. Its role is to consult and provide counsel on the business and affairs of IAFOR, and suggest areas of scholarly investigation. Membership of the International Advisory Board is by invitation only. For a full list please see the IAFOR website.

The IAFOR North American Conference on the Arts & Humanities 2014

Providence, Rhode Island, United States

Official Conference Proceedings

ISSN: 2189-1052

Table of Contents

Interpreting Poems, Interpreting Worlds – on Poetry Translation

George Ho, Wenzao Ursuline University of Languages, Taiwan

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

iafor

The International Academic Forum
www.iafor.org

Introduction

Of all the outstanding poets in the history of China, Li Bai (701-762) is perhaps the greatest and most famous. His name appears in W*orld's Who's Who*. His poems have been translated into several languages.

However, as the physical being and environment of a poet are often different from those of his/her translators, one cannot but wonder if the translation can really be embodied with the same messages as that the poet tries to transmit to his/her fellow countrymen.

This puzzle motivates me to rethink about various issues related to language, mind and culture, especially those concerning the disparity of physical beings and environments between the poet and the translator (cf. Balmer 2006: 185; Levý 2011: 89), as well as its impacts upon the poet's creation of the poem and the translator's interpretation.

My investigation into six English translations of Li Bai's poem *Yue Xia Du Zhuo* ("Drinking Alone in the Moonlight") by native English speakers reveals that the messages and poetic images in these translations are quite different from what we Chinese readers perceive while reading his poem.

The six Western translators whose translations (Lü & Xü 1988: 122-128) are investigated are W. J. B. Fletcher (1871?-1933?), Herbert A. Giles (1845-1935), W. A. P. Martin (1827-1916), Arthur Waley (1889-1966), Witter Bynner (1881-1968) and Amy Lowell (1874-1925).

Li Bai's *Yue Xia Du Zhuo* and my interpretation and translation

A literal translation of Li Bai's *Yue Xia Du Zhuo* (*Drinking Alone in the Moonlight*) in the prose style could be something like this:

Holding a pot of rice wine I am drinking alone without any companion. I have to raise my cup to invite the moon to join me. Plus my shadow in the moonlight, there seem to be three people now: myself, my shadow and the moon. But the moon doesn't understand the joy of drinking while my shadow is accompanying me aimlessly. In such a hopeless situation I have to treat the moon and my shadow as my companions, because the best moment of life should be enjoyed at the right time. When I am

singing, the moon paces up and down. When I am dancing, my shadow scatters here and there. When I am sombre, I share my happiness with them. When I am drunk, we part each other. So I would like to form an eternal friendship with them and expect to meet them high above in the Milky Way.

Based on this interpretation, a tentative translation of the poem can be shown below:

Drinking Alone in the Moonlight

Beside shrubs of flowers and a pot of wine,
Drinking alone I find no intimate friend around.
Raising my cup to invite the bright moon,
I toast to my shadow and we three hang around.
The moon is nonetheless incomprehensive of drinking,
While vacantly my shadow accompanies me to and fro.
Together with the moon and my shadow for the time being,
I enjoy the best moment in life at the right time though.
I am singing - the moon pacing up and down in the tranquil night;
I am dancing - my shadow getting scattered in the silvery moonlight.
Awaken - we share our joyful and merry time;
Drunken - we part each other singing all along.
Forever we form eternal friendship in our life;
In heaven we expect meeting again before long.

This is how I, a native Chinese speaker, interpret Li Bai's *Drinking Alone in the Moonlight* in a poetic form. Surely, it can be translated differently by other translators. But the general understanding and interpretation should be of little difference. However, when it is seen in the Westerners' eyes, the perception can be very disparate.

Westerners' interpretations and translations

In Fletcher's translation, the poet is side-lined in the poem while the moon and the shadow are placed in the spotlight ("The moon then drinks without a pause. /The shadow does what I begin."). The moment that the three rejoice is "until the spring come in" instead of enjoying their life at the right time. The promise that the three make to form an eternal friendship is misinterpreted as "Of loveless outing this the pact, / Which we all swear to keep for aye."

In Giles's translation, Li Bai is described as having a noisy party in the way ordinary Europeans will enjoy at the weekend ("And my shadow betrays/ we're a party of three!/ Thou' the moon cannot swallow/ her share of the grog,/ And my shadow must follow/ wherever I jog," and "At our next merry meeting"). In fact, what Li Bai really wants to present to the reader is an immortal figure who regards himself as someone who has become immersed in the union of the sky (the moon), the earth (shadow) and the supernatural human (the immortal figure).

In comparison, although Martin presents an exquisite poem with well-arranged rhythms and romantic imaginations, his interpretation shows some misunderstanding of the context of Li Bai's poem, where the central figure is the poet, who is inspired by the enlightened experience from the communion between the human, the heaven and the earth and thus absorbs the essence of immortality, rather than the translator's interpretation of the poet's expectation of the feminine moon to be "a merry company" when he sings a "festival song".

In Waley's translation, the poet, the moon, which is sometimes a male ("he") and sometimes a female ("the moon flickers her beams"), and the shadow, embodied as a slave, who "creeps about at my side", are having a drinking "feast", where "three shared the fun" as good friends. When the party is over, "each goes his way". Yet the poet expects that they may "meet at last on the Cloudy River of the sky". Waley's interpretation blurs the leading role that the poet plays in the scenario. The three characters in the poem are placed in an equal position and the focus is pivoted on their friendship. As a result, the sublime that Li Bai attempts to achieve fails to be present in the translation.

Similarly, Bynner's translation interprets the scenario of Li Bai's poem as a drinking party of the poet, the moon and the shadow, where the moon is unable to drink and the shadow follows his steps passively ("my shadow tagged me vacantly"). However, the interpretation shows great disparity from what Li Bai endeavours to depict. For instance, in Li Bai's poem, the poet sings while "the moon paces up and down". Yet in Bynner's translation, the moon becomes rather proactive ("The moon encouraged me") and the shadow tumbles when the poet sings. This is rather different from what the original poem intends to express: the shadow is merely scattered on the ground to decorate the stage for the poet to dance.

In the translation offered by Lowell, the moon is interpreted as "cannot drink" rather than fails to comprehend the meaning of drinking. Moreover, the poet in the

translation exclaims, "Oh, be joyful!" This is a misinterpretation of Li Bai, who has no intention to place the poet in melancholy. Instead of wandering without intention, the poet tries to invite the moon and the shadow to meet him in heaven and live immortally.

From the above comparison, we may discover that Western translators perceive the Chinese poem rather differently from native Chinese readers. Except for a few lines where mistranslations occurred because of the translator's misunderstanding of the original text, almost all the misinterpretations are caused by the translators' lack of what Levý calls "conscious understanding" of Chinese culture and the semiotic significance embedded in Li Bai's poem (2011: 32). In other words, the disparity between Western translators' interpretations and native Chinese readers' comprehension of Li Bai's poem demands an explanation that can demonstrate the fundamental difference of the cognitive world perceived by a native Chinese and a European.

Allow me to give a brief introduction to Li Bi's time before I go further into some issues related to philosophy, cultural linguistics, and translation studies.

Li Bai, his time and his poem

Li Bai lived in an era, when Emperor Li Longji (685-762) of the Tang Dynasty neglected the governance of the state and corrupted officials rode roughshod over the Chinese people.

Li Bai (701-762) was an ambitious man, intending to become an able official and contribute all his life to the development of China. Around 740 he was called to Chang'an (now Xi'an) to serve as a court official in the capital. However, he soon lost the favour of the emperor and was driven out of the court. He became disillusioned by the corrupt political system, which resulted in a deteriorating economy. Under such a circumstance, he became addicted to alcohol to release the depression.

In his short poem *Drinking Alone in the Moonlight.*, Li Bai used the romantic approach to express his feeling of isolation and loneliness by describing a scenario of drinking alone in a quiet moonlit garden, where he found no one could truly understand his disappointment and disillusionment of the political reality of his time. Then he imagined that he, the moon, and his shadow became soul mates to share the moment, drinking, singing and dancing together to dispel the loneliness and

depression. At the end of the poem, he showed his expectation to form an eternal relationship with the moon and the shadow.

It is clear from the above interpretation that the poet did not hold a noisy party full of fun in the garden at all. The leading character is the poet, while the moon and his shadow are merely his soul mates for the time being. By this bold personification approach, the disillusionment and disappointment that an ambitious poet experienced are fully exposed to us readers. As the moon, the night and the shadow are regarded as the *yin* (as against the *yang*) objects in ancient Chinese philosophy (cf. Fung 1948: 138), their appearance in the poem gives a negative tone instead of a scenario of merry-making revelry, which is contrary to the background situation of the poem.

Another factor to take into account is Li Bai's spiritual belief. Although in China's history of religion, Buddhism has dominated for centuries, a quite large number of Chinese people believe in Daoism (also spelt as "Taoism"), the native religion of China. Li Bai was one of them. When Li Bai left his hometown in Sichuan, he started to travel and visit Daoist priests and made friends with them. From their preaches, especially their fundamental belief that everything in the universe derives from "Dao", i.e., the Way of Ultimate Reality (Lao Tzu 1988: 15, 84), Li Bai came to realize the insignificance of one's life and official career in contrast to the eternity of the universe.

After he lost the favour from the Emperor, Li Bai became indulged in escapism and alcohol. He became a fervent believer of Daoism, dreaming of escaping from the real world and making himself a recluse in the high mountains (Yuan 1983; Tan River Recluse 1989). He was obsessed with pursuing an immortal life. He drank a lot and was known as a great drinker and poet. He got inspirations from the virtual world he imagined while drinking, which contributed to a number of the best poems Li Bai had ever written, including *Drinking Alone in the Moonlight*, which expresses his feeling of loneliness in the real world and his imagination of friendship in the virtual world.

If a translator has hardly any knowledge about the background of Li Bai, his time and his poem or about Li Bai's spiritual life, his/her translation will no doubt fail to embody the spiritual value that is contained in Li Bai's poems. The six translations under discussion more or less misleadingly interpreted the poem owing to the translators' lack of knowledge about Li Bai's time and his spiritual belief. That is why their translations of Li Bai's poem seem to be presentations of distorted images of the poetic world that Li Bai attempted to create in the form of poetry.

Disparity of way of thinking and the impact on its embodiment in poetry

In Western culture, the way of thinking is embodied in explicit expression and logic reasoning; whereas the Chinese tend to express their thinking in a more inexplicit way and the connection between one meaning and another is realized by association in a context rather than by conjunctions as marks to show the logic relationship between them (Shen 1990, 1991, 2000). Such an implicit way of expressing thinking by native Chinese speakers has to be attributed to the fundamental impact of Chinese philosophy on their mental mechanism.

Fung Yu-lan (1948) summarizes the fundamental difference between Chinese and Western cultures. He points out that although "the craving for something beyond the present actual world is one of the innate desires of mankind", the Chinese people, however, "satisfy their craving for what is beyond the present actual world" (ibid: 4-5). They also have the "super-moral values" expressed and appreciated in philosophy, and these super-moral values are experienced while they live according to philosophy (ibid).

Fung further posits that Chinese philosophy values highly "the elevation of mind", striving for "what is beyond the present actual world, and for the values that are higher than the moral ones" (ibid: 5). Such values can be regarded as the crystallized and idealized ones that one pursues as one's utmost goal. To express one's craving for such "super-moral values", ancient Chinese philosophers preferred suggestiveness to articulateness to express their outlook of the world (ibid: 12). Impacted by Chinese philosophy, the way of expression in all traditional Chinese art, including classical poetry, also adopts the approach of suggestiveness as its ideal realization of thinking.

Fung continues,

In poetry, what the poet intends to communicate is often not what is directly said in the poetry, but what is not said in it. According to Chinese literary tradition, in good poetry "the number of words is limited, but the ideas it suggests are limitless." So an intelligent reader of poetry reads what is outside the poem; and a good reader of books reads "what is between the lines." Such is the ideal of Chinese art, and this ideal is reflected in the way in which Chinese philosophers have expressed themselves. (ibid: 12)

In other words, a good reader of classical Chinese poetry should be able to perceive

the implication and overtones of what a poet suggests in a poem (cf. Kennedy & Gioia 1998: 77). This demands that the translator should fully understand the messages contained in the poem by seeing through the poet's world view, which is to be interpreted as closely as possible not only to the surface meaning of his/her poem but to the underlying relationship between the physical environment where the poet lives and the spiritual outlook that he/she has towards it.

In the 1920s, Mao Dun, a Chinese novelist and translator, advanced that a good translation should show spiritual resemblance of the original work (cf. also Liu 1996: iv). Later in 1951, in his preface to the retranslation of Honoré de Balzac's *Le Père Goriot*, the famous Chinese translator Fu Lei advocated that translation, like painting, ought to give priority to spiritual resemblance over apparent likeness of the source text (Fu 1951/1993: 68). This approach evoked great responses from translators and translation scholars in China in the 1950s and 1960s and has impacted on the development of Chinese translation theory ever since. Similar remarks have also been made by other Chinese scholars and translators (cf. Liu 1993: 1-15).

With a focus on spiritual resemblance in translation, one can easily understand the great disparity between European translators' interpretation and native Chinese readers' comprehension of *Drinking Alone in the Moonlight*. In appearance, all the translations seem to have good forms of poetry and fluent English. However, their interpretations of Li Bai's messages, especially those of "what is outside the poem" and "what is between the lines" (Fung 1948: 12), seem to be quite problematic. That has to be attributed to their failure to interpret the suggestiveness and overtones of Li Bai's poem, which are deeply implied in Li Bai's mentality when he created it, namely, something implicitly associated with Li Bai's Daoist outlook of the physical world where he lived, which had disappointed Li Bai and let him down.

Interpretation of the cultural content

Classical Chinese poems are characteristic of conciseness. A lot of socio-cultural information is condensed into and embedded in the context. Very often, a word presented in a classical Chinese poem does not mean what it really implies. This demands translators of Chinese poetry to know what the poet really intends to express before rendering the messages in the poem. If they fail to do so, the connotations implied in the poem may get lost. Consequently, any negligence of such information will cause misinterpretation or distortion of the poem.

In investigating the English translations of *Drinking Alone in the Moonlight*, I have found that the six translators' interpretations of the poem show some weakness in comprehension.

For instance, none of the translators really understood the fourth character (*jie* [解]: "understand", "comprehend") in "月既不解飲" (Line 5). All of them translated it as "(the moon) cannot (drink)" [Giles, Bynner, and Lowell], "(the moon) declines (the cup)" [Martin] or "(the moon) is no (drinker)" [Waley]. The most serious misinterpretation occurred in Fletcher's translation "[t]he moon then drinks without a pause". These interpretations obviously deviated from what Li Bai actually tried to express, namely, "the moon doesn't understand the joy of drinking", as we native Chinese tend to comprehend.

Also, quite a few translators [Martin, Waley and Lowell] assumed that the last word in this poem, *yunhan* [雲漢], which means "the Milky Way" or "the high sky", had something to do with "cloud", because they assumed that the meaning of the first character of the word *yunhan* is "*yun* [雲]" (i.e., "cloud"), which does mean "cloud" if it is an independent word in the normal Chinese text. However, here deeply embedded in this character is a classical allusion, which refers to the heaven or the remote Milky Way. As some of the translators did not know the background of this allusion, their translations mistook the Milky Way as the cloud or something to do with the cloud.

Another problem is some translator's lack of careful consideration of the socio-cultural background of this poem. Thus cultural misunderstanding leads to poor interpretations of the poem. In Fletcher's translation, he used "antics" to describe the shadow's movement, while Brynner used "tumble" and Martin "fleet" and "my flying feet" for its motion. This kind of misinterpreting makes the slow and gentle movement of the poet and his shadow look like an acrobatic or sports performance. Similarly, "gaily carouse" [Giles], "a merry company" [Martin] and "revelry" and "carousal" [Obata] are just out of tune with the true connotations of the poem.

Shen Xiao-long, a Chinese cultural linguist, claims that the Chinese people tend to view language from an ontological perspective (Shen 1990: 37-39, 1991: 1, 453, 2000: 46-48). Such a view can be traced back to the ancient time of China, when the ancestors of the Chinese people took a dialectical view of the interconnection, interaction and inter-transformation between things and phenomena in the world, which became their way of understanding and experiencing the world (Shen 1990: 42-46, 1991: 2, 2000: 59). Moreover, they regarded humans as an integral part of the

world and the universe (Shen 1991: 4). In other words, the physical world impacts on human beings while the latter also actively interact with the former.

This outlook is reflected in the linguistic form of the Chinese language, which employs association as the means to express the Chinese people's understanding and comprehension of the world (Shen 2000: 76; cf. also Shen 1995: 208-211), often a direct perception of what they have observed (Shen 1990: 46-47, 2000: 76). In comparison, Europeans prefer explicit concepts and make sense of them by reasoning and logic (Shen 2000: 76). Thus, there is the disparity in linguistic expression: the explicit way prevailing in European cultures vs. the implicit mode of speech and writing in Chinese culture.

Literature, on the other hand, is regarded not something merely for leisure in China; instead, it is seen as one of the means that humans interact and impact on the world around them. Wilbur says, "[p]oetry does not merely speak to the analytical parts of our minds but to the wholeness of our humanity" (1966, quoted in Kennedy & Gioia 1998: 89). In ancient Chinese works, poetry was regarded as the vehicle for the expression of one's ambition and ideal (Shen 1991: 346). In extreme cases, a poet could be sentenced to death or put into jail simply because he had written a poem that had offended the royal court. From this perspective, it is not difficult to understand why Li Bai's *Drinking Alone in the Moonlight* can not be perceived as a poem about drinking only; instead, it should be analyzed as a poem that reveals Li Bai's disillusionment of the political system of his time and his hopeless and helpless situation that he lived in.

In Western literatures, poetry is seen as a vehicle that expresses the poet's feeling about the people, things and phenomena around him or her. Wilbur points out, "[a] good poem invites us to become fully alive and respond with our intuition, imagination, emotions, and intelligence" (1966, quoted in Kennedy & Gioia 1998: 89). The way to reflect the poet's feeling is often direct and explicit, which conforms to Western aesthetics.

However, the Chinese aesthetic tradition advocates the opposite tendency, that is, a style that promotes restraint, moderation, inexplicitness and elegance, which is the essence of Chinese rhetoric (Shen 1991: 287; cf. also Shen 1995: 25-28, 235). Such a tradition has been followed in Chinese culture and literature and art since ancient Chinese times. Li Bai's poetry, too, is no exception.

In language use, Chinese gives priority to the "spiritual" expression, based on the ontological outlook of the universe, to show the interconnection, interaction and inter-transformation between humans and the world. As a result, the Chinese language has formed its unique aesthetic and rhetoric value of language. The flow of speech or text is thus dominated by the way how the spirit/mind of the speaker or writer is verbalized, as against Western tradition which emphasizes the formal expression manipulated by logic (cf. Shen 1991: 465-468, 2000: 239; Eco 1997: 311, 315).

Because of this traditional philosophy of language, translators need to take into account the overall spiritual value of Li Bai's poem, especially that deeply implied with suggestive messages through connotations. In this sense, then, we may say that the process of interpreting Li Bai's poem is the one that demands the interpretation of Li Bai's spiritual world.

The "acculturation" issue: would you like a Big Mac or a McRice?

When commenting on the issue of the necessity of putting footnotes in the translation of poems, Lefevere (1997: 71) draws an analogy between acculturation and the acceptance of Chinese food, such as *chop suey*, in the West. He remarks,

Chinese poetry (and literature in general) have [*sic*] been translated often enough; there are enough Chinatowns and Amy Tans and Timothy Mos for an image of China to have established itself in the mind of the Western reader. (ibid)

There is no surprise to me that many Americans take the image of Chinatown in the United States as that of China and characters in Amy Tan's and Timothy Mo's novels as those of the Chinese people. No wonder in many Americans' minds today, as well as perceptions shown in illustrations by quite a few American illustrators, a Chinese guy's image is merely that of a man living in the Qing Dynasty (1644-1911) of China, where people wore pig tails, goat-like beards and straw hats, skinny and timid, and looked like opium addicts. However, I dare to claim that this is definitely not the true image of a Chinese. It is distorted.

Those Chinese depicted in Amy Tan's and Timothy Mo's novels are also typical overseas Chinese, who might have kept certain Chinese traditions that their Chinese ancestors tried to keep when they arrived in America during the Gold Rush Era or that were merely followed by a small population of the Chinese. The authentic one, namely, the main root of the Chinese culture, is buried so deep that it has hardly had a

chance to be shown to the West because not many diggers have ever tried to unearth its treasures. In other words, the image of the Chinese in Westerners' minds transmitted by Amy Tan, Timothy Mo and the like is merely partial and "genetically modified" to suit Westerners' taste, just like the takeaway Chinese foods popular in Western countries: they look like Chinese foods yet are not eaten in China by the Chinese people. The authentic Chinese foods are much richer, tastier, and more enjoyable. Those faked ones are digested only by Westerners.

A similar situation can be found in Chinese speaking countries or regions, where Western visitors would be surprised to find that McRice Burgers are sold together with soya bean milk in McDonalds there. Will Americans are happy, or proud to claim, "Hey, that's our McDonald products!" I doubt.

That is why I feel disappointed when I read the six English translations of Li Bai's poem *Drinking Alone in the Moonlight*. To me, Li Bai's world is distorted. What Western readers of the English translations receive is merely the "take-away" grade of translation. If they appreciate the premium quality taste of Li Bai, they have no choice but desert the distorted images of Li Bai's poem and his world, because the "rewritings" are simply failures caused by misunderstandings of Li Bai, his spiritual world and his time.

Lefevere remarks, when commenting on the efficiency and success of commercial translating and interpreting, that "the significant point is that the client could not really judge the quality of the performance, only its results; interpreters that helped strike a good deal were good interpreters, no matter how they might have distorted what had actually been said" (1998:15).

That is only partially true. When translating marketing materials, especially advertisements, translators do need lots of flexibility to manipulate the target text in order to exert the maximum marketing power to touch the consumers' hearts as well as their pockets (Ho 2004: 233). However, when translators translate canonical works, they ought to keep in mind that a good knowledge about the background of the works, the authors, and the world they live in decides the quality of the translation. House states that "language has two basic uses: to transmit ideas and to link human beings with one another" (2009: 12). A distorted rendition that fails to transmit ideas as they are, obviously, will only implant the wrong image of the work in the mental framework of the reader who does not know the source language. In other words, the link between the poet and the reader will be broken. Consequently, the intercultural

communication is doomed to fail.

It is important to remember that translators must take full responsibility for the quality of the rendition of a source text into a target one. Translation, including that of advertisements and poetry, does not allow distortion at all. A distorted image of a source text is a false image, indeed. It cannot be counted as having any true value. Tactically translators may have full swing to manipulate the target text to optimize the translation; yet strategically they have to be strained by the essentials of the world where the source text comes into being, because translators have no right to convey distorted message to readers of their translations.

Conclusion

The history of translation is almost as long as human civilization's. Interpreters also played vital roles "in both trade and in the affairs of state" at the early stage of human history (Sofer 1997: 20). In any well-educated family today, there are at least a few books that are translated from a foreign language or foreign languages. Needless to say, translation enriches various cultures in a civilized world. Even within the same culture, later generations enjoy the benefits of sharing their ancestors' wisdom and thought through translation from classics into modern works, as is the case of Chinese-speaking people today. In a sense, translation plays the same role as the gene carrier. It keeps the essence of a culture and reproduces a variety of individual entities through the process of "genetic engineering". A source text has thus survived, or in other words, is reborn with a continued life (or, "afterlife") through translation (Benjamin 1970: 71, 76).

References

Balmer, J. (2006). What comes next? Reconstructing the classics. In S. Bassnett & P. Bush (Eds.), *The translator as writer* (pp. 184-195). New York: Continuum.

Benjamin, W. (1970). The task of the translator: An introduction to the translation of Baudelaire's "Tableaux Parisiens". In H. Arendt (Ed.) (H. Zohn, Trans.), *Illuminations: Essays and reflections* (pp. 69-82). London: Cape.

Eco, U. (1997). *The search for the perfect language*. (J. Fentress, Trans.). Oxford, UK & Cambridge, MA: Blackwell.

Fu, L. (1951/1993). Fanyi yu linhua: *Gao Laotou* zhongyiben xu [Translating and imitating a picture: preface to the Chinese translation of *Le Père Goriot*]. In C.C. Liu (Ed.), *Fanyi lun ji* [Essays on translation] (pp. 68-69). Taipei: Shulin Chuban Youxian Gongsi [Bookman Books, Ltd.].

Fung, Y. (1948). *A short history of Chinese philosophy* (Edited by Derk Bodde). Toronto: Macmillan.

Ho, G. (2004). Translating advertisements across heterogeneous cultures. In B. Adab & C. Valdés (Eds.), *Key Debates in the Translation of Advertising Material*, special issue of *The Translator, 10*(2): 221-243.

House, J. (2009). Moving across languages and cultures in translation as intercultural communication. In K. Bührig, J. House & J. D. ten Thije (Eds.) *Translational actions and intercultural communication* (pp. 7-39). Manchester, UK & Kinderhook, NY: St. Jerome Publishing.

Kennedy, X. J., & D. Gioia (1998). *An introduction to poetry*, ninth edition. New York: Longman.

Lao T. (1988). *The sayings of LaoTzu: a new translation of the "Tao Tê Ching"*. (R. B. Blakney & Y. T. Lin, Trans.). Taipei: Confucius Publishing Co.

Lefevere, A. (1997). Translation as the creation of images or "excuse me, is this the same poem?' In S. Bassnett (Ed.) *Translating literature* (pp. 64-79). Cambridge: D. S. Brewer.

Lefevere, A. (1998). Chinese and Western thinking on translation. In S. Bassnett & A. Lefevere (Eds.) *Constructing cultures: Essays on literary translation* (pp. 12-24). Clevedon & Philadelphia: Multilingual Matters.

Levý, J. (2011). *The art of translation*. (P. Corness Trans) (Edited with a critical foreword by Z. Jettmarová). Amsterdam & Philadelphia: John Benjamins.

Liu, C. C. (1993). Zhong shensi bu zhong xingsi: Yan Fu yilai de fanyi li lun' [On priority of spiritual resemblance over apparent likeness: translation theories since Yan Fu's time]. In C.C. Liu (Ed.), *Fanyi lun ji* [Essays on translation] (pp. 1-15). Taipei: Shulin Chuban Youxian Gongsi [Bookman Books, Ltd.].

Liu, C. C. (1996). *Shensi yu xingsi: Liu Ching-chih lun fanyi* [On spiritual resemblance and apparent likeness: Liu Ching-chih on translation]. Taipei: Bookman Books Ltd.

Lü, S. X., & Y. Z. Xü (Eds) (1988). *Gems of classical Chinese poetry in various English translations*. Hong Kong: Joint Publishing (H.K.) Co., Ltd.

Shen, X. L. (1990). *Zhongguo wenhua yuyanxue* [Chinese cultural linguistics]. Changchun: Jilin Jiaoyu Chubanshe.

Shen, X. L. (1991). *Yuwen de chanshi: Zhongguo yuwen chuantong de xiandai yiyi* [Interpreting language: The modern meaning of Chinese linguistic traditions]. Shenyang: Liaoning Jiaoyu Chubanshe.

Shen, X. L. (2000). *Yuyan yu wenhua de xiandai sikao* [Understanding language and culture in modern times]. Zhengzhou: Henan Renmin Chubanshe.

Shen, X. L. (1995). *Zhongguo chuantong wenhua he yuyan* [Traditional Chinese culture and language]. Shanghai: Shanghai Jiaoyu Chubanshe.

Sofer, M. (1997). *The translator's handbook*. Third edition. Rockville, Md.: Schreiber Publishing.

Tan River Recluse (1989) *Selected poems by Li Bai and Tu Fu* (complied with preface). Tainan: Han Feng Publishing House.

Yuan, X. P. (1983). *Wenxue shi gang — Wei, Jin, Nan Bei Chao, Sui, Tang yu Wudai Shiqi* [Outline of literary history of the Wei, Jin, North & South, Sui, Tang & Five Dynasties]. *Outline of literary history of China.* Volume II. Beijing: Beijing University Press.

The New Media and their Economic and Socio-political Imperatives for Africa: A Study of Nigeria

Chukwukelue Uzodinma Umenyilorah, Federal University Oye-ekiti, Nigeria

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

Abstract

The advent of the New Media as enabled by information and communication technology from the 19th through the 21st century has no doubt taken its toll on all fronts of human existence; especially in Africa. Apart from shortening the distance between all parts of the world, technology and the new media has also succeeded in making the world a global village. Hence, it's now easy to relay live audio and visual signals across the length and breadth of the world in real time. People now contract and execute businesses across countries, conferences are held and ideas are shared with a simple push of a button. Likewise, political leaders and diplomats are now just a click away from reaching those important decisions that takes their country's fortunes to the next level. On the flip side, ICT and the New Media have also contributed in no small measure in aiding global terrorism and general insecurity around the world. More interesting is the fact that as developing economies, African countries have massively embraced the information technology and this has helped them in keeping up with the trends in the polity of other model democracies around the world. This paper is therefore designed to determine the how much effect ICT and the New Media has exerted on the economic, social and political lives of African. Nigeria shall be used as a case in point for the purpose of this paper

Keyword: New media, information, communication, technology, African

iafor

The International Academic Forum
www.iafor.org

Introduction

Much of the developed world in the last 20 years has been transformed by technology, which is positively linked to global economic power and prosperity. History shows that technological innovation was essential for human development. This is evident in the gradual but steady transition from the ancient to the modern ways of doing thing. Hence, the era of the "Stone Age" is now history because some more advanced tools have been developed to replace those carved out of stones and wood by the early men. No longer does man have to strike one stone against another to make fire, we now have match-sticks and lighters; just as the modern man no longer have to carve out spares and arrows from wood for hunting-he now has a barrage of sophisticated weapons in his arsenal to do so.

We no longer have to walk unimaginable distances because we now have the cars, boats, ships and air planes to take us to all parts of the world. Neither do we necessarily need wait for someone to come home from the city so we can write a letter and send through him before we can communicate with our kits and kin-we now have the mobile phones to do so.

In the words of Joan Rhodes (2005) "Technology has increasingly become a human development enabler, supporting people to increase their incomes and thereby increase the quality of their lives".

