ACCS2019

The 9th Asian Conference on Cultural Studies

RECLAIMING THE FUTURE

OFFICIAL CONFERENCE PROCEEDINGS
ISSN: 2187-4751

May 24–26, 2019 | TOKYO, JAPAN

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Klin Concubine's Resident the Memory of the Mon Community at Sutthapotch Temple Area for Cultural Heritage Preservation

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Abstract

Klin was the name of King Mongkut's concubine (King Mongkut was the king of Thailand during the year 1851-1868). She was Mon ethnic (Mon was the name of ethnic group that was migrated from Myanmar) and she was the granddaughter of the Mon leader. By the reason of her family and her concubine status, she had a role as a leader of the Mon in Thailand at that time. The Mon Community in Ladkrabang has a memory with her as an important person in the history of the community, because she had a small house in community area. She donated for building Suthapotch temple. When she made a merit at that temple, she stayed at small house. Klin's residence was a proud memory of the community people. Nowadays, they try to restore a local history for empowering the community.

The objective of the research is to acquire the building shape of Klin's residence from the memories of the people in the community. The method of research was collected data by interviewing elder people in the community who have memories and saw the building. The research had redrawn the house from the memories.

The result of research found the Klin's residence is a Thai traditional style. The house is a small building with 3 rooms but no kitchen. From the activities of the research that empower the people in the community want to restore their cultural heritage to the new generation

Keywords: Cultural management, Local History, Community empowerment

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Introduction

The study about local history is a process to empower local community. The process can bring the community to self-review for know their own history and the story of the ancestors. When they know the own history, the people in community can be proud and try to preserve cultural heritage and memories for next generation. The community can use a valuable history as a lesson in developing their own community in the future.

Suthapot temple community is the Mon ethnic group that was migrated from Myanmar on the late 18th century. In the history, the Mon people came to stay in the Southeast Asia before Christ era around 200 years. The Mon ethnic group had culture relation with Daravadee culture in Thailand. The Mon ethnic group was established the city name "Hongsavadee" as a capital on the kingdom near the Bago River. Nowadays, Hongsavadee is still exists and change the name as Bago city that locate on the south region of Myanmar. In the past, Mon and Burmese had a war between each other in order to overcome the greatness of the region. The war between Mon and Burma ended in 1757 by Burma to win, that was the time of the King Alaungpaya of Myanmar. In the year 1767, King Alaungpaya came to war with Ayutthaya and destroyed Ayutthaya successfully. People from Ayutthaya have recovered independence and built Thonburi to be the center of the Kingdom of Siam on the same year. After 15 years which Thonburi was established, King Rama I of Chakri dynasty was established Bangkok by move the city to the other side of Chaopraya River. When the Kingdom of Siam was able to establish the city firmly, it was the reason that Alaungpaya of Myanmar wanted to war to expand his power. King Alaungpaya enlisted the Mon to be a soldier in the war with the Kingdom of Siam. Mon people escaped the military and migrated to Siam. This Mon group has become an important group that has the right to live in the Kingdom of Siam. Some Mon people have served as government officials. The Mon leader, Phraya Damrong Ratchapolkhan, the governor of Khuean Khan city (Samut Prakan Province nowadays) was dedicated his daughter "Klin" to the King Rama IV's concubine. Klin concubine had a prince with the king so it brought her as the Mon leader in Siam.

The Mon population settled in central region of Thailand such as Bangkok, Nonthaburi, Samut Prakan, Ratchaburi etc. In Ladkrabang area, Sutthapotch temple community is the community of the Mon who was migrated from Myanmar and settled their community in suburb area of Bangkok around 160 years. The current environment in which the surrounding area of the Sutthaphot Temple community has been developed from an agricultural area to an industrial area, institution of higher education and international airport. This situation has caused more people to move into the Ladkrabang area. The Mon community at Sutthapotch temple began to adjust and change the way of life according to the changing social conditions. A new generation in the Sutthapoch temple community began to forget their history. The group of adults in the community therefore needs to revive the memories of the past for pride in their ethnic and ancestors. During the time when the concubine was still alive and had a status as a concubine in the King Mongkut, she traveled to Sutthapotch temple to make merit every year as the leader of the Mon community. She had a house to live in the community when she traveled to the community, but now the house has been decayed and demolished. The purpose of this research is to study the characteristics of the Klin concubine's house that had been built in the

community. The study uses the interview method from the memories of the elderly who have seen or have memories from the hearsay of people who had seen the Klin concubine's house.

Research Objective

In order to acquire the characteristic of the Klin concubine house that had been in the Sutthapoch temple community from the memory of the people in the community.

Research methodology

This research uses qualitative research methodology. The data collections were used structured interviews. Interview 3 key informant person who have seen or have memories from the hearsay of people who had seen the Klin concubine's house. The data analysis process, the study was organized information from all key informants. The study was analyzed and interpreted the data to summarize.

Klin concubine's history

Klin concubine was the daughter of Phraya Damrong Ratchapolkhan (Mr.Chui Kotchaseni), the ruler of Khuean Khan City (Prapadang distric in Samut Prakan Province nowadays). She was born in the year 1844 in the reign of King Rama III. She entered the royal court as a concubine in King Rama IV. She gave birth to a son for the King Rama IV in 1855. Her son is Prince Kritsadapinihan. Klin concubine when she stay in the royal court, she was studied English from Miss.Anna Leonowens whom was hired by the royal court to teach English to the king's sons and daughters. Klin concubine studied English and she was was able to translate novel "Uncle Tom's Cabin", which was written by Harriet Beecher Stowe. Klin concubine is the first Thai woman to translate western literature into Thai language.

Klin concubine was the famous people of the Mon people in Thailand. She often goes on to maintain or build temples in the area where Mon people are located, such as Chana Songkhram Temple, Khongkaram Temple, Don Krabueng Temple and Koh Temple, Ratchaburi Province, SutthapochTemple, Ladkrabang, Bangkok. She died on November 14, 1925, aged 91 years.

Ladkrabang district and Sutthapotch Temple

Ladkrabang District is located on the east side of Bangkok. Ladkrabang District has areas adjacent to Samut Prakan Province and Chachoengsao Province. In the past, the area in Ladkrabang District was a large lowland area after Thailand made the Bowring Treaty between the Great Britain, that result the expansion of the rice growing area in Ladkrabang District. His Majesty King Rama V has allowed the excavation of Prawet Burirom Canal to be used as a route for transporting agricultural products from the eastern cities to the inner city areas of Bangkok.

Ladkrabang District is currently being developed as an important area, which is the location of industrial estates, educational area and close to Suvarnabhumi International Airport. The development of the city has caused many people to migrate to live in Ladkrabang District. The Mon communities that live in the Sutthopotch

Temple at present have tried to revive the Mon culture in order to show their identity and self-esteem through activities such as alms-offerings on the Buddhist Lent day, the establishment of local museums.

Figure 1: Klin concubine. (Sopon Nichaiyok,2007 :48)

Klin Concubine's Resident the memory of the Mon community

From field data collection by interviewing 3 elderly people who gave the appearance of the house, each of which provided information on the characteristics of the house as follows.

Table 1: Data analysis from interviewing informants

	Mr. Suwan	Mr.Chow	Mr.Chad
Structure material	Wooden House	Wooden House	Wooden House
Roof material	Hip roof with white tiles	A gable roof with terracotta tiles and a long awning, close to a balcony.	A gable roof with terracotta tiles and a long awning, close to a balcony.
Wall	Wooden stacked sheet	Wooden sheet joint	Wooden sheet joint
House size	-	4.00 – 5.50 x 8.00 m. 3 Colum set ,wide span 3.5 m.	6.00 x 8.00 m. 3 Colum set ,wide span 3.0 m.
Colum	Square Column	Round column	Round column
Door	Wooden door and wooden folding door	Folding door	Wooden door on front and wooden folding door in inner.
Window	Wooden double open window	Wooden double open window	Wooden double open window
House high	3 steps from ground, 1 meter high, The basement is the water surface	7 steps from ground, 2.5 meter high from the ground,	7 steps from ground, 1.6 meter high from the ground,

Based on interviews with elderly informants who had seen the Klin Concubine's Resident found that there was some inconsistent information. The researcher therefore uses data that has a consistent direction in summary to know the style of the house of the concubine. Characteristics of the Klin Concubine's House seem to be a Thai tradition house, made of wood. The size of the house is not large, which is between 6.00 X 8.00 meters. The wide span range is about 3.00 – 3.50 meters per span. The columns are round wooden columns. The entrance to the house should look like a folding door. The interior door is probably the Thai traditional style open door. The height of floor level of the house is between 1.50-1.80 meters from ground. The house has a lower terrace. The roof of the house is a Thai traditional gable roof with terracotta tiles. The house has a roof to prevent rain splashing into the building around the house.

The house of Klin Concubine, from the interviewer who provided information about the location of the house that is located near the canal, which at that time was the main transportation and had a port near the house. The house doesn't have a kitchen in the house. The researcher assumed that the emperor and his followers should be staying at this house in short times so there may be people who care about the food in the community or there may be a separate kitchen.