A major impact of technology on Nigeria and Africa and indeed the world over, is in the area of communication as evidenced by the advent of the printing press, telephone, television, fax and the Internet, all of which reduced social isolation and enabled people to be better informed and hence more participative in the community and the economy. And as Rhodes puts it,

> To argue that technology causes increased equality or inequality is a technologically determinist view, and this can be illustrated by the empirical observation from the substantial body of literature outlining the potential benefits and roles of the new technology in development *(World Bank Group 2001, 2000, UNDP 2001, Madon 2000, Laudeman 2003, Dalsgaard 2001, Chapman and Slaymaker 2002, Heeks 1999a, 1999b, Morales-Gomez and Melesse 1998).*

The use of technology has often been seen as synonymous with innovation and technological innovation viewed, by some, as a self-perpetuating mechanism capable of transforming social systems by permanently and positively altering values and patterns of beliefs (Corea 2000). This implies that the use of technology in developing economies like Nigeria could transform its structure.

This is because new technology requires new skills so that, inherently, learning becomes a part of technology. Learning could result in morphogenic change, whereby the changes automatically cause more changes, which can eventually transform the entire social systems.

ICT and the Concept of Globalization

One important feature of our present-day generation is the concept of globalization–where the world has become a global village due to the advent of Information and Communication Technology (ICT). In today's usage however, globalization in context basically elicits the mechanisms for unrestricted global relationships with the attendant transfer of trade, cultures, politics, norms and values amongst world societies.

With the advancement of Science and Technology and the breaking of barriers of time and space in human relations, activities of societies became opened, known and accessible to all across the globe. This glaringly brings to light the disparities that exist between peoples and Nation-states of the world in their economic, political, bureaucratic, cultural, social, scientific and technological developments and standards.

The disparities of technological advancement seem to have tilted heavily against African States in relation to the rest of the world, especially to the West. These disparities are so deep and so serious that their continuous existence constitutes a grave problem that threatens global peace. There is therefore an urgent need to solve the crisis by bridging the disparities.

According to Ardo (2013)

> "There are some conflicting view points with regard to the position and fate of African States vis-à-vis the emergent globalization process and how to approach it. On the one hand, there are those who see the process as representing the most secure way of bridging this gap and make the ambitions and dreams for a politically stable, economically prosperous and socially safe and sound Africa come true. But on the other hand, for others, the New World Order is replete with such perverse effects that no matter what is done it would continue to render the 'developing' countries of Africa more economically dependent, technologically stagnant, socially confused and politically irrelevant in the new global village.

However, in-between these two extreme positions lay the truth. Globalization, which is the spread and dominance of Western Civilization across the globe, has as its main features the ascendancy of global free trade, laissez-faire capitalist economy, science and technology, condensation and availability of knowledge through the Worldwide Web (WWW), connectivity of people through multiple global systems, literacy and education, liberal democracy, constitutionalism, high standard of human organization, sound administration, effective leadership skills and human rights and the rule of law.

These features, which are now the basic indices for measuring the material development of nations and societies, are on their own worthy development implements. They have today defined the new world order and African states,

including Nigeria should strive to attain them. Hence, globalization has created for Africa the imperatives for good governance and alternative public policy options.

ICT, the New Media and Economic Development in Nigeria

Economic development generally refers to the sustained, concerted actions of policymakers and communities that promote the standard of living and economic health of a specific area. Such actions can involve multiple areas including development of human capital, critical infrastructure, regional competitiveness, environmental sustainability, social inclusion, health, safety, literacy, and other initiatives. And … (2013) explains the intertwined nature of the internet and economic development better when he posits that:

> The day the World Wide Web goes down is the day we will truly appreciate the worth and usefulness of the internet as a tool not just for economic development but for our existence. The day that happens is the day some call DOOM DAY or Armageddon in a more religious language. The engine of globalization is the internet. The earth rotates on its axis but that rotation is being powered by the internet.

Young people are not just 70 % of the Nigerian population, they also have the tools and the means to effect changes from their population strength. No longer do Nigerians need to pay an upwards of N250,000 to place job vacancies in a Newspaper, now people can simply tweet it and get real live responses.

Ours is an empowered generation. We never had a voice but the dynamics have radically changed. We now have the loudest voice.

Since the pre-colonial and colonial era, African countries have desired to achieve progress in their economic development as observed in the developed countries. However, up until now, the African countries have continued to depend on the 1st World countries for guidance, largely due to the slow pace of technological development in Africa.

In Nigeria for instance, the economic dependence level led to the recommendation of policies encapsulated as Austerity Measures and Structural Adjustment Programmes (SAP) by the IMF and World Bank in 1983 through 1992. On the political level, Nigeria and the rest of the African countries were also subjected to the United Nations' resolutions on democracy, constitutionalism, human rights and the rule of law.

Over the years, Nigeria and indeed many other countries of the third world have enjoyed enormous economic benefits from the rest of the world as a result of the introduction of the ICT. For instance, emerging businesses in Africa can now freely draw from the experiences of their counterparts in the developed world. Global business partnership is fast developing. This is why Nigeria can now not only boast of

her own indigenous communication company in Globacom (GLO) but has also gone into mega deal partnership with other giant brands around the world.

The ICT has simplified the process of foreign interventions in Africa and the rest of the third world. The presence of the USAID, UK DFID, UNDP, UNICEF and many others are readily evident around the world and their activities and progress are made visible with the help of the internet and New Media.

Internet and Social Media as Tools of Socio-Political Development of Nigeria

The internet and social media have advanced social development by helping to curb the challenges of corruption, terrorism, security, public education and the likes. More critically, social media is helping to bridge the divide amongst Nigeria's millennial generation. Young Nigerians are talking. The government is beginning to listen too; or at least get a feeling of the political temperature in the country without necessarily going into a "National Conference".

The man from Owerri does not necessarily need to go to Adamawa or Ibadan to make friends from those parts of the country.

While Nigerians at home might not have appreciated the mind shift brought about by the internet as a result of the January 2012 fuel subsidy removal protests, other sub-saharan Africans saw that as a pointer to the way forward. The internet served well in mobilizing the Nigerian masses for that protest. And as Farid (2008) did say:

> It took just the click of the computer button to get the message of the protest on the facebook pages, twitter handles and blogs to tell every Nigerian with access to the internet that the #OccupyNigeria #Abuja protests would be at Ascon filling station or that Fuel Subsidy was not the issue but corruption, mismanagement, cronyism and all the known and unknown vices of those in power. It was about the way Nigerians defined the issues and set the government on the defensive path. The government had to be sent scampering for ad-hoc solutions.

There is a shift in Nigeria's politics that is being run and defined by the internet and social media. The internet and social media affects politics and brings about institutional changes and set the nation on the path of trying to do the right thing (better than not trying at all).

Democracy is about the people. The internet and social media today offer Nigerians the unique opportunity of expressing themselves freely without the censorship suffered by conventional media houses. It allows everyone to debate freely on the socio-political and economic dynamics of the country.

This helps to promote and improve our democracy and sets about the process of Good Governance. The internet and social media have become the crucial bridge through which the governed and the government reach out to one another.

The New Media and Global Politics

The past decade has so far seen many important elections on the African continent. With powerhouses like Nigeria and South Africa holding national and local elections respectively, an independence referendum in South Sudan, plus a presidential election in the fast growing Uganda. All of these elections provide windows into the development of democracy and freedom on the continent.

2011 was also the start of a new decade on the African continent, one that follows significant economic development fueled by the high prices of natural resources. While the continent has widely consolidated economic reform in the first decade of the 21st century, democratic reform still lags in comparison.

Crisis in Zimbabwe, DR Congo, Cote d'Ivoire, Sudan, among others highlight the ongoing struggles that the continent faces in terms of democratic consolidation.

During this past decade also, another increase was under way: mobile penetration. The substantial growth of mobile technology has alerted development agencies and organizations to the empowerment that mobile devices bring to people of developing and emerging countries. The field of Information and Communication Technology (ICT) has been merged with these developmental bodies into a field of ICT for Development (ICT4D). This emerging field has captured the interests of a range of specialties, from government bureaucrats, to information system companies, to multinationals, and to health organizations.

In terms of democracy, ICT plays a significant role in the future of Africa's evolution. Explaining this in more details, Bailard (2009) submits that:

> Because the term ICT is so broad, any device, whether it be a radio, television, mobile phone, or iPad can be classified in the ICT arena. Traditional ICT technologies, such as radio and the television have played substantial roles in elections and democracy since their invention for obvious reasons: the ability to communicate messages to the masses. However, both of these technologies have used one-way conduits to broadcast messages. Even telephone campaigns have been a one sided affair in developed democracies, with campaign aids calling or texting to inform potential voters the pros of their candidate and the cons of the opposing candidate. These traditional modes of communication are well established in western countries, and have been employed by democracies and autocracies to meet their objectives.

However, in the developing world, the infrastructure to conduct communication through these traditional modes of fixed line telephony, over the air television, and radio was first constructed by the western countries seeking to impose colonial or imperial control over these regions. Thus, these networks were generally only

established in urban areas where the concentration of people was the greatest and the need to control the masses was the highest.

While radio became the medium of choice because of cost and scalability, these developing countries reminded significantly behind the rest of the world in communications technology. This state remained for much of the second half of the 20th century.

With the advent of mobile technology this paradigm of communication has changed. Now citizens are more connected to each other, to the events in their country, and thus closer to the government. However, this proximity means little if communication remains a one way avenue. Thus, the creation of social media, which creates a forum for two-way communication, is the real paradigm shift as it allows citizens and government to communicate back and forth. This has many consequences for democracy.

Social media, in terms of democracy, is increasing used to mobilize citizens, hold government officials accountable, and to document abuses and fraud. These modes of usage take on added significance when viewed from the interconnectivity of the world through the World Wide Web. The Internet allows this national communication to be viewed by the rest of the world, as well as allow for the engagement between stakeholders inside and outside of the country. The message that social media users intentionally or inadvertently spread now has an audience as wide as 2 billion. Social media also allows for the bypassing of traditional media groups that often have corporate or ideological bias that shapes their reporting. The democratic values of social media means that anyone from around the world can engage with an event happening anywhere in the world regardless of their government's view of the event and provided the proper access exists.

Mobilization has always been a key part of political movements. Spreading the message of your group to as many people as possible has always been seen as one of the greatest challenges because of the lack of interconnectivity. Whether that was due to geographic distance, the socio-economic gap, or the digital divide, influencing those people who are not part of the movement is necessary to meet political and democratic objectives.

Before now, election fraud and abuses previously worked fairly straightforwardly in rural parts of Africa. With no international monitors being able to traverse to each district in the countryside, national and local elections were often accompanied by significant fraud and abuse because of the anonymity culprits could be assured would cover their tracks. With no evidence of ballot stuffing, voter violence, or other tricks of the ruling party's cronies, there was very little that could be done from domestic and international viewpoints. Hearsay and conjecture are unlikely to ever bring down a government, or bring about international sanctions. However, documented human rights abuses and confirmed electoral discrepancies certainly can bring about international attention and this is what the New Media has been able to do in recent times. Now, with a broadband mobile connection and a camera phone, election monitoring quickly becomes a task everyone can take part in.

All of these methods used to mobilize, hold politicians accountable, and report election conditions are quickly adopting social media as a medium to conduct business. Each usage requires access to ICT technology. Twitter, Facebook, and custom crowd sourcing apps require a broadband internet infrastructure in order to transmit photos and video, plus provide access to the websites of social media tools.

The other side of ICT and the New Media: Terrorism and Security Issues

Much as the ICT and the invention of the social media have made great contribution to the overall socio-political and economic dynamics of the world, it has not been all rosy with the innovation.

In a study by Gabriel Weimann from the University of Haifa, Weimann (2012) found that nearly 90% of organized terrorism on the internet takes place via social media. According to Weimann, "terror groups use social media platforms like Twitter, Facebook, YouTube and internet forums to spread their messages, recruit members and gather intelligence".

Terrorist groups take to social media because social media tools are cheap and accessible, facilitate quick, broad dissemination of messages, and allow for unfettered communication with an audience without the filter or "selectivity" of mainstream news outlets. Also, social media platforms allow terror groups to engage with their networks. Whereas previously terror groups would release messages via intermediaries, social media platforms allow terror groups to release messages directly to their intended audience and converse with their audience in real time:

The activities of the ISIS in the Middle East and the Boko Haram Group in Nigeria are presently starring us in the face as the cyber spaces are constantly bombarded with the gory images and videos of their clandestine activities. The Taliban has been active on Twitter since May 2011, and has more than 7,000 followers. Tweeting under the handle @alemarahweb, the Taliban tweets frequently, on some days nearly hourly. Also, In December 2011, it was discovered that the Somalia-based terror cell Al-Shabab was using a Twitter account under the name @HSMPress. The account has amassed tens of thousands of followers and tweets frequently.

An interesting twist to it all however, is that fact that the government and her security agencies seem to be in a thug with the terrorist groups for attention in the New Media. On the one hand, the government and its allies would do just about anything to enforce a media blackout on the activities of terrorist groups, while on the other hand, the terrorists would do just about anything to secure as much media attention as they can. ICT and the New Media therefore appear caught between the cross-fire.

Conclusion/Summary

Historically, revolutionary movements began with people gathering together in the marketplace or town hall to discuss their common grievances. Social media at the moment partly play the role of this public space, facilitating social interaction, information sharing, and fast and easy communication. There have been spaces such as these in almost every society throughout history with the atmosphere at the market being politically effective, as in eighteenth century Paris.

The invention of the ICT and the subsequent introduction of the Social Networks have given the world more than the bargain. The trend in the New Media has no doubt gone beyond mere connectivity and universal socialization. It has also proved to have a lot of social, economic, political and even religious implications.

The world has been made smaller and life itself made a lot easier with this invention called the internet. A lot of businesses have recorded massive growth while a lot more ideas have been translated into tangible businesses with so many prospects; all thanks to the Information and Communications Technology.

People now make contacts across the length and breadth of the world in real time. Bridges have been built and distances made virtual by technology. World leaders and governments share ideas and trends in governance, borrowing inspirations and exchanging knowledge with one another. Overall, the world has recorded tremendous improvements in all aspects of life as a result of the invention of the ICT and the New Media.

On the flip side however, ICT and the New Media have also advanced the threat to global peace. The rate of spread of cyber crime has become overwhelming; just as the internet seem to have become another terrible weapon freely in the hands of terrorists around the world. Access to the internet has no limits from all parts of the world and there is little or no control over what people do with the invention. This is why people are at freewill to put ICT and the New Media to either a good use or a wrong one.

In the face of the ever-present controversy about the freedom of the Press in Nigeria and in most of the other African countries, online and mobile communications have proved to be readily available for anyone to express himself. Social media activists, bloggers, tweeters and speak-to-tweeters keep the world updated even if the television cameras have been switched off. Through the use of internet technology, organizations such as ANONYMOUS will continue to protect the freedom of those who speak out against oppression and corruption in the polity.

Governments must engage their people on issues of good governance and democracy, or other African leaders may face the same fate as their compatriots in North Africa. The tide of popular expression is rising and resonating across the continent.

Recommendations

In essence, with the presence of the ICT, the internet and the social media, it will be far more difficult, if not impossible, for governments to commit atrocities that remain hidden and silent.

It is therefore recommended that African governments reconcile their laws and policies with this broader democratic contribution provided by the users of social media-based tools. In a sense this can be understood as a form of 'direct' democracy where many voices can and want to be heard. Mechanisms should thus be put into place which would assist governments in monitoring and evaluating political, social and economic developments and trends that would then enable them to respond to their people in a more productive and positive manner. And to buttress on this, Narnia Bohler-Muller and Charl van der Merwe (2011) submits that

The various social media-based tools are now enabling grassroots political action, and, as has been proven to be effective in Tunisia and Egypt, even in Libya, that an unresponsive and out-of-touch government can be ousted by the withdrawal of political consent. The citizen as 'watchdog' has begun a new era in which technology can contribute to socio-political change. As the world's population has expanded, global boundaries are blurring, heralding a new age of secular democracy and active vigilance against the abuse of state power.

And as opposed to viewing the advent of the ICT as a threat to their political monopoly, governments in Africa should learn to from their America and European counterparts among others, to embrace ICT and explore its use to improve the lives of their citizens. Embracing ICT does not just improve the quality of life of a people, but also keeps them up-to-date with the trends around the world.

References

1. Alex, Laverty. (2013). ICT, Social Media and Elections in Africa: A Prospective Study
2. Bailard, C. S. (2009). Mobile Phone Diffusion and Corruption in Africa in *"Political Communication"* 26.3: 333–353. Web.
3. "Boko Haram: Nigerian Islamist leader defends attacks". BBC. Retrieved April 5, 2012.
4. Howard, A. (2011). 'A Tunisian on the role of social media in the revolution in Tunisia'. Available at: http://gov20.govfresh.com/a-tunisian-on-the-role-of-social-media-inthe-revolution-in-tunisia/ [accessed 17 May 2014].
5. Keita, M., (2011). 'Attacks on the press 2010: Africa analysis'. http://cpj.org/2011/02/attacks-on-the-press-2010-africaanalysis.php [accessed 15 May 2014].
6. Larry, Diamond. (2010). Liberation Technology in *"Journal of Democracy"* 21.3: 69–83. Web.
7. Shirky, C. (2011).'The Political Power of Social Media: Technology, the Public Sphere and Political Change' in Foreign Affairs, Volume 90 (1), pp. 28 – 41.
8. Shirazi, Farid. (2008). The Contribution of ICT to Freedom and Democracy in *"The Electronic Journal on Information Systems in Developing Countries"* 35: 1 – 24. Print.
9. Philip, S. and Dana, J. Global Terrorism and New Media: The Post-Al Qaeda Generation. Web: Taylor & Francis Group/Routledge, www.routledge.com; 160 pages.
10. Wheeler, T. 2011. 'Lessons for the ANC in street protests'. Published on NGO Pulse. http://www.ngopulse.org/article/ lessons-and-street-protests [accessed 15 July 2011].

Contact email: chukwukelue.umenyilorah@fuoye.edu.ng

Malcolm Lowry: The Russian Connection

Nigel H. Foxcroft
University of Brighton, UK

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

Abstract

In *Under the Volcano* (1947) Malcolm Lowry (1909—57) presents us with a Faustian image of a British ex-Consul tormented by inner turmoil between his divided self and the socio-political environment which has alienated him.

A would-be visionary, Geoffrey Firmin undergoes a shamanic journey to exorcise the phantoms of his past by striving towards a higher state of intuitive consciousness. In the odyssey into his cinematic, psychogeographic imagination, he makes profound, psychological connections between current international events plaguing a humanity at war with itself and the spiritual dimensions of his reflective mind.

In his synergic quest for reconciliation, he is profoundly affected—as was Lowry himself—by an interdisciplinary heritage moulded by the giants of the Golden Age of Russian literature at the threshold of a revolutionary era.

Both *Under the Volcano* and *Dark as the Grave Wherein My Friend is Laid* (1968) refer to Russian writers, film directors, thinkers, and politicians. We are immersed into the spiritual worlds of Alexander Pushkin, Nikolai Gogol, Fyodor Dostoyevsky, Lev Tolstoy, Anton Chekhov, and Sergei Eisenstein. Then we are thrust into the contemporary arena of war and revolution by allusions to Karl Marx, Trotsky, Lenin, Stalin, and Hitler.

Despite numerous references to Russian writers in Lowry's collected letters, very little has been published on their influences, apart from a couple of articles touching on Gogol. This paper aims to correct this imbalance by investigating Lowry's Russian connection in the context of his shamanic visions.

Introduction

This interdisciplinary paper on the English modernist novelist and poet, Malcolm Lowry (1909—57) is designed to provide a framework for reassessing his works and for evaluating his contribution to the international dimensions of modernism and surrealism. His literary achievements bear testament to his profound insight into the inter-connectedness of East—West cultures and civilizations, both ancient and modern. They also reveal his innovative perception of literature as a means of intensifying our consciousness of our interdependence on our environment.

His masterpiece, *Under the Volcano* (1947) constitutes a Faustian representation of a British ex-Consul to Mexico, tormented by the inner turmoil of his split self. We are bestowed with vivid, multi-coloured images emblazoned on the surrealist backdrop of a socio-political *milieu* which has alienated the Consul from a world at war with itself. Delving into the wisdoms of old knowledge, Geoffrey Firmin—a truly Romantic visionary—strives to preserve these ancient gifts by attaining a higher state of intuitive consciousness. By selecting a painful, shamanic path to exorcise the phantoms of his past, he embarks upon an odyssey into his psychogeographic, cinematic imagination. In so doing, he makes profound, psychological parallels between contemporary, international events afflicting humanity and the spiritual depths of his subconscious mind.

In pursuing a reconciliation with his daemons, he confronts—as did Lowry himself—the titans of the Golden Age of Russian literature, as he strides towards and, indeed, through the threshold of a revolutionary era. In this respect, both *Under the Volcano* and *Dark as the Grave Wherein My Friend is Laid* (1968) grasp our attention, turning it to prominent, nineteenth-century Russian writers, on the one hand, and to twentieth-century film directors, thinkers, and politicians, on the other. Through intertwining meanings, matched by correlated allusions in his correspondence, Lowry plunges his readers into the lower depths of the spiritual worlds of Pushkin, Gogol, Dostoyevsky, Tolstoy, Chekhov, and Eisenstein. Then we are thrust into the theatres of war and revolution by images of Marx, Lenin, Trotsky, Stalin, and Hitler.

Yet, despite the wealth of intertextual credits to Russian authors and intellectuals in his dispatches, surprisingly little has been published on their impact on Lowry, apart from Chris Ackerley's hypertextual companion to *Under the Volcano* and a few articles broaching on Gogol in *The Malcolm Lowry Review* (see Konigsberg, Hadfield, and Mann). This paper aims to rectify this shortfall by probing Lowry's Russian connection in the context of his shamanic visions.

W. B. Yeats, Madame Blavatsky, and the Theosophical Society

Under the influence of the occultist and ceremonial magician, Charles Robert Stansfeld—Jones (1886—1950)—aka Frater Achad, the "magical child" of Aleister Crowley—Lowry, in Deep Cove, Dollarton, incorporated numerous references to the ancient wisdom of the Kabbala(h), or Cabbala in *Under the Volcano*.[1] His interest in this philosophical system which claimed insight into divine nature sprang both from a

---

[1] See Bowker 321, Day 294-95, and Lowry (1995) I, 418 and 529 and (1996) II 201-03, 356, 360, 798, 799, and 875.

reaction to his Methodist upbringing and also from a longstanding inquisitiveness towards alternative spiritual ideas, esoteric knowledge, and mysticism, channeled to him through three main influences. The first came via Marguerite (Margot) (*née* Peirce)—the French Catholic wife of his elder brother, Stuart Osborne Lowry (1895—1969).[2] Being a medium, she shared a curiosity for the occult (Bowker 39. See also 174 and 437). The second arose from Lowry's reading of *The Waste Land* (1922) by T. S. Eliot (1888—1965), which stimulated his preoccupation with the Vedanta, or Uttarā Mīmāṃsā, one of six orthodox schools of Hindu philosophy (see Lowry (1995) I 117 and (1996) II 509-10). The third reached him through the sway of the Irish modernist poet, W. B. Yeats (1865—1939), about whom he frequently wrote.[3]

Indeed, so enthralled is he with Yeats's *A Vision* (1925) and *The Tower* (1928)—which connect with the mind, cosmology, and the divine features of a wheel of existence—that Lowry highly recommends them in his June 1944 letter to Stansfeld—Jones (Lowry (1995) I 449). Referring to the "Ghost Star" and "The Milky Way", he quotes from *Gitanjali,* a collection of poems by Rabindranath Tagore (1861—1941), the Bengali polymath and Nobel prize-winner (ibid. 401). However, it is Yeats who leaves the deepest impression on him—Yeats for his introduction to *Gitanjali* (published by the India Society) and for his connections with the circle of Helena Petrovna Blavatsky (1831—91), the Russian occultist and missionary of ancient knowledge. In actual fact, it was her Theosophical Society (founded in 1875) which provided a conduit for Hindu beliefs and the occult and also for the western transmission and revival of Theravada Buddhism, with its hermetic knowledge and images of the dead.

Peter Ouspensky, George Gurdjieff, and the Fourth Dimension

Lowry's mastery of the writings of Peter D. Ouspensky (1878—1947) gave rise to a further Russian link. A philosopher, esoteric mystic, and theosophist, Ouspensky was reputed for *The Fourth Dimension* (1909), *Tertium Organum: A Key to the Enigmas of the World* (1920), and *A New Model of the Universe* (1931).[4] According to Sherrill Grace, he was discovered by Lowry in the late 1920's, or early 1930's and exerted a "key influence on his thinking" (Lowry (1996) II 293. See also 173). In conjunction with *Tertium Organum*, Lowry declares that *A New Model of the Universe* is "a terifically exciting book" which "aims [...] to base eternal recurrence upon scientific fact" (Lowry (1995) I 314). Besides, he identifies himself with the Hanged Man: "Round his head was a golden halo. And I heard a Voice which spoke to me: 'Behold, this is the man who has seen the Truth'" (Bowker 174-75, citing Ouspensky (1984) 240-41).[5]

With their revelations of mysterious puzzles and their contribution to the development of the notion of a fourth dimension as an extension in space, Ouspensky's works

---

[2] Bowker mentions Margot's maiden name as being "Peirce" and "Pearce", respectively (16 and 666).
[3] Lowry (1995) I 32, 322, 367-68, 403, 451, 503, 528-29, and 609; and (1996) II 413, 443, 444, 865, 879, and 893.
[4] Lowry (1995) I 357 and 358, and (1996) II 173-74, 289, 293, and 304. Lowry also refers to Dunne's *An Experiment with Time* as "a rewarding book" in (1995) I 314.
[5] Lowry wore an Italian coin—a present from his sister-in-law, Margot—around his neck, as a talisman (Bowker 174).

provided a rich source for *Under the Volcano*. By incorporating the "Fourth Way"—proposed by George Gurdjieff (1866—1949), his influential, spiritual teacher—Ouspensky's "Fourth Dimension" did *not* require its adherents to forsake the world *entirely*, as a prerequisite for harmony with their physical body, emotions, and mind—a process which the Consul fails to master.

Russian Cinematic Links: Sergei Eisenstein

In Lowry's *magnum opus* we regularly encounter the iconic, *avant-garde*, Russian film director and theorist, Sergei Eisenstein (1898—1948), who pioneered the use of *montage*. Visiting Mexico to make a "non-political" film, the latter insisted on "his desire to be free to direct the making of a picture according to his own ideas of what a Mexican picture should be, and in full faith in Eisenstein's artistic integrity" (Geduld 22 and Seton 189). Furthermore, his admiration for Mexican culture inspired him to call his films "moving frescoes" (Bordwell 19). Intermingling with the painters, Frida Kahlo (1907—54) and Diego Rivera (1886—1957), he commenced shooting *¡Que viva México!* in 1930. If finished, it would have spanned Mexican history, civilization, culture, and politics from the 1521 Spanish Conquest of the Aztec Empire by Hernán Cortés (1485—1547), right up to the 1910 Mexican Revolution, with an epilogue set on the Mexican Day of the Dead.[6]

In *Under the Volcano* we are immersed in the *Día de Muertos*. We perceive "the bangs and cries of the *fiesta* that had been going on all day", with its "bright banners, the paper streamers [...] the great wheel" (10 and 57).[7] *Montage* is used to juxtapose shots of the background against those of Yvonne and the Consul (Ackerley 52.3). Yet, in referring to "those wistful beautiful Oaxaqueñan children one saw in Tehuantepec (that ideal spot where the women did the work while the men bathed in the river all day)", Lowry reverses Eisenstein's concept—expressed in *The Film Sense* (1942)—of it being a matriarchal society (12).[8] Just as *¡Que Viva Mexico!* was "held together by the unity of the weave—a rhythmic and musical construction and an unrolling of the Mexican spirit and character", *Under the Volcano* focuses on "the brilliantly coloured serape of existence, part of the sun, the smells, the laughter!" (Eisenstein, *Film Sense* (1948) 197 and *Volcano*, 256).[9]

With the cinema-setting in chapter one of *Under the Volcano*—where the luminous wheel revolves *backwards* in time—we glimpse a placard identifying *The Hands of Orlac* (1935), one of Lowry's favourite movies: "*Las Manos de Orlac,* said a poster: *... 6 y 8.30. Las Manos de Orlac*, con Peter Lorre", who actually starred as Dr Gogol

---

[6] Footage from *¡Que Viva Mexico!* was incorporated in *Thunder Over Mexico*, *Eisenstein in Mexico*, *Time in the Sun*, and *Death Day*, released in USA in 1933—34 (Ackerley 72.2 and Bordwell 21).

[7] 'Fiesta' was the intended title of the initial sequence of *¡Que viva México!* (Ackerley 4.2).

[8] Eisenstein claims that these women are "the most beautiful in México and the men the most hen-pecked" (ibid. 6.6).

[9] Lowry associates "*serape*" with "the striped blanket that [...] every Mexican wears. And the Serape could be the symbol of Mexico. So striped and violently contrasting are the cultures in Mexico running next to each other and at the same time being centuries away" (ibid. 254.4). However, he also refers to this nation being " a country of slavery, where human beings were sold like cattle, and its native peoples, the Yaquis, the Papagos, the Tomasachics, exterminated through deportation, or reduced to worse than peonage, their lands in thrall, or the hands of foreigners" (*Volcano* 112. See Ackerley 108.3).

(30).[10] In his famous 2 January 1946 letter to Jonathan Cape, Lowry clarifies that "the man with the bloody hands in the poster, via the German origin on the picture, symbolizes the *guilt* of mankind, which relates him also to M. Laruelle and the Consul again" (Lowry (1995) I 510). Yet, it also incriminates Yvonne who has affairs both with Laruelle—the film director—and with Hugh—the Consul's half-brother:

> For Hugh, at twenty-nine, still dreamed, even then, of changing the world […] through his actions—just as Laruelle, at forty-two, had still then not quite given up hope of changing it through the great films he proposed somehow to make. But today these dreams seemed absurd and presumptuous. After all he had made great films as great films went in the past. And so far as he knew they had not changed the world in the slightest. However he had acquired a certain identity with Hugh (14-15).

A would-be Hollywood film star, Yvonne has an elevated view of her fame, for, we are told, she "must have been acting in those Western pictures M. Laruelle, who had not seen them, adroitly assured one had influenced Eisenstein or somebody" (77). Yet, in reality, she has acquired a nickname relating to Ivan the Terrible: "What she had kept hidden from the Consul, the old photographs of Yvonne the Terrible […] for surely Hugh and Yvonne were in some grotesque fashion transposed!..." (266).[11]

In the Silhouette of Civilization: The Intriguing Trail of Russian Literary Influences

As well as being preoccupied with Eisenstein, an icon of Russian filmography, Lowry shared the fascination of Virginia Woolf (1882—1941) with Russian writers, as expressed in 'The Common Reader' (1925), where she admires their sincerity in portraying 'the human soul' (see Rubinstein 196-206, Protopopova, and Domestico). Thus, in his correspondence, Lowry refers to Alexander Pushkin (1799—1837), Ivan Goncharov (1812—91) (Lowry (1996) II 518), Nikolai Gogol (1809—52), Fyodor Dostoyevsky (1821—81), Lev Tolstoy (1828—1910), Anton Chekhov (1860—1904) (whom he characterizes as strolling "around graveyards thinking it is no go"),[12] Leonid Andreyev (1871—1919)[13] (Lowry (1995) I 321. See also (1996) II 838-39), and, last but not least, Isaak Babel (1894—1940), the Jewish short-story writer (ibid. 906).

Nikolai Gogol

Commending both Goethe (1749—1832) and Kafka (1883—1924), Lowry views himself as a modern-day Pushkin, or even a "second order Gogol" (Lowry (1995) I

---

[10] Lorre (1904—64), a well-known American actor of Austro—Hungarian Jewish descent fell in love with Orlac's wife, Yvonne, an actress in the 1935 Hollywood remake of the 1925 German expressionist film (see Ackerley 24.4 and Konigsberg 160).

[11] Her homophobic appellation conjures up the formidably brutal tsar, Ivan IV (1530—84), the hero of Eisenstein's epic movie, *Ivan the Terrible*, parts 1 & 2 (1944—45).

[12] The lines, "'For God sees how timid and beautiful you really are, and the thoughts of hope that go with you like little white birds—'" (232) and his poem, 'Thunder Beyond Popocatepetl' suggest an awareness of Chekhov's play, *The Seagull* (1896) (Ackerley 228.4).

[13] He is familiar with the story, *The Seven That Were Hanged* (1909) by Andreyev (the Russian Silver-Age novelist, playwright, and short-story writer) which portrays the thoughts of condemned revolutionaries and peasants who, having received death sentences, await execution (as did Dostoyevsky in 1849) (Lowry (1996) II 71).

292-93. See also (1996) II 885).[14] In *Under the Volcano* he refers to "Gogol, the *Mahabharata*, Blake, Tolstoy, Pontoppidan, the *Upanishads* […]" in connection with the Consul's library of "numerous cabbalistic and alchemical books" (178). This collection included works by Éliphas Lévi (1810—75) (the French occultist who first published a treatise on ritual magic), Hyde Clarke (1815—95) (the engineer and philologist), and Aleister Crowley (1875—1947) (the ceremonial magician who founded the religion and philosophy of Thelema) (see Ackerley 175.1, 175.2, and 175.3).

Moreover, Lowry connects us with the spiritual odysseys of *Doctor Faustus* (1604) by Christopher Marlowe (1564—93) and of *Dead Souls* (1842).[15] He refers to Gogol's "epic poem in prose"—which satirizes greed, bureaucracy, and corruption in tsarist Russia—as being "extraordinarily funny" and "one of the most lyrical and nostalgic novels ever written" (Lowry (1996) II 154).[16] In *Under the Volcano* he reminds us of the mental anguish of a world on the brink of the Second World War (1939—45). In this *tour de force* the Consul wrestles with "the forces in man which cause him to be terrified of himself" and with "the guilt of man, with his remorse, with his ceaseless struggling toward the light under the weight of the past, and with his doom" (Lowry (1995) I 506-507).

In *Dark as the Grave wherein my Friend is Laid* Lowry makes analogies with "The Nose" (1835—36), which he considers to be "a superlative story" (Lowry (1996) II 779). Deeming his life to have been written by someone else, Sigbjørn Wilderness introspects himself into a press report, as does Kovalyov in Gogol's humorous fantasy (see Gogol (1975) 55).

Fyodor Dostoyevsky

Yearning for recognition as "a Canadian Ibsen or Dostoievsky", Lowry continually cites the latter in his communications (Lowry (1995) I 396).[17] Indeed, he admits that, "like the novelist, Dostoievsky", he has "practically a pathological sympathy for those who do (what others think is) wrong" and "absolutely no sympathy with [...] the legislator; the man who seeks, for his own profit, to exploit the weaknesses of those who are unable to help themselves" (ibid. 183-84). In *Under the Volcano* he names Svidrigailov—an obnoxious, remorseless character in *Crime and Punishment* (1866)—who is intent on winning back Raskolnikov's sister, Dunya, at any cost. He then proceeds to paraphrase Dostoyevsky's novel of mental anguish and moral dilemmas to demonstrate the Consul's perpetual isolation:

> Perhaps this was the eternity that he'd been making so much fuss about, eternity already, of the Svidrigailov variety, only instead of a bath-house in the country full of spiders, here it turned out to be a stone monastic cell wherein sat—strange!—who but himself? (296. See also Ackerley 294.7).

---

[14] His enormous interest in Gogol is revealed in ibid. 274, 625, and 656.

[15] He also brings to mind Gogol's play, *The Government Inspector* (1836): "Probably they would be calling the Inspector-General" (362).

[16] *Dead Souls* was originally anticipated as a trilogy, fantasizing the passage of its hero, Chichikov from a Dantean inferno, through the purgatory of divine retribution, and upwards towards paradise.

[17] See Lowry (1995) I 96, 322, 325-26, 433, 444, 500, 543, 636, and 642; and (1996) II 53, 104, 131, 424, 426, 518, 820, 822, 842, 849, and 932.

Lev Tolstoy
War and Peace

Lowry's remarks on Lev Tolstoy range from "what a breeze!" to "Tolstoy? […] what a [n] […] awful old writer he was" (in criticism of some of his late work) (Lowry (1996) II 932 and (1995) I 96. See also ibid. I 189 and 352). In *Under the Volcano* he places particular focus on Tolstoy's major epic, *War and Peace* (1869).[18] Weighing individual freedom against the forces of historical destiny and the Cabbala against Napoleon, the Consul confides in Yvonne:

> One of the first penances I ever imposed on myself was to learn the philosophical section of *War and Peace* by heart. That was of course before I could dodge about in the rigging of the Cabbala like a St Jago's monkey. But then the other day I realized that the only thing I remembered about the whole book was that Napoleon's leg twitched— (87. See also Lowry (1995) I 450).[19]

Furthermore, the Consul comments on the murals of the Terminal Cantina El Bosque, observing to Señora Gregorio how "the mad pictures of the wolves!" hunt "the occupants […] of the bar" (232). This contrasts with their pursuit by hounds in Tolstoy's novel: "Incongruously, the Consul was reminded of Rostov's wolf hunt in *War and Peace* […] the sense of youth, the gaiety, the love!" (ibid. See also Ackerley 229.3).[20] Later, the Consul maintains to Hugh that such "'misfits'" "'who talk about going to Spain and fighting for freedom'" are "'all good for nothing, cowards, baboons, meek wolves, parasites, every man jack of them, people afraid to face their own responsibilities, fight their own fight, ready to go anywhere, as Tolstoy well perceived—'" (313).[21] This assertion is somewhat ironic, given Firmin's apparent abdication of responsibility in failing to act to defend himself against the Chief of Rostrums in the final pages of *Under the Volcano*.

The Consul's reflections on Tolstoy develop into a conviction that "when we have absolutely no understanding of the causes of an action [...] the causes, whether vicious or virtuous or what not, we ascribe, according to Tolstoy, a greater element of free will to it" (310). In other words, our awareness of what instigates our deeds, and necessitates them, may reduce our notion of freedom (see Ackerley 308.3, 308.5, and 309.1). In addition, predestination is tied to national destiny in the Consul's dialogue with Hugh when he infers, "Can't you see there's a sort of determinism about the fate of nations?" (311). Yet, Hugh's allusion to the German philosopher, Oswald Spengler (1880—1936) (104) is rather ironic, for the latter's approach to history is contrary to Hugh's communist philosophy of dialectic evolution (see Ackerley 100.6 and 309.5). In *The Decline of the West* (1918—22) Spengler presents a cyclic view of history, contending that civilisations go through the phases of youth and then maturity, before

---

[18] *War and Peace* provides graphic detail of the impact on Russia of the Napoleonic wars (especially the French invasion of Moscow in 1812) and traces the fortunes of members of five aristocratic families through the whirlwind of providence.

[19] Lowry means the second epilogue, 'The Forces That Move Nations' (see Ackerley 82.4, 175.7, and 308.5). Tolstoy associates Napoleon with the Beast in *Revelation*, 13:8 through the numerical significance of three sixes in succession, as do the Consul (192) and Aleister Crowley (who adopted these digits as his own occult signature) (see Ackerley 82.5, 82.6, and 188.2).

[20] Lowry refers to Mikhail Nikanorovich in *War and Peace* as the "old Uncle" (Lowry (1996) II 817).

[21] Hugh ironically confuses Katamasov with Katavasov, a professor of philosophy in *Anna Karenina*, querying: "'Didn't Katamasov or whoever he was believe that the action of those volunteers was nevertheless an expression of the whole soul of the Russian people?'" (313. See also Ackerley 311.2).

reaching old age and death. In this scenario, Western Europe has entered its final stages of existence.

Anna Karenina

A precursor of the modernist novel, *Anna Karenina* (1877)—with its stream-of-consciousness style—also uses real events to discuss socio-political issues (such as marriage, family, and education), on a personal level. Yet, in his rush to emphasize Tolstoy's historical determinism, the Consul of *Under the Volcano* is corrected by Hugh for confusing *War and Peace* with *Anna Karenina* (1877) during their conversation about volunteers in the train. He is forced to concede: "'Well, *Anna Karenina* then…' the Consul paused" (313). Nevertheless, Lowry himself expresses no empathy with Karenina, who is ostracized by society for her adulterous love affair with Vronsky (for whom she leaves her husband and daughter). Indeed, he contrasts the plight of the cat in "Hello, Tib" (1960)—a short story by the American poet and novelist, Conrad Aiken (1889—1973)—with Anna's tragic suicide in throwing herself under a train:

> Morally her fate has considerably more meaning than that of Anna Karenina under similar circumstances, and her continuance in heaven seems to me far more assured that that of that dame. May endless dances with moths undying in the Elysian Fields be her lot!" (Lowry (1996) II 286).[22]

Russian Historical and Political Connections
The Entangling Web of the Spanish Civil War: From Karl Marx to Lenin and Stalin

Alongside the images of the souls of Russian literature in *Under the Volcano*, we have a running commentary on international political events, such as the Spanish Civil War (1936—39). It was fought between democratically-elected Republicans (supported by Marxists in Mexico and the Soviet Union), on the one hand, and the fascist-backed Nationalists (led by General Franco (1939—75)), on the other. It had significant repercussions both for Mexican politics—its government supporting the Republicans—and for individuals: the Consul is confused for being a communist spy by the *Unión Militar,* a violently fascist, Spanish military organization:

> The Chief of Rostrums repeated in a glowering voice […] 'You say you are a wrider.' He shoved him again. 'You no wrider.' He pushed the Consul more violently, but the Consul stood his ground. 'You are no a de wrider, you are de espider, and we shoota de espiders in Mejico. […] You no wrider. […] 'You Al *Capón*. You a Jew *chingao*. […] You are a spider'" (371. See also 373 and 375).

Firmin's position is, indeed, suspicious, for he is:

> an English Consul who could scarcely claim to have the interests of British trade at heart in a place where there were no British interests and no Englishman, the less so when it was considered that England had severed diplomatic relations with Mexico? (35-36).

---

[22] However, Lowry declares that "Under the Volcano is no Anna Karenina, and was not meant to be" (Lowry (1995) I 293). In Greek mythology the Elysian Fields, or Elysium (ruled by Hades) is the final, after-life, resting place of heroic and virtuous souls.

From the outset, Hugh is homophonically associated with Karl Marx (1818—83)—the author of *The Communist Manifesto* (1848) and *Das Kapital* (1867). His politics is deemed naïve by Dr Vigil: "In half an hour he'd dismissed him as an irresponsible bore, a professional indoor Marxman, vain and self-conscious really, but affecting a romantic extroverted air" (14). His gullibility is emphasized in his cursory contention to the Consul that "'communism to me is not, essentially, whatever its present phase, a system at all. It is simply a new spirit, something which one day may or may not seem as natural as the air we breathe'" (306).

In *Under the Volcano* Marx is a springboard to the turmoil of the Russian Civil War (1917—22). Confusing the White Russian Consulate with an embassy, the Consul articulates to Yvonne: "'I've always thought a woman like you would have done very well as attaché to the White Russian Embassy in Zagreb in 1922'" (64). Subsequently, he conjures up visions of White army defeats in a hostile Siberian environment to highlight the decorum of Canada: "British Columbia, the genteel Siberia, that was neither genteel nor a Siberia, but an undiscovered, perhaps an undiscoverable paradise" (354. See also Ackerley 59.1).

The theme of communism is a constant one in *Under the Volcano* which projects recurring images of key Bolsheviks, such as Lenin (Vladimir Ulyanov) (1870—1924), Leon Trotsky (Lev Bronshtein) (1879—1940), and Stalin (Joseph Jugashvili) (1879—1953). The Consul is mixed up by the Chiefs of Gardens and Rostrums for being "'—*Bolshevisten*'" (369) and by the former for being Hugh himself, as he has an incriminating business card in his pocket: "*Federación Anarquista Ibérica,* it said. *Sr Hugo Firmin*" (370). We discover that it was communism which drew Hugh to higher education: "It was largely owing to […] a kindly quasi-Communist […] that Hugh gave up his notion of dodging Cambridge" (167). Indeed, as with the Cambridge Five spy ring—some of whom Lowry encountered in the early 1930's—the lure of reconnaissance activities always had a political dimension for him: "Once a scout you were always a Communist" (175).[23] Stalin is named in connection with Hugh's communist sympathies, for the latter contemplates: "No, I respect Stalin too, Cárdenas, and Jawaharlal Nehru" (157. See also Ackerley 153.8). Lenin gives him an exaggerated opinion of his achievements in his outbursts of blasphemy:

> —The time has come for you to join your comrades, to aid the workers, he told Christ, who agreed. It had been His idea all the while, only until Hugh had rescued Him those hypocrites had kept him shut up inside the burning church where He couldn't breathe. Hugh made a speech. Stalin gave him a medal and listened sympathetically while he explained what was on his mind […] He went off, the star of Lenin on his lapel; in his

[23] According to Bowker, "University contemporaries of Lowry's, Maclean, Burgess, Blunt, Philby and Sykes Davies, not to mention the Haldanes, were to work more or less clandestinely for the communists as the struggle against Hitler accelerated" (Bowker 152-53. See also ibid. 200). Both Lowry and Anthony Blunt (1907-83) contributed to the June 1930 edition of the magazine, *The Venture,* which the latter had edited (ibid. 109. See also Watson and Willison 1394). Lowry played tennis with Donald Maclean (1913-83) in 1931 and later, in October 1956, claimed, "It seems to me possible that Mclean is a genuine boggert, however, whereas Burgess was simply fulfilling his higher serpent; quien sabe?" (Bowker 135 and Lowry (1996) II 823). He also monitored Russian "humourless actions […] dictated & timed by a sinister sense of humour" during the "'spontaneous'" 1956 Hungarian Revolution (ibid (1996) II 849. See also ibid 836, 847, and 848-49).

> pocket a certificate; Hero of the Soviet Republic, and the True Church, pride and love in his heart— (242)[24]

Recurrent mention of Hugh's envisioned award of "the hero of the Soviet Republic and the True Church" (252) provides an ironic reiteration of his mock status, as there was actually no such award as the Star of Lenin—only the Order of Lenin, the highest Soviet decoration for exemplary service to the State, Eisenstein being a recipient.

Leon Trotsky

In exile in Mexico since 1936, Trotsky too creeps into the pages of *Under the Volcano* via the Consul's analogy to the volume of Elizabethan plays—including Marlowe's *Doctor Faustus* (40)—which, previously, he had lent to M. Laruelle:

> 'Oh, I shall forgive you then, but will you be able to forgive yourself? Not merely for not having returned it, but because the book will by then have become an emblem of what even now it is impossible to return.' M. Laruelle had taken the book. He wanted it because for some time he had been carrying at the back of his mind the notion of making in France a modern film version of the Faustus story with some such character as Trotsky for its protagonist: […] (33. See also Ackerley 27.5)

In actual fact, it is Trotsky, for whom the Consul is mistaken when the Chief of Municipality requests his name: "'*¿Como se llama?*' […] 'Trotsky,' gibed someone from the far end of the counter, and the Consul, beard-conscious flushed" (358). Indeed, Firmin's assassination is a precursor to Trotsky's, by the hand of Ramón Mercader, an undercover NKVD agent, in Coyoacán, Mexico City in August 1940.

A prominent Russian Marxist revolutionary and political theorist of Jewish origin, Trotsky achieved fame through his activities in the October Revolution of November 1917. He was to become the People's Commissar for Foreign Affairs (1917—18) and for Army and Naval Affairs (1918—19) (i.e. head of the Red Army) during the ensuing Russian Civil War.[25] However, he was also influential in the world of revolutionary art, as was Sergei Eisenstein, with his *montage*. In parallel to Lowry's modernist writing and emancipation of the imagination through new developments in European cinema, Trotsky collaborated with the founder of surrealism, André Breton (1896—1966). Indeed, they co-authored a mission statement—*Manifesto for an Independent Revolutionary Art* (1938)—in which appeared an exposition of capitalist decadence. Also expressed was a desire for the liberation of art from Stalinist social repression, on the one hand, and from the anti-Semitism of Adolf Hitler (1889—1945), on the other. With regard to art, politics, and the misuse of film as an instrument of fascism, the stance taken by the German literary critic and philosopher of the Frankfurt School, Walter Benjamin (1892—1940) was also crucial.[26]

Trotsky played a significant role in the activities of the Communist International—also known as the Third International and abbreviated to Comintern (1919—43)—especially during the Fourth Congress in November 1922. This organization is reflected in *Under the Volcano*'s polarization of world politics into fascist versus

---

[24] The Gold Star medal was introduced in 1939 to distinguish a Hero of the Soviet Republic from other Order of Lenin holders. See also Ackerley 239.5.

[25] For Trotsky's rise to power, defeat by Stalin, exile, and assassination in Mexico City, see ibid. 28.2.

[26] For consideration of *Under the Volcano* in this respect, see Konigsberg 154-55.

communist camps, through its allusions to the Popular Front and to the International Brigades. Endorsed by the Seventh World Congress (1935) of Comintern, the Front united various left-wing political associations—including communist parties—in its battle against fascism. It is referred to as "a very popular front" by the Consul (66). The Brigades travelled to Spain to fight for the Second Spanish Republic (1931—39). Hugh laments their withdrawal, uttering, "'So—since they got the Internationals out […] two days before Chamberlain went to Godesberg'" (106)[27] Yet, Yvonne harbours "'romantic notions about the International Brigade—'" (107) and their anthem, asking Hugh, "'What do you want a guitar for? Are you going to play the Internationale or something on it, on board your ship?'" (328).

From Trotskyism to German Nazism and Anti-Semitism

Under the Volcano plays a pivotal function in contrasting Hugh's Trotskyist convictions—borne out of the Spanish Civil War—with Stalin's pragmatism, bizarrely resulting in the infamous Ribbentrop—Molotov (or Nazi-Soviet) Pact of August 1939. Indeed, Hugh foresees this deal by assuming: "'*And if Russia should prove—*'" (329. See also Ackerley 328.7). Similarly, he is betrayed by the blighted attempts to appease Hitler made by Neville Chamberlain (1869—1940), the British Prime Minister, in signing the Munich Agreement (1938) (103 and 240). He views the latter as a sell-out, not only of Sudetenland and Czechoslovakia, but also of Republican aspirations for Spain (see Ackerley 99.2). As a consequence, we learn that "a form of private anti-Semitism" became part of his existence which "once more began to bear a certain resemblance to Adolf Hitler's" (174).[28] This observation acts as a reminder that even his "early life vaguely recalled that of another frustrated artist, Adolf Hitler" (160).[29] Furthermore, "in his day dreams he became the instigator of enormous pogroms—all-inclusive, and, hence, bloodless" (175).[30]

Such nightmares echo those of the Consul who was court-martialled (and then acquitted) for having "ordered the Samaritan's stokers to put the Germans in the furnace" (39). He then delves into the "Jewish knowledge!" of the Cabbala, flippantly claiming that "Hitler … merely wished to annihilate the Jews in order to obtain just such arcana as could be found behind them in his bookshelves" (189-90). Interestingly, this contention is upheld by Lowry who, in his 1946 Letter to Cape, maintains that "Hitler was another pseudo black magician […] The real reason why Hitler destroyed the Polish Jews was to prevent their cabbalistic knowledge being used against *him*" (Lowry (1995) I 516).

---

[27] See Ackerley 102.6 and 328.7 for the reasons behind the evacuation of the Brigades.

[28] Ironically, the surging anti-Semitism of German Nazism associated both communism and capitalism with Jewish materialism.

[29] Yet, Hugh's attitude to Nazism is somewhat contradictory in his occasional criticism of it: "'I once saw a Russian film about a revolt of some fishermen… A shark was netted with a shoal of other fish and killed… This struck me as a pretty good symbol of the Nazi system which, even though dead, continues to go on swallowing live struggling men and women!'" The Consul's response is certainly ironic: "'It would do just as well for any other system… Including the Communist system'" (305. See also 12).

[30] Pogroms are organized massacres of ethnic groups, originally of Jews in Russia, or in Eastern Europe.

Pushkin's Resistance Against Oppression

Lowry's empathy with the persecuted—be it with the Consul of *Under the Volcano*, or with the plight of the Jews in Nazi Germany—recalls that of Alexander Pushkin, who tacitly supported the Decembrists in their 1825 Revolt in St Petersburg. He was familiar with Pushkin through the translations of Dr Alexander F. B. Clark, FRCS at the University of British Columbia, with whom he corresponded (see Lowry (1996) II 105-106). Demonstrating his "serious spirit of Pushkinship", he perceived—with regard to the 1938 translation of Pushkin's narrative poem—that "Edmund Wilson did one good one of the Bronze Horseman" (ibid. 889 and 105).[31]

With its 'hell oil refinery, Lowry's "The Forest Path to the Spring" (1961) reminds us of our natural environment and the strife of humanity—a strife which plays such a prominent role in Evgeny's defiance of the authority of Peter the Great (1672—1725) in *The Bronze Horseman* (1833). In Pushkin's poem, it is the Tsar who is perceived as having failed to protect his subjects from the onslaught of the 1824 Flood of the River Neva in St Petersburg, the then capital of Russia. In Lowry's lyrical novella, it is to "the very elements, harnessed only for the earth's ruination and man's greed" that its author appeals, for they "turn against man himself", seeking vengeance in the forest fire whose incessant incursion "is almost like a perversion of the movement of the inlet" (Lowry (1991) 241, 245, and 260). Nature is, we discover, capable of regeneration and decontamination from any violation of the purity of Eridanus (ibid. 236 and 281).

Conclusion

To conclude, influenced by his reading of nineteenth-century Russian literature and his assimilation of ideas springing from the font of Russian thinkers, Malcolm Lowry combines East-West philosophies through an astute perception of the inter-dependence of cultures and civilizations. A modernist, yet Romantic visionary, his Russian connection rejuvenates his subconscious, imaginative intuition in his spiritual pursuit of truth, harmony, and co-existence in a belligerent world.

---

[31] He also commends the influence of A. S. Pushkin's *Boris Godunov* (1825) (Lowry (1996) II 155) and *Mozart and Salieri* (1830) (ibid. 105-106. See also ibid. 885 and 894).

Works Cited

Ackerley, Chris and David Large, *"Under the Volcano": A Hypertextual Companion.* University of Otago, Dunedin, New Zealand, updated June 2012. Accessed 1 July 2014. <http://www.otago.ac.nz/englishlinguistics/english/lowry/>.

Bordwell, David, *The Cinema of Eisenstein*. Cambridge, Massachusetts: Harvard University Press, 1993.

Bowker, Gordon, *Pursued by Furies: A Life of Malcolm Lowry*. London: Flamingo, 1994.

Breton, André and Diego Rivera, "Manifesto for an Independent Revolutionary Art." (1938). Accessed 30 June 2104. <http://www.marxists.org/subject/art/lit_crit/works/rivera/manifesto.htm>.

Clarke, Hyde and C. Staniland Wake, *Serpent and Siva Worship and Mythology, in Central America, Africa, and Asia. And The origin of serpent worship. Two treatises.* New York: J. W. Bouton, 1877. Accessed 10 July 2014. <https://archive.org/stream/serpentsivaworsh00clar#page/n5/mode/2up>.

Crowley, Aleister, ed. *The Book of the Goetia of Solomon The King*. Boleskine, Foyers, Inverness, 1904. Reset electronic ed. Celephaïs Press, 2003. Accessed 10 July 2014. <http://hermetic.com/crowley/aa/The%20Goetia%20of%20the%20Lemegeton%20of%20Solomon%20the%20King%20ed.%20by%20Aleister%20Crowley.pdf>.

Day, Douglas, *Malcolm Lowry: A Biography*. Oxford: Oxford University Press, 1973.

Domestico, Anthony, "The Russian Point of View." Available: <http://modernism.research.yale.edu/wiki/index.php/%22The_Russian_Point_of_View%22>. Accessed 30 June 2014.

Dunne, J. W., *An Experiment with Time,* 2nd ed. London: A & C Black Ltd, 1929. Accessed 9 July 2014. <https://archive.org/details/AnExperimentWithTime>.

Eisenstein, Mikhaiilovich, Sergeii et al., *The Film Sense*. San Diego: Harcourt Brace Jovanovich, 1975.

—, *The Film Sense*. Trans. & ed. Jay Leyda. London: Faber & Faber, 1948.

Foxcroft, Nigel H., "En la vorágine de la imaginación romántica de Malcolm Lowry: La expiación de *La Mordida*". Eds Dany Hurpin et al. *Sobre Lowry*. 2nd ed. Cuernavaca, Morelos, Mexico: La Cartonera (Feb 2014). (Accessed 10 July 2014. <http://www.edicioneslacartonera.blogspot.co.uk>).

—, "From Russia to Eridanus: The Taoist Psychogeographic Ecosphere of Malcolm Lowry." *IAFOR Journal of Literature & Librarianship*, 2, no. 2 (Autumn 2013), 69-87.

—, "In the Maelstrom of Malcolm Lowry's Romantic Imagination: The Atonement of *La Mordida.*" Eds Dany Hurpin et al. *Sobre Lowry*. Cuernavaca, Morelos, Mexico: La Cartonera: 165-82 (Nov 2012). (Accessed 10 July 2014. <http://www.edicioneslacartonera.blogspot.co.uk>).

—, "The Shamanic Psyche of Malcolm Lowry: An International Odyssey." CRD *Research News*, no. 26 (Summer 2010), 18.

Geduld, Harry M. and Ronald Gottesman, eds, *Sergei Eisenstein and Upton Sinclair: The Making & Unmaking of Que Viva Mexico!* Bloomington, Indiana: Indiana University Press, 1970.

Gogol, Nikolai Vasilyevich, *Dead Souls: A Poem*. Oxford: Oxford University Press, 1998.

—, "The Nose." *Diary of a Madman and Other Stories*. Harmondsworth: Penguin, 1975, 42-70.

Hadfield Duncan, "*Under the Volcano* and Gogol's *Diary of a Madman*." *The Malcolm Lowry Review* 16 (Spring 1985): 78-83.

Konigsberg, Laura, "Orlac and the Bloody Handle of the Infernal Machine: The Aesthetics of Film and Fascism in *Under the Volcano*." *The Malcolm Lowry Review* 45-46 (1999): 154-67.

Lévi, Éliphas (Constant, Alphonse Louis), *Transcendental Magic: Its Doctrine and Ritual*. Trans A. E. Waite from *Dogme et Rituel de la Haute Magie*. London: Rider & Company, 1896. Part 2: *The Ritual of Trancendental Magic* in 2002, transcr version. Accessed 10 July 2014. <http://hermetic.com/crowley/aa/Rituel%20et%20Dogme%20de%20la%20Haute%20Magie%20by%20Eliphas%20Levi%20Part_II.pdf>.

Lowry, Malcolm, "The Forest Path to the Spring." "*Hear us O Lord from Heaven Thy Dwelling Place*" & "*Lunar Caustic*". London: Picador, 1991: 216-87.

—, *Sursum Corda!: The Collected Letters of Malcolm Lowry*. Ed. Sherrill E. Grace, 2 vols. London: Jonathan Cape, vol. I: 1926–46, 1995 & vol. II: 1946–57, 1996.

—, *Under the Volcano*. London: Penguin, 2000.

Mann, Steve, "Lowry and Gogol." *The Malcolm Lowry Review* 21-22 (Fall-Spring 1987): 154.

Ouspensky, P. D., *The Fourth Dimension*. Whitefish, MT: Kessinger Publishing, 2005.

—, *The Fourth Way: Teachings of G.I. Gurdjieff*. London: Random House, 2000.

—, *A New Model of the Universe: Principles of the Psychological Method in Its Application to Problems of Science, Religion, and Art*. London: Arkana, 1984: 240-41.

—, *Tertium Organum: The Third Canon of Thought: A Key to the Enigmas of the World*. Eastford, CT: Martino Fine Books, 2013.

Prescott, William H., *History of the Conquest of Mexico and History of the Conquest of Peru*. New York: The Modern Library, 1843. Accessed 9 July 2014. <https://archive.org/details/historyoftheconq027127mbp>.

Protopopova, Darya, "Virginia Woolf's Versions of Russia." *Postgraduate English*, 13 (March 2006). Accessed 30 June 2014. <http://www.dur.ac.uk/postgraduate.english/DaryaProtopopovaArticle.pdf>.

Rubinstein, Roberta, "Virginia Woolf and the Russian Point of View." *Comparative Literature Studies*, 9, no. 2 (June 1972), 196-206. Accessed 29 Oct 2012. <http://www.jstor.org/stable/4024599410.2307/40245994>.

Seton, Marie, *Sergei M. Eisenstein: A Biography*. New York: A.A. Wyn, 1952.

Turner, John Kenneth. *Barbarous Mexico*. Chicago: Charles Kerr, 1910. Accessed 9 July 2014. <https://archive.org/details/barbarousmexico00turnuoft>.

Watson, George and Ian R. Willison, eds, *The New Cambridge Bibliography of English Literature*, vol. 4: 1900-195). London: Cambridge University Press, 1972.

Woolf, Virginia, "The Common Reader." Accessed 30 June 2014. <http://ebooks.adelaide.edu.au/w/woolf/virginia/w91c/chapter16.html>.