Figure 2: Klin Concubine's resident assumed by researcher

Conclusion

Information from interviews with older people who still remember the characteristics of the Klin Concubine's resident, have some conflicting information as it is a long past event and the informant was interviewed by the key informants who are not construction worker or architect so they cannot explain in clear. However, we can imagine the house of her it was a small house with only three column sets. The house has a traditional Thai house style, but it is a single house. Normally, the Thai house for those who have social status will be a group of houses, with each building having different function, such as a sleeping room, a sitting room, a pray room and a kitchen. The researcher considers that the cause of the house of the Klin Concubine is a small house due to the objective of requiring being a temporary residence during the time when the she came to make merit at Sutthapoch Temple.

In the past, there was no hotel and traveling to make merit in the outskirts of the city, could not travel within one day, therefore, the building was to be used as an overnight stay for her and the followers. That cause the building was not built to be fully functional but built as a small building for sleeping and staying for a short time.

However, this traditional building has a meaning and value to the villagers in the community. Because it is a symbol that links with the leaders of the Mon people in the past and shows the history of their ancestors. Local histories therefore contributed to the community's social strength and empower the people in community try to maintain their local culture which are the wisdom of their ancestors, which is the beauty of diversity in the same world. This is the beauty of cultural diversity in the same world.

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Survival and Sovereignty: Forces on the Rise of Aurelio Tolentino's Novels

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Abstract

The current paper divulges the cultural considerations that prompted the rise of Aurelio Tolentino's extant novels during the 20th century. An outstanding Kapampangan, Aurelio Tolentino (1875-1915) is an astute author remembered as both a moralist and insurrectionist-playwright in and out of prison due to his seditious writings. His five existing novels published from 1909 until 1914 prove to be an exposure of the interesting forces that urged the popularity of the novel due to dynamic circumstances. The cultural manifestations of the fictions merit explorations on the struggles that the author and the colonized Filipinos have undergone. A socio-historical approach is used to disclose the racial background of Filipinos who had to bear the conventional Spanish rule and the American liberal policy. This method explores the distinctness on how people survived and cried for sovereignty from a dual dominion that is a remarkable field exhibited by Tolentino. Seemingly, the novels served as a means of survival for the author and a forum on his goal of advocating a total liberation for the motherland. Likewise, the novels demonstrate Tolentino's craftsmanship as a versatile man of letters while collaborating with his audience towards the reality of their situation as suppressed people.

Keywords: survival, sovereignty, Kapampangan, extant novels, socio-historical method

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Introduction

Regional studies of literature have always been a fascinating field that disclose a connection among the past, the present and the future of a race. Literature takes us to a historical milestone that connects mankind in the world. Aurelio Tolentino's fictions are illustrations of a distinct identity which resembles the present social, political and other institutional forces and in the same breath caution his readers to what may occur. His themes are universal for they speak of an individual's natural instincts for survival and the quest for sovereignty.

The study is limited to the analysis of the five extant and available novels of Aurelio Tolentino that were printed from 1909 to 1914. These novels are part of the donations of Tolentino's heirs to the University of the Philippines Library in 1972 while the novels *Ang Buhok ni Ester* and *Maring* are also made available online through the effort of the University of Michigan Library and the American Philosophical Society. The other reported novels of the author which have gone extinct are no longer included in the subsequent discussion.

Aurelio V. Tolentino has been a product of the three-century rule of Spain and the forceful take-over of the US dominion. He is a distinguished and educated man who has personally got connected with the ugly visage of a subdued nation. He has been a freedom fighter and bestowed more literary legacy in terms of his volumes of extant works than any of his contemporaries. His expertise on his art is greatly exhibited from the different genres of his writings; moralistic works, essays, journals, zarzuelas, plays, and later his immensely popularized novels. He has been imprisoned nine times due to his seditious works and campaigns against foreign invasion. He would later use novel writing to communicate with his readers that would earn him the recognition of producing the most number of novels on his lifetime.

The first decade of US rule marked a literary shift from the Spanish-inspired corrido to realistic writings. The new policy on progressivism and liberalism built up an interest on modern-day landscape in terms of literary production. The usual metrical romances and fantasy tales encouraged by Spain had been spurned by playwrights in favour of realistic writings. The Spanish comedia and corridos were replaced by localized zarzuelas where Tolentino excels bearing on his name at least ten extant zarzuelas. Barely a few years during the onset of the US regime, the grandeur of Spanish-inspired literature in the form of fantasy and make-believe have been rebuffed by both the local writers and the reading public.

The liberalization policy in literature by the new American rulers inevitably marked an innovation in the old genres of writing. The swift development in the literary aspect paved the way for more printing presses, literary organizations, uncensored fictions and other writings, and more importantly the increasing number of patrons. Being a journalist-moralist, Tolentino has to adopt with the present trend of writing in order to keep his persona as an astute writer. Well acquainted with the rising popularity of novel writing in the West since the 18th century, the author has proven that he could go along with the newest literary movement. In terms of readership, his contemporaries have benefitted on the US educational policy that mandated natives to gain literacy. Larkin (1972, p.144) reports that the number of students in Pampanga increased from 3,400 (1901) to 13,000 (1910) and the number of schools jumped from

41 to 185 in the same period. Tolentino's first novel was released in 1909. As a man of letters, Tolentino was well aware that the Realism movement in his time was the promising and widely acknowledged hence he had to keep pace with that serving two purposes by doing so; he's into modern writing phase and he will use the forum to transport his message.

History accounts that the US occupation brought about an abrupt social and economic change in the Kapampangan society (Larkin, p.129). This in turn created a separate identity and economic hostilities among the elites and the common folks for a modern society is fast developing. The landlord-peasant camaraderie has been influenced by the rapid transformation in terms of social groupings. Aside from the upper class natives, the growing number of Chinese mestizos and a small group of Spaniards have been formed fashioned in each own circle through intermarriages and connections. The turnover of native elites has been significantly marked that showed the rising class of Chinese mestizos which created infusion as well as discrimination among the masses. Larkin noted that very few 'pure' Indio families and what remained was a governing class in the Kapampangan society.

Further, the onset of the 20th century shows the Chinese populace that has greatly increased in number with all their wealth, power and business acumen. They dominated the commercial sector of the province as buyers, exporters, middlemen down to being workers in all business sectors. It is of no wonder that the author vehemently despise the presence of the Chinese blurting on his novels that they want to own the land that belongs to the Filipinos. Consequently, during the first decade of the US rule, Americans are short-staffed to implement the new programs so they rely heavily to native cooperation. A new political structure has surfaced that required governors and board members in the province through an election process. The elected leaders have become the symbols and cradles of political power. The upper-class native elites have the authority to rule over their own people, not for the common good but more on personal gain.

Along with the stated reasons and more, Tolentino, recorded as newly married in 1907, opted to leave his birthplace and reside in Manila together with his family and venture into a printing press business for economic security. His transfer was not an isolated case because statistics show that as early as 1903, over 17,000 Kapampangans have already transferred to Manila. Having been imprisoned and about to be pardoned, Tolentino did not stay to see for himself how his beloved Pampanga would fare in drastic cultural transformation. He had to find some means to support his family on financial matters. Besides, he had to devise some means to awaken the sensibilities and patriotic spirits of his people on his call for survival and sovereignty.

Related Studies

Recent scholarly works pertaining to the genre that portray the colonial attitude of the locals need much to be desired and authors who indulged in this critique usually centre their insight on the characters. The study authored by Baldoz and Ayala published in 2013 has emphasized how US policies toward Philippines and Puerto Rico had affected the locals. The mode in which these policies created a great impact on the social conditions of the people yielded civil conflicts as the colonizers asserted

their own policy inappropriate to the contemporary state of mind of the colonized. The existing study also considers the age of US imperialism in the country which has been a recurrent theme of Tolentino's extant novels. The power of the US exerted to the natives is manifested by the author as a complete betrayal to the Filipino people. The colonial policy on liberalism has benefitted only the upper class while the poor have sunk into poverty.

Meanwhile, Patterson in 2014 has explored Pacho's novel *Cebu*, a Filipino American priest on his first trip to the Philippines to bury his deceased mother. The essay focuses on the social satire in the fiction that exposed how the ideologies of liberal tolerance affect Filipino Americans. It is disclosed that the novel searches for the social reciprocity that migrants pay back their homeland and the host country. The present paper likewise discovers the cultural aspects of Tolentino's novels that stimulated him to infuse his sentiments to his readers. Based from his biographical accounts, the author has gone through multiple ground battles on his advocacy to liberate the country from colonial rules. His novels are likely to serve as his platform to connect with his readers.

A regional literature supporter, Lalas-Garcia has initiated the most recent study on Kapampangan novels on her 2018 published book that focused on the sources and influences of the stated fictions. The investigation covered all the vernacular novelists and their works which stimulates more in-depth analysis on each of the Kapampangan novelists. The study of Tolentino's works is warranted because of his distinct personality as a nationalist writer aside from bequeathing more volumes of the early novel genre. In contrast to the wider perspective employed on Kapampangan novels, the present study exclusively deals on the literary landscape that prompted the author to produce his fictions.

The Socio-Historical Method

The current study is focused on the thesis that Aurelio Tolentino has come up with the most number of Kapampangan novels primarily because of his need for survival and his advocacy for total sovereignty from the foreign colonial power. The novels shall be analyzed as a whole based on their contextual setting not limited to any literary elements like forms or structures but a disclosure on how they existed as prompted by the condition of the early 20th century. The investigation of the novels is centered on the socio-historical and the cultural conditions that paved way for Tolentino's novels.