E-Mail: nhf@brighton.ac.uk

The Use of Teaching Aids in the Teaching of French as a Foreign Language in Nigeria

Iluromi Paul Babatunde, Federal College of Education, Nigeria

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

Abstract:

Language is said to be the fulcrum of human development as well as instruments for unification of people and nations. This probably explains why Nigeria declared French as the nation's second official language. However, the teaching of French language cannot be effective without the use of teaching aids. The use of teaching aids in the teaching process is very imperative. Teaching aids help to pass the French language barrier and get right to the heart of meaning. This can be only possible through the use of relevant teaching aids, conducive classroom environment, class control and good medium of communication between teachers and students.

The aim of this paper is to encourage teachers not to wait for the ideal materials to be made available but rather to investigate materials presently available, make substitute for non-available materials and use them to their fullest extent. It therefore examines how to choose or select, prepare and effectively handle teaching aids. It concluded that Nigerian schools administration should make provisions for teaching aids so that teachers can enhance effective teaching of French in order for Nigeria to interact effectively with francophone countries locally and internationally.

Keywords: audio, audio-visual, non-printed materials, printed material, visual, teaching aids.

iafor

The International Academic Forum
www.iafor.org

Introduction

The French language is a foreign language in Nigeria   and as such, its teaching is encountering lot of problems among which is that of inadequate teaching aids.

The success of a foreign language teaching depends not only on the quality of the basic programme but also on the flexibility with which the teacher implements and supplements existing teaching materials of that programme.

Various authorities agree that that if teaching aids are used appropriately and in the right place, teaching aids contribute to purposeful teaching (van Zyl, 1977, p. 66, Adepoju and Odewusi, 2007, pp.77-78.)

The production of teaching and learning materials, its storage, retrieval and dissemination is part of a wide discipline called educational technology.

Dada quoted in Ogunlade (2007:11) defined educational technology as the whole range of equipment and modern facilities, which enhance and accelerates the teaching and learning process in educational institutions.

The development of educational technology in Nigeria, according to Ogunlade (2007:15), could be dated back to the colonial and early post-independence era. Now, in Nigeria, educational technology is a recognized discipline, which helps in the facilitation of learning through the systematic identification, development, organization and utilization of teaching aids.

Teaching aids are physical materials used to illustrate topics and make teaching more meaningful and explicit.

They are used to complement teaching and improve the teaching-learning process in the classroom. They are also known as instructional materials because they help in bringing the world into the classroom and make learning easier. They are used to complement teaching and to enhance teaching and learning in the classroom.

Teaching in the classroom depends on the teaching materials, conducive classroom environment, class control and good medium of communication between teachers and students. For a teacher to achieve his goal he has to make use of all of the above; without which, teaching and learning cannot be completed.

I. TYPES OF TEACHING AIDS

We have basically two types of teaching aids which are : printed materials and non-printed materials.

A. Printed materials

Printed materials are regarded as traditional tools of learning and instruction in any formal education system. Examples are textbooks, workbooks, educational journals, magazines, pictures books and a host of others.

B. Non-printed materials

The non-printed materials are software and hardware classified into sub-groups which are:

Visual aids, which encompass a lot of things we can use in our classroom, (e.g., pictures, charts, tables and real objects).

Audio aids, which include materials that cannot be seen but can be heard, (e.g., radio programmes, audio recordings, songs, stories).

Audio-visual aids which cover materials which can show still pictures or motion pictures, give sound to describe what is been illustrated or provide audible and visible information. (e.g., television, video, movies projectors).

II. IMPLEMENTING AND SUPPLEMENTING EXISTING TEACHING MATERIALS

Though most teaching aids are available commercially, the teacher usually finds it desirable to prepare supplementary materials. These materials can usually be made rapidly and at a reduced cost. And one way of producing them is through improvisation.

Improvisation according to Ayantola (2007:175) is the use of locally made materials instead of manufactured one for demonstration of instruction.

III. CRITERIA FOR SELECTING TEACHING MATERIALS

According to Ayantola (2007:175), the following criteria should be taken into account while selecting teaching materials:

-Accuracy of timeliness of information and illustrations.
- Appropriateness in terms of objectives and maturity of students.
-Appropriate use of exposition, graphs and other means of presentation.
-Content free of bias or stereotypes.
-Quality of design, clarity of presentation and effective use of illustration.
- Reasonable amount of time and efforts for teachers and students to use.
-Usefulness of related manuals or supporting materials.
- Enough variety of materials to meet individual's needs.

IV. PREPARING SUPPLEMENTARY TEACHING AIDS

A. Poster and charts

Poster and charts are among the widely used supplementary teaching aids in foreign language teaching. They are usually made of tag board, available from any arts and crafts supply store. They can be supported on the ledge of the chalkboard or propped on a desk. And come in a variety of bright colours.

While writing on cardboard, lines should be broad enough and words large enough to be easily visible from the back of the classroom. The permanent markers are the most appropriate writing tools on poster and the darker the colours are the more they are visible.

B. Cue cards

Cue cards can be used by both the students and the teachers. They range in size from 3 x 5 to 8 ½ x 11- occasionally somewhat larger. Cue cards, which are to be distributed to the students should be marked on both sides. Ordinary 3x5 index cards may be used for single digit numbers and simple line drawings. The 4x6 are more suitable for longer numbers or words. Larger cards may be used for mounting magazine pictures. For example, the teacher may have distributed index cards with numbers to students.

He might ask Paul to hold up his card and then ask another student *Quel age a -Paul?* The student is to tell Paul's age according to the card he is holding. Another version is to distribute index cards with letters symbolizing French cities (P-Paris, M-Marseille, and B-Bordeaux etc) to students. Then the teacher asks a student to hold up his card and then ask another student *Ou habite- il?* The student is to tell where the one holding the card lives.

C.   Flannel board

The teacher can make an inexpensive flannel board   by getting a piece of plywood, heavy cardboard, artist's canvas and tacking or taping a piece of dark flannel to it. Pictures or cut-out can be displayed on flannel board   if you glue a small piece of flocking paper, sandpaper, or flannel to the back of the picture or cutout. Cutout may also be made from Pellon (a material used in sewing, available in any yards goods store) or from desk notebooks, words may be written on the Pellon or notebooks by using felt pens.

D. Magnetic board

Many of the newer whiteboards are magnetized and can be used as magnetic boards. One can be made by cutting a piece of light-weight sheet metal to a size of 24 x 24. Masking tape can be used to blind the sharp edges. Magazine pictures and light – weights cue cards are held to the board by magnets.

E.   Pocket charts

A pocket chart may be made very simply by taping the bottom and side hedges of four to five narrow strips of oaktag to a larger sheet of oaktag which has been mounted on heavy cardboard or to a bulletin board. These strips form pockets in which flash cards, cue cards, or pictures can be inserted.

F. Drawings

They say a picture is worth a thousand words, and no place is that more true than in the FFL classroom. The teacher needs not be an artist before drawing. Simple line drawings are often more effective than detailed sketches, because the main function of drawings is to elicit speech, not to distract the eye.

Students remember symbols very easily, once their significance has been explained in French language. The teacher may say that an inverted V represents a roof. Then he could design building by appending symbols or letters to the V roof.

$

ABC

⬦

△

△

△

Bank   **School**   **Church**

G. Dimensional materials

These are real objects or materials having length, breadth and depth.   They also include three- dimensional materials such as model or puppets. They provide concrete and realistic experience for the students and encourage them to think of things outside

their environment. Learning takes place through the students' five senses. Those materials can be sourced from our immediate environment.

H Recordings

The recordings may consists of songs, folktales , interview, dialogue, but often the available recordings that accompany almost all of the available French language programme do not completely meet the needs of the students. The teacher can therefore edit an appropriate lesson tape for the language laboratory or classroom by using two tapes recorders, or a record player and a tape recorder. The teacher may duplicate the commercial recording in the desired sequence on a new tape. He may then add his own instructions between exercises using a microphone.

J. Media broadcast

The radio and television help in disseminating volumes of education information to people. In most part of Nigeria , it is possible to receive French programme from RFI and TV 5 or other neighbouring countries' media such as Benin, Niger, Cameroon, and Chad republic. Some broadcast are especially prepared for French language users and are broadcast on FM radio stations at regular times. Eko FM (89.75 FM) a public radio station of Lagos state is one example. So the teacher can tape those broadcasts and bring them to the classrooms. In addition to that the cable channel TV 5 has some instructional programme which can be recorded too and used in the classrooms.

K. Recording tests and homemade exercises

Several steps must be followed to record original materials. First of all, a script must be prepared in advance. If the teacher does not possess native fluency in French, it is advisable to have a colleague read over the script and make necessary changes. Secondly, ample time must be allowed for the recording session; it usually takes two and half hours to three to make an hour recording of tape. Moreover it is advisable to listen to the entire recording at the end of the session so that if necessary, parts can be recorded at once.

L. Scheduling audio-visual equipment

Some schools have a variety of audio-visual equipment but sometimes it is necessary to schedule the use of equipment in advance in order to avoid clash with another language department.

V. PREPARING TO MEET PROBLEMS

Sometimes, the carefully scheduled piece of equipment arrives on time but then cannot be used due to electric power failure or because one element of the equipment is not functioning well. For instance, it is wise to keep a prong adapter; an extension cord and an empty reel in the desk in case one equipment needs them.

VI. ENLISTING THE HELP OF STUDENTS OR COLLEAGUE

The teacher who is uncomfortable with complex equipment can usually find a student who can run the piece of equipment he wishes to use. Perhaps a colleague in another department likes electronics; in exchange for his effort the French language teacher would render him another service such as translating a text for him. Sometimes students themselves are willing to make visual aids. Perhaps a lettering class in art could be persuaded, with the consent of the teacher, to prepare chart of grammar generalization.

Conclusion

Effective teaching does not mean waiting for the ideal materials to be made available. It means investigating materials presently available, making substitute for non-available materials and using them to their fullest extent.

When you use visual aids to communicate with your students, you pass the language barrier and get right to the heart of meaning. When teaching concrete vocabulary, visual aids like picture dictionaries are essential, but don't stop there. You can use visual aids to teach grammatical concepts as well. And by giving my students those visuals, they have a concrete picture of an abstract concept. Not only does this improve our communication, it makes them more successful learners and more motivated students. Because we often struggle with a language barrier, using visual aids makes communication less dependent on words that they might not understand.

References

[1] Adepoju H.& Odewusi B. (2009). *Adult education studies*, 2nd ed. Osogbo: Alpha, ch. 7, pp. 70-85

[2] Allen, E.D.& Valette, R.M. (1972).*Modern language classroom techniques. USA:*Harcourt Brace Jonovitch,Inc, pp. 12-17.

[3] Ogunlade, O.O.(2007). *Educational technology,* Osogbo: Everlasting, ch. 1. , pp. 123-135

[4] Ayantola, A.N. (2007). Effective utilization of teaching aids in enhancing teaching and learning of social science based subjects. *The College Review. OSSCE*, vol. 14, pp. 173-178.

[5] Van Zyl, P.J. (1977). *Teaching and learning aids in the lesson structure. Onderwystegnologie in universitere verband. Publication Series of the Rand Afrikaans University, No. A95.67* [Online]. 21(3). pp. 876-880. Available:http://georgeyonge.net/sites/georgeyonge.net/files/Guide_ch7.pdf

Contact email: babatundeiluromi@yahoo.com

Okinawa: "The Land of Courtesy" in a Conflict of Linguistic Interests

William A. O'Donnell
Kobe International University, Japan

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

Abstract

UNESCO has listed the languages of the ancient Ryukyu Kingdom, now Okinawa Prefecture of Japan, as severely endangered. That means that apart from grandparents, there are few if any young people who speak these as home languages. This is the result, not of a popular rejection of the old over the new, but of the determined effort of a conqueror to impose his language on the conquered. From Japan's assimilation of the Ryukyu Kingdom in 1867 until now, the people of Okinawa Prefecture have endured the forced destruction of their language, and thus their culture, by successive Japanese governments in accordance with a policy of national unity and modernization, benefiting not the local people but the aims of the central government. This paper will deal with the Ryukyu people's determination to preserve their language by teaching it outside the state educational system through social interaction (dance, music, festivals, traditional sports etc.) linked to their cultural identity and focused on their young people.

Keywords: Okinawa, Ryukyu, minority language

Introduction

Before we discuss the attempt to revitalize the Ryukyu languages, we must first understand a bit about the history of the area that is the present day Okinawa Prefecture of Japan, reaching from Okinawa Island in the north to Yaeyama and its surrounding islands in the southwest.

These islands, plus the islands north of Okinawa from Yoron to Amami Oshima, were formerly the Ryukyu Kingdom. The people of all these islands spoke various dialects of the Ryukyu language, a language related to but distinct from Japanese, and now falling into disuse. In this paper, the term Ryukyuan will be used to cover the five major dialects of the Ryukyu Islands: Amami, Okinawa, Miyako, Yaeyama, and Yonaguni.

A short history of Okinawa

The center of the Ryukyu Kingdom was the Island of Okinawa. By the eleventh century, the island was divided into three kingdoms ruled from "gusuku" or stone castles in the north, center and south. Hashi (1371–1439), king of the central kingdom, took control over the whole island as well as the islands to the north and south and built his capital at Shuri (Fujii, 1994, p.77).

In 1421, his rule was recognized by China. A firm tributary relationship was established between the two countries, giving the Ryukyu Kingdom the right to conduct foreign sea-trade for China. The Chinese emperor Huang De gave Hashi the dynastic title of Sho and bestowed on him the "Chuzan Plaque" with the inscription "Shu Rei" meaning "Courtesy Safeguarded" which the now Sho Hashi proudly displayed at "Shu Rei no Mon", the gate of his castle at Shuri (Kerr, 1970, p. 90-91). Merchant ships from the Ryukyu Kingdom carried Chinese goods all over Southeast Asia and through the Malacca Straits to the coast of India, where they traded them for European goods with Portuguese, Spanish and Arab merchants (Kerr, 1970, p. 90-91).

Unable to do business with China directly and jealous of the lucrative trade position of the Ryukyu Kingdom, the Satsuma clan of southern Japan invaded Okinawa in 1609 (Arashiro, 1998, p.82). Satsuma collected exorbitant taxes on all the China trade, leaving Ryukyu impoverished, but keeping the Ryukyu king as a puppet to maintain the fiction that nothing had changed in the relations between Ryukyu and China.

However, the Ryukyu court managed to keep a share of the general taxation for use in separately entertaining the Chinese and Japanese emissaries. This led to a flourishing of the arts in Okinawa, especially pottery, music, dance, theater, and poetry. The standard language used in all of these was and continues to be the Ryukyu dialect of Naha.

The decline in use of Ryukyuan

Although both Chinese and Japanese were spoken as second languages by the king, some members of the court, and a few merchants, Ryukyuan remained the undisputed language of the people until the dissolution of the Ryukyu Kingdom by Meiji in 1879 (Kerr, G. 1970, p.383).

As a result of the Ryukyu Kingdom's integration into Japan as Okinawa Prefecture, all education and civil administration were carried out in Japanese. Japanese teachers and administrators were sent from the mainland (Oshiro, 1992, pp25-26) and only Japanese speaking Okinawans were hired for subordinate positions in these fields.

However, as Japan lurched toward World War II in the second quarter of the twentieth century, the government decided that in the name of national unity the Ryukyu language had to be eliminated. Place names and family names were changed to reflect Japanese Kanji readings. By 1940, just a year before Pearl Harbor, speaking the Ryukyu language had become a crime (Arashiro,1998, p.197), although it was the home language for most of Okinawa's population. During the invasion itself, the Japanese Army executed many Okinawans as spies for speaking their own language publicly (Ota, 1981, p.8).

At the beginning of the American occupation of Okinawa in 1945, the Americans envisioned independence for Okinawa and a revival of its language. However, political realities made the attempt short-lived (Fisch, 1988, p.101). One third of Okinawa's population had been wiped out in the war, the only remaining educators and administrators were Japanese speakers, and the huge influx of returning soldiers had been indoctrinated in Japanese language and culture. So, the U.S. puppet Government of the Ryukyus, continued to foster Japanese in education, government, and the marketplace, although the home language for most Okinawans remained Ryukyuan at the end of the war.

However, by the end of the American occupation and the return of Okinawa to Japanese control in 1973, a mere 28 years later, only those born before and a few of those born after the war could speak the Ryukyu language and, because of its perceived inferior status, a notion fostered during the pre-war era, they were often ashamed to admit it.

The present state of Ryukyuan

At present, out of a population of 1.4 million Okinawans, only an estimated 95,000 are able to speak Ryukyuan and for most of them it is now a second, not a home, language. Probably the most important factor in its continued existence today is the extraordinary longevity of its pre-war speakers, who still make up the majority of its native speakers.
However, because of Japanese missteps in courting the loyalty of Okinawans, especially in forcing them to accept so many U.S. bases on Okinawan territory, there is a renewed sense of nationalism, especially among young people of the islands.

The resurgence of Ryukyuan

At an elementary level, this has produced a kind of Nouveau Ryukyuan or Okinawan Japanese, the tacking of Ryukyu words onto a Japanese grammatical frame for use as a symbol of ethnic solidarity among young people. But others are seeking to reestablish Okinawa's traditional arts, culture, and language in a more authentic way.

Public schools in Okinawa, long bound by the Japanese Ministry of Education to refrain from deviating from its curriculum, have begun offering some education in the

history, culture and language of Okinawa. Some schools have even gone so far as to sponsor speech contests in the Ryukyu language. Okinawan Prefectural Arts University in Naha has long taught its classes in Okinawan dance, music, drama, etc. through the medium of the Ryukyu language. But now other universities, which once taught the language as a dead linguistic artifact, are fostering speaking clubs and circles. Several radio music and talk shows are conducted in the Ryukyu language. Local TV commercials aimed at the older generation, for instance those for funerals and cemetery plots, are often at least partly in Ryukyuan, as are those for Okinawan alcohol products such as local beers and *awamori* (a rice-based gin).

The arts have continued to be a bastion of the language. The teaching of Okinawan pottery, weaving, musical instruments like the *sanshin* (a three stringed banjo), dance, *karaji-yui* (classical hair-styling), cooking, and even sports, like Okinawan karate and dragon boat racing, are taught in Ryukyuan. Okinawa also has a vibrant theater movement, producing traditional and modern plays in Ryukyuan some of which are also broadcast weekly on local TV and performed in the open-air at festivals.

However, the real hope for the future of the language comes from efforts to get Okinawa's youth engaged in it. The young have very little interest in the folk and classical music of the past. But modern Okinawan music and singers are popular all over Japan and Ryukyuan is increasingly used in lyrics and performances. Groups like the Rinken Band use Ryukuan exclusively in their lyrics and as the main language of their banter in concerts, often with a Japanese translation. Kina Shokichi's band Champuru mixes Japanese and Ryukuan, and even Nene, a band known for catering to Japanese tourists, from time to time uses Ryukyuan lyrics. Moreover, festive dances called *eisa* are performed by troupes of young people accompanied by Ryukyuan lyrics sung in unison. Every junior and senior high school in Okinawa has its own *eisa* troupe and belonging to it is a matter of civic pride and a symbol of Okinawan identity.

Unique among the prefectures of Japan, Okinawa has not only a growing birth rate, the highest longevity, but also the highest return rate for young people who leave to seek education and jobs elsewhere.

In a bureaucratic slight-of-hand that illustrates the Okinawan sense of getting along while getting their own way, names of towns written in kanji (Japanese characters) on road signs have katakana (Japanese lettering) showing the mandated Japanese pronunciation for the name followed by Roman letters showing the traditional Ryukyuan name: Tamashiro in katakana followed by Tamagusuku in Roman letters.

Lately, however, even maps have daringly tended to Romanize the readings of town and city names to reflect their Ryukyuan pronunciation.

Conclusion

These factors should be good news for the proponents of Rykyuan, but there is also a refusal among many older Okinawans to admit that the language is in danger, an assumption that its continued existence is a given.

So, parents who can barely understand the language of their own parents, either cannot or are unwilling to bother to pass it on to their children. There is no equivalent of the Welsh *Wlpan* or Breton Diwan movements, so effective in the return of Welsh in Wales and Breton in Brittany, to educate children in Ryukyuan. In fact, there is no agreement on standardizing the dialects of the language or even its spelling, currently based haphazardly on the Roman alphabet or Japanese katakana, to facilitate education in it.

Thus Ryukyuan is at a turning point where only the determined and concerted effort of the Okinawan people can save it from extinction.

References

新城俊昭 (1998). *高等学校：琉球ー沖縄史*. 東洋企画印刷、那覇市. (Arashiro, T. (1998) *Ryukyu - Okinawa History for High Schools*. Naha: Toyo Kiga Publishing.)

Fisch, A. (1988). *Military Government in the Ryukyu Islands 1945-1950 : The Army Historical Series*. Washington, D.C.: Center of Military History, US Army.

藤井、尚夫、等, (1994). *城（グスク）ー城に語らせたい地域の歴史*.（株）尚生党, 浦添. (Fujii, Nao, et al. (1994). *Gusuku - What Castles Tell of History*. Urasoe: Sho Sei To Inc.)

Kerr, George H. (1970). *Okinawa: the History of an Island People*. Tokyo: Charles E. Tuttle Co.

大城将保 (1992). *琉球政府*. ひるぎ社、那覇市. (Oshiro, M. (1992). *The Ryukyu Government*. Naha: Hirugi sha.)

Ota, M. (1981) *This was the Battle of Okinawa*. Haibaru: Naha Shupan Sha.

An Architectural Reading of Islamic Virtue

Seyed Mahdi Khatami, The University of Sydney, Australia
Michael Tawa, The University of Sydney, Australia

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

Abstract

O children of Adam, We have bestowed upon you clothing to cover your private parts and as an adornment, but the clothing of taqwa, that is the best. (Quran,7:26)

Islamic theology privileges the disposition of taqwa as a pivotal component of ethics (Quran,49:13). Taqwa is normally translated by `piety', which makes the term a difficult one to interpret for its potential architectural implications. However the translation is wholly inadequate. Taqwa implies multiple semantic layers and resonances for architecture. The term comes from the Arabic root t-q-y. Its literal meaning is "to protect/preserve oneself", suggesting important analogies and affinities with clothing, concepts of covering and adornment - all key conditions of architecture. The semantic and etymological study of taqwa can reveal aspects of Islamic theology that have significant implications for the ethical dimension of architecture and urban form. This paper proposes an analysis of the Islamic term taqwa that will foreground its multiple semantic resonances, the difficulties of its neat translation, and its implications for an ethical consideration of architecture. Using Walter Benjamin's contention that "the interlinear version of the scriptures is the prototype or ideal of all translation", the paper will investigate the widespread, sometime contradictory but inevitably consilient meanings that attach to the term taqwa. In doing so, the paper will highlight the stakes and the opportunities presented by the task of travelling between theological, semantic, ethical and architectural ideas.

Keywords: Islamic Virtue, Piety, Architectural Interpretation

iafor

The International Academic Forum
www.iafor.org

Introduction

Islamic theology privileges the disposition of taqwa as a pivotal component of ethics. There are many Qur'anic verses emphasising the role and importance of taqwa in Islam. Surah Al-Ahazab, which is mainly about etiquette, introduces taqwa as the highest standard of personal conduct in daily life: "O mankind, indeed we have created you from male and female and made you nations and tribes that you may know one another. Indeed, the most honourable of you in the sight of Allah is the most pious (holder of taqwa) of you." (Q, 49:13) Beside Qur'anic verses, there are several Hadiths describing taqwa and its significance. Noting the high esteem of taqwa. Ali Ibn Abi Talib, the fourth guided Caliphs of Sunnis and the first Imam of Shi'a, stated: "taqwa is a head (chief, commander) of ethics". Islamic craftsman, artist and architects have also referred to taqwa and its relevance for practice in daily life and through professional work. Traditional manuscripts such as the few remaining manuscripts that lay out codes of conduct for architects and craftspeople demonstrate the strong connection between architectural and craft practices and taqwa as their principal ethical quality. Mimar Sinan (d. 1588 CE), the chief architect of the Ottoman golden age, called architecture an "estimable calling", and that whosoever is engaged in it must first of all be pious (holder of taqwa) (Spahic Omer, 2011)

The form of the city and its architecture reflect the beliefs, manners and lifestyles of its people. The Fotovvatnamehs imply that pious disposition in architects will naturally produce pious architecture in proportion to the degree of taqwa held. Hence determining the complex meanings of taqwa, and their implications for space and architecture become critical to a proper understanding of the ethical bases of the Islamic city. However Islamic theology considers taqwa to be an internal virtue in the heart of pious people. Consequently measuring and evaluating taqwa are problematic undertakings; as is the applicability of its virtue to architectural and urban design practice. One way of engaging with this difficulty is to venture possible spatial implications of taqwa, and from there to suggest extensions of the concept into architecture and urban design.

The normal translation of taqwa as piety is inadequate, as it fails to capture the concept's thematic range and subtleties of meaning; and as it tends to consign it to a limited, purely moral register. In fact, taqwa does imply multiple semantic layers and resonances for architecture. From the late 12thC, piety has meant `mercy, tenderness, pity', and derives from the Latin pietas, meaning variously `dutiful conduct; religiousness, piety; loyalty, patriotism; faithfulness to natural ties; `gentleness, kindness, pity'. ("Online Etymology Dictionary," 2000) While some of these meanings do align with the moral dimensions of taqwa as it is understood in Islam, there are other registers in taqwa which suggest spatial and architectural dimensions which are absent from the concept of piety. Taqwa derives from the Arabic root t-q-y and its literal meaning is `to protect/preserve oneself'. The implication is protecting oneself from harm or from external threat, and preserving one's identity and being as a subject of Islam. A close semantic and etymological study of taqwa can therefore help to foreground the term's multifarious significance for the ethical dimensions of architecture and urban form. Implied in these gestures of protecting and preserving are notions of enclosure, of maintaining a boundary, as well as related ideas of clothing, covering and adornment - all concepts closely aligned to architecture and in

particular to the civic architecture of the city, as Gottfried Semper has shown. (Semper, 1989)

Covering:

The analogy between clothing and taqwa is explicit in the Qur'an and Hadiths. While the analogy marks the symbolic importance of clothing, it is not confined to a literary trope. In the story of Adam and Eve there is an immediate correlation between clothing and taqwa. The nudity of Adam and Eve manifests only after the couple succumbs to a lack of taqwa; and this coincides with the moment of the Fall from paradise. As Giorgio Agamben has observed, before the Fall Adam and Eve were indeed unclothed but not yet nude; they wore the `veil of righteousness' or `cloth of taqwa' - representations of which are evident in innumerable paintings of the Middle Ages. Here, the absence of clothing does not coincide with nudity. The perception of nudity is linked to the spiritual act that scripture defines as `making apparent' (Q, 7:21) or in other words to the `opening of the eyes'. Giorgio Agmben remarks that:
 "Nudity is something that one notices, whereas the absence of clothes is something that remains unobserved. Nudity could therefore have been observed after sin only if man's being had changed. This change, brought on by the fall, must have entirely affected Adam and Eve's nature. This distortion of human nature through sin leads to the discovery of the body, to the perception of its nudity". (Agamben, 2011)

In the Qur'an, the first temptation of Satan was to strip Adam and Eve of their clothing (their `cloth of taqwa') in order to reveal or make apparent their inner immodesty and shame, causing them to seek physical covering. Here, at its veritable investiture, the human being is interminably destined to a life of adornment, ornament and decoration. The Qur'an generalizes this story as a warning for human beings:

"O children of Adam, let not Satan tempt you as he removed your parents from Paradise, stripping them of their clothing to show them their shame." (Q, 7:27) In this verse there is a strong connection between being removed from paradise, a lack of clothing and a making apparent or revealing of shame. There is the inner clothing of taqwa that is not independent of nudity and represents a being's circumradiance or emanation that is a kind of halo; and there is its counterpart or counterfeit after the Fall, the outer clothing which covers nakedness and immodesty. The emphasis on modesty in the Qur'an and Hadiths is reinforced in Islamic jurisprudence that has developed detailed rules and instructions about degrees of covering the body (Hijab) and exposing adornment and ornament. (Q, 24:30,31). These are not absolute, as there is hierarchy of covering and revealing that apply to different people, different relationships and different settings. The critical theme here is the idea of covering and uncovering, and the very strange possibility that what is clothed or concealed in the cloth of taqwa can be the most revealing.

The concept of clothing and nudity can be translated into architecture in different ways. Valerio Paolo Mosco notes the role of nudity in architecture, outlining six different types of Naked Architecture: skeletal, rough, thin, lyric, frugal and primitive. In his point of view nudity in architecture is never an invention, but always a return.(Mosco, 2012) Naked are those works of architecture that seek to turn the structure into images of the building; those whose forms, surfaces and materials are undecorated and left bare; as well as those works of architecture for so-called

developing countries that in a certain sense are obliged to be bare for pragmatic or economic reasons, or to create an impression of humble frugality in line with prevailing paradigms of sustainability. (Mosco, 2012)

But from the Qur'anic point of view another attitude suggests itself. Three different metaphors for clothing are mentioned in the Qur'an: the clothing of taqwa (Q, 7:26), the wife and husband as clothing one for the other (Q, 2:187) and the night as clothing for the world (Q, 78:10). These concepts accommodate the prosaic function of clothing to cover and protect human beings but also its ornamental or costumery and customary functions of adorning the wearer. Not only by analogy but also factually, the fabric of architecture also clothes and adorns buildings as well as those who inhabit and use them. Different verses of Surah Noor (chapter 4) in Qur'an emphasise the important role of covering and protecting the private parts of houses and of spatially defining a hierarchy of different domains of the house. Verses 27 and 28 instruct visitors to not enter houses other than their own until they have asked for and been granted permission by the owner. Verse 58 refers to the privacy of the rooms of wives and husbands that function as clothing for them in front of children, other members of the family and visitors; as well as clothing for themselves in front of each other: "O you who have believed, let those whom your right hand possess and those who have not [yet] reached puberty among you ask permission of you [before entering] at three times: before the dawn prayer and when you put aside your clothing at noon and after the night prayer. [These are] three times of privacy for you." (Q 24:58)

The hierarchy from public to private zones in the planning and experience of traditional Islamic housing conveys this sense of covering, concealing and sequential revealing. External walls are generally without or have minimum apertures; intermediary spaces immediately after entry such as a hall or vestibule (hashti) provide transitions; the division of the inside space into two section - one for the household and intimate activities of the family(andaruni), and another for serving guests (biruni) - establishes a clear hierarchy; a hidden central courtyard and private yards provide a sense of the outside at the core of the private domain - all of these tectonic features reinforce the central concept of covering in Islamic architecture.

Ornament:

"Say, who has forbidden the ornament of Allah which he has produced for his servants."(Q 7:32) In the Qur'anic point of view, clothing is not only for covering shame but also for the sake of ornament and beauty - it has both moral and aesthetic value. Verse 26, Chapter 7 adds ornament (rish) to covering as a second function of clothing. Seyed Mohammad Hossein Tabatabaei , the prominent Islamic philosopher and interpreter of the Qur'an, notes that the first purpose of clothing relates to modesty and the second to ornament and beauty. Other Islamic scholars refer to this verse in advocating for decorative clothing in Islamic law. (Tabatabaei, 1995)

In this verse the word 'rish' is used to express the beauty of clothing. While rish is normally translated as 'ornament', its primary and literal meaning is the 'feather of birds'. In Arabic, the term is interchangeably used to mean adornment, ornament and beauty, with the predominant sense of the value that attaches to a synthesis of form and function - the function of clothing, flight and ornament that enables the species to

propagate. Consequently, in Islam, ornament is not a crime as Adolf Loos claimed (Loos, 1908), but a desirable and necessary quality. As another Hadith states: "God is beauty and likes beauty and likes to see the impression of his blessing on his servants."(Nadimi, 2007)

This kind of ornament, in contrast with the modernist conception advanced by Loos, is not a sign of degradation but a mark of spiritual strength. Those verses of the Qur'an that mention adornment, ornament and beauty suggest two different types of ornament; the first is true and real ornament which enhances the original qualities of the thing adorned; the second is illusory ornament which is an instrument of deception. This second type stands between an entity and its beholder, revealing to the latter not what the entity actually is, but rather what is not. (Spahic Omer, 2010) Such beauty is a deception from Satan: "Satan made attractive (fair-seeming, beauty) to them that which they were doing." (Q 6:43) In fact freedom from this kind of ornament is a sign of spiritual strength from the Islamic point of view.

While the true and genuine ornament or the 'ornament of Allah' is praised in the Qur'an, there are conditions. The first is not to engage in excess: "O children of Adam, take your adornment at every masjid (mosque), and eat and drink, but be not excessive. Indeed, He likes not those who commit excess." (Q 7:31). Moreover there are some other verses in Quran about hierarchy of ornament's application:

"Tell the believing men to reduce [some] of their vision and guard their private parts. That is purer for them. Indeed, Allah is acquainted with what they do. And tell the believing women to reduce [some] of their vision and guard their private parts and not expose their adornment except that which [necessarily] appears thereof and to wrap [a portion of] their head covers over their chests and not expose their adornment except to their husbands, their fathers, their husbands' fathers, their sons, their husbands' sons, their brothers, their brothers' sons, their sisters' sons, ..." (Q 24:30-31)

These verses do not prohibit ornament as such. Rather, they introduce a hierarchy for its proper application and its role in protecting the integrity of society and the family as its foundational building block. Allied to this is the requirement that ornament should never be so excessive as to create discomfiture to others, or threaten the socio-ethical cohesion of society by such excess. This can help to explain the usual difference between the quality and richness of ornament outside and inside of traditional Islamic houses. Typically, traditional houses reserve ornamentation to the courtyard and interior spaces, presenting only a simple facade to the public realm.

Conclusion:

If architecture does indeed correlate built form with the belief systems, thoughts and ethical values of those who build it, then studying such correlationships can provide lessons for contemporary practice. Taqwa is a key ethical value in the Islamic world and has influenced the world views, designs and practices of craftsmen and architects. At first glance, the term taqwa and its common translation as 'piety' does not readily suggest implications for space, architecture and the city. However, a close study of the term using scriptural and etymological analyses reveals a range of themes and concepts that have substantial implications for architecture and space - concepts such as enclosure, boundary, clothing, ornament, decorum, concealing and revealing.

These correlations are analogical; but they are also concrete and effective within the socio-spatial context of Islamic dwellings and cities - a context that must be considered primarily an ethical as well as an aesthetic setting for human life.

The connections between taqwa and clothing in Islamic theology, together with the now well established connections between clothing and the tectonics of architecture, can enable new avenues of research into the tight linkages between ethics and aesthetics, philosophy and built form. Architecture clothes human beings and human life in pragmatic and symbolic ways - since to clothe is also to invest, to furnish, to equip, to render operable, to decorate, to resist the indecorous and the immodest. These qualities may be analogical but they are also directly embodied in the tectonic fabric of Islamic buildings - in their valorisation of the inward and the private; their emphasis on centrality and poise; their organisation of space into patterns of hierarchies; their focus on the intermediate and the in-between zones of transition; their relatively modest civic face and ornamented interiors.

Such ethical values have potential applicability to architecture and the city provided that they are read in terms of their spatial correlates and parallels. The effects of modernity on contemporary Islamic architecture and the contemporary Islamic city can in some respects be attributed to the adoption of values antithetical to taqwa - attitudes that orient society and its productions towards the concrete rather than the sacred, that valorise individuality over community and multiplicity over unity - and whose immodest consequences can be read in every contemporary Islamic city as an extreme parody of modernity itself.

References

References to the Qur'an are taken from http://quran.com.

Agamben, G. (2011). *Nudities* (D. K. a. S. Pedatella, Trans.). California: Stanford University Press.

Loos, A. (1908). *Ornament and crime*.

Mosco, V. P. (2012). *Naked Architecture* (L. C. a. C. Evans, Trans.). Milano: Skira Editore.

Nadimi, H. (2007). *Kelk-e-Doost: Ten Esseys on Art and Architecture*. Isfahan: The cultural centre of Isfahan town council.

Omer, S. (2010). Decoration as an instrument of deception, 2014

Omer, S. (2011). Towards Reviving Islamic Architecture Retrieved 10 January, 2013

Online Etymology Dictionary. (2000). www.etymonline.com.

Semper, G., Mallgrave, H. F., Herrmann, W., Rykwert, J., & Semper, G. (1989). *The four elements of architecture and other writings*. Cambridge: Cambridge University Press

Tabatabaei, S. M. H. (1995). *Tafsir-e-Almizan ;Quran Interpretation* (S. M. B. Mousavi Hamedani, Trans. Vol. 8). Qom: Islamic publication

Contact email: seyed.mahdi.khatami@gmail.com

The Learning of the Photograph in the Young People

Maria Inês Lourenço, University of Lisbon, Portugal

The IAFOR North American Conference on the Arts and Humanities 2014
Official Conference Proceedings

Abstract

In this paper we will explain how a group of young people of three communities in Lisbon (Bairro Padre Cruz, Bairro Alta de Lisboa and Bairro da Boavista), learned about photography and how they used their knowledge's in practice. All communities had the same orientations and the same lessons with various professionals' photographers, and they explained their concept of photography and taught basics concepts.

This project had period of three months; the sessions had the duration of one hour for week, with two parts of thirty minutes, one theoretic and the other practice. With this sessions we propose study the association with learning a new art, in this case, photography, and to see how the youth applied what they listened of the photographers, this is, what they really had learned and understand.

This project finished with an urban exhibition, in the garden of Electricity Museum, in Lisbon, where they could see their work and shown to everyone how they see their community, because the theme of exhibition was the representation of their district.

Keywords: Social Inclusion, Young People, Photograph, Learn, Teach and Community.

iafor

The International Academic Forum
www.iafor.org

Introduction

This paper aims to present a project of social inclusion through the learning and its artistic expression of photography. The project came into being as a PhD study in Design, currently in progress at the Faculty of Architecture of the University of Lisbon, entitled: Design for an Inclusive Museography: Photography in Context of an Urban Exhibit.

This project intended to use a theoretical/practical approach of three communities (Bairro Padre Cruz, Bairro Alta de Lisboa Centro and Bairro Alto da Boavista) considered as characteristic social examples of problematic social communities within the universe of the Lisbon metropolitan area. We also had the collaboration of associations and local authorities to make possible the establishment of a good interaction with the population of each community and artists/photographers. With this support it was possible to produce a collection of photographs that represented their respective communities. It also promoted the acquisition of some knowledge of photography by young people aged between 12 and 15 years old, that is the portrayer of the mentioned communities.

Art can be a way to include people in society, so this can be achieved through the acquisition of more knowledge than the data immediately accessible. The education through art contributes to the cognitive development of young people, widens the possibilities of better understanding the world in general, and of other fields of knowledge, such as mathematics, languages, history and geography. This broader awareness of these boys' and girls' environment constitutes a major factor of their inclusion in society.

Social Inclusion

Since the 80s of the twentieth century we are witnessing an increase in social disparities in all major cities of Europe. For Isabel Guerra (2001), this is due to a variety of economic and social phenomena, including: changings in the economic system; the transformation of public structures; migratory phenomena; changes in social structures and forms of family organization; and the deeper material and symbolic gap between the poorest stratum and the upper middle class. Of course, all transformations involve both opportunities and risks, benefits and uncertainties, and on the whole, this affects in various ways the different social groups living in the cities.

Much of the economic and financial resources of Portugal are concentrated in the metropolitan area of Lisbon because of the privileged contexts of infrastructure and services available. However, it is also an area of social contrasts in terms of living conditions, "opposing populations with living standards well above the national average to populations whose poverty and social exclusion are of significant impact" (Pegado et al, 1999:9).

Social inclusion is not only about breaking barriers, but also about the well-being of individuals of making investments to enhance the conditions necessary to an effective inclusion relying on the efforts of the whole society. "The processes and social

inclusion strategies are inseparable from the dynamics of information, knowledge and innovation in our society" (Guerra, P., 2012:256).

The inclusion values diversity and cooperation among individuals; it falls on society the need to adapt itself in order to include all its individuals for them to be able to play their respective roles.

The recreation through music, arts, and the attendance of shows and exhibitions should be noted as an important form of social inclusion. The sports and physical exercise practice, as well as recreational enjoyment of public space should also be considered. (Guerra, P., 2012).

Nowadays social cohesion benefits from the existence of cultural networks. The use of cultural practices have direct and indirect effects in terms of social integration, and therefore contribute positively to their psychological and social well-being, and increase the entrepreneurial and creative sensibility (Kinder and Harland, 2004). They also give motive and consistency to a collective memory of the community, serving as a reservoir of intellectual and creative ideas for future generations.

The sharp privatization of social and material resources of society expels those who do not participate in the dominant culture and values, leading to their exclusion. The excluded is outside the sphere and outside the dominant social and symbolic universe and he or she incorporates the feelings of social-exclusion and rejection (Fernandes, 1995).

So we can infer that exclusion is the product of a global deficit of social cohesion, not reducible to an individual isolated phenomen or certain specific situations. Moreover, the exclusion may exist in relation to the other, to a group or to a society.

The concept of social exclusion is opposed to the concept of social integration i.e. a negative relationship. Integration implies that the excluded or impoverished groups should actually have an active participation in the functioning of organized social groups; this will be a necessary condition to observe an effective integration (Dias, 2010).

Communities

In most communities of social housing their residents live actual situations of social degradation. Bad housing conditions, overcrowding and subletting are indicators that represent a larger population exposure to vulnerabilities. These are some of the characteristic indicators of social housing (Labandeiro, 2004).

The concept of community is a bit ambiguous, because the image of what is a community is firmly ingrained in common sense, "at least the inhabitants of urban universes think they know very well what is" (Contumélias, 2008:230). The concept of community will have a rhetorical existence and construction of an image of the real, i.e., each inhabitant has his/her concept of community according to his/her own. However Labandeiro (2004) considers the community as "a housing unit, which does not exhaust the concept of neighbourhood, because it goes beyond the field of basic and informal relationships, its boundaries are not necessarily geographic or

administratives. Its limits are the collective identity that brings together the inhabitants of that housing unit"(Labandeiro, 2004:22).

Social housing bears a negative connotation of social and cultural inferiority that is assimilated by the population living there, causing the segregation and marginalization. This inferiority aggravates identity indefinition associated with it, promotes strategies for isolation and demarcation over the territory. The perception and evaluation of space-community depend not so much on matters of taste about getting use to the community, good neighbourly relations, but rather assimilation of a negative and stigmatizing image, inducing widespread feelings of insecurity. Such negativity in the space representation of obviously affects the forms of appropriation of this space, as well as the possibilities of taking root, and local identities (Pinto, 1994).

The negative image as seen from the outside, ultimately influences the cultural identity of a social housing, which is related to its internal and external dynamics resulting from conflicting social networks.

The communities of social housing are seen as a territory of exclusion because they are there most vulnerable groups, associated with several social problems. The population that inhabits them have experiences and social practices strongly conditioned by the stigma that is attributed to this particular space.

Participatory Design

Participatory Design is the direct involvement of people in the co-design of something they use. Their main concern is how collaborative design processes can be conducted with the participation of people related to the product/service.

Participatory design encompasses a diverse set of principles and practices aimed at making technologies, tools, environments, companies and social institutions more responsive to human needs. It can bring together a multidisciplinary and international group of software developers, researchers, social scientists, managers, designers, professionals, users, activists and citizens who advocate and adopt distinctively participatory approaches in the development of information and communication products, systems, services and technology. The definite commitment to ensure the active participation and genuine offers an approach to design principles and practice for those who wish to take advantage of these benefits in the offspring of human beings as well.

"Participatory design can be defined as a process of investigating, understanding, reflecting upon, establishing, developing, and supporting mutual learning between multiple participants in collective 'reflection-in-action'. The participants typically undertake the two roles of users and designers where the designers strive to learn the realities of the users' situation while the users strive to articulate their desired aims and learn appropriate technological means to obtain them" (Simonsen et al., 2013:2). These rules reflect two fundamental aspects of Participatory Design. The first is that it allows the use of design technology, without the need to speak the language of professional design. That is, through interactions with prototypes, models and other tools it can represent the development of future systems and practices. The second

aspect is that people who are not professional designers, without having knowledge of what is possible, may not be able to define what they want. Therefore, it is a process of mutual learning for designers and users that can use all the abilities of participants to predict future practices and technologies.

Project I Live Next Door

The purpose of the current artistic project named "I Live Next Door" consisted in the photographic works done by teenagers of specific communities of social housing with the purpose of exposing them to a larger public. These works depict not only a community, but also a culture and a dynamic reflecting process about the youths' own identities.

By privileging particular social aspects, rather than just highlighting the aesthetic condition of the works to be exhibited, what emerges as the hegemonic feature is the process that occurs with the collective experience and not properly the resulting work: "What seems to be important, in addition to the consequences of the project is to understand how this can stimulate the creation of new forms of dialogue and interaction between individuals" (Regatão, 2007:117).

The project had a three months duration, beginning in April and ending in June 2013. It was developed for a group of 15 young people, residing in the chosen communities. Once a week, a workshop took place, directed by the researcher and/or experts on photography in order to teach its basic notions.

It was necessary to outline how the main planning proposals would be developed in every community, including the schedule of workshops and the whole guiding lines that provided the theme of work over three months with a view to draw up the final exhibition. The agreed program was applied to the three communities in the same way in order to analyse options/paths chosen by each one, without the researcher interfering in a categorical and/or intrusive manner, thus assuming the aesthetic creation as a collective work and fundamental for social inclusion.

As the primary means of communication of this project was the camera and the image, it was important throughout all sessions, to explain the concept of photography, providing these young people with a better understanding of the object of study. By learning how to use a camera and how to shoot these young people got involved in the activities we set out to develop.

The procedure applied in this project that we thought could be interesting, was to take several people to workshops so the participants could listen to different communicators, each one with a theme of particular interest. Therefore, the lecturers taught photography from different perspectives and, depending on the themes they dominated better and/or considered more relevant, they achieved a higher degree of involvement on the part of the young photographers. The planning sessions took into account the experience of the guests, as well as the project-task and knowledge that we wanted that our young participants would obtain.

The main tool used in this project was the camera witch throughout the sessions that took place during the three months has demystified. To complement their preparation

the use of other tools, was also required, such as: photographic paper, analogic cameras, chemicals and all the other revelation materials, computers to present images and explanatory notes. As perception facilitators some models were created to show how in the end the photos would be exhibit.

In this project all sessions lasted about an hour, in which the first thirty minutes were dedicated to an explanatory introduction and in the next thirty minutes, the young people put into practice what they had just learned. We tried that all speakers involved in these sessions followed this method so as not to become too exhausting for our students.

In order to be understand what happened in each session, and how they were structured, a very brief description of the sessions is here described:
The first session took place in early April 2013 with the presentation of the project, its purpose and learning contents for the next three months. Foreseeing the absence or lack of interest that could arise among some of the teenagers, we developed a badge, each one painted and with a space to put the name. It also functioned as an useful aid for the other lectures who participated in some the sessions since it became easier for the speaker of the day to know the name of each boy or girl. The use of the ID badge was therefore required.

In the second and third sessions the photographer Ana Sofia Santos gave an explanation about analogue photography. The young people had the opportunity to shoot with analogue cameras and make the development of photographs.

The fourth session was about the theme of the portrait and was conducted by photographer Filipe Inteiro. It consisted of a brief presentation on the picture and lights that can be used; then the youths photographed each other.

The fifth session was presented by the photographer Adalberto Santos, who decided that the session should last 90 minutes instead of the usual 60 minutes. He showed some photographs of his own and other artists and invited the young people to analyse and say what they saw. The fundamental concept that Adalberto Santos wanted to convey was that photography always transmits some information.

The sixth session was dedicated to the photographer Carlos Reveles who brought his pictures to illustrate some concepts of composition in photography: balance, perspective, background, symmetry, depth and framing.

I was responsible for the seventh and eighth sessions. I gave some explanations about concepts relevant to the act of shooting, namely: the plan, the point of view, the contrast, the focus, the aperture, the shutter speed and ISO sensitivity (photographic sensitivity).

In the following two sessions, photographers Magda Fernandes and José Domingos of Imagerie - House of Images, taught the technique of Pinhole. At first, the young people built their camera with a can, which I had previously arranged. In the second session they went shooting at the can and then revealed their pictures in a makeshift darkroom.

The following week (eleventh session), the youths saw all their photos captured over the workshops and chose the ones they considered the best and would like to expose at the final exhibit. They also began to think how they would like the images to be placed on a poster with dimensions 1185 mm x 1750 mm, which was to be shown on a mupi (urban furniture for information).

In the last week they finished drafting the layout of the elements incorporated in poster (font, colour, layout of images, captions, etc.).

In these last two weeks of workshops, after the students chose the photographs they considered better represented their community, giving them a title, the author's name and his or her age on it. They began creating another kind of relationship with the chosen photographs since instead of visualising them at the computer screen they were able to see them printed in size 10cmx15cm and so attributing a title to which one, a task witch was not always easy. These process gave these photographers-to be an idea of accomplishment, of having in their possession photographs taken by themselves, feeling proud of what they did and of the final result.

Since the beginning of the workshops it was explained to them how would the final exhibit would be, i.e. in which media would they be developed. However it is very different to tell from to show. Therefore, in these last two weeks we had the opportunity to use papers with the original dimensions of billboards and sketch how they wanted each poster. Thus, it was possible in each study sheet to draw the location and extent that each the photograph occupy. All communities they made a study of the first poster, (considered the presentation of their community and intervenients), choosing the elements they wanted to put, as well as the respective arrangement. Thus, the choices of the background (a solid colour or a picture), font, images, were options made by the young people who together decided what they wanted to present. In the following posters there was also the same possibility of choice. Based on the decisions made by group I created in a vector program what they had proposed and in the next session I took the posters printed in several A4 sheets, so as to be possible, in order assemble us and see them in real size, having another perspective how their work would be if they wanted to make any changes.

In addition to these sessions, this young group was also encouraging to see a photography exhibition "World Press Photo", which took place during the month of May 2013, tat Electricity Museum in Lisbon.

Their photo exhibition was from July 11 to August 4 2013, in the garden in front of the Museum of Electricity, in Lisbon, with ten mupis. Each district was represented with three mupis, i.e., six posters.

Final Considerations

Throughout these three months we tried to create a guideline, which had as its aim the development of an urban photography exhibition. However, for this to happen it was necessary to equip young people with some knowledge of photography, or give them a chance to understand what it could be possible to do and how they could represent their district, so that they could developed similar projects in a more intuitive and creative way. For us the main aim was to equip young people with some artistic skills

and create a relationship with all the speakers involved, i.e., the final work was not as important as the bounds forged and all the knowledge that these young people could acquire for their future life. That was what interested most: the creation process until you reach the final object.

The theoretical support of this project still in progress comprehends the exploration of concepts such as: design, photography, exhibition design and inclusion according to a broad perspective based on urban sociology assumptions.

References

Contumélias, M. (2008) Uma aldeia na Cidade – Telheiras, o que é hoje e como se produz um bairro?, Tese de Doutoramento, Departamento de Sociologia, Instituto Superior de Ciências do Trabalho e da Empresa.

Dias, M. (2010) Os beneficiários do Rendimento Social de Inserção: trajectórias sociais e processos de inclusão, Tese de Mestrado, Faculdade de Letras da Universidade do Porto.

Fernandes, A. (1995) «Etnicização e racização no processo de exclusão social», Sociologia, vol. 5, n.°I, 7-67.

Guerra, I. (2001) «Intervenções face à Exclusão Social Urbana : uma Luta Inglória», nº2, Cidades Comunidades e Territórios, Centro de Estudos Territoriais - ISCTE-IUL, Junho, 47-56.

Guerra, P. (2012) «A Cidade Inclusiva», Desafios da Governação das Cidades para o Século XXI, Eixo Atlântico, 351-383.

Kinder, K., Harland J. (2004) «The Arts and Social Inclusion: What's the Evidence?», *Journal Customer Services*, Vol. 19, Nº 2, pp. 52-56.

Labandeiro, I. (2004) A vida num cerco: Exclusão Social – Um Estudo de Caso e Histórias de Vida no Bairro do Cerco do Porto, Dissertação de Mestrado em Sociologia, Faculdade de Letras da Universidade do Porto.

Pegado, E. et al. (1999) «Exclusão social nas áreas metropolitanas: alguns indicadores estatísticos de enquadramento comparativo», Sociologia, Problemas e Práticas, nº31, 9-38.

Pinto, T. (1994) «A apropriação do espaço em bairros sociais: o gosto pela casa e o desgosto pelo bairro», Sociedade e Território, nº20, 36-43.

Regatão, J. (2007) Arte Pública e os novos desafios das intervenções no espaço urbano, 2ª ed., Editora Bicho-do-Mato.

Simonsen, J. and Toni R. (2013) «Participatory Design: an introduction», Routledge International Handbook of Participatory Design, Routledge, Nova Iorque, 1-17.

Contact email: milourenco.7@gmail.com

The Socio-Philosophical Evaluation of Conflict Resolution and Synergy: A Path to History

Jude Adinduonuoha, Federal University Of Technology, Nigeria
Ndidiamaka Uwazurike, Federal College Of Education, Nigeria

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

iafor

The International Academic Forum
www.iafor.org

Introduction

Of the classical founders of social science, conflict theory is most commonly associated with Karl Marx (1818-1883). Based on a dialectic materialist account of history, Marxism posited that capitalism like previous "Socio-Economic Systems", would inevitably produce internal tensions leading to its own destruction. Marx ushered in radical change, advocating Proletarian revolution and freedom from ruling class. At the same time, Karl Marx was aware that most of the people living in capitalist societies did not see how the system shaped the entire operation of society. Just like how we see private property, or the right to pass that property on to our children as natural, many of members in capitalistic societies see the rich as having earned their wealth through hard work and education, while seeing the poor as lacking in skill and initiative. Marx rejected this type of thinking and termed it "false consciousness", explanations of social problems as shortcomings of individuals rather than the flaws of society

Marx and Fredrich Engels observed that society is composed of groups divided into social classes, which are engaged in a conflict or struggle over claims to wealth. According to Marx and Engels, the ruling class of society owes its position to its ownership and control of means of production. The ruling class dominates other social groups in society by using the institutions of society to perpetuate its position of privilege.

Modern conflict sociologists such as Wright C. Mills and Ralf Dahrendorf did not only view class as constituting a conflict between social groups, but they also viewed race, religion and ethnicity, as sources of conflict in the society.

Man being a philosopher has always told stories of struggle leading to development. This, in other words, entails that conflict is a necessary ingredient to harness the full potentials of the society, which is a conglomeration of different individuals, with different ideologies. Most philosophers have engaged themselves in the argument that the universe is a product of confusion and struggle, example is the "big bang theory" of evolution.

The universal struggle between ourselves as being unique, separate and different from others with our specific blend of experiences, abilities, attitudes, aspirations , needs and wants and our social selves, intricately connected, and interdependent on others-our loved ones, our friends and favored groups, our communities and cultures, leads inevitably to internal as well as interpersonal conflict.

Diversity however, though it may lead to conflict, plays an important role in the flourishing of communities and societies. One of the challenges of modern society is harnessing the synergy that emerges from the interaction of these differences. As there are diversity in different spheres of life, there is always the tendency of conflict, this is because conflict arises out of people's different ideologies, opinions, philosophies and mindsets, which are yet to be harmonized.

This introduces us to synergy and conflict resolution. Synergy and its goals are to resolve conflict by using the sum total of individuals' ideas to produce a greater effect, than as each of the individuals will do.

Synergy and Conflict Resolution at a Glance

Synergy is described as interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects, while conflict is a state of disharmony between incompatible or antithetical persons, ideas, or interest; a clash.

Nevertheless, difficulties are not meant to rouse not discourage. The human spirit is to grow strong by conflict.

The term synergy comes from the Greek word 'synergia' – meaning "working together". It is therefore the interaction of multiple elements in a system to produce an effect different from or greater than the sum of their individual effects.

In the natural world, synergistic phenomena are ubiquitous, ranging from physics (for example the different combinations of quarks that produce protons and neutrons), to chemistry (a popular example is water, a compound of hydrogen and oxygen), to the cooperative interactions among the genes in genomes, the division of labor in bacterial colonies, the synergies of scale in multi-cellular organisms, as well as the many different kinds of synergies produced by socially- organized groups.

In the context of organizational behavior, following the view that a cohesive group is more than the sum of its parts, synergy is the ability of a group to outperform even its best individual member. These conclusions are derived from the studies conducted by Jay Hall on a number of laboratory-based ranking and prediction tasks. He found that effective groups actively looked for points in which they disagreed and in consequence encouraged conflicts amongst the participants in the early stages of the discussion. In contrast, the ineffective groups felt a need to establish a common view quickly, used simple decision making methods such as averaging, and focused on completing the task rather than on finding solutions they could agree on. In a technical context, its meaning is a construction or collection of different elements working together to produce results not obtainable by any of the elements alone.

Synopsis of Conflict, Conflict Resolution and Synergy

The term was refined by R. Buckminster Fuller, who analyzed some of its implications more fully and coined the term 'synergetics.'

> - A dynamic state in which combined action is favored over the difference of individual component actions.
> - Behavior of whole systems unpredicted by the behavior of their parts taken separately, known as emergent behavior.
> - The cooperative action of two or more stimuli (or drugs) resulting in a different or greater responses than that of the individual stimuli.

We cannot understand any system by seeking to comprehend each component. When elements interact with each other, there is a flow of energy between them, perhaps in the form of nutrients, water, food, or information. Synergy is when the sum of its parts; 1+1=3. We have the individual elements and we also have the relationship that adds further complexity and characteristics.

Many parents will identify with having to manage not only the demands of each child but also the dynamics between them, which can create more work. The whole is not predictable from looking at the parts because, we do not know what the relationship and flow of energy between them or how that will influence each part. From this synergy of interactions, new properties will emerge.

We cannot predict the wetness of water by looking at oxygen and hydrogen molecules separately. From neurons, consciousness and creativity emerge. The number of possible relationships increases exponentially with the number of parts. Perm culture seeks to create more synergy in systems by seeking to make beneficial relationships between the different elements of systems.

Drug Synergy

Drug synergy occurs when drugs can interact in ways that enhance or magnify one or more effects or side-effects of those drugs. This is sometimes exploited in combination preparations, such as codeine mixed with acetaminophen or ibuprofen to enhance the action of codeine as a pain reliever

Biological Sciences

Synergy of various kinds has been advanced by Peter Corning as a casual agency that can explain the progressive evolution of complexity in living systems over the course of time. According to the synergism hypothesis, synergistic effects have been the drivers of cooperative relationships of all kinds and at all levels in living systems.

The thesis in a nutshell, is that synergistic effects have often provided functional advantages (economic benefits) in relation to survival and reproduction that have been favored by natural selection. The cooperating parts, elements, or individuals become, in effect, functional "units" of selection in evolutionary change.

Similarly, environmental systems may react in a non-linear way to perturbations, such as climate change, so that the outcome may be greater than the sum of the individual component alterations. Synergistic responses are a complicating factor in environmental modeling.

Pest Synergy

Pest synergy would occur in a biological host organism population, where, for example, the introduction of parasite 'A' may cause 10% fatalities and parasite 'B' may also cause loss. When both parasites are present, the losses would normally be expected to total less than 20%, yet in some cases, losses are significantly greater. In such cases, it is said that the parasites in combination has a synergistic effect.

Toxicological Synergy

This is of concern to the public and regulatory agencies because chemicals individually considered safe might pose unacceptable health or ecological risk in combination.

However, in normal agricultural practice, it is rare to use a single pesticide. During the production of a crop, several different materials may be used. Each of them has had determined a regulatory level at which they would be considered individually safe. In many cases, a commercial pesticide is itself a combination of several chemical agents, and thus the safe levels actually represent levels of the mixture.

In contrast, a combination created by the end user, such as a farmer, has rarely been tested in that combination. The potential of synergy is now unknown or estimated from data on similar combinations. This lack of information also applies to many of the chemical combinations to which humans are exposed, including residues in food, indoor air contaminants, and occupational exposures to chemicals.

Corporate Synergy

Corporate synergy occurs when corporations interact congruently. A corporate synergy refers to a financial benefit that a corporation expects to realize when it merges or acquires another corporation.

This type of synergy is a nearly ubiquitous feature of a corporate acquisition and is a negotiating point between the buyer and seller that impacts the final price both parties agree to.

There are distinct types of corporate synergies:

Management and Synergy of Participation

Synergy in terms of management and in relation to team working refers to the combined effort of individuals as participants of the team. The condition that exists when organizational parts interact, to produce a joint effect that is greater than the sum of the parts acting alone. Positive or negative synergies can exist. In these cases, positive synergy has positive effects such as improved efficiency in operations, greater exploitation of opportunities, and improved utilization of resources.

Negative synergy on the other hand has negative effects on production in the firm with effects such as reduced efficiency of operations, under utilization of resources and disequilibrium with the external environment.

Human Synergy

Human synergy relates to human interaction and teamwork. For example, say person 'A' alone is too short to reach an apple on a tree and person 'B' is too short as well. Once person B sits on the shoulders of person A, they are tall enough to reach the apple. In this example, the product of their synergy would be one apple.

Another case would be two politicians. If each is able to gather one million votes on their own, but together they were able to appeal to 2.5 million voters, their synergy would have produced 500,000 more votes than had they worked independently.

Synergy usually arises when two persons with complementary skills cooperate. In business, cooperation of people with organizational and technical skills happens very

often. In general, the most common reason why people cooperate is that it brings a synergy.