Reyes (1992) in her book '*Kritisismo'* as cited by Lalas-Garcia (208, p. 21) details the sociological and historical concepts of literary criticism in the country. The former states that critics will establish a broader perception on the local texts if they adopt the historical concept that takes the readers to the past when the literary form has started. Once the critics lay down the historical and sociological contexts of the works, it would be easier to realize why certain literary genres had developed and flourished in different stages. Previously in 1979, Reyes has attested to the appropriateness of the methodology when she engaged it on her dissertation *Kasaysayan at Kontekstong Panlipunan ng Nobelang Tagalog, 1905-1975*. She then found out that the use of the historical and sociological approach in her study affirmed the concept that the Tagalog novels of 70 years are created based on the subjective interpretation of the authors.

Ian Watt (1957, p. 16) affirms on his book *The Rise of the Novel* that the plot in the novels had to be acted by particular people in particular circumstances. By this he has explored the influences of social situations in the writings of a novel by Daniel Defoe, Samuel Richardson and Henry Fielding who were affected by the changes in the reading public of their time during the 18th century and that their works are conditioned by the new social and moral conditions which the novelists and their readers shared. In the same manner that the combined historical and sociological conceptual framework provides a wider standpoint on how Tolentino's novels have been produced, how they were influenced by the specific contextual setting of their time and why survival and sovereignty are the forces that impelled the writings of his novels.

Discussion

The five extant novels of Aurelio Tolentino has the same recurrent pattern of the author's need for survival and sovereignty and this is deliberately transported to his readers. As a well-known newspaperman and a patriot, the author finds his vehicle on his fictions to forge a strong bond with his audience.

Buhay (1909) - previously titled *Mutya* originally written in Kapampangan

The novel highlights the justice expertise of Aurelio Tolentino. It likewise marks the thoughts of the author in terms of how he sees the situations under the colonial rule. Being a law student, he provides free legal counsel to his readers. Having dealt with nine imprisonments, he guzzles in his novel the proper justice system that needs to be accorded to people. No one needs to be in jail if innocent of the crime and everyone has the right for freedom. Buhay and Marcial are victims of circumstances and they should not suffer needlessly. Good-hearted people should not be exploited to achieve one's end. When confronted with evil wrongdoings, somebody must step up and do all means to get out of the situation. Suffering is not needed for salvation. The call for survival to bear the colonized culture and endure societal pressures from varied sectors is effectively expressed on his first novel. The advocacy for a complete sovereignty from the foreign maneuvers is the inevitable duo on his aim for survival.

The author makes use of the character of Dining, the usually meek and pliant mother and wife to uphold the truth. She has gone to all authorities to prove that both her daughter and Marcial are innocent of the crime. She has led the way on how to discover a strong evidence that will point to the real culprit. She has exposed the duplicity in Don Marcelo's personality. Finally she has come to the point of betraying her wicked husband of conniving with the victim for his own selfish motives. Buhay and Marcial have survived the court trials and their ordeal; they had been accorded their most deserved sovereignty once denied from them. The strong and persuasive female voice is heard and the author's message is conveyed noticeably.

In a society where women are overshadowed by social constraints, men should demonstrate that they can do something to protect them. It is a shame on their masculinity that they remain placid on the trying situations that befall them. The new US rulers are abound but the natives should let their forces be felt and acknowledged. Traitors have no place in a land intended for the natives. The plight of the conniver

Daluyong who was exiled in Mindanao then later killed by the Moros needs to serve a warning to those who conspire to the invaders. Tolentino's readers are made to understand that it requires strong will, courage and even losing self-seeking family members to survive on their present situation and win the battle for sovereignty.

Ang Buhok ni Ester (1911-1915-three-parts)-Esther's Hair strand

Ang Buhok ni Ester is considered by literary critics as Tolentino's best novel for his use of gothic fiction on his novel. His characters show intense emotions that effectively connect with his readers and urge them to get involved in the turn of events. The title bears the name of Ester, the only sister of Ruben, the latter a medical graduate who comes back home to serve his people.

Tolentino has been very successful in fashioning his network of uncertainty on his characters. Ruben is a medical graduate, Oscar is a lawyer, both Ester and Gloria are well-educated women but all of them fall prey on the sly and cunning mind of Gerardo. The intellectual mind of the author has been well manifested by the culprit on his varied structure that favors only himself. Don Luis and Ester have gone hopeless and almost out of their mind because of humiliation bearing the disgrace that Ruben has been accused of, but the craftiness of Tolentino finds convincing scenarios that will comfort his readers. Ruben has survived from death penalty, Oscar has been freed from prison, Ester and Don Luis survive on their health problems, and Gloria has survived the rape attempts of Gerardo. All of them have gained their sovereignty from Gerardo's evil schemes and from the injustices of the court system.

The court proceedings are well-detailed and provider of accurate due process in the law system. The manner of questioning among witnesses during cross examinations would educate ordinary citizens on the justice system. Tolentino's readers would readily believe his series of reasoning for they are aware that the author has worked as a clerk of court and has studied law. Using his novel as his platform, the author's call for survival and sovereignty is very transparent. This fact is affirmed by the novel's preliminary pages that shows the message of Dr. Simpao in 1911 who has directly expressed the unfair justice system in the country, the corrupt politicians abound, and the optimism that integrity will prevail against evil practices.

The novel's appeal for sovereignty is heavily embossed on all his characters. Don Luis blatantly discloses the ills of society because of corrupt local politicians and the present foreign policy imposed in the country. He calls for sovereignty by using material resources and intellectual means especially to uphold love for the motherland. The lawyer character of Oscar talks about the present republic imposed by the Americans, also the two-faced natives who disguise as patriots but act as traitors. He further states that in order to gain freedom, people should guard their votes; anyone who sells their votes is worse that Judas Iscariot who sold only his Teacher not the whole motherland. The novel undoubtedly campaigns for initial survival then sovereignty.

Maring (1913) -Maria, Honor and Strength

The story of Maring, subtitled 'honor and strength' is again a story of survival and sovereignty. Tolentino's message is cloaked on the manliness of a woman character

who is able to surpass all adversity that confront her. He has masked through the conservative story of Maring his intention of getting into his readers' sensibilities.

The independence exemplary shown by the major character is hoped to penetrate into the thoughts of his audience. Maring, with all her difficulties is able to stand in her own, without assistance to anyone and still managed to keep her dignity intact. With the initiation of US commercialism in the country, the author wants her readers not to get lured on the new enticements being brought in the country. Maring has lived simply and rejected any materialistic offerings which taught her to trust her own judgments. Her survival is mainly because she worked on it, she has done the right thing and refused help from questionable donors. Her part time American employer entertains drunk guests in her home and one even attempts to molest her but she fought back and hard. She stabbed the American and he tried to chase her she led him to a river where he got drowned. Maring has survived to keep her honor all by her own determination and will. She did not hesitate to challenge and face the wrath of the Americans in doing so.

Moreover, the story of Maring exhibits her quest for sovereignty. The lead character wants to be free from oppression. She is deceived and taken advantage by more powerful people in her own land and only encouraged her to find means to escape from any trap. She flees when needed but continues to live with self-worth and managed to save her family. True, she has always been into a web of trials and misfortune but her willpower and resolve to emerge triumphant gives a renewed optimism to readers. The author is clear on his intent that the present situation is just temporary; that the colonial power has an end, that there is a way to get out of the situation and that like Maring in the novel, the Filipinos will gain their reward of sovereignty.

Kahapon, Ngayon at Bukas (1913) -Yesterday, Today and Tomorrow

Tolentino's versifiednnovelang Tagalog is sub-titled Larawan ng Bayan (Reflection of the Land). The narrative is set during the pre-colonial times when the land is abundant with gold and treasures. The circumstances nonetheless illustrate vividly that of the contemporary conditions. The gist shown below is translated by Lalas-Garcia (2018, p. 182-183) from the text's Tagalog version.

Raha Lakhang Bayan rules the land, his wife Kalayaan and his daughter Mithi are described as having incomparable beauty with noble deeds for the people. The Raha and his family acknowledge the proposal of friendship from the stranger Haring Samuel who later has betrayed their trust. The powerful King from a foreign land offers his aid to help the Raha to overthrow his invaders and by doing so Haring Samuel earned the gratitude of the natives. Eventually, Haring Samuel's troops assault the boundaries of the nation until the Raha is subdued and murdered.

Countless natives are mercilessly slain, their precious land badly devastated, the anguish of many are seen and heard and on the death of their Raha the hopes of the people are replaced by fear and helplessness. Haring Samuel imposes his new policies masked with promises of modernization but apparently are all self-serving and all for the benefit of the rich and powerful. After a few years, a glorious vision happened.

From beneath Raha Lakhang Bayan's resting place, a series of frighteningly thunderous lightning was heard and strikes at the grave and split it open to present the splendid image of the Raha whose face gleans with power and superiority. Haring Samuel seems to be jolted out from a deep slumber and seeks forgiveness for his treachery. The kingdom of Raha Lakhang Bayan is granted complete independence from any foreign rule as attested by rulers from different lands. Raha Lakhang Bayan infers that Yesterday's misery and bitter memories should be forgotten and everyone must be bound by love so that Today and Tomorrow's future of the land shall be secured for the common welfare of the people.

Tolentino's verses are undoubtedly a representation of his activism for the people's survival on the existing forces that transpire in the land. He does not have any qualms on portraying the US government as the deceitful Haring Samuel who has offered goodwill but later takes possession of the land. The issue on survival shown by the novel focuses on the degree of treachery that the new colonizers have conferred to the naïve yet overly grateful natives. The narrative illustrates vividly how the imperialists take control of the land and change the usual placid and peaceful way of life through their modernization policy but what is worse is the deteriorating life that the natives employ. The author candidly informs his readers on how indolence has affected the people who they have gone passive and live a miserable life. He also slapped the wealthy who serve as willing slaves to Americans and betray their own people for personal gain. This further exposes that the new colonial lords benefit massively from the land's resources as they impose heavy taxes and exploit the wealth of the land.

People should take heed of the dismaying reality extensive in the society. The cry for survival is not only because of the imperialist but more importantly on the natives who have gone worse. The blood of the nationalists shout for freedom and this strengthens the will of both Kalayaan (Freedom) and Mithi (Hope) not to succumb to Haring Samuel's offer of compromise.

The issue of sovereignty is thoroughly addressed to all sectors of the society. The novel is well armed with details on how to gain independence through unity and love to the motherland. Most dominant to this is a change of attitude to the natives. Tolentino courageously tags local elite traitors as worthless beasts that are dishonor to the country. He shuns them for their prejudice against the poor and the uneducated whom the former treat as their servants totally below their social status. The author likewise attacks the inactive and unambitious peasants who do nothing to escape from poverty. He condemns the gamblers and irresponsible men who forsake their wife and children hence remain unproductive. The novel illustrates that the ordinary citizens are weak and the wealthy and powerful are selfish which speaks of their subjugation.

Through the novel, Tolentino cries for a supreme effort for conversion in attitude to win sovereignty. He calls on his people to assert their rights, to serve selflessly, to be honest and think of others, to show total allegiance to the motherland and renounce loyalty to the present rule and most of all be united to prove that the natives are all one race who seeks total independence from the foreign rule. The final part of the versified novel is prophetic as it shows that freedom is granted to the land.

Kasulatang Ginto (1914) -Golden Inscription

From the sub-title itself, *History of a Free Nation*, set in 1350, the novel greatly exhibit the call for survival and sovereignty that will ultimately earn the 'history of a free nation'. The author has set his novel during the pre-Hispanic colonization where people had their own political system of government. They live in bounty and free do their own will as mandated by the law. There was a big setback though. People are disunited and lived separately away from each other physically and allegorically.

Occupying only one nation and living in abundance and prosperity, people are endlessly greedy and ceaseless in getting more. They fight each other to conquer more territories. The need for survival as illustrated by the novel is on the same selfish natives who are bent on destroying each other. They are dissatisfied people who want more to the point of killing each other. Family ties are broken because of this insatiability and Tolentino establishes the impact of ruining one's own people and motherland. He points out the material benefits that a united race will gain once outsider influences are expelled. The gold and natural resources of the land are vividly exemplified that readers are opt to get dismayed on the abundance denied to them by the present rulers. The infant Bagong Araw is placed in a golden tub while Tatlong Bituin's attire is embossed with diamonds, rubies and other precious jewels.

Tolentino presents his detailed account on the local dispute between two neighboring kingdoms. Although their respective rulers are allies, people are divided and treat each other as rivals. The novel has again stressed the authorial power by instructing readers that in order to survive one must know how to be unified. Both Lakhang Liwayway and Lakhang Makapagal become role-models for their particular constituents that there should be unity between them in order to survive adversaries.

Further, survival is needed to overcome traitors like the character of the selfish and greedy Maliwat who serve as detriments to the progress of the land. People need to join forces to eliminate power-hungry fellows whose deeds are only for their own benefits. The character of the ingrate Talimhaga is also highlighted to warn readers against back fighting natives. Tolentino is very explicit of local officials and elites who forsake the common people to gain the favor of the ruling class. Survival is needed in order to escape from their influences.

The activism for sovereignty is clearly presented on the blood compact that Bagong Araw and Tatlong Bituin are meant for marriage to merge their divided kingdoms.

The author directly states on his novel that there should only be one kingdom to gain true freedom as a race. The character of Lakhang Liwayway acknowledges that the land is threatened by invaders and that its wealth shall be assailed so she has engraved the golden inscription intended to expose the real identity of her son who will unite people and bring peace and freedom to the land. The pursuit of sovereignty is demonstrated when Maliwat staged a war against his father-in-law Makapagal and ordered him killed then seized his throne. Conquerors have no place in a land inhabited by free people so the author is quick to assure his readers that freedom shall be regained. Maliwat is subdued by Lakhang Makapagal transformed as the mighty Sinukuan while Lakhang Talimhaga is stripped of her crown and Bagong Hari regains

his right to the throne. Finally the nation has gained its freedom and lived peacefully with their righteous ruler.

Conclusion

The novels speak of the cultural conditions that were borne by the early 20th century Filipinos. The new American colonial lords have wisely acknowledged that the three-century imprints of Spain need to be wiped out from the natives. This has been accomplished initially by a conversion from the Hispanic-subjective religious writings and fantasy tales into the promotion of the Realism movement in literature that has become popular in American literature. The realistic type of literature is established and found to be more relevant to the contemporary situations welcomed by the growing number of readers. The latest backdrop meets the modern trend imposed by the new imperialists.

Further, the sudden swing in the socio-economic conditions has prompted Aurelio Tolentino to settle for a more profitable genre of writing. The author's struggle proves that more than his financial necessity as a new family man, his fictions are the means to an end. His century-old novels are all represented by the need for survival and his call for sovereignty. The fictions portray the need to survive both on the twofold standards of the locals and the immediate renovation imposed by the US liberalization policy. As the novels expressed, people are supposed to be free but held captive not only by the invaders but the disunited character of the locals. The characters in the fictions are the voices that persistently advocate to be wary on the present situation and strive to attain complete independence from the foreign intrusion. A prophetic voice is heard in the novels asserting for unity and gaining liberation.

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Reflections on the Creative Cultural Art of an Ibibio (African) Artist - Sculptor Sunday Jack Akpan in the Global Scence

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract

The arts of the whole world reflect various unique cultures and creative ingenuity of humanity. Ibibio cultural art workers of sculptor Sunday Jack Akpan of Africa deserve being brought to limelight. Sculptor Akpan was born on August 1st, 1940 at his native home of Ikot Ide Etukudo, Ibesikpo Asutan Local Government Area of Akwa Ibom State in Nigeria. His cultural artworks eloquently express the ideologies, beliefs, identification markers and customs of the Ibibio people who occupy Akwa Ibom and Cross River States of Nigeria in West Africa. The self-trained traditional sculptor specialized in cement sculpture which took him to different parts of the world such as Japan, Paris, Geneva and Berlin among others for art exhibition. He was trained in brick-laying for three years by Mr. Albert Edet Essien. His constant practice in sculpturing with cement brought him to prominence. Akpan had an uncommon naturalistic style in cement sculpturing and a compelling passion for preservation of Ibibio culture. He had the opportunity to exhibit his artworks in 1972 during the then Uyo Divisional Festival of Art. He did not have any formal art training nor a mentor but rather self-trained with strong Ibibio cultural influence which guided his visual works of art. Instruction in art was advocated as early as 1770 by Benjamin, but the type of art instruction then was based upon personal views and aspirations of individual teacher which actively commenced in the public schools in America in the first half of the nineteenth century.

Introduction

The Ibibio art is uniquely influences by the peoples' customs, beliefs, geographical economic life style, religion and general culture as exemplified partly by some artworks of sculpture Sunday Jack Akpan of Africa. Akpan was trained as a brick-layer for three years between 1967 and 1970 after his primary five education when he lost his father. His interest in art among his classmates enforces him into private cement sculpting practice which later brought him to prominence.

Akpan's works of art express the culture of the Ibibio and general environmental influence. He had no art mentor or format training in the art of sculpturing. This indeed attests to the popular view that there were artists and artworks before the advent of art schools and art mentors. Over the years and wherever sculptor Sunday Jack Akpan's artworks are found, they speak for themselves clearly. This is inline with the view of Martin Heidegger (1935) in Donald Preziosi (New Edition",

> *The artwork opens up in its own way the 'being of beings'. This opening up, i.e., this deconcealing, i.e., the truth of beings, happens in the work. In the artwork, the truth of what is has set itself to work. Art is truth setting itself to work. Which is truth itself, that it sometimes comes to pass as art? What is this setting-itself-to-work? [---].*

Akpan's sculptures (artworks) in Japan, Paris, Geneva, Berlin and various parts of the world are self-exploratory and the unique approach or style identified with him. These works of art are indeed 'beings of the beings' in the collections of art works of sculptor Sunday Jack Akpan today and will still be tomorrow.

He adopted the concept of discovery learning where his persistent private practice in cement sculpting considering cement as his only medium of expression. He got his motifs from Ibibio cultural activities such as marriages, traditional coronations, dances, folklores among others. He become famous in portraitures and fall statues as well as tombstones of prominent people for funeral purposes. He was very dynamic and hardworking and duplication every artwork he did before delivery any commissioned artwork. The approach helps him to filled up his sculpture garden with numerous artworks. This self-trained Ibibio sculptor indeed trained many sculptors who today the legacies to Akpan's creative industry.