On the other hand, people tend to specialize just to be able to form groups with high synergy.

The Philosophical Interpretation of Conflict (War), In Contradistinction with Self and Others

The philosophical interpretation of conflict is the description of war. An alternative definition of war is that it is an all-pervasive phenomenon of the universe. Accordingly, battles are mere symptoms of the underlying belligerent nature of the universe; such a description corresponds with a Heraclitean and Hegelian philosophy in which change (physical, social, political, economical, etc) can only arise out of war or violent conflict.

Heraclitus decries that "conflict (war) is the father of all things," and Hegel echoes his sentiments. Interestingly, even Voltaire, the embodiment of the Enlightenment, followed this line: "famine, plague and war are the three most famous ingredients of this wretched world… all animals are perpetually at war with each other… Air, earth, water are arenas of destruction." (from pocket philosophical dictionary).

Alternatively, the Oxford Dictionary expands the definition to include "any active hostility or struggle between living beings, a conflict between opposing forces or principles".

This avoids the narrowness of political-rationalist conception by admitting the possibility of metaphorical, non-violent clashes between systems of thought, such as of religious doctrines or trading companies. This perhaps indicates a too broad definition, for trade is certainly a different kind of activity than war, although trade occurs in war and conflicts, and often motivates war.

The Oxford English Dictionary's definition also seems to echo Heraclitean metaphysics, in opposing forces act on each other to generate change and in which war is the product of such a metaphysic. So from two popular and influential dictionaries, we have definitions that connote particular philosophical positions.

The Latin root of war (bellum) gives us the word belligerent, and duel, an archaic form of bellum; the Greek root of war is "polemos", which gives us polemical, implying that and aggressive controversy. The Frankish-Germanic definition hints at a vague enterprise, a confusion or strife, which could equally apply to many social problems besetting a group; arguably it is of a lower order sociological concept than the Greek, which draws the minds attention to suggestions of violence and conflict, or the Latin, which captures the possibility of two sides doing the fighting.

The present employment of 'war' may imply the clash and confusion embedded in early definitions and roots, but it may also, as we have noted, unwittingly incorporate conceptions derived from particular political schools. An alternative definition that the author has worked on is that war is a state of organized open-ended collective conflict or hostility. This is derived from contextual common denominators, that is,

elements that are common to all wars, and which provide a useful robust definition of the concept.

This working definition has the benefit of permitting more flexibility than the Oxford English Dictionary's version, a flexibility that is crucial if we are to examine war not just as a conflict between states (that is, the rationalist position), but also as a conflict between non-state people. Other forms and shades of war can emerge spontaneously such as ritualistic wars, guerilla uprisings, cultural wars, etc which in essence has no centrally controlling body.

Different Shades of War (Conflict)

War is always as a result of opposing ideas, opinions, beliefs and doctrines. Every war is caused by something, either definite or indefinite. War or conflict is an effect, which is traceable to a cause.

Nevertheless, we have different shades of war/conflict:

a). RELIGIOUS WAR:- This form of war or conflict arises out of people's different religious beliefs and practices. Every religion has its doctrines, beliefs and modes of teaching. And no two religions have the same beliefs. This is the major reason why there is always religious crisis among different religions

For instance, in Nigeria, we have freedom of religion and each person has a right to any kind of religion he/she prefers. But when people gather for the good of the society, it happens that people now come together with their different religious beliefs, which will cause conflict or even war.

Christians and Muslims do not have the same belief or faith. They have divergent beliefs about the world, and most especially about humanity. While Christians believe that killing is bad in every sense of it and not justified, Muslims hold that killing merits one heaven and that the more you kill the more you acquire for yourself many possessions in heaven. And this has been one of the major crises and conflicts resulting from Christians and Muslims.

b). ECONOMIC WAR:- The economic war theory is original to Karl Marx and Fredrich Engels. They believed and fought against capitalism. For them, capitalism is antithetical to common good of the society. This kind of war arises when there is a deprivation of justice. According to Marx, the capitalists and the feudal lords control every means of production. They tap the energy of the proletariats, and use their man-power to increase production rate.

But at the point, there is always a state of anti-thesis, when the proletariat will organize themselves and fight for their own right and for justice. At this point, there is an economic crisis, which will lead to a stable economy.

c). ETHNIC WAR:- This kind of war arises out of ethnic beliefs and practices. This is a form of war between two ethnic groups. For instance, war or conflict between the Igbos and Yorubas.

This is as a result of disharmony or disagreement between what each of the tribes believes in. An ethnic conflict or ethnic war is an armed conflict between ethnic groups. It contrasts with civil war on one hand (where single nation or ethnic groups is fighting among itself) and regular warfare on the other, where two or more sovereign states (which may or may not be nation states) are in conflict.

d). WARLESS WAR:- This is a kind of war that is a self war. A warless war is a form of internal conflict, which one has, out of his not believing in anything. Here, the individual believes in nothing, he stands for nothing, anything can go for anything. He has no standpoint/perspective/point of view and philosophical background. Such an individual is in conflict with the self. He is in war with him/herself. Not believing in anything implies believing that you are not believing, and eventually you are believing.

Lessons/Philosophical Implications

1. Conflict is a concept with a dual character. When positively handled it yields a better out-come. But when negatively handled, it leads to more conflict and confusion. So conflict is a condition-sine-quanon for an integral development of the human society at large.

2. The Marxian notion of economic conflict is a pictorial representation of how the human society has developed from the stage of thesis, and finally to the level of synthesis, which eventually becomes the new thesis.

3. Synergy is the most perfect way to harness cooperation in every sphere of humanity. This is because it encourages togetherness, and paves way to achieve a higher goal, other than one single individual could have achieved.

4. Unless a conflict is resolved, it will continue to linger, and cause more problems. This is why every conflict goes a long way with its conflict resolving method.

5. Philosophically, conflict leads to new knowledge as expressed in Socrates (the method of mid-wifery), Heraclitus, Hegel and Karl Marx. This is because two opposing views must produce a balance, and that balance of harmony produced is a new knowledge.

6. Human synergy makes it possible for a cooperative affair between individuals of different sector to harness the goal of unity and increased productivity in business, and creates room for good human relationship.

7. In computer synergy we see the combination of human strengths and computer strengths, such as advanced class. Computers can process data much more quickly than humans, but lack the ability to respond meaningfully to arbitrary stimuli.
8). In market synergy, the use of information campaigns, studies, and scientific discovery or experimentation for research promotes the sale of products for varied use as well as development of marketing tools and in certain cases exaggeration of effects

9). In revenue synergy, there is an opportunity of a combined corporate entity to generate more revenue than its two predecessors stand-alone companies would be able to generate.

10). It is now obvious, that philosophically speaking, synergy is as a result of conflict resolution. In humanity, synergy creates room for cooperation to enhance better yield. The ultimate goal of synergistic union is to enhance better output.

Conclusion

It has been proven beyond reasonable doubt that conflict is one of the integral components of human development, and the development of the human society at large. Philosophical knowledge has made a great impact towards the proof stated above. There is always a need to eschew the fixed bias and fixed mindset, which we have already preconfigured about conflict. In the enlarged human society, conflict is necessary, in order to produce a better effect. Thus the conflict we are talking about is not war resulting in bloodshed, but conflict of knowledge, which will produce a new knowledge and clear all our doubts. In every conflict, there is always something to be harnessed, something to be derived, just as Socrates harnessed new knowledge from the philosophical method of mid-wifery, which is a method of questions and answers, or simply put − the method of dialectics. Conflict resolution and synergy all work hand in hand, such that each complements the other. Synergy is always the solution to conflict resolution and every conflict must have the method of resolving it, and this method, philosophically must give way to new knowledge.

Suggested Further Readings

1.Corning, P.A (2005), Holistic Darwinison: Synergy, Cybernetics And Bio-Economics Of Evolution, Chicago: University Of Chicago Press

2.Corning, P.A(2003), Nature Magic:Synergy In Evolution And The Fate Of Human Kind , New York:Cambridge University Press.

3.Corning, P.A. (1983). The Synergism Hypothesis: A Theory Of Progressive Evolution, New York, Mc Graw Hill

4.David Buchanan Et Al (1997), Organizational Behavior, Introductory Text. Prentice Hall, pp276

5.Benjamin Blanchard, (2004), System Engineering Management, pp8, John Wiley

6.Elliot, C. (2006), System And Law, Proceedings Of First International Conference On System Safety, Institution Of Engineering And Technology, London

7.Fuller, R.B., (1975) Synergetics: Explorations In The Geometry Of Thinking: Macmillan Publishing Company, Inc, New York.

8.Lobby, M. (2012) People And Permaculture: Caring and Designing for Ourselves, Each other and the Planet. Permanent Publishers. Pp.26

9.Goffee, R et al (2013). Creating The Best Workplace On The Earth. Harvard Business Review, pp 99-106

10. Nwadibia L.C (2001), Principles of Sociology: A Brief Introduction, Mas-Godik Educational Publishers: Owerri, Imo State

11. Obilo E.E (2002), Briefs on Religion and Society, Onii Publishing House. Orlu Rd. Owerri

Internet Sources
http://www.investopedia.com/university/mergers/
http://www.synergycapitaladvisory.com/
http://www.pulse.synergyworldwide.com/
http://www.crnhq.org/
http://www.acrnet.org/
http://www.edcc.edu/counselling/.../conflict

The Individual and the Arts in a Globalised Society

Violette Du Geneville, Sky High, New Zealand

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

Abstract:

In today's increasingly globalised and multiracial society, it is only reasonable to wonder how the arts policies in our organisations, schools and communities have adapted with the times. It has become vital to scrutinise the modus operandi of the community and public organisations and those who engage particularly with the youth and change makers to clarify the effects they are having on the ever relevant notions of identity, belonging and difference of individuals, communities and in turn society. More than ever, we need to ask the right questions to reflect on whether our current policies and methodologies and thinking modes are aiding the public in engaging with the changing world and the changing everyday situations they encounter and in turn be part of the new society and culture that is being created.

Key words: Arts education, multiculturalism, Multi racial, Global citizenship, Otherness, Social innovation

iafor

The International Academic Forum
www.iafor.org

Introduction:

More than ever in the history of educational models in schools and community organisations, there is a need for social, political and literary agendas to be curated as part of the curriculum and the content delivered to the youth and the public consumers.

The 2003 UNESCO study on artistic practices and techniques in Europe and North America proves that enough importance is not been given to arts and peace education or cohesion favouring programmes in the school curriculums hence impairing the ability to be exposed to a new way of thinking that focuses on humanity rather than differences(Wagner,2003).

A primary focus group for this examination on the need to implement new societal and youth generational values in to the educational and community initiative systems is the generation of multi racial youth who has more than two cultural or racial heritage factors, bi racial youth with two racial identities and people who have a universal culture or lifestyle by choice, association, upbringing or lifestyle.

In 2010, it was estimated that there were 4.2 million multiracial or biracial youth in the United States of America. Multiracial or biracial population has increased significantly by 50 percent in the last ten years (US Census brief, 2010). They are fastest growing group of youth demographic in the nation and more than 2.9 percent of the population identify themselves as two or more races. Usually this demographic identify themselves as a universal race or as one race (as per the one drop rule in America)or all their ancestral races and cultures (Targ,2014).

This emerging demographic brings a new meaning to what it means to be a person with identity that has absolutely nothing to do with racial or cultural markers but has everything to do with upbringing, choice, lifestyle, association and chosen patterns of thinking.

Art and Peace education: The medium of social change

The role of Arts education in mediation and cultural activism has long been debated. UNESCO has conducted several studies into the phenomena and trends of peace education in the context of uniting cultures and countries as well as developing cultural literacy and as an aid in developing cultural identity. The importance of educational drama as well as solidarity developing activities through educational and art games has been discussed in relation to focussing on community identity or identity as a human being rather than a certain racial or national identity.

A relevant question to be asked is whether teachers should integrate multiculturalism into their school curriculum or not. There are already schools such as the ones in Texas, Arizona and Washington in USA that are incorporating the cultural history of Hispanic countries and native american-ism into their curriculum.

After all, the focus of implementing artistic practices in education that support social cohesion and peace is partly to accept diversity in human relations and hence promoting diversity in teaching methods and world views. It further enables students

to create their individual artistic language enabling their own development-emotively and mentally. It is vital to infuse social and cultural issues into arts education.

Art has for long been an avenue of activism where in lie an opportunity to draw attention to con-temporary social conditions that need to be addressed such as ecological concerns, offering culture and access to culture and populations especially those of poor and war ravaged countries, living conditions in economically underdeveloped regions of the world, effects of terrorism and war, improving the conditions of people working in art institutions, attracting attention to the plight of immigrants and so forth. In a way, it is a medium of social change-changing the reality of the society itself. Art activism has been a recent phenomenon at the Copenhagen climate summit in recent years. So has the Manifesta , Documenta and Whitney biennales of recent years spanning different continents. In "Kin" which is literally slang for shutting down someone's voice, the Deborah Kim movie explores the problem of multiculturalism in South Korea and the life story of a biracial young man in contemporary South Korea (Korea today, 2013).

In such an opportunistic hour, it is prudent to give importance to incorporate activities which fight the ignorance of otherness and not seeing other races as another which makes communities and in turn societies miss out on potential approaches that could be a boon to solving the conundrum of procuring a new arts educational model that could significantly transform the way the new generation of youth could view the new world they are being raised in and coming into contact with. In turn, it could develop their individual ideals and identities and viewpoints.

Social innovation in the context of skill sharing and exchanges between various communities and countries in the arts field as well as community organisations field is a new developing context that has arisen in countries such as USA, Canada, Australia and New Zealand recently. It addresses many issues such as unemployment, homelessness and other social problems which often comes up with problem solving abilities inherent in arts model thinking and in turn arts educational and community models as a solution. Incorporating such models into educational and community models is hence a timely necessity.

These new educational models hence do clash with traditional educational models since they do not merely stick to idealistic view points but also being proactive socially and in developing the individual's identity and goals further. They focus on humanity rather than differences or appearances or culture for the sake of it. Commonalities in national pride or general values are given precedence. Incorporating social, political, literary, global agendas as well as contemporary youth as well as technology and social media movements and strategies as part of the model is to be considered. Student led initiatives in arts programmes in communities as well as performing arts and plays in arts and peace education in schools and communities are to be encouraged and promoted as part of the curriculum. These elements as part of cultural activism based on studies on the process of creating new situational and personal globalist cultures have been a hallmark of the Arts platform centre in the UK.

Educational drama can be incorporated as part of the arts initiatives in schools and dramas that ex-amine the contexts of conflict, diversity and differences. A prime

example is the way an education-al field titled education of mutual understanding was implemented into the school curriculums in Northern Ireland which employed conflict resolution techniques as well. Although the idea worked generally for the youth, it could not be used as a vehicle for overcoming long term religious and cultural prejudices in the country (Fyfe, 1996).

The right kind of educational and art game programming need to be considered which would focus properly on these same above mentioned contexts. For example, in a performing arts drama study conducted by, the theme of exclusion was the buzz word for a drama group and their theatre pro-gram. The theme of exclusion which is an enduring theme to young people and this in turn extends

to people growing up multi-culturally and multi-racially in a globalised society who often feel excluded as outsiders often on the fringes of 'normal' society (Wagner,2003).

Deliberate blind casting where one purposely casts actors in roles that traditionally went to specific people based on race and appearance are now being allotted to those who are racially vague or universal in appearance or to people with multiracial heritage is another part of this model which is now seen more and more in contemporary media and performing arts culture. It is common to see a diverse cast in many shows and movies in the industry now. More importantly, it is interesting to see the trend of actors refusing to be portrayed based on their racial or cultural background or the stereotypes that go along with it .A similar trend is where many a show and movie rework scripts in a way that people of multiracial or even exotic backgrounds take over roles that usually require someone of completely European heritage.

Global Citizenship

Global citizenship education (GCE) is a concept advocated by UNESCO which signals a shift in the role and purpose of education in creating more just, peaceful, tolerant and inclusive societies. The United Nations Secretary-General's Global Education First Initiative (GEFI), launched in 2012, has raised significant awareness about the role of global citizenship to building a better future for all.

GCE equips learners with competencies to deal with the dynamic and interdependent world of the twenty first century (UNESCO, 2014). Despite varying applications in different contexts, regions and communities, it generally aspires to install in its learners:

a. An understanding of multiple levels of identity, and the potential for a 'collective identity' transcending individual cultural, religious, ethnic or other differences;

b. A thorough understanding of global issues and universal values such as justice, equality, dignity, minority rights and respect;

c. Cognitive skills to think critically, systemically and creatively. It promotes a multi-perspective approach that considers the different dimensions, perspectives and angles of issues;

d.   Non-cognitive skills including social skills such as empathy and conflict resolution, communication skills and aptitudes for networking and interacting with people of different backgrounds, origins, cultures and perspectives

e.   Ability to act collaboratively and responsibly to find global solutions for global challenges, and to strive for the collective good.

In short, GCE promotes universality (e.g. common and collective identity, interest, participation, duty), at the same time acknowledging singularity (e.g. individual rights, self- improvement).

Global citizenship education (GCE) intends to initiate action, partnerships, dialogue and cooperation via the mediums formal and non-formal education. GCE employs a multifaceted approach from areas such as human rights education, peace education, education for sustainable development and education for international understanding. It inspires an ethos of curiosity, solidarity and shared responsibility (UNESCO, 2014).

Advancements in information and communication technologies(ICT), helps people to connect and interact with others around the globe anywhere, anytime. This has led to an intensified perception and reality of being inter-connected and living beyond local perimeters which in turn has led to helping people think and act globally and locally at the same time.

The formal education system could be the main mode of delivery for global citizenship education. Flexible and pedagogical approaches will be more useful in targeting populations outside the formal system and those who are likely to engage with social media.

Global citizenship education can be delivered as part of an existing subject (e.g., civics or citizen-ship education) or as an independent subject area.

Major inclusions to global citizenship education include knowledge and understanding of specific global issues and trends, and knowledge of and respect for key universal values (e.g., peace and human rights, diversity, justice, democracy, caring, non- discrimination, tolerance).It also includes cognitive skills for critical, creative and innovative thinking, problem-solving and decision-making; non-cognitive skills such as empathy, openness to experiences and other perspectives, inter-personal/communicative skills and aptitude for networking and interacting with people of different backgrounds and origins and the ability to launch and engage in proactive actions (UNESCO,2014).

Reflecting these in the local curricula is important and includes converting globally accepted concepts into locally relevant ones.

Governments need to recognise the importance of arts in emphasising these skills and integrate them pragmatically into their schools. Artistic methods need to be employed as problem solving tools and to address challenges that the youth confront in today's society through social education to open up their eyes to the concepts of tolerance and peace, civil education imparting knowledge about children's rights, health, sexuality, respect for people and institutions, behaviour and cultural

diversity.

Conclusion:

The British thespian, Thandie Newton spoke at the TED x Ideas platform on the concept of otherness, a concept that is pivotal in arts education being used to address the challenges of modern day society. As a biracial in a catholic all girls' school, Newton experienced the phenomena of otherness where one feels separate from others due to their appearance or world view. Instead of this trait being used as a tool to bring a different unique perspective into society, she defined herself by that fact that her skin tone and hair was different from her peers. However through performance arts, she learnt to embrace herself and her otherness as a tool to experience oneness with self so to speak which freed her from this illusion of otherness and hence made her overcome her self-consciousness (Newton, 2004).

This is an instance of how performance arts and in turn arts education equips the learners and hence the new generation of globalised youth in an increasingly diverse society with the skills to navigate the conflicts that come along with the opportunities the scenario presents. Arts education affects the evolution of the concepts of identity, persona, community and belonging in an individual while they explore themselves and their emotions and ever evolving thought patterns with the tools provided as part of arts education. This ever evolving scenario of globalisation and centralised knowledge and diversity more than ever requires new and relevant arts educational models implemented by arts institutions and public institutions and community organisations that are directed towards co creating a new and relevant culture and society for the world that has nothing to do with physical factors but everything to do with humanity.

References:

UNESCO (2014). Global citizenship education: preparing learners for the 21st century, France. Retrieved from http://unesco.org/new/en/global-citizenship-education

Fye,H.(1996), I present here, University of Glamorgan,UK.

Wagner,T(2003),Artistic practices from Europe and North America favouring social cohesion and peace,Division of Arts and cultural enterprise,UNESCO,Finland. Retrieved from http://unesdoc.unesco.org/images/0013/001391/139196e.pdf

Newton,T(2004). Ted x Ideas. Retrieved from https://www.youtube.com/watch?v=uzKBGtf0i0M

Targ,S(2014). Ted Youth. Retrieved from https://www.youtube.com/watch?v=ww3rZ9koFdw

Korea today (2013), People and issue. Retrieved from https://www.youtube.com/watch?v=W002_xuv2AY

Bibliography:

Adler,P.(1977),Beyond Cultural Identity: Reflections on Multiculturalism, Beyond Cultural Identity: Reflections on Multiculturalism, Culture Learning, East-West Centre Press, Richard Brislin, Editor, 1977, pp. 24-41. Retrieved from http://www.mediate.com/articles/adler3.cfm

Lentin,A. & Titley,G.(2011). University of Western Sydney. Retrieved from http://www.slideshare.net/AlanaLentin/good-and-bad-diversity-the-crises-of-multiculturalism-as-a-crisis-of- politics?related=1

Kumar, C(2011)., University of New Delhi. Retrieved from http://www.slideshare.net/AlexanderDecker/multiculturalism-in-a-global-society-minority-rights-and-justice

Joseph,D.& Southcott,J., Deakin University and Monash University.Retrieved from http://www.slideshare.net/missgrice/multiculturalism-in-art-education

Laurin,A., Retrieved from http://www.slideshare.net/amberl88/cultural-influences-on-context-the-educational-setting

Bhagani,R. & Lobo,S. & Wong,G. Retrieved from http://www.slideshare.net/sykeshea/multicultural-and-anti-racist-curriculum-16923332

Packer,J. & Rosko,D. & Janda,S. & Kemp,J. Retrieved from

Profile

Violette Du Geneville is the founder of Sky High international, an arts consultancy. She has curated independent projects for various councils, firms and institutions, mostly with social and literary agendas. She has represented artists across various realms as an artist consultant through her company. She graduated from Auckland University of Technology in Auckland and has also been to the University of Dundee in Scotland for Business studies. She currently works as director for an Arts Festival foundation in New Zealand and occupies her spare time with writings and research on global and contemporary issues. She runs program development classes through her firm and has been a public speaker on many forums on Arts programmes and their places in self actualisation, societal development and education.

She can be reached at
https://www.linkedin.com/profile/view?id=199164237&trk=nav_respon-sive_tab_profile

Christian Conservatives and the LGBTQ Community in a Pluralistic World

Matthew William Brake, George Mason University, U.S.A.

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

Abstract
This paper will attempt to negotiate a path for peace in modern secular society between conservative Christians and the LGBTQ community. First, I will argue that religion and sexuality are both constructs, which are more similar than dissimilar. Second, I will argue that while each religion is irreconcilably different from the other, it is still possible for multiple religious constructs to exist and thrive with equal rights in the same society. This will demonstrate how a society might overcome the impasse between multiple and opposing religious and sexual constructs by embracing a pluralism that allows all constructs to grow and thrive in the midst of disagreement. Finally, I will suggest that the conservative Christian community should divest themselves from seeking cultural hegemony in this multi-construct world.

Keywords: LGBTQ, conservative Christian, construct, hegemony, overlapping consensus, divestment

iafor
The International Academic Forum
www.iafor.org

Introduction

Conservative Christians and the LGBTQ community are seldom bedfellows with a common cause. The former often lash out publicly against the latter with the latter occasionally lashing back. The debate over gay marriage is a bitter source of conflict between these two groups. Nevertheless, the persistent presence of conservative religionists is unlikely to abate in the near future. How will this conflict continue to shape up in the coming decades, and how might it be resolved in a way amenable to both communities?

In this paper, I will attempt to negotiate a path for peace in modern secular society between conservative Christians and the LGBTQ community. First, I will argue that religion and sexuality are both constructs, which are more similar than dissimilar. Second, I will appropriate the work of Stephen Prothero and Alfred Stepan to argue that while each religion is irreconcilably different from the other, it is still possible for multiple religious constructs to exist and thrive with equal rights in the same society. This will allow me to demonstrate how a society might overcome the impasse between multiple and opposing religious and sexual constructs by embracing a pluralism that allows all constructs to grow and thrive in the midst of disagreement. Finally, using the writings of John Howard Yoder and Stanley Hauerwas, I will suggest that the conservative Christian community should divest itself from seeking cultural hegemony in this multi-construct world.

Innateness and Social Construction

My goal in this section is to relate religious identity and sexual identity by identifying both as social constructs. For the purpose of brevity, the nature of religious identity's social construction will not be addressed, and I will focus on sexual identity as a social construct. To speak of social constructs is to say that "our social and even…our physical world [is] a human enterprise, a human invention…[O]ur understanding of the world is not based on objective facts, truths, or realities, but on more or less consensual social constructions…. We are born into a world that has been socially constructed through cultural prescriptions, taboos, beliefs, assumptions, and activities, all developed through the history of a particular culture" (Freud, 1994, p. 28). In the formation of sexual identity, there is a disagreement in the literature about the nature of sexual identity formation. As Thomas Caramagno (2002) observes, "Even as biologists are formulating deterministic models for sexual behavior, cultural anthropologists and sociologists, observing disparate social groups worldwide, argue that sexuality may be as much a product of history, culture, and ideology as it is of nature" (p. 97). For example, studies of biological causes for sexual orientation focusing on the hypothalamus lead some to conclude that a group of cells in that part of the brain leads to the formation of sexual orientation; however, those who favor a culturally constructed view of sexual orientation may respond that "[i]t is possible that brain structure changes in response to behavior, rather than preceding or causing it…. Brain cells can rearrange their neuronal connections in response to environmental demands, although how much is unknown" (p. 101).

There are three reasons I want to offer for why it may be more preferable to view sexual identity as constructed rather than biologically innate. The first is the relative contemporaneity of viewing sexuality "as a distinct identity category rather than a

practice" (Freud, 1994, p. 40). Only as recently as the 19ᵗʰ century were the categories of "homosexual" and "heterosexual" invented. Before that, people had "sexual preferences" but not categorized sexual identities (p. 40). As anthropologist Jenell Williams Paris (2011) notes, this equating of "what [we] want, sexually speaking" with "who [we] are" is a contemporary and constructed phenomenon (p. 19).

The second reason has to do with an observation by Michael Foucault, expounded here by Margaret Farley (2006), that "power shapes the experience of sexuality, and sexuality constitutes and structures sex" (p. 19). For Foucault, sex "is not something 'in itself,' reducible to a bodily minimum of organ, instinct, and goal;" rather, "'sex' and 'sexuality' are historical social constructs, dependent on a particular configuration of power in a specific historical context" (p. 19). As Margaret Farley explains, "What this means is that cultural and social forces shape our sexual desires, so that what is sexually charged (whether thin bodies or plump ones, uncovered breasts or covered, broad shoulders or great height or whatever) in one era or place may not be in another" (p. 20).

Finally, there may be a great danger in giving sexual orientation a purely biological cause. As Margaret Farley observes, "[t]he requirement of finding some biological explanation for innate homosexuality risks highlighting it as an anomaly—since we don't keep searching for the gene that explains heterosexuality" (p. 295). There is plenty of reason to believe "that once the specific mechanisms for sexual orientation are discovered, anti-gay groups will finance the development of medical techniques to reprogram genetic codes and produce only heterosexuals, or use genetic fingerprinting to 'out' LGBTs even before they are born so that deprogramming or persecution can begin in infancy" (Caramagno, 2002, p. 110).

The purpose here has been to highlight the sexual identity's socially constructed nature in order to place sexuality on the same plane as religious identity. Equating the socially constructed nature of sexuality with the socially constructed nature of religion is necessary to establish them as equal partners in the endeavor of peaceful co-existence.

Diverse Identities in a Shared World

Currently, the debate between conservative Christians and the LGBTQ community in the United States is locked in a toxic ideological stalemate. As New Testament scholar Richard Hays (1996) observes, "The public discussion of this matter has been dominated by insistently ideological voices: on one side, gay rights activists demanding the church's unqualified acceptance of homosexuality; on the other, unqualified condemnation of homosexual [people]" (p. 380). It is unlikely that either side will fully acquiesce and accept the opposing community's conditions, so how might we find a way past this stalemate in a way that maintains the beliefs and civil rights of both groups? I believe the answer may be found within religion, particularly the relationships between co-existing religions and the practice of interfaith dialogue.

Irreconcilable Differences

As Stephen Prothero (2010) writes, "Some people are sure that the only foundation on which interreligious civility can be construed is the dogma that all religions are one" (P. 335). Prothero is not one of them. He notes,

> No one argues that different economic systems or political regimes are one and the same. Capitalism and socialism are so obviously at odds that their differences hardly bear mentioning. The same goes for democracy and monarchy. Yet scholars continue to claim that religious rivals such as Hinduism and Islam, Judaism and Christianity are, by some miracle of the imagination, essentially the same. (p. 1)

To do so, he continues, "is dangerous, disrespectful, and untrue . . . [and makes] the world more dangerous by blinding us to the clashes of religions that threaten us worldwide. . . . What we need on this furiously religious planet is a realistic view of where religious rivals clash and where they can cooperate" (p. 2-4).

I would offer that we need a similar view regarding those rivals adhering to different sexual identity constructs as well. One might even argue "that sexual identity should be thought of *as a religion* and given equal protection status on that basis" (Caramagno, 2002, p. 199). As Thomas Caramagno notes, "The Constitution guarantees that each citizen is free to define his or her own understanding of the mystery and meaning of human life . . . [therefore] the state cannot impose sanctions on LGBT's right to define themselves and the meaning of their lives even if these meanings are viewed as heretical by orthodox churches" (p. 199). The debate between conservative Christians and the LGBTQ community should not attempt to force one community to acquiesce its belief structure to the other; rather, the goal should be to learn how to cooperate while still acknowledging the very real boundaries and differences between the two groups (Prothero, 2010, p. 336). What kind of society would be required for this to happen?

Diversity and Overlapping Consensus

In the current U.S. political environment, the debate concerning LGBTQ rights and religious rights "is framed as an either/or binary: one side *must* reap the lion's share of rights at the expense of the other" (Caramagno, 2002, p. 193). The problem with such a binary is that it is extremely homogenizing. One side *must* conform to the beliefs of the other, and this does violence to both groups. What is needed is a public sphere in which both groups, while yet disagreeing, can arrive at an "overlapping consensus" concerning issues of public justice (Rawls, 2011, p. 105). Charles Taylor (1993) explains,

> [Overlapping Consensus] is [when] different groups . . . although holding incompatible fundamental views of theology, metaphysics, human nature, and so on, would come to an agreement on certain norms that ought to govern human behavior. Each would have its own way of justifying this from out of its profound background conception. (p. 105)

Taylor notes elsewhere, however, that such an "overlapping consensus between different founding views on a common philosophy of civility is something quite new in history and relatively untried. It is consequently hazardous" (p. 47) He goes on to point out that there is often mistrust between those of competing worldview groups, so is there a way to overcome mutual distrust and share a public space with those with whom we deeply disagree about the meaning of the good life?

Alfred Stepan (2011) may have provided such a way forward in his essay, "The Multiple Secularisms of Modern Democratic and Non-Democratic Regimes." In it, he advocates what he refers to as the "respect all, positive cooperation, principled distance" model of religion and state relations as seen in Senegal, Indonesia, and India, as an ideal way of dealing with worldview diversity (p. 126-127). As opposed to falsely homogenizing diverse populations into Christian or secularist norms, as in the west, the "respect all" model accommodates both the majority and minority worldviews (p. 127). This can be seen, for example, in the obligatory paid holidays in these three countries. As Stepan observes, "the three 'respect all' polities (Senegal, Indonesia, and India) have eighteen obligatory paid holidays for the majority religion but *even more*, twenty-three, for the minority religions" (p. 127). Western countries like the U.S. and France, by contrast, offer no obligatory paid holidays for minority religious faiths (p. 127).

In such a model it seems that an overlapping consensus has become a reality. In India, the constitution allows for "some financial support for all religions" (p. 132). Indonesia allows "Hindu, Buddhist, Confucian, Catholic, and Protestant organizations, as well as Muslim ones . . . [to] apply for financial support to carry out their functions to the section in the Ministry of Religion dedicated to their religion" (p. 132). In Senegal, Stepan observes, "[T]he constant mutual rituals of respect, between the state and all religions and between all religions and the state, have facilitated policy cooperation in some sensitive areas of human-rights abuses" (p. 132). According to Stepan, this has "facilitated an atmosphere in which religious leaders have felt free to make arguments *from within Islam* against practices and policies that violate human rights" (p. 132).

Such a multi-vocal, heterogeneous society of mutually exclusive yet cooperative worldviews, while imperfect, is possible. Conservative Christians and LGBTQ groups should strive for that kind of society here in the U.S. in which all may self-identify as they please as well as disagree on the nature of the good life as they please. For conservative Christians, this will mean holding to their theological understanding that sex is supposed to be between one man and one woman, while allowing others to define and act out of their sexual identities with the same freedom as those who act out of various religious identities.

The Roadblock and Divestment

The type of pluralism I advocated in the previous section may provide a way forward, but it faces a roadblock in the form of conservative Christians themselves. Thomas Caramagno (2002) writes, "Doubtless, consensus between religions can be achieved on some issues through mutual respect, but the most vocal anti-gay rights leaders also tend to be the least tolerant of competing religions" (p. 47). Christian activist Randall Terry has claimed, "Our goal is a Christian nation. We have a Biblical duty, we are

called by God, to conquer this country. We don't want equal time. We don't want pluralism" (p. 192). Televangelist Pat Robertson has said, "The Constitution of the United States. . . is a marvelous document for self-government by Christian people. But the minute you turn the document into the hands of non-Christian and atheistic people they can use it to destroy the very foundation of our society" (p. 201). I believe, however, that the Christian tradition contains the means to overcome these calls to Christian nationalism.

The Non-Coercive Past

What first needs to be recognized is that the nature of the church's relationship toward coercive state power changed after Constantine. John Howard Yoder (1984) writes, "In the New Testament 'mammon' and 'the sword' were clearly identified and renounced by the teachings and example of Jesus and the apostles. The church after Constantine reversed the New Testament attitude toward these matters and thereby changed the very nature of what it means to be church" (p. 107). Martin Marty (2007) writes, "When [the church] came to power in the fourth century. . . they turned from being persecutee to becoming persecutors, insisting under papacy or patriarchy and imperial power that there had to be homogeneity, usually enforced by the sword, among subjects" (p. 21-22). Stanley Hauerwas (2013) calls this change "Constantinianism" and describes it as the way "in which Christians sought to determine the cultural life and political life of the worlds in which they found themselves" (p. 82).

What is Required

What is required, and what I believe is the only path toward civil peace with the LGBTQ community, is for conservative Christians in the United States to recognize the Constantinian turn in the church's history and to adhere to the New Testament's vision for Christian involvement in civil society. This will involve a divestment of cultural hegemony. This can be done if conservative Christians take seriously the idea that they are "aliens and exiles" in this world, as 1 Peter 2:11 indicates (New Revised Standard Version). As Hauerwas (1983) notes, "For as Christians we are at home in no nation. Our true home is the church itself" (p. 102). This is not "a formula for a withdrawal ethic;" rather, "[t]he gospel is a political gospel. Christians are engaged in politics, but it is a politics of the kingdom that reveals the insufficiency of all politics based on coercion and falsehood and finds the true source of power in servanthood rather than dominion" (p. 102). For the conservative Christian, the adoption of such a politics can provide, according to Yoder (1984), an "alternative to idolatrous patriotism" and "the neo-Constantinian fusion of church and national power" and open the way for "a more honest dialogue between the community of faith and her neighbors [which] can build a more open pattern of civility" (p. 180).

Conclusion

Despite being irreconcilably different, conservative Christian groups and the LGBTQ community can co-exist peacefully together. Both groups must address the permanence of the other's presence in society, and both should seek the protection of the other's rights even in the face of disagreement over deeply held values. What is required is not agreement but understanding. The LGBTQ community must not

require conservative Christians to alter their views regarding human sexuality, and conservative Christians must share public space with all of their neighbors. Furthermore, conservative Christians, taking their own tradition seriously, must avoid seeking cultural hegemony through coercive attempts to block the rights of the LGBTQ community in the public square. Only by turning the cheek can there be peace.

References

Alfred Stepan, "The Multiple Secularisms of Modern Democratic and Non-Democratic Regimes," *Rethinking Secularism*, edited by Craig Calhoun, Mark Juergensmeyer, and Jonathan VanAntwerpen (New York: Oxford University Press, 2011), 114-144.

Charles Taylor, "Conditions of an Unforced Consensus on Human Rights," *Dilemmas and Connections: Selected Essays*, (Cambridge, MA: The Belknap Press of Harvard University Press, 2011), 105-123.

Charles Taylor, "Why We Need a Radical Redefinition of Secularism," *The Power of Religion in the Public Sphere*, edited and introduced by Eduardo Mendieta and Jonathan Vanantwerpen (New York: Columbia University Press, 2011), 34-59.

Jenell Williams Paris, *The End of Sexual Identity: Why Sex Is Too Important to Define Who We Are* (Downers Grover, IL: Intervarsity Press, 2011), 41-43.

John Howard Yoder, *The Priestly Kingdom: Social Ethics as Gospel*, (Notre Dame, IN: University of Notre Dame Press, 1984), 107.

Margaret Farley, *Just Love: A Framework for Christian Sexual Ethics* (New York: Continuum International Publishing Group, 2006), 19.

Martin E. Marty, "Pluralisms," *Annals of the American Academy of Political and Social Science*, vol. 612, Religious Pluralism and Civil Society (Jul., 2007), 14-25.

Richard Hays, *The Moral Vision of the New Testament: Community, Cross, New Creation, A Contemporary Introduction to New Testament Ethics* (New York: HarperCollins Publishers, 1996), 380.

Sophie Freud, "The Social Construction of Gender," *Journal of Adult Development*, vol. 1(1): (1994), 37-45.

Stanley Hauerwas, *Approaching the End: Eschatological Reflections on Church, Politics, and Life*, (Grand Rapids: Wm. B. Eerdmans Publishing Co., 2013), 82.

Stanley Hauerwas, *The Peaceable Kingdom: A Primer in Christian Ethics*, (Notre Dame, IN: University of Notre Dame Press, 1983), 102.

Stephen Prothero, *God is Not One: The Eight Rival Religions that Run the World* (New York: HarperCollins Publishers, 2010), 335.

Thomas C. Caragmagno, *Irreconcilable Differences?: Intellectual Stalemate in the Gay Rights Debate* (Westport, CT: Praeger Publishers, 2002), 97.

An African Theory of Moral Conflict Resolution:
A Kwesi Wiredu's Paradigmatic Model.

Godwin Azenabor, University of Lagos, Nigeria.

The North American Conference on the Arts & Humanities 2014
Official Conference Proceedings

iafor

The International Academic Forum
www.iafor.org

Introduction

Professor KwesiWiredu,[1] a renewed author and specialist in African philosophy, is one of the foremost and distinguished philosophers and intellectual giants in the field of African philosophy. Wiredu's entire philosophical career is focused on casting his philosophical nest in his own indigenous conceptual waters. His objective was and still is to "mentally de-colonize"[2] The African mind, especially because of the way in which foreign philosophers and colonialists have intervened in the African culture. Wiredu formulates an indigenous moral theory that will be adequate to resolve or tackle the moral crises in African societies. The reason for the moral crises,according to Wiredu, is that Africans took over Western Value Systems hook-line and sticker without critical reflection. Colonialism, especially, has social, moral, religious, cultural, political and economic effects on Africa. The most devastating of all of these is the social and moral, because they go deep into the mind-set of the people and take longer period to eliminate. Today, we are in search of foreign regional and individualistic moral values, rather than harmoniously utilizing our existing African value system.

The propelling force, serving as a catalyst to Wiredu's moral theory of consensus is the disturbing observation that "The African today, as a rule, lives in a cultural flux, characterized by a confused interplay between an indigenous cultural heritage and a foreign cultural legacy of a colonial origin. Implicated at the deepest reaches of this cultural amalgam is the super-imposition by Western Conceptions of the good on African thought and conduct. Hence, his clarion call for indigenous and authentic African moral values (Wiredu,1995:30).

----

1. Wiredu was born in Kumasi, Ghana on October 3, 1931. He had his University education at both the University of Ghana, Legon and the University of Oxford. He taught Philosophy at the University of Ghana for 23 years, during which time he became the first Head of Department and then Professor. He was until his death recently, a professor of philosophy at the University of South Florida, Tampa, Florida, USA, where he taught since 1987. He has published articles in African philosophy, logic and Epistemology. He is also the author and editor of numerous books. He has held visiting professorship at the University of California Los Angeles (1979-1980), University of Ibadan, Nigeria (1984), University of Richmond, Virginia as a distinguished Professor (1985) Carleton college Minnesota (1986), Duke University North Carolina (1994-1995) and(1999-2001).He has held fellowship at the Woodrow Wilson International centre for scholars(1985)and the National Humanities Centre North Carolina(1986). He was also a member of the committee of Directors of the International Federation of philosophical societies from 1983-1998, Vice President of Inter-African council for philosophy and Professor Emeritus at the University of south Florida.
2. By mental decolonization, Wiredu means analyzing and criticizing language, values, structures and institutions introduced by the colonial powers.

This paper grounds conflicts resolution on a philosophical foundation, using Wiredu's consensus. The engagement is an ethical or moral one. It may be instructive to note that contemporary Africa and Nigeria in particular, is in the grip of social insecurity, political instability and economic crisis due to unrelenting insurgency, mindless criminality, deep seated corruption and ethical decay/ moral crises. Because of these malaise, Nigeria is still struggling to promote peace, justice, unity and sustainable development, since her independence over 50 years ago. Hence, our attempt to develop in this paper some principles of African moral theories in conflict resolution strategies and mechanism that will equip policy makers and agencies.

We begin by putting in perspective our concept of conflict and conflict resolution.

Conflict And Conflict Resolution: A Conceptualization

Etymologically speaking, the word conflict means "clash"- it could be the clash of power, interests, religion, values, cultures, etc. Conflict is a common feature of human existence, action and reality, where there are competitions or incompatible aspirations between one or more parties, groups or individuals. The nature of conflict is that it could be personal, inter- personal and international. It could be pursued by peaceful means or by use of force, i.e. armed conflict. It could also be civil, military, social, economic, political, religious and ethnic, institutional, governmental, cooperate, inter-state, internal[3], international or moral.

This paper addresses the moral aspect of conflict and its resolution strategies. Conflict is a deviate social behaviour of one or two parties struggling for something desirable to them- it manifests in behaviour or disposition. There is a desire to resolve conflict, hope for harmony and cooperation. It is precisely this desire that leads to conflict resolution.

Conflict Resolution

It is finding solution to a problem or discord. Conflict resolution involves the process of bringing harmony to bear among warring parties or conflicting interests, with a view to promoting integration and peaceful co- existence. It is an interventionist approach, which:

1. addresses the fundamental causes or root of the said conflict
2. produces solution which are mutually acceptable to all parties using methods or techniques like, negotiation, cooperation, non-confrontation, arbitration, reconciliation, mediation, diplomacy, peace talk, counseling, etc.,
3. addresses how to reach a non-violent and non-imposed situation.
4. Promotes peace, unity and justice
5. Promotes change, development and stability.
6. Encourages brotherhood, solidarity and mutual respect.

---

3. Examples of internal and interstate conflicts include civil and ethnic conflicts, anti-colonial struggles, secessionist, and autonomous movements, territorial conflicts, battles or struggle of control of government and resources.

When conflict persist over resolution then the role of external parties becomes inevitable and critical in creating a balance of power- enhancing sanctions or incentives (Miller, 2005: 84)

The Concept of Morality

The idea of morality swings inconsistently in meaning, usage and application, depending on the society or people. Morality has to do with the question of right and wrong actions. The area of philosophy which studies morality is known as ethics-the principle of moral behaviour or conduct. The idea of morality goes with good and bad, right and wrong actions. Morality is essentially an effort to discriminate between the set of behaviour acceptable and those unacceptable to people. It is an effort to regulate inters- personal behaviour among people. It is a social system of regulation. Morality can be individual or social.

In its individual aspects, it is personal and in its social aspects, it is inter- personal and universalizable.

William k. Frankena highlights certain factors in morality as follows:
1. It is a form of judgment which goes with obligation; responsibility and duties
2. It is a function of human reason and rationality
3. It goes with rules, principles, ideals and virtues
4. It goes with praise and blame or punishment.

Wiredu's Moral Consensus Theory or Principle

Wiredu's moral theory is formulated against the background of his conception and distinction of two cultures: *universalism* and *particularism.* Wiredu informs us that particulars are those aspects of life that have no essential bearing on questions of either human wellbeing or truth or falsehood (Wiredu, 1999:65).These include procedures, customs and usages, such as language, style of dressing, dance, music, recreation and style of courtship, etc. All these, according to Wiredu are contingent. Adopting one form or another of the above mentioned qualities makes no objective difference to human well- being or to one's belief about the world. Consequently, they are not open to change or re-construction. To introduce a change here is to suffer loss of identity, Wiredu posits. The universal, on the other hand, are those elements of culture that are anchored on truth values and have essential bearing on human well-being. This includes areas such as philosophy, science and religion. In these areas it is not desirable, even if it is possible, to ignore developments in other cultures. (ibid.). To Wiredu, a position of universality can be established based on our common biological identity, human beingness and human experience. Wiredu then situate his moral theory within the context of universalism precisely because morality is a way of life, which can be seen, evaluated, compared and it can be trans-cultural.

Wiredu's moral theory can also be understood against the backdrop of the two opposing views on the question of what the basis or foundation of ethics in ancient African thought systems is. On one hand is the view held by John Mbiti and BolajiIdewu. The former held that the African lives in a religious Universe, that religion is the basis and foundation of African morality, while it is the latter's view that Africans are notoriously religious in all things. K.C Anyanwu (1981) and Akin

Makinde (1983) also attempted to defend the religious foundation of African system of morality.

Opposed to the religious views are those expressed by Wiredu (1980) and Sophie Oluwole (1982), claiming that the moral outlook in ancient African taught system is logically independent of religion: morality is not founded on religion. To Wiredu, all values derive from and are founded on human interest, hence his humanistic conception of African morality. This led to his concept of "good". What is good in African moral system, according to him, is what promotes and harmonizes human interests (Wiredu, 1995: 31) and whatever is detrimental to human welfare or interests are considered evil.

Wiredu's main concern in his theory of consensus is to explore and philosophically reflect on indigenous African moral concepts; especially those of his own people- the Akan of Ghana and apply them to modern Africa, in order to help resolve moral problems. He informs us that among the Akan, consensus is the basis of inter-personal relationship, decision making and of common action. Consensus is a principle that makes it possible for the interest of all concerned; both the minority and majority, to be taken into consideration and respected in the process of decision making. It is a process of *securing substantial representation of interest.* Consensus, according to Wiredu, emanates when there is inexistence at least two different opinions which have to be harmonized in order to allow for a common action. Consensus is realized through a process of deliberations and rational discussions.

Wiredu intimates us with a general loss of moral orientation among the younger generations in Africa. The reason for this according to him is that African countries took over Western values uncritically. He then invites us to imbibe unadulterated African knowledge and values in modern moral or ethical conceptualization and apply them to African context. By so doing, we will decolonize ourselves mentally. Decolonizing ourselves mentally means we have to analyse, criticize and critically evaluate language, values, structures and institutions introduced by the colonial powers

As regards African moral theory, Wiredu refers to the pre-colonial traditional values, world views, political institutions and conflict resolution strategies of his own people; the Akan, where the interest of the individual and community are taken into consideration. Decision making and conflict resolution, according to him is by the rule of consensus rather than by vote. Consensus, as a way of mediation, recognizes individuals or representatives that are qualified by age, experience and sagacity for meetings. The underlying factors are: experience, history, interests of the whole community; people, both living and dead are taken into consideration. This type of consensus, according to him, makes it impossible for the minority to be excluded in the process of decision-making, as it happens in western or modern democracy with its party system and politics.

Wiredu maintains that there is a fundamental principle underlying moral or ethical consensus, which is: "adjust your interests to the interests of others, even at the possible cost of some self- denial" (Wiredu, 1999:34). This means that between individual and society's interests, a certain principle of consensus comes in. The individual, according to Wiredu, is more often than not a beneficiary of the

forbearance of others than a sacrifice of self- interest. So the interest of the individual is protected.

Consensus is therefore simply agreement or reconciliation of divergent and opposing interests, by taking adequate account of all parties' point- of- view. He puts it thus: "Consensus is an affair of compromise and compromise is a certain adjustment of the interests of individual to the common necessity for something to be done." (Ibid., 35). This enhances peaceful coexistence

Pre- Conditions For Consensus

The first condition for consensus is found in our moral sympathy for our kind. Because of this, we adopt in our conduct the principle of "Sympathetic impartiality" (empathy).

The underlying principle here is to always "actin such a way as to avoid doing things that have effect on others, that would not be welcomed were one to be in the same situation" (Ibid.) or if the action in question is to be re- enacted. So the theory puts a check on the pursuit of self- interest, and help in reconciliation. It is the "natural sympathy of our kind". The second precondition is the will to live in harmony with each other and secure the wellbeing of the people. Here, consensus is a compromise based on willingness, understanding and agreement. "Agreement here needs not to be considered as unanimity, concerning what is true or false or even about what ought or ought not to be done. It only needs to be what is to be done". (Graness, 2002: 257). A third pre- condition for consensus is the existence of common interests which is shared by all human beings- essentially, people share common and the same interests; Furthermore, consensus as the basics of moral action through rational discussions and insights. A fourth pre- condition which also serve as the basics for consensus, is the principle of adjustment- adjusting one's interest to the interests of others even at possible cost of some self- denial.

This principle has been analysed along the "golden rule" principle in African ethics and Immanuel Kant's "Categorical Imperative". (Azenabor, 2007:229-240). So, to Wiredu consensus is a reconciliation of divergent interest for the sake of stable community.

Critical Discussions

Wiredu puts reconciliation into the centre of moral conceptualization. This, according to Anke Graness, has opened new frontiers in modern ethical theories. An example of the use of reconciliation in moral action in a multi ethnic society has been said to be in the Truth and Reconciliation Commission (TRC)

In South Africa in 1995, (Graness,226), that resorted in revelations, confessions and reparation payment, rather than punishment. But there are a number of fruitful as well as some questionable and problematic points in Wiredu's theory. First, the fruitful aspects in the heart of Wiredu's moral consensus theory lies the African sense of:
a. interpersonal relation and communalism
b. respect for constituted authority and elders
c. fellowship, hospitality and extended family systems.

These set- ups negate Western capitalism and individualism. The question of moral responsibility that individuals should have to their community has been eroded by Western civilization, values and thought pattern. This has led to alienation and moral conflicts.

Wiredu's consensus theory is close to the Golden rule principle, where individual interests are to be adjusted to those of others and society. Both moral theories are absolute principles, but there are differences. Whereas, the Golden rule does not protect the interest of the individual, the consensus theory does. Secondly, consensus theory is mediatory; it mediates between individual and group interests. Thirdly, consensus theory allows for compromises between different opinions. (Azenabor,2010:163).

Wiredu's kind of moral theory characterizes all communalistic societies, where the individual interests are adjusted to those of the society. Here, the interests of every member of the community will have to be gathered and then majority or preponderating interest will be considered and minority interests will be sacrificed for the greater interest or good. This is the basis of freedom, justice and solidarity. Another fruitful point in Wiredu's moral theory is his idea of reconciliation; the pivot of his theory. This idea has been seen as Universal with far reaching implications for universal ethics.

Furthermore, Wiredu's position can be better appreciated against the background of the realization that a universally valid moral norm cannot easily be founded, precisely because of the multi- ethnic society and plurality. This is why there is the need for consensus by all those concerned or affected. In Graness views, however, Wiredu's theory of consensus has even the potential of being universalized, especially because, it is founded on reconciliation, which offers a practical basis for peaceful mediation of different interests of different interest" (Graness,266)

Again, the consensus theory might be helpful in finding a way to an ethics which can be fundamental to the solution of global problems, especially because of it human dimension. The theory is better under-stood against the Yoruba popular proverbs:
a. *ejolanko, aikoja*
Meaning: it is more worthwhile to learn how to state your case consensually than to learn how to fight it out or fight it well
b. *Agba Osikalogbotenikan da jo*

Meaning: It is only a wicked and bias elder that listens to only one side of a case or dispute and pronounces judgment.

The moral value derivable here, like the consensus theory is the principle of fair hearing, equity and justice. The idea of justice is prevalent in an African moral system. One cannot talk about common good, without justice. This justice is not the western traditional conception of a constant disposition of "giving everyone his due" or the utilitarian "greatest happiness of the greatest number" or the Michavelian or Nietschean " interest of the stronger", but that inherent disposition intrinsically conferred on human beings by nature, which makes one a person. This brings us to the idea of moral personhood

Moral Personhood

The concept of a person (not the physical or non- physical parts i.e. Constituent parts, but the moral or behavioural i.e. normative conception) is a fundamental to understanding the idea of a people's mortality. Moral personhood is the sort of status which has to be attained and it is attainable in direct proportion to one's participation or communal and social life through the discharge of one's obligations, defined by one's age and status. It is the carrying out of the obligations that transforms one from the "it status" of early childhood, marked by an absence of moral function into the person status of later years, marked by a widened maturity of ethical sense- an ethical maturity without which moral personhood eludes one (Menkiti, 1984).

Such a concept of a person explains the role the society expects the individual to play in the attainment of an orderly society. In fact, it is a society's concept of a person that defines their ethical code of conduct, characterization and idiosyncrasies. So, the concept of a person is functional and has relevance only in the scheme of things, with others in relations- it is commitment to social values and responsibility.

John Mbiti puts it better when he wrote:

> *Only in terms of other people does the individual become, conscious of his privileges and responsibilities towards himself and towards other people. When he suffers, he does not suffer alone but with the corporate group, when he rejoices, he rejoices not alone but with his kinsmen, his neighbor and relations whether dead or alive......*
> *The individual.....says*
> *"I am, because we are; and since we are therefore I am"(Mbiti,1969:108-109).*

This is the cardinal point in the understanding of the African view of personhood. The community interest supersede, if they conflict with those of the individuals that constitute it. Consequently, in an African indigenous moral system, a person is said to have three levels of existence, first as an individual, second, as a member of a group and third as a member of a community, all of which are constantly interacting and interpenetrating one another. An African Society therefore places a great deal of premium on communal values - those values that underpin and guide social relations and behaviour (Gyekye,) .

The concept of a person in an African moral thought system also embodies ethical pre-suppositions. A wicked, cruel, selfish and unsympathetic human being is said not to be a person *"eniyankeyan"* in Yoruba culture and *"onnyeonipa"* in Akan culture. Both conceptions underline the idea of lack of moral personhood. They distinguish between the conception of "a person" and "a human being". One can be human being without being a person, especially because there are certain ideals and moral standard or conduct of personhood which confer on him or her *"omoluabi"* in Yoruba culture, which means "a well- behaved person" with core moral values as forgiveness and re-conciliatory spirit, good neighborliness, help, tolerance and peaceful coexistence, all of which are moral virtues for conflict resolution. The emergence of a moral person will therefore help the development of morals in contemporary Nigerian Society.

We may therefore explain the differences in both African and European Value or moral systems as that of ontological differences that is the conception and nature of man or being. Whereas that of the African is communal and organic, the Europeans are liberal and individualistic. In spite of the plurality of social system, complexity and heterogeneity in Africa, there is still unity of thought and relatedness. There are still the historical forms of pre-colonial social organization which are in existent in Africa societies that have been unpolluted with European civilization.

Can Wiredu's moral principle of decision making and reconciliation of interests of adjusting interests of individual to the interest of others, even at the possible cost of some self – denial be applied as a global principle? Can it be universalized? Can it work outside a socio- Cultural Paradigm? Why not? After all, people share opinions and will agree once we can de-emphasize partisanship. Party-politics should be discontinued in Africa, in order to have a thorough-going adherence to consensus principle; a non-party approach to government is rather imperative. An alternative to parties' formation, according to Wiredu will be consensus of elected responsibilities that is government by coalition of citizens. This is a decentralization system, which will guarantee a number of people in the process of decision making.

But then, can we really transform this to the level of modern state? Anke Graness inquired. How do we take care of highly specialized areas or areas that require expert knowledge? (Graness 2002:264). This of course can be done by the technocrats in Ministries and by appointment of special advisers.

A critical point to note again, as pointed out by Graness, is how to determine "common interest" of human beings" Odera Oruka posits that "it has to do with human minimum of what makes us human, a moral agent, which are physical security, health care and subsistence. (Wiredu,1996:189).

How may we ask, do we reconcile conflicting interests? To this, Wiredu posits that should there be conflict of interest, there is a reconciliation of opposing interest, for it is our common interest in survival which forces us to reconcile different interest.

Wiredu's theory is also under stable against the back drop of an African moral orientation which is a derivative of African ontology. The ontological foundation revolves round the basic assumptions about reality where everything is charged with life- forces, that are always in inter- relationship. This is why linage and its solidarity have continued to constitute an important aspect of Africanity. The ontological existence seeks to promote virtues like co- operation, understanding, solidarity, collective responsibility, harmony, sharing, hospitality, caring for others, sympathy, empathy, truth, inter- dependence, reciprocal, obligation, mutual help, communal values, love for others, and adjusting individual interest to those of the community. So, ontology provides a common background for understanding and relationship.
It helps to show connections.

In spite of its opulence, splendor and glory, there are some questionable points in Wiredu's theory. Wiredu's Universalism has been attacked. The claim to validity of consensus reached in moral discussions and the attempt to establish criteria for universality of moral norms is suspect, when it comes to truth claim. Consensus can never claim universal validity or rightness of moral judgment. "The plurality of world

views, systems of values and ideas about the 'good life" makes it impossible to find in practical moral discourses an inter-subjectively valid consensus…" (Graness 2002:261). So, the reality of a universal consensus is problematic, precisely because, ethical values are cultural. There are no independent standard of morality that are applicable to all cultures, all places, all peoples, at all times. This is objectively speaking impossible. Even though theories and ideas of universal character are propounded in ethics, they do not diverge from their age, challenges of the time, history, traditions and civilizations that they find themselves. (Azenabor, 2007:232).

Wiredu's consensual way of decision making is a way of pre- colonial, ancient or traditional organization. But there are now in existence new forms of social, political and moral orientations as a result of colonial and post- colonial development in Africa. Now, the questions are, can Wiredu's moral principle of consensus work outside the pre- colonial ancient or traditional setting?

How can it be transformed to apply to modernity? How can people with different knowledge, values, trainings and background be enabled to participate in consensus decision, with regards to highly technical and specialized areas? In other words, "How do we solve problems which affect everybody but need expert knowledge? Here are a number of questions which have to be answered (Graness 2002: 265) or resolved. This is precisely why consensus cannot be more than a regulative idea. It cannot claim universal validity or the rightness of a moral judgment (Ibid., 261).

Conclusion

Resolving conflicts that threaten peaceful co-existence between people is necessary for survival and has a strong moral value. To put consensus and reconciliation into the centre of a moral theory is quite interesting, curious and unusual. But in the context of our experience of wars, recurring genocides, with social, political and religious upheaval and mistrust caused by moral and value conflicts, the longing for moral concession is rather imperative.

Moral conflict resolution in Africa must therefore be a product of African humanism, history, tradition, culture and experience, which must be based on a keen sense of solidarity and fraternity, coupled with human interest and welfare not just human reason (as Immanuel Kant wants us to believe). When a society ignores the foundation of a social and orderly life the result is conflict, disorder and chaos. We need to first *develop* not *abandon* our conception of personhood. It is with this that we can have the will to live in harmony and moral sympathy of our kind in order to tailor our actions along the interest of others.

Wiredu's moral theory is indeed a contribution to the resolution of the moral crisis of our time. His theory may not claim Universal *Validity* but it does have social *application*; for it is always easier to find an agreement about common actions without necessarily having unanimity Wiredu's theory offer important ideas which can help African nations out of their contemporary crisis and also solve global problems. But moral reasoning, like that of Wiredu, may not be enough; we must complement this with right sense of leadership. The trouble with most African countries today is that of leadership and that of uncritically taking over some Western moral values without situating them within our cultural paradigm. Hence we posit a

humanistic theory (Azenabor, 2010:110-133) of conflict resolution which complements Wiredu's ethnical consensus theory.

References

Azenabor Godwin (2007) – "The Golden Rule Principle in an African Ethics and Kant's Categorical Imperative: A Comparative Study on the Foundation of Morality" in *Quest: An African Journal of Philosophy,* vol. xxi,.

Azenabor Godwin(2010) – *Modern Theories in African Philosophy,* Lagos: Byolah Publishers.

Azenabor Godwin (2006) – "Moral Questions in the Ideals in Crime and Punishment" in Lagos Notes and Records, vol. xii.