Concept and Motivation of Sunday Jack Akpan's Creative Art

The motivational force behind sculptor Akpan's exploration in the creation of unique artworks in identified in his inclination to Ibibio cultural influence and art philosophy. The concept of aesthetic in Ibibio is a crucial cultural issue. In Ibibio culture aesthetic is referred to as 'Uyai' which means beauty. The mark of beauty in Ibibio is known as 'mbon uyai'. If anybody thinks something is beautiful, the person must be required to point at the mark of what makes it beautiful. Sculptor Akpan lived in the euphoria and consciousness of creating his works of art to show the expected beauty at all times. Equally in Ibibio land if anyone claims to be beautiful or handsome, the person must be ready to show the marks to identify the claim, and of course in relation to know aesthetic marks of the Ibibio people.

In art generally, the demand for elements and principles of art and design are appropriately required for aesthetic assessment. Akpan's inclination to Ibibio cultural concept of aesthetic boosted his construct effort to force ahead to capture motivation or realism in his creative artworks, which he gradually approached in parts or as a whole.

He worked greatly from known phenomenon which reflected his culture to others. The statues of traditional rulers, the 'abia idiong' or diviners and many others from his Ibibio cultural background indeed simply show his approach from the known to the unknown. His inspiration from folklores, moonlight stories and personal experiences boosted his creative endowment and confidence in capturing the nature of objects or figures.

He was determined to constantly practice and train others, and these elevated him to a high level of mastery and his artistic prominence globally.

Ibibio Culture and It's Implication in the Artworks of Sunday Jack Akpan

Ibibio art and its practice reflect the peoples' culture and beliefs. Their rich art and craft activities and products have developed concepts for aesthetic creation. The concept of 'uyai" for beauty, 'mbon uyai' for mark of beauty and 'uso' for craft or technology among others are stimulating factors in creative art and craft protection in Ibibio culture.

The geographical economic life style of the people has a lot of influence in their art production. The existing viewed trends of Ibibio art flourishing today within the country and the world at large deserve being appreciated.

It is worthwhile to know the background of the Ibibio people their root as exemplified in their art. The size of Ibibio as the fourth largest group in Nigeria and their varied art forms and culture with roots as far back as the prehistoric times are with noting. The area stretches across the entire Akwa Ibom State and today the lower part of the new Cross River State.

The geographical position of Ibibio territory has a great influence on her art and total way of life. The Ibibio occupies the South-Eastern corner of Nigeria. It extends from about latitude 4^0N in the South to approximately $5^0$45'N in the North. It further extends from approximately 7^0N40'E longitude in the West to about 9^0E longitude in the East. It has a common boundary with the Abia and Rivers States in the West. Its northern boundary is the upper Cross River State, while the Southern border is the Bright of Bonny and in the eastern is bounded by the Republic of Cameroon.

There are great reflections on the arts and rich culture of the Ibibio occupying this lower region of Nigeria in the tropical rain forest, as a result of the unique physical region, structure, relief and climate of the area.

Prior to the importance of maintaining the Ibibio cultural heritage which the water supposes, it should be understood that culture does not only communicate but also serves as a reinforcement of social control and a vehicle for the transmission of moral

values including aesthetic appreciation from person to person and generation to generation.

Sculptor Sunday Jack Akpan imbibed his culture (Ibibio culture) as exemplified in his artworks found in various parts of the world to boost aesthetic appreciation of Ibibio art and culture globally. Akpan's artworks such as the traditional rulers are reflections of the different categories of traditional rulership in Ibibio culture. The true resemblance of this important sculptural works earned him the title "obot mkpo" which means the "creator of things". The title also attest to his great art talent and expression of things realistically the way they are in their cultural environment.

Theoretical Framework

The study attempts a theoretical framework that discusses views of the early masters and practitioners in the field. Giorgio Vasari (1550) in his work on lives of the painters, sculptors and architects, in Donald Preziosi (New Edition) observes that, "for to the achievements of the early masters they added rule, order, proportion, draughtmanship and manner: not indeed, in complete perfection, but with so near an approach to the truth that the masters of the third age, of whom we are henceforward to speak, were enabled by members of their light, to aspire still higher and attain to that supreme perfection which we see in the most highly prized and most celebrated of our modern works".

In view of these revelations, it can confidently be said that the added rule, order, proportion, draughtmanship and manner to produce aesthetically good artwork is the basis for the generation of elements and principles of art and design for the contemporary artworks Sculptor Sunday Jack Akpan who emanated from Ibibio culture in Africa had no formal art training but always in search for realistic capturing of proper proportion and excellent draughtmanship of human figures and other things, indeed followed the line of early masters in art creation.

The sculptural works of Sunday Jack Akpan depict naturalism or realism in figure capturing. Among Akpan's artworks which situate on a patio outside of the United Nations (UN) building in Geneva are; the clan head, the chief powering libation, a dancer bent forward in motion, town crier, and a drummer. Observers of Akpan's artworks at the UN building have made creditable comments on his works of art and someone indicates that his works show as "one is invited to construct a life and to see life as a continuum of knowledge and experience".

Some other artworks Akpan produced and showcase at international scene include; anwana ekong, oboikpa, obong, abia idiong, peace, camouflaged soldier, Police general, lion on guard and many others.

Significance of the Study

1.   The significance of this study lies in the advancement and importance of maintaining Ibibio cultural heritage which the writer supposes its preservation has long been ignored.

2.   This study explores the rather fascinating Ibibio culture and social life expressed through the works of sculptor Sunday Jack Akpan as well as its place in the main stream global culture and social life.

3.   It showcases indigenous creative art and craft of the Ibibio people and create a bond of unity among the people as well as enforces entertainment opportunity at the international level.

Exhibitions Attended by Sculptor Sunday Jack Akpan

- In 1972, the he attended his first exhibition held during Uyo division Festival of Art at Uyo, Nigeria and won prizes.
- 1977 – All African Festival of Arts and Culture – Lagos, Nigeria.
- In 1985, he was invited by L' ASSOCIATION FRANCAISE D' ACTION ARTISQUE to their exhibition in Paris.
- 1987 – Institute Goethe – Lagos
- 1988 – Ifa – Gebrie a stuttgort etc. Iwalewa –Haus a Bayreuth.
- In 1989 he was invited to exhibit in France at LA VILLETTE AND CENTRE GEORGE'S POMPIDU.
- 1989 Exposition collectives Les Magiciens De La Terre, Grounde Halle de la Vicette, Paris 1989.
- In 1991, he was invited to take part in an Art exhibition in London and through his friend Keith Nickling also went to Art Exhibition and Symposium in New York, USA.
- 1993 – Auf der suche: Afrika, Ludwig Forum for international Kunst, Aachen.
- In June 1994, he participated in an exhibition in Japan organized by Artitakowa at the Art Front Gallery.
- 1995-Dialogues of Peace. 03-07/24-10-1995 Palaisdes Nations Geneve.
- 1996 – Neue Kunst aus Afrika, Maison des cultures du Monde a Berlin..
- In January 2001, he attended an exhibition in Italy organized by SABA, SABA COLLECTION, in international Art fair in Bologina, Italy.
- 2007 – (15/10/2017) Malcesina, Lago di Garda, Italia, Lake Garda, Italy. (Castello Scaligero Scolligeri Caste).
- In 1991 he was invited to take part in an Art exhibition in London and through his friend Keith Nickling also went to Art Exhibition at Symposium in New York, USA.
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- 1995 – Dialogues of peace. 03-07/24-10-1995 Palaisdes Nations Gevieve.
- 19996 – Neue Kunst aus Afrika, Maison des cultures du Monde a Berlin.
- In January 2001, he attended an exhibition in Italy organized by SABA COLLECTION, in international Art fair in Bologna, Italy.
- His Art works are also displayed at the front of UNN headquarters, Genieve and others.
- 2007 – (15/10/2007) Malcesine, Lago di Garda, Halia, Lake Garde, Italy. (Castello Scaligero Scolligeri Caste).

SOME CREATIVE ARTWORKS OF SCULPTOR SUNDAY JACK AKPAN
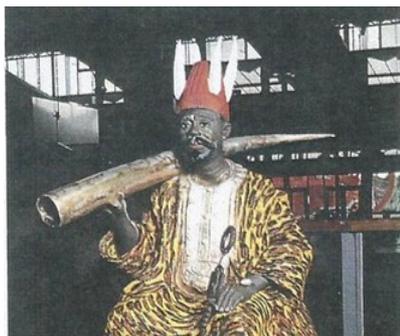
Figure 1
Artist: Sunday Jack Akpan
Title: Obong
Medium: Cement Sculpture

Figure 2
Artist: Sunday Jack Akpan
Title: Art works of S. J. Akpan showing different traditional rulers
Medium: Cement Sculpture

Figure 3
Artist: Sunday Jack Akpan
Title: Camouflage Soldier
Medium: Cement Sculpture
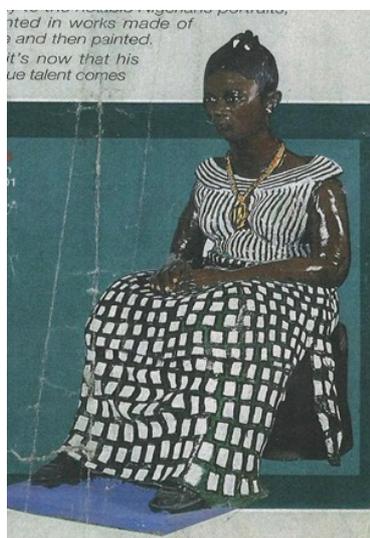
Figure 4
Artist: Sunday Jack Akpan
Title: Oboikpa (A Young Lady)
Medium: Cement Sculpture
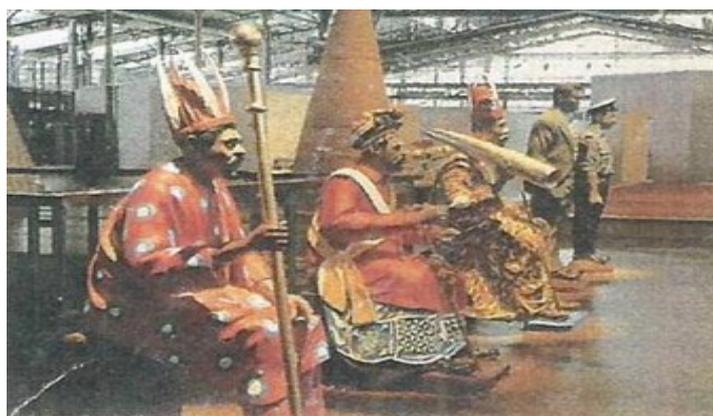
Figure 5
Artist: Sunday Jack Akpan
Title: Akpan's Works showing traditional Rulers/police officers.
Medium: Cement Sculpture

Figure 6
Artist: Sunday Jack Akpan
Title: The Clan Head
Medium: Cement Sculpture

Figure 7
Artist: Sunday Jack Akpan
Title: A Paramount Ruler
Medium: Cement Sculpture

Figure 8
Artist: Sunday Jack Akpan
Title: The preacher
Medium: Cement Sculpture

Figure 9
Artist: Sunday Jack Akpan
Title: Some Akpan's art works outside the United Nations building and a man pouring libation
Medium: Cement Sculpture

Figure 10
Artist: Sunday Jack Akpan
Title: Works of Sculptor Sunday Jack Akpan
Medium: Cement Sculpture

Figure 11
Artist: Sunday Jack Akpan
Title: Portrait of some prominent people
Medium: Cement Sculpture

Literature Review

This study lays emphasis on the creativity and Art of a self-trained artist who excels across the globe with his experiences from his cultural background and constant practice. According to Braimoh (1984) "Culture plays and important role in regulating, modifying, accepting and providing for adequate information flow, with vertically or horizontally with a rural setting with the advantage of immediate feedback". Sunday J. Akpan's creative works adapt Ibibio cultural values, such as symbols in his art expression. His philosophy behind his concept of art is to communicate and give credence to indigenous cultural values of Ibibio in particular and Africa at large.

Giorgio Vasari further looks at the ideals of the early masters who considered rule, order, proportion, draught manship and manner to attain perfection as reflection in most of our modern works.

Methodology

The research methodology of this study is discussed under the stylistic, historical, technical and functional approaches to guide the activities of the investigation.
The use of research instrument such as interviews and discussions, photocopy, journals, magazines, unpublished works and internet were considered in gathering necessary information for the study. The thrust for this research is to investigate the creative art of an Ibibio artist, sculptor Sunday Jack Akpan in the global scene. The cultural background, concept and motivation of the artist, Ibibio culture and its implication in the art works of Sunday Jack Akpan were taken into account during the investigation.

Data collected revealed that the Ibibio concept of aesthetic-beauty (Uyai) mark of beauty (Mbon Uyai), craft or technology (Uso) and Ibibio Culture generally were influential factors which propelled Sunday Jack Akpan as a self-trained sculptor, working hard enough to showcase himself and his artworks at the global scene. Photograph of Akpan's artworks were used in this research. Eye witness accounts and relevant information from primary and secondary sources were also used in this study.

Conclusion

It has been realized that some insight to the unique influence of a cultural environment in the expression of creative works of art indeed boost creation of a modern ethnic heritage for global interest. Sunday Akpan's works of art in various places in the world today boost the Ibibio cultural heritage of Africa and increase entertainment windows for recreation and awareness.

The popular view that probably Ibibio land has the highest number of cement tombstones among other places in West Africa could attest to their significant effort in cement sculpture which adopt direct modeling techniques and casting. Sculptor Sunday Jack Akpan of Africa as an Ibibio man was a specialist in tombstone making

and also known globally for his sculptural figures which situate in Japan, Paris, Berlin, Geneva, Italy and other places in the world.

Recommendation

- In developing talents, constant practice and following the trends of the early masters remain the panacea for success, and therefore every artist should adopt the same.
- Creation of awareness of the people's culture to showcase the civilization of the different parts of the globe for adaptation and entertainment.
- In a globalized and increasingly cosmopolitan world, indigenous art and craft boost the fusion of cultures with stylized tribal influence and the creation of a modern ethnic heritage, and this should be encouraged.

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Ching Phra Chan Collection: A Reflection to Theravāda Buddhist Legend

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Abstract

It is undeniable that Thai classical music has played a significant role in ritual contexts in Thai society since ancient times, especially during the arrival, meal, and farewell of Buddhist monks. *Ching Phra Chan* (CPC) is the special collection of songs played during the meal. The objective of this article is to answer the question 'Why are these songs collected together?. Until the present day there has been only one example of research that involved this issue. However, the answer remains unclear. In this article, the author considers Buddhist legend to interpret the above-mentioned phenomenon. According to *Theravāda* Buddhist legend, Prince *Siddhartha* received the first meal from the first female follower, namely *Sujātā,* and then, after a period of severe asceticism, he went to the *Nerañjarā* River and floated a vessel for enlightenment. When considering the connection with water and the last song with a farewell, *Phra Chao Loy Thaat*, 'Buddha floating the vessel', could be the reason for Thai composers to select and create a collection of songs for Buddhist ritual contexts in order to remember the special meal before the enlightenment of *Buddha*. This study shows not just the reinterpretation of Thai classical music, but also the possibility to integrate knowledge about legends to make Thai classical music more meaningful.

Keywords: Theravāda Buddhism, Thai Classical Music, Buddhist Legend

Introduction

In culture worldwide, music is used in rituals and ceremonies, which are important contexts that determine and affect the musical performance. The essential role of music in a ritual context is to make the audience feel relaxed, peaceful, well-prepared, and sometimes uplifted in preparation for the ensuing ceremony.

In regard to Thai culture, Thai classical music renders an important role in Buddhist ceremonies. Thai people who want to make merit on an occasion of remembrance for deceased relatives or yearly merit making at home normally invite a group of Buddhist monks to perform a ceremony and have breakfast or lunch because *Theravāda* Buddhists have the precept not to have dinner. Music is normally played at every step from the arrival to the farewell of the Buddhist monks. The songs played during the ceremony include *Rap Phra* 'welcoming the monk', and *Song Phra* 'sending the monk'.

Ching Phra Chan (CPC) is a special collection of songs played during the meal that were composed during the *Ayudhya* period around 300 years ago in the central part of the lowland of the *Chao Phraya* River. CPC is traditionally categorized in the genre of *Pleng Ruang*, which means the songs in the collection have some similar melodies which can be found in the introduction or the end of each part of the songs. The songs were collected to continue the oral tradition that is still evident amongst Thai classical musicians. CPC comprises many songs in the same way as the *Pleng Ruang* collection. There may be variations in the selection of songs by different groups of musicians but the structure of *Pleng Ruang* creation remains largely the same.

It is noteworthy that the names of the songs in CPC mostly show some connection to water such as *Ok Thale* 'the heart of the sea', *Fang Nam* 'the riverbank', *Fong Nam* 'the water foam'; and so on. Pornprasit (2002) conducted the only research on PDC in the form of analyses of musicology for CPC. Although the researcher examined the names of the songs, it remains unclear why these songs are collected together and there is no explanation of the connection to water or other background reasons.

It comes to my objective to explore the above connection in CPC, which may explain why these songs are collected together. It is necessary to establish whether the songs were collected together because of their melodic similarity or for another reason.

On account of the fact that CPC is played at Buddhist ceremonies, it is possible to regard *Theravāda* Buddhist legend as the methodology to study and interpret the names of the songs in the CPC collection. This research will provide a contextual interpretation which links CPC to the oral traditions of Thai society.

Results

Theravāda Buddhism is the mainstream religious belief in Thai society. According to the biography of Buddha in the *Theravāda* Buddhist legend, before enlightenment to become Buddha, Prince *Siddhartha* willingly obtained his first meal from the first female follower, namely *Sujātā*, after his severe asceticism. He then went to the *Nerañjarā* River and floated the vessel. He thought if he could achieve enlightenment, the vessel would sink into the river, but if not, it would float along the stream. The

vessel sank into the *Pātāla*, the underworld in Hindu myth occupied by *Nāga*-the great serpent.

The story is narrated in *Tipiṭaka*, the most important *Theravāda* Buddhist canon, and is considered as important because this was the last meal before enlightenment and becoming Buddha. In the legend, starting to eat at that time represents the change of mind to emphasize the middle way as the only and appropriate way to enlightenment, not by extreme happiness or self-torture.

The above-mentioned Buddha biography may have some connection to CPC because this is an important episode that is connected with food service, which is the core of the ceremony in Thai culture that precedes preaching by the monks and the pouring of ceremonial water as a sign of dedication to the departed.

When considering the name of the songs in the CPC, it is noteworthy that most of the songs are related to water as follows[1]:

CPC played during the monks' breakfast
1. Ton Pleng Ching 'Prologue to Ching series'
2. Charakhe Hang Yao 'long-tailed alligator'
3. Charakhe Kwang Klong 'the alligator blocked a canal'
4. Tuang Phra That 'measuring Buddha's bones'
5. Toi Lang Khao Klong 'back to the canal'
6. Ching Yai 'big Ching'
7. Ching Nok 'outside Ching'
8. Ching Klang 'middle Ching'
9. Ching Sanan 'Ching for taking a bath'
10. Ching Chandiaw 'fast songs as epilogue-no specific name'

CPC played during the monks' lunch
1. Krabok Nguen 'silver bamboo flask for containing water'
2. Krabok Nag 'copper bamboo flask for containing water'
3. Malangwan Tong 'golden fly'
4. Krabok Tong 'golden bamboo flask for containing water'
5. Tuang Phra That 'measuring Buddha's bones'
6. Sansern Phra Barami 'glory of the charisma'
7. Fang Nam 'riverbank'
8. Fong Nam 'the waterfoam'
9. Tha Nam 'the waterside'
10. Ta Tha ra 'meaning not clear'
11. Kluen Tai Nam 'waves under the water'
12. Tha Le Baa 'the insane sea'
13. Praya Pai Rue 'the master paddling the boat'
14. Rua 'shaking-as the symbol to end the series'

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[1] The following names of songs are summarized according to the list in the research by Pornprasit (2002) and from the memory of those who have been trained to be traditional musicians by oral tradition. The difference in the number and name of songs at each school of Thai traditional music is not mentioned in the article.

The meaning of many songs is obviously related to water, which reflects that the compiler may have selected them according to the legend. As a result, it is possible to interpret the series of songs in ways that go beyond the scope of musicology.

Furthermore, *Song Phra* ('sending the monk') is the last song to be played. This song is called P*hra Chao Loy Tat,* which means 'Buddha floats the vessel'. The meaning of the song is a connection to the above mentioned story. This could be the reason for Thai composers to select the songs about water (if the song pre-dated CPC) or compose the song (if the songs were written for CPC).

The collections of *Pleng Ruang* are normally based on melodic similarities and CPC is not an exception. If we consider each song in the CPC series, it can be found that the end of each part in each song is similar to one another. However, it is clear that we can recognize CPC not only from the song itself, but also from the relation to other functions, where a spiritual atmosphere is created in the music for rituals.

To conclude, this shows that the meaning does not exist in isolation, but might depend on or pertain to something else. The meaning of the text cannot exist without context such as, in this case, the legend. Such analysis may help in future comparative and extended study of Thai classical music.

Acknowledgement

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"Love suicides": A Strategic Response for Class Exclusion in the Edo Period, Japan (1600-1868)
(A Case Study of Chikamatsu's Two Puppet Plays: " Love Suicides at Sonezaki" and "Love Suicides at Amijima")

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract

The Japanese puppet theatre probably was professionally shaped in form, performance regulations, and inventions during the 17th. This theatre could be considered one of the special products of the Edo period in which there is a perfect combination among three different elements: storytellers, a shamisen musician, and puppeteers. Under the rule of the Tokugawa family, this stage had been strictly censored and controlled due to being considered adangerous, unofficial art form.Chikamatsu was the foremost playwright of popular Japanese drama. He devoted his life to puppet theater with more than one hundred plays written for both *jidaimono*and *sewamono*.In this paper**,** by analyzing Chikamatsu's two plays "Love Suicides at Sonezaki" (1703) and "Love Suicide at Amijima (1721), we would like to resolve two following questions: *Why is this topic could be considered a strategic response to class exclusion?* and *How could this topic be related to the contemporary dominant ideology?* The major content of this paperfocuses on this struggle for class exclusion in many different aspects: The creation of Japanese Puppet Theatre, the preservation of dignity and human rights by committing suicides and especially the profound conflict between *Ninjo*and *Giri* as a special way to resist the social orders as well as moral standards in the Edo period.

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1. Introduction of Japanese puppet theater and Chikamatsu's plays

1.1. Japanese puppet theatre

The Japanese puppet theatre is also called by other names: Joruri and Banraku. The former comes from a romantic love story between a real woman named Joruri and an ancient Japanese hero. Their love story was popularized broadly by 16th- century storytellers who orally circulated it and was accompanied by a shamisen, a musical instrument with its origins in China. Gradually, this term was attached to a way of performance in which reciters would chant a certain story along with a shamisen. Many researchers have suggested that this kind of drama probably was professionally shaped in form, performance regulations, and inventions during the 17th century (Scott). However, its origin could be traced back to the twelfth or sooner when there were several amateur wandering artistswho entertained by-passers by controlling wooden puppets on the streets. Gradually, the Japanese puppet theatre's regulations and components had been changing in many aspects: the material, structure and number of puppets, the position of reciters, Shamisen musician and puppeteers, etc. Nevertheless, generally speaking, the Japanese puppet theatre could be considered one of the special products of the Edo period, 1603- 1868, in which there was a perfect combination among three different elements: storytellers whose task was to chant the story, a shamisen musician who beautified the reciter's voice, and puppeteerswho harmoniously control wooden puppets in order to illustrate a given story. Under the rule of the Tokugawa family, this stage had been strictly censored and controlled due to being considered one of the most dangerous, unofficial art forms. The main audiences were merchants- the richest but lowest class. Sometimes, samurais would come to these performances. During this period, a daily performance normally lasted all day long, and each act of a play had its own artistic independence.

In the artistic landscape of Edo era, Osaka, Japan could be considered the hometown of puppet drama because this city not only had the first professional stage established in 1685 named Takemoto,but also itsJoruri was famous for their performance standards that would be used for Japanese puppet theatre in the later times. There are two kinds of plays: historical plays (*jidaimono)* and domestic ones (*sewamono*). The former mentions the life of upper classes and normally praises the achievements of Japanese or Chinese heroes in the past. The latter focus on powerless people in which merchants and lowest-ranking courtesans are main characters. In the Edo era, the second plays normally were performed at the end of the day as a complement part of performance time.

1.2. ChikamatsuMonzaemon (1653-1725) and his puppet plays

Chikamatsu was a "Japanese Shakespeare", the "god of writers" (Gerstle, XV), and the foremost playwright of popular Japanese drama. He first wrote many plays for a Kyoto Kabuki theatre. In the year 1685, he moved to Osaka and became a chief playwright for his best friend's Takemoto-za theatre. Thereafter, Chikamatsu devoted his life to puppet theater with more than one hundred plays written for both *jidaimono*and *sewamono*. He wrote twenty-four domestic plays, in which seven plays concerned "love suicides".

"The Love Suicides at Sonezaki" was first performed on April 6th, 1703, based on the real- life accident of a young couple who committed suicide. The main characters are Tokubei, a clerk in an oil shop, and Ohatsu, a prostitute. The hero refuses his arranged marriage, and makes a plan to ransom his lover, Ohatsu. However, he is cheated by his close friend and becomes bankrupt. Hopelessly, Tokubeiand, andOhatsu decide to commit suicide with the belief that they might be reunited in the Pure Land. This is the first domestic play that was performed in the Japanese Puppet theater. This is a first *Jurori*love-sucide play.

"The Love Suicides at Amijima" was first performed on January 3rd, 1721 and is a Chikamatsu' masterpiece. This play was also based on the true story of the suicides at Amijima on November 13rd, 1720. The content of this work focuses on a love affair of Jihei, a paper merchant and Koharu, a low-ranking courtesan in Osaka. The male character marries and has two children. He loves Koharu so much that he is ready to abandon his family to commit suicide with his lover. First, this plan fails due to the interference of his parents-in-law and brother-in-law. Osan, his wife also writes a letter to Koharu convincing her to prevent Jihei from committing suicide. Jihei breaks up with his lover although he cannot forget this woman. Knowing that Koharu is going to kill herself, Jihei's wife gives him all money she has and encourages Jihei to ransom this prostitute. After gaining freedom, instead of coming her lover's house, Koharu comes along with Jihei to their death place. They believe that happiness could only exist in the Western Paradises, at the merit of Buddha. There is not a place on this earth for their love.

2. Japanese Puppet Theatre was born to symbolically escape class exclusion

One could refer to the Edo era, Japan as a "closed country" in both denotation and connotation. This was a special period, for the country was governed by two rulers: the Japanese emperor and the Shogun. On one hand, Japan restricted the trade relationship with foreign countries, banned Christianity, and limited contact with the Dutch. On the other hand, the policy of the Japanese government was focused on internal resource-oriented development in order to create a national identity that carried high Japanese values. Since Tokugawa Ieyasu unified Japanese regions and became the supreme Shogun whose castle was located in Edo, an alternate attendance was set up. This was a military, political policy that required more than 250 war lords to regularly move from their local castles to Edo and return in order to serve the Shogun's commands through two centuries (1600-1868). Actually, this political, military task was aimed at establishing and emphasizing the subordinate- dominate position between daimyo and the shogun in the Japanese powerhierarchy. To do this, the procession would have to play the dual important roles: a political-military task and a ritualistic performance. On the one hand, alternate attendance was the way by which the Shogun could reduce and suppress the abilities of war-making or collusion among the daimyo. Instead of allowing them to stay stable in their local castles and thus requiring the Shogun to move around country to demonstrate his authority as was done by many other rulers in other countries, the Japanese Shogun remained in Edo and made more than 250 daimyo move in orbit around him (Vaporis). Theoretically, retainers remained in Edo to support their warlords in serving the Shogun (protecting the Shogun's castle, preventing fire or other disasters, etc.). Nevertheless, Vaporis shows that "most retainers working for the domain in Edo found that their duties were

not terribly demanding, occupying them only a limited number of times a month, and often for only a part of the day (...) on average, eight days a month and no more than thirteen" (Vaporis, p. 179). In addition, except for the daimyo's family and long-term retainers, the short-time people merely dwelled in Edo without families. They seemed to have a lot of free time to relax or to do what they were interested in. To entertain, retainers normally gathered into small groups to play games, drink wine, compose poetry, hold a tea ceremony, etc. Certainly, they also went out to eat in restaurants, to watch some plays in the contemporary theatres such as kabuki, Noh, or puppet theatre. The needs of this class strongly motivated the development of entertainment services. They became the customer and patron of these activities that required them to be continuously refined in order to attract as many consumers as possible. In addition under the Tokugawa government, society was divided into four classes: Samurai were in the first rank, followed by the farmers; Artisans belonged to the third position, and merchants were on the lowest place of the social ladder. This was a hierarchy that was by no means changed. Below these four castes were two classes of outcasts, called the Polluted Ones and the Inhuman.One of the paramount principles of the Edo era was "knowing one's place" (Nishiyama). This required that those who belonged to a given class would have to obey what was codified for their position in every aspect: clothes, house decoration, rituals, behavior, etc. Since class was hereditary, one could not change his social status but had to uncritically accept the moral standards as well as social norms. Any violation, falling below or going above one's station, was strictly prohibited. In general, in Confucianism- based society, for men, getting married was to retain the familial clan, and what was so-called the instinctive feelings or sexual gratification would not be counted as part of their duty in life. Thus, the shogunate government had to provided them another pleasure space that could help them to resolve the confusion between their duty and desire and to fulfill what they were not allowed in their real life as well. For the merchant class, despite being the lowest class, they were the richest one and their financial power gradually increased so unimaginably that samurais or even the Shogun could become their debtors. Nevertheless, the strict regulation of the social hierarchy allowed them by no means to get out of their politically destined class, but they could only invest in luxury clothes and spend their money in pleasure- provided places. The major reason is that these places might help them to symbolically convert their position or at least, to have the sense of value. With money, they could be kings of the floating world and totally enjoy that imaginative status with courtesans whose position was outside of the social ranking but who were truly queens of the play world.

To meet the need for entertainment, at that time, many artistic-commercial units were born: Kabuki theatres, pleasure quarters, and *Jurori* theatres that provided entertainment services for both retainers and merchants. They did not belong to the official artistic forms which were patronized by the Shogunate government. On the contrary, these units were run by private owners and their decisive task was profit-maximization by attracting as many spectators as possible. That was the pleasure world in which customers could buy their satisfaction by money and the quality of each service totally depended on the customers' financial ability: "The rich merchants could buy the favors of the most beautiful women of the day, and a host of lesser courtesans awaited the call of less affluent men" (Keene, p. 10). Thus, high competition was an undeniable characteristic of Edo cultural business. To meet this requirement, Kabuki theatres, *Jurori* theatres, gay quarters and other artistic forms were required to understand the taste as well as the need for entertainment of their

customer.Although the alternate attendance caused the relatively equal development in almost every region in Japan, there were also several areas which had been exceptionally evolving over two hundred years due to their own geographical or political advantages. We could count here four main typical cities of Edo period: Edo, Kyoto, Osaka, and Nagasaki, in which the first three cities were metropolises. Each owned its own cultural characteristics. The core artistic products of Edo city were woodblock prints and illustrated books. These genres perfectly met the taste of merchants, artisans, lower-level samurai and visitors as well. Especially, the later played an important role in identification this area, thus, it could be called *Edoe* (Edo pictures) or *Azuma nishikie* (Eastern brocade pictures) (Guth, p. 90). Taking advantage of low price, fast production and the ability to depictEdo's lives in detail, the woodblock prints predictably bloomed and adapted with the needs of customers over time in many aspects: color (from three or four colors to a dozen ones), subjects (women with their children, courtesans, Kabuki's actors, famous landmarks, Chinese heroes, Japanese history, etc.). Kyoto was a capital of the former era since the eighth century and lost its political, military role under the Tokugawa era. Nevertheless, this city still was one of the Edo period's cultural centers with its own characteristics which were constituted in the length of history. According to the Guth's analysis, the first and foremost noteworthy feature of Kyoto culture is the refined and sophisticated nature that had a tight connection with luxury arts and crafts, such as painting, printed-book design, calligraphy, ceramic, lacquer, and textiles. Osaka was compared to "kitchen of nation" because this area had a seaport that facilitated the distribution of various kinds of goods over different region of Japan. Gradually, Osaka became a commercial center with half a million people in which a community of merchants, bankers and manufacturers were the basic force in the contemporary population. This specific feature "fostered the growth of a culture with a distinctly mercantile character" (Guth, p. 127) which was combined with seeking for "satisfaction in the pleasure of the material world in Osaka (Guth, p.130). This led the development of some following cultural productions: the licensed pleasure quarter, woodblock prints, illustrated books, but, the most important contribution was establishing the puppet theatre whose customers were mainly merchants who could spend their all day long in this place for the sake of relaxation. That is to say, "the rise of the puppet theatre itself is one important example of the merchant class developing its own entertainments "(Scott, p.75).

In addition, the existence of licensed pleasure quarters could be considered a unique cultural- political phenomena in the Edo era. The main character of this world was the courtesan working in a complex, varied structure with a solid hierarchy, from *tayu*- highest courtesans to *mise-joro*, common prostitutes. There was a conclusive comment about these pleasure theaters: "The courtesans of Kyoto's Shimabara were the most beautiful, those of the Yoshiwara the most spirited, and those of Nagasaki's Maruyama the best dressed, while Osaka's Shinmachi was unmatched in the splendor of its decor" (Cited accroding to Guth, p.29).On one hand, they became a symbol of the floating world- the world of physical beautyand everlasting but impermanent mental, sexual gratifications that could not be achieved without money. On the other hand, people, no matter if they had a chance to visit these special districts or not, shared their common curiosity for women who earned their living by selling their artistic skills, and bodies as well. What was their secret code? What did they think about? How could they forsake their instinctual needs for their career? etc. All these questions became an endlessly creative inspiration for many amateur artists.

Especially, they took form as one of the most popular characters in *ukyo-e*. When becoming the literary figures of *Jurori*, these women immediately met the taste of contemporary audiences.

Another thing that should be unforgettable is that, their living motto regarding a special thought of *Ukiyo*(*) which look at life as a transient state and emphasizes seeking pleasure in the present moment. Thus, Japanese, in the Edo period, would like to know what was updated, sensational news that happened all over Japan. In fact, as a result of alternate attendance, Japan was a nation of people on the move (Guth) due to the construction of a land route, and waterways serving many political, and military requirements. No matter in which class they were ranked, individuals travelled to other areas for sightseeing, patron- seeking, culture- expanding, worship, etc. Adapting well with the newly developed circumstances, *Yomiuri* was born as an early form of newspaper by which vendors would collect the "hot news", and then print them onto the woodblock and sell them by singing about what had just happened (Groemer). By doing this, the habit of updating the newest events became part of the *chonindo* (the life style of urbanization in theEdo period). This is probably a convincing reason that we could conclude that Chikamatsu was truly sensible in meeting well the fashion of contemporary life because, according to the historical records,"his twenty-four contemporary-life works are remarkable for their focus on real incidents of love suicide, murder, adultery, and other crimes involving ordinary men and women who faced tragic endings" (C. Andrew Gerstle*, p.432)*. Especially*,* two of his plays were written merely a few months after the real double suicides occurred. Thus, it is undeniable that Chikamatsu first wrote these plays under the pleasure of seeking the new creative topics for *Takemoto* theatre. The merchants and prostitutes who became his main characters were not random but a purposeful choice. His new topic belonged to repertoire of the massed- produced culture that tended to maximize profits by emphasizing every seasonal, short-lived, but sensational news item.He truly felt his audience "in his bones" (Hall), and understood their needs as well as their special tastes in order to calculate what should be innovated and implemented.

It seemed to be necessary to notice that at the mentioned time, the theatre-goers of *Jurori*had less fascination for the historical plays. Evidently, in 1710, Takemoto theatre had to face the danger of bankruptcy for the first timedue to another puppet theatre in Osaka and the rate of customers, mainly merchants, dramatically decreased (Kanemitsu). At that time, Chikamatsu was working in Takemoto theatre as a chief playwright. His high demanding career was not only to compose enough plays for daily performance but also to attractas many customers as possible to the puppet theatre to provide financial security for the *Takemono-za* theatre's existence. Choosing a topic of romantic but hopeless love affair between a poor merchant and lowest courtesan tended to be rational because it well met the pre-existing curiosity regarding women in the floating world who were famous for being practical and money-worshiping. Beyond any imaginations, there was a prostitute daring to sacrifice herself for love. This story, clearly, promised a lot of interesting