Graness Anke (2002) – "Ethics of Consensus: Model for Global Ethics?" in OlusegunOladipo (ed), *The Third Way in African Philosophy,* Ibadan Hope Publication.

Gyekye Kwame (ed) – Person and Community: *Ghanaian Philosophical Studies 1,* Washington: Council for Research in Values and Philosophy.

Menkiti Ifeanyi (1984)– "Persons and Community in African Traditional Thought" in Richard A. Wright (ed), *African Philosophy: An Introduction* 3rd ed.

Miller C. (2005)– *A Glossy of Terms and Concepts in Peace and Conflict Studies,* Geneva University Press.

Mosley Albert (2005)– *African Philosophy: Selected Readings,* New Jessy Prentice Hall, inc. Englewood Cliff.

Wiredu Kwesi (1999) – "Society and Democracy in Africa" in *New Political Science*, vol. 21, no 1.

Wiredu Kwesi (2005)– "Customs and Morality: A Comparative Analysis of Some African and Western Concepts of Morals" in *African Philosophy Selected Readings*

Wiredu Kwesi (1980)– *Philosophy and An African Culture,* Cambridge: Cambridge University Press.

(Ancient) Modern Architectural Theory

Rubén García Rubio, University of Zaragoza, Spain

The North American Conference on the Arts and Humanities 2014
Official Conference Proceedings

Abstract

Louis I. Kahn´s Architecture changed radically in the 1950s. Such was the transformation that it is difficult to find his unmistakable mark in works so different like the *miesian* Parasol House (1944) or the *palladian* Fleisher House (1959). All these differences have been widely recognized by architectural critics and some of them even venture to place that process of changing while he was at the American Academy in Rome between 1950 and 1951. They are absolutely right in the terms of time and place. But the real question arises when they have to establish the reasons for such a radical change in a short stay in Rome. The answer, however, is more difficult….

The three months that Kahn spent in Rome were really intense. His position was a Resident Architect (RAAR). Contrary to what anyone might think he was more a kind of a college friend than a Professor. His job encouraged him to travel and allowed him to do it often. Some of those trips were nearby but he also made a far journey that got him to Egypt and Greece. This Mediterranean journey is well-known by everyone because of its great drawings. Even some architectural critics point a possible influence of this travel on his late work. But no one has dwelt upon it so far.

In this paper, as a part of my Ph.D. about the influence of this European travel on his work, I will try to find out the traces of the Ancient Greek Architecture in Louis I. Kahn's Modern Architecture.

Keywords: Louis I. Kahn, Contemporary Architecture, Greek Architecture, Reinterpretation

iafor

The International Academic Forum
www.iafor.org

Introduction

Fortunately, after many failed attempts, Louis I. Kahn arrived at the American Academy in Rome (AAR) on December, 1st 1950[1]. He worked there as an Architect in Residence; as far as I am concerned his duties were "to act as advisor" and "to accompany" the Fellows in Architecture "on occasional trips"[2]. They made together several trips to nearby cities.

Figure 1: Louis Kahn travels through Greece.

During December, Kahn and the Fellows travelled to Ostia, Tivoli, Tarquinia and Naples. But they also made many tours around the Ancient Roman Architecture, especially the Architecture of the Roman Empire, guided by the famous American archaeologist Frank Brown. Nevertheless the most important trip for Kahn was made at the beginning of 1951 with other five Fellows[3].

Their first stop was Egypt where they arrived on January 6th, 1951. In this country, as it can be imagine, the group visited the most important places of its ancient civilization (Upper and Lower Egypt) and twelve days later they took a plane to the place long desired by Kahn: "after all these years of dreaming about seeing Greece I am finally in the [?] of it"[4].

---

[1] To study more about the previous relationship between the AAR and Louis Kahn, see: GARCIA RUBIO, Rubén, 2014. *Densidad Aparente. Las lecciones de Roma en Louis I. Kahn*. Doctoral Thesis, University of Valladolid and University degli Studi Rome Tre.

[2] Letter from Laurence P. Roberts to Louis I. Kahn, February 17th, 1950. American Academy in Rome 1947 to 1961, LIK 030.II.A.61.1, Louis I. Kahn Collection, University of Pennsylvania and the Pennsylvania Hsitorial Museum Commission, hereafter cited as "LIK Collection, AAUP".

[3] They were the architects Spero Daltas, Joseph Amisano and William Sippel (Paris Prize) and the landscaper George Patton. We have to add Amisano's wife, Dorothy, to this group.

[4] Postcard from Louis I. Kahn to Anne Tyng, January 21st, 1951. 074.II.A.81, LIK Collection, AAUP.

The lessons of Greece.

In early January, the Director of the AAR, Laurance P. Roberts, sent a letter to his homonym at the American School of Classical Studies at Athens (ASCSA). This letter said that a few of his Fellows were going to visit Athens so they needed a place to stay. Eugene Vanderpool, Professor of Archaeology on behalf of the absent director John Caskey, answered affirmatively to this request[5]. This exchange of favors between the two American institutions in Europe was quite common due to a "tacit agreement" they both had. Thus Kahn and the other Fellows could rest in the facilities of the ASCSA so it became their "headquarters" until January 30th [6]

Figure 2: Loring Hall, ASCSA

Once installed at the Loring Hall, the American travelers could spend all their time visiting the Greek treasures. Unfortunately there are no evidences of their stay in the ASCSA neither what they saw in Athens nor when they saw it. However, there are three postcards that apparently Louis Kahn wrote and sent the same day, January 21st [7]. He wrote down in all of them that they have visited several places outside Athens so they must visited them on these first days in Greece.

---

[5] Mail from the ACSA to the author, May 22nd, 2012.
[6] I would like to thank the ASCSA, and especially Natalia Vogeikoff-Brogan, for all their help to find the Greek traces of Louis Kahn.
[7] Postcard from Louis I. Kahn to Anne Tyng, January 21st? 1951, 074.II.A.81, LIK Collection, AAUP. Postcard from Louis I. Kahn to his "office and Friends", January, 1951, LIK 030.II.A.60.37, LIK Collection, AAUP. And Postcard from Louis I. Kahn to Esther Kahn, January, 1951, property of Sue Ann Kahn and showed at the "*Louis I. Kahn. The Power of Architecture*" Exhibition.

The light

One more time there are no many traces of this first journey, just three postcards, seven drawings and six photos. But a close look at these traces can allow us to rebuild an approximate trip. It is possible that they could set off on a journey from Athens to Corinth. There the group could spend all the morning visiting the ancient city as the shadows of the drawings and the photographs show. Then they might have visited the Theatre of Epidaurus later on they could have stopped in Nafplio to spend the night[8]. The second day could start with a tour in this small city and then they might have gone to see the ruins of Mycenae late in the morning. And finally, Kahn and the Fellows should have returned to Athens with a last stop in Corinth where Patton took a photo of the sunset[9].

We can be sure on these places and of the time due to the tracks but the order is entirely hypothetical[10]. In the same way, we can not be sure if they visited other places but we know for sure that Kahn did not visit Olympia or any island. The reason is because he wanted "to visit each place well instead of getting snatches" and especially because he felt that he had "not seen enough of the Acropolis yet"

Regardless of the places or the order, we know for certain that they spent at least one morning in the Ancient Corinth. Among all the ruins, Kahn was impressed by the Temple of Apollo because he made five drawings of it (we have to remember that he made only seven drawings on this Peloponnese tour) [11]. And besides, all these drawings are focused on the mass-void relation that show the seven columns and the architrave corner which still stand. An idea that is well illustrated in the drawing made back to the light (JH381 but also JH384) [12]. This drawing abstracts the main elements of the Temple in just a plan where the unbuilt spaces (intercolumniation) let pass the light through them. It is as if several holes had been opened in a wall in order that the light crosses freely or, like Kahn used to say; "the great event in architecture when the walls parted and columns became"[13].

---

[8] There is a photo in George Patton Archive named as Nafaulis [Nafplio]. Greece 033.III.C.1, George E. Patton Collection, University of Pennsylvania and the Pennsylvania Historial Museum Commission, hereafter cited as "George E. Patton Collection, AAUP".

[9] Greece 033.III.C.1, George E. Patton Collection, AAUP.

[10] For instance, Laurance P. Roberts with his wife and some friends made the same tour three months later. But they made it in his friend's car. Isabel P. Roberts, April 6th and 7th, 1951, Series III: Correpondence, Subseries 2: Family, Laurence P. and Isabel Roberts Papers, 1910-2005, Biblioteca Berenson, Villa I Tatti – The Harvard University Center for Italian Renaissance Studies.

[11] The most Kahn's drawings are collected in Jan Hochstim, *The Paintings and Sketches of Louis I. Kahn*, Ed. Rizzoli (New York, 1991). So this paper will identify Kahn's drawings by JH added the number in Hochstim' book. "Temple of Apollo no.1 y no. 2", JH 381; "Temple of Apollo no.3", JH382; "Temple of Apollo no.4", JH 383; and Temple of Apollo no.5, JH384.

[12] Patton took a photo with a similar point of view where we can see to Louis Kahn near the Temple. Greece 033.III.C.1, George E. Patton Collection, AAUP

[13] The first time Louis Kahn wrote these words was in: Kahn, L.I. 1957. *Architecture is the thoughtful making of spaces*. Perspecta 4: The Yale Architectural Journal (New Haven, 1957), 56

Figure 3: "Temple of Apollo no. 2", JH 381

However the most interesting thing on these drawings (and others like JH373-380-381-382-383[14]) is that they show clearly a rhythm between something that let see through it and something that do not let see through it. Or, that let pass the light through it and something that do not let pass the light. This idea is underlined by the fact that they all show a monochromatic background whose only duty is to serve as an opposition to the foreground (to the built) instead of trying to connect it with the environment[15].

> Structure is the maker of light […] One in class […] in explaining that structure is the maker of light I introduced the idea of the beauty of the greek columns in relation to each other and I said the column was no light- the space was light. [16]

And finally this Greek idea about how "the structure let pass the light through it" became one of the most important concepts in Louis Kahn's late work. We can identify it in the gap between the wall and the roof in the Trenton Bath House (1954-59), in the lateral holes of the First Unitarian Church (1959-69) in the skylights of the Kimbell Museum (1966-72) or in the Yale Center for British Art (1969-74).

The mass
Unlike the Peloponnese trip, the stay of Kahn and the Fellows in Athens and its surroundings is unknown. We can state that they were touring the city center because

---

[14] "Interior Parthenon, Acropolis", JH380 Y PAFA 63; and "Propylea, Acropolis", JH 373.
[15] Only one drawing of them (JH384) tries to connect the Temple of Apollo with the environment. This also happens with the drawing made in Mycenae: "Lyon Gate", JH 369
[16] Kahn, L. I. 1967. *Statements on Architecture from a talk gives at the Politenico di Milano in January 1967*. Zodiac 17 (Rome, 1967), 57

of some photographs taken by Patton[17]. Those photos show that the group went to visit the "Changing of the Guard" in Syntagma Square and the ruins of the Temple of Olympian Zeus and also the Temple of Apollo Patroos in the Ancient Agora. Although Kahn made only two drawings in these visits, both of them were drawn in the Temple of Olympian Zeus, and their main subject was the Acropolis of the city.

Without a doubt, the "incomparable Acropolis"[18] of Athens was the place that attracted Louis Kahn's attention more. A proof of this attraction is fact that he made twelve drawings about it. Contrary to what might be thought he was not interested in the proportion, composition or details of the different buildings. None of the five drawings that were made inside the Acropolis were focused on the Parthenon, the Erection or any of the other jewels of the sacred hill. Furthermore, two of them (JH380 y 383) continued with the relation mass-void that he had already observed in Ancient Corinth. For Louis Kahn the powerful mass of its platform was the most important form.

Figure 4: "Acropolis from Theater Dionysos", JH378.

Over again his drawings speak for themselves. From the two drawings made in the Temple of Zeus that show the contrast between tectonic-stereotomic (as Kenneth Frampton has defined)[19]; to the powerful (even aggressive) accumulation of forms

---

[17] Greece 033.III.C.1, George E. Patton Collection, AAUP
[18] Postcard from Louis I. Kahn to his "office and Friends", January, 1951, LIK 030.II.A.60.37, LIK Collection, AAUP
[19] "Acropolis from the Olympieion", JH37; and "Acropolis from southeast", JH376

near the Acropolis[20]; or the drawing made from the Theater of Dionysus[21]. All of these drawings have as main subject the telluric form of the platform on which is based the sacred "upper city".

These forms will have a translation in many buildings of Kahn's work. For instance in the vertical rhythms created by the shadows in the first sketches of the Trenton Bath House (1954-59) but also in the façade of the First Unitarian Church (1959-69) or the Richards Medial Research Building (1957-60) and the Morris House (1958). As well as we can also find the powerful Greek platform on the ground where the Synagogye Hurva (1967-74) and Mikveh Israel (1961-72) arise or the well-known square at the Salk Institute of Biological Studies (1959-65).

The place

After a few days in Athens, the group made their last trip, to the mythological area formed by the Delphi Sanctuary and its environment. This initiative was entirely driven by Kahn.

> Louis was all cranked up to go on to Delphi and Parnassus, sites of the human struggle where democracy and tyranny once stared each other down. So we took off, via Corinth, by bus.
>
> Louis' outwardly robust appearance belied a fragile body that on that trip, nearly came apart because of the antics of a Kamikaze driver who took the turns through those war ravaged roads, missing oncoming vehicles over Bailey bridges by the thickness of this paint. As one S curve followed another, Louis vowed that when we got to Delphi, he would demand of the Oracle to see to it that the driver spend eternity riding his bus around Purgatory. By the time we got there, whatever stamina he started out with has gone and we damn near had to carry him to his room!
>
> My wife offered Louis aspirin and her seal coat, because the hotel was without heat or hot water, but he gallantly refused, preferring to die in silence between the frozen dampness of bed sheets. [22]

Amisano's words suggest that the group did not see anything on their way to Delphi. So we have to assume that all Kahn's drawings were made in Delphi or during their return way. Nevertheless, the following day, after Patton took two photographs of the group[23], Kahn and the other Fellows went to the archeological site in Delphi .

> The goats awakened us, their bleting and the bells echoing in the foothills of Parnassus. Louis was already in the terrace, sheltered from the wind; the sun was shining and he was reborn. After a tea and hard toast, we were off to see the sights. My wife and I headed for the temple, Daltas in another direction, and – as often happened- Louis wandered off on his own. We could see him in the distance with his thoughts, paper and Conte, musing the immediate scene. By mid-morning the un had warned us. Louis returned and picked a dramatic spot for lunch overlooking the valley. Throughout this part of the trip, these lunches were happy picnics, always winding up with us stretched out, letting the sun and the Retsina wine do their job.
>
> The rest of the day was spent sketching and looking. By late afternoon, the sun disappeared and it was time to get back. After a brief rest, we were on the terrace ready for a dinner that

---

[20] "Acropolis, approach from the west, no.1", JH371; "Acropolis, approach from the west", JH372; "Acropolis", JH374; "Mycenae-Acropolis", JH369
[21] "Acropolis from Theater Dionysos", JH378.
[22] AMISANO, J. 1986. Interview by Richard Saul Wurman. In *What will be has always been. The words of Louis I. Kahn*, R. S. Wurman, Ed. Access and Rizzoli, New York, 1986, 266.
[23] Greece 033.III.C.1, George E. Patton Collection, AAUP

consisted of half of an anemic chicken divided among the four of us (the other half was reserved for the next day). On the third day, Louis discovered two small children battling each other with a dried cod, and he brought us he possibility of having cod as an alternative, but the proprietor didn't consider dried cod a fir fare for Americans. Louis convinced him that he should make an exception in this case. It was prepared by the gods and Louis could not resist the Retsina in spite on his delicate stomach. It put him in a gay mood. He and the proprietor, with a good deal of toasting and hand shaking- a bewildering scene since neither spoke the other's language. Daltas, the Greek emissary, was supposed to see us through these briers. Instead, Louis carried the day eyeball to eyeball expounding the theme of Greek stoicism, Greek women, Greek songs and even the disastrous wine. [24]

The entire group should have loved the trip, especially Louis Kahn. Since, he made five drawings there besides all of them (just like his drawings of Deir-el-Bahari, Acropolis or Corinth[25]) were focused on the relationship between the man-made landscape (building) and the natural environment (context). This link became quickly very important for Kahn and he tried to think over it on his drawings. What is more, Kahn tried to explain this idea himself several years later taking one of these drawings as an example (JH364)[26]:

Figure 5:"The Oracle no.2", JH364

It's really a line of a hill, which to me is the line of the ending, the ending line, which constituted a serious meaning. That line couldn't be any other line because nature makes

---

[24] AMISANO, J. 1986, 266.
[25] "Mortuary Temple of Hatshepsut", JH404; "View from the Parthenon, Acropolis", JH377; "Erechtheion and Parthenon, Acropolis", JH379; and "Nike Temple and south wing of Propylaea Acropolis, Athens", Herbert F. Johnson Museum at Cornell University. But also JH384
[26] Those drawings are usually known as "The Oracle" but they are part of the swimming pool of the ancient gymnasium. "The Oracle no.1", JH363; "The Oracle no.2", JH364; and "The Oracle no.3", JH 365.

> whatever it does by the interplay of circumstances – by a succession of equilibriums- and that line is an absolute end line of conscious being, an absolutely different form of the laws that govern nature. And it does it without a purpose, and that's why that line is absolutely the manifestation of evidence of being. So in drawing this line you draw your reverence for that which is also devised as the maker of all things. If you have something you wanted to do and call on nature, nature will make that particular line… So when I was drawing Delphi and the hills surrounding it, I couldn't draw them verbally, like any drawing. I could only draw them as though they were endings, a manifestation of natural ending. I was trying to make the whole picture to see the mountains and the line. It was a great privilege to draw this line. [27]

Maybe these words are too rhetorical but they explain perfectly how the architect believed that he has understood the principles of how the nature operates and how insignificant is the human work in comparison with nature. In that sense, the man-made can only participate opposing its pure geometric forms (in this case the circle of the pool) against the irregular power of the Nature. This was also the main idea of his drawing "Sanctuary of Apollo" but especially it can be seen in the drawing "Delphi from Marmaria" with a powerful contrast[28].

Figure 6. "Delphi from Marmaria", JH368.

This relation between man-made and nature has its origin on Kahn's formative years while William Gray was his teacher. Kahn kept this theory in mind during his training years at the University of Pennsylvania and it would culminate when he attended the

---

[27] Kahn, L.I. cited in *The Paintings and Sketches of Louis I. Kahn*, J. Hochstim, Ed. Access and Rizzoli (New York, 1991), 27.
[28] "Sanctuary of Apollo", JH 367; "Delphi from Marmaria", JH368.

classes of Vincent Scully just a few months earlier[29]. It needs to be remembered that he was one of the first historians who analyzed the seemingly casual relationship between the Greek Temples and their environment. So Scully showed that each architect must understand the natural environment before doing anything to achieve an ideal adaptation between construction and the context. In other words, or following Kahn's words, the architect must be conscious of the natural order before he can establish any relation with it.

This sensibility with the environment is evident in many of Kahn's late works such as the Memorials Levy Playground (1961-66) and Roosvelt (1973-74 y 2013), or in the Monasteries of Saint Andrew (1966-67) and Dominican Motherhouse (1965-68). But the best example that shows the perfect relation between human construction and Nature is in the *Salk Institute of Biological Studies* (1959-65) even if the whole complex was never built.

The last days

The group might have been in Delphi three days before they returned directly to Athens. In the meantime Kahn made several drawings of the stunning and mythological landscape of this area[30]. Then they might have spent some days more in the city because in those years "there was not a plane to Rome everyday" [31]. But finally the group could have taken a plane a few days later directly to Rome on January 30th.

Unfortunately, or luckily, this trip became the beginning of the end of Kahn's stage in the AAR. The reason is that Kahn discovered a letter from the Yale University in which he was hired to design the extension of its Art Gallery. So he immediately bought a ticket to return to the USA.

---

[29] In those years Vincent Scully was starting his book about Greek Architecture. Scully, V. 1962. *The Earth, the Temple and the Gods: Greel Sacred Architecture*. Ed. Yale University (New Haven, 1962)

[30] Hochstim has situated several drawings in the Arakhova Mountains in his book but he is not able to place them accurately (JH355-56-58-59 y 60). We can only be sure about the drawing titled "Panorama" because Patton took a photo very similar in Delphi. "Panorama", JH 357

[31] Postcard from Louis I. Kahn to his "office and friends", January, 1951, LIK 030.II.A.60.37, LIK Collection, AAUP

References

Louis I. Kahn Collection, University of Pennsylvania and the Pennsylvania Historical Museum Commission: "LIK Collection, AAUP".

George E. Patton Collection, University of Pennsylvania and the Pennsylvania Historical Museum Commission: "George E. Patton Collection, AAUP".

Laurence P. and Isabel Roberts Papers, 1910-2005, Biblioteca Berenson, Villa I Tatti–The Harvard University Center for Italian Renaissance Studies

Hochstim, J (1991). *The Paintings and Sketches of Louis I. Kahn.* New York: Access and Rizzoli.

Kahn, L.I. (1957). Architecture is the thoughtful making of spaces. *Perspecta: The Yale Architectural Journal*, 4, 56

Kahn, L. I. (1967). Statements on Architecture from a talk gives at the Politenico di Milano in January 1967. *Zodiac,* 17, 57.

Scully, V. (1962). *The Earth, the Temple and the Gods: Greek Sacred Architecture.* New Haven: Yale University Press.

Wurman R.S. (1986). *In What will be has always been. The words of Louis I. Kahn.* New York: Access and Rizzoli.

Contact email: rubiogarciaruben@gmail.com

Morphosyntactic Elements of Elizabethan and Modern English:
A Comparative Study

Bushra Siddiqui, University of the Punjab, Pakistan

The North American Conference on the Arts and Humanities 2014
Official Conference Proceedings

Abstract

The intent of this research paper is to observe the differences of Verb movement of Elizabethan and Modern English. This synchronic study is conducted to observe the morphosyntactic changes with reference to two specific eras, Elizabethan and Modern, so the exploratory research methodology is adopted. This research leads us to all those functions of Verb Movement in the Modern English which were different in the Elizabethan English as negation with main verb and the absence of dummy do. For this purpose two legends of the Elizabethan age, William Shakespeare and Christopher Marlowe, are studied to find out ample examples for the case under discussion. This study is valuable to map the shifts and transformations of English language of the two specific eras. It provides a valuable picture of differences of morphosyntactic elements of English language at different phases that identifies shifts and change. This research work is an essential pre-requisite for the diachronic development of English language.

Keywords: morphosyntactic, synchronic, transformation, negation.

iafor

The International Academic Forum
www.iafor.org

Introduction

This research paper mainly focuses on the morphosyntactic elements of Elizabethan and Modern English. It is proved by (Roberts and Roussou, 2003) that Chomsky's Minimalist Program that is meant for linguistic theory has raised the importance of a great number of significant theoretical and conceptual matters regarding the nature of functional groups , the procedure of parameters and the relationship of both of these to language change. This dimension of syntactic change is quite important from the view point of the minimalist program; it carries many technical strategies to judge a pervasive diachronic phenomenon, namely grammaticalization. The minimalist program what we find according to Chomsky is the main thought that the language, from a point of view, is a perfect system. So in syntactic systems these apparent variations and change are having an adjacent and strong connection with the minimalist program.

This work captures the V-to-T movement which was a part of Elizabethan English. At that time instead of Auxiliaries, main verb Inversion was present. As we find in Shakespeare: 'How cam'st thou hither?'(Richard, 1954)

To describe the Constant Rate Effect in English language, I consider precisely the phenomenon of the considerable loss of V(erb)-to-I(NFL) nod in the Elizabethan English, as judged in (Roberts, Diachronic Syntax, 2007),(Kroch,1989), it also based on an innovative study of quantitative analysis conducted by Ellegård, (1953) and also the investigation of Grammar as found with Roberts (1985). The authenticity of the case under discussion is that in the case of Elizabethan English the participation of main verbs is like auxiliaries in three situations of word-order: first one is of questions; the second one appears as negative sentences, and the third one is the case of sentences that are having weak adverbs. In all the above discussed cases, the main verbs in Elizabethan English demonstrate a strong movement towards the Inflectional node to carry tense while in case of Modern English the same function is determined by the auxiliaries, and in case of main verb we notice that it stays at the same place below the VP node. We can also find out the fact that in modern English if the movement of main verb is not present to the Inflectional node, the verb has to stay within VP, or at minimum at a status under the functional head or heads of tense and subject-agreement. In the case of questions and also of negative sentences, where the lexical support is required for functional heads, the appearance of periphrastic auxiliary ''do'' is present. While in the case of weak adverbs, we find out the simple appearance of verb next to the adverb instead of its movement leftward transversely. The major contrast in modern and Middle English is also demonstrated by Kroch (1989c).

The study aims to investigate the differences between Morphosyntactic elements of Elizabethan and Modern English which show the element of addition or deletion at different Morphosyntactic levels. The main objectives of the study are to:
- Find out how V-to-T movement is different in Elizabethan and Modern English.
- How dummy 'do' works in negation in Elizabethan and Modern English.
-

The nature of the data determines that 'exploratory research" is preferred over Analytical because it's the Verb Movement that is studied in historical perspective.

Different writers of Elizabethan as well as Modern age are minutely studied to show the changes in sentence structure of English language. From the Elizabethan era the legendry figures William Shakespeare and Christopher Marlowe are selected. Their writings are taken under consideration so that they can be compared with Modern English. Arguments are gathered and functions are studied to find out the differences of Verb Movement.

Discussion

V-to-T Movement:
A Morphosyntactic variation that we find in Elizabethan English is that instead of Auxiliaries main verb Inversion was present. In this case main verbs used to act like Auxiliaries while there is the presence of three word-order constraints: first one is in the case of questions, the second one of negative sentences and the last one the sentences having weak adverbs. In all these cases, in Elizabethan English we explore that there is the movement of main verb to Inflectional node to take Tense just like as in Modern English Auxiliaries are working. In Modern English the case is not so. Here if we see, the VP remains at its place or we may say at least at a place under the functional head or heads of tense and subject-agreement and the Auxiliaries have to carry Tense for the main Verb.

Another prominent aspect that we find in Elizabethan English is the case of questions and also of negative sentences. In both cases the functional heads performed their function without the presence of lexical support of ''do''.
Previously as we found in Shakespeare: 'How cam'st thou hither?'

In the Modern English the situation will be entirely different. The same sentence will be interpreted as: 'How did you come here'.

Here we find out that verb is present at its own place and it has not to move to take tense. Instead of that the auxiliary 'did' appear to take tense from the 'I' node.
Or at another place in Shakespeare we find the case of negation, the situation is almost the same:
"Mariner: Make your best haste, and go not/ Too far I' th' land (Shakespeare, The Winter's Tale, 1611).

If we transform the same sentence in Modern English then it will require auxiliary and without that the verb will not be able to give complete meaning: "Mariner: Make your best haste, and do not go/ Too far I' th' land:"

So this movement of verb has completely changed in the Modern English. Another example we find in 'The Jew of Malta':
"Sir, we saw' em not." (Marlowe, The Jew of Malta, 1587-1593).

Again this is the example of negation and if we transform it in Modern English then again the verb will act differently. In Modern English Verb alone cannot fulfill the requirements of negation. So it will be: "Sir, we did not see them."

Here not only auxiliary 'did' is inserted but also according to its requirement the verb form has changed from past to present. Another thing that we may notice is the place of negation to occur and that is that the word 'not' is coming exactly after the auxiliary and before the main verb. While in the Elizabethan English the word 'not' was coming at the end of the sentence after the main verb and without an auxiliary.

So what we find out is that at all these places according to the demand of Modern English now periphrastic auxiliary 'do' appears and provides support to the VP present in the sentence. So as a result the Verb remains under the node of VP.

And in another case in Modern English, as we find out, that when weak adverb is present, there is the presence of verb soon after the adverb rather showing a movement leftward transversely as it was previously present in the Elizabethan English:
"Blossom, speed thee well!"
(Shakespeare, The Winter's Tale, 1611)

So the variation that we find out is losing the verb-second constraint. So instead of V2, now we have a simple SVO word order.

Main verb and negation:

Another characteristic that we find out of Elizabethan English is that the main verb carries negation without the help of auxiliaries while in Modern English the case is not so. Now there is no concept of negation without auxiliaries. Auxiliaries carry negation instead of the main verb and main verb works independently as the auxiliaries are performing other syntactic functions.

While studying Elizabethan literature the prominent examples of the above mentioned category we find in Shakespeare:
'Our prerogative calls not your counsels'.
(Shakespeare, The Winter's Tale, 1611)

In the Modern English the same example will be translated as:
"Our prerogative does not call your counsels."

So here the use of auxiliary is must. If we do not enter an auxiliary then it will be considered a mistake.
Another example of the same case we find in Christopher Marlowe:

 "Preach me not out of my possessions."
(Marlowe, The Jew of Malta, 1587-1593)

This case of the Elizabethan English will be translated in the Modern English as:
"Do not preach me out of my possessions."

Now with the addition of the auxiliary the syntactic setting of the sentence has been completely changed. Not only the auxiliary is carrying the negation with it but also the Subject Auxiliary Inversion is present.

First Knight: Grave Governor, list not to his exclaims.
(Marlowe, The Jew of Malta, 1587-1593)

Conclusion

With all the above discussion the fact is evident that when we compare the Elizabethan and Modern English then it is crystal clear that certain changes have occurred in English language due to V-to-T Movement. The comparative study enables us to observe the changes in the Verb Movement which have occurred in English language from the Elizabethan to Modern era. Previously English Language was used more carefully particularly the sentence structure was paid more attention but still these changes came unconsciously and to such an extent that sometimes it becomes difficult for the reader of the present era to understand the sentences of the Elizabethan English. This data provides enough material for comparative study of the Elizabethan as well as present day's sentence structure of English language. All these changes are a part of every language of the world and as a result, change is a constant part of the languages. We can only observe this change by comparing the certain eras after certain time.

References

Roberts and Roussou. (2003). *Syntactic Change: A Minimalist approach to grammaticalization.* Cambridge.

Busse, U. (2002). *Linguistic Variation in the Shakespeare Corpus: morpho-syntactic variability.*

Lightfoot, D. (1999). *The Development of Language: acquisition, change and evolution.*

Marlowe, C. (1587-1593). *The Jew of Malta.*

Roberts, I. (2003). *Syntactic Change: A Minimalistic Approach to Grammaticalization.*

Roberts, I. (2007). *Diachronic Syntax.* Cambridge.

Shakespeare, W. (1611). *The Winter's Tale.*

Smith, J. J. (1999). *Essentials of Early English: an introduction to old, middle and early modern English.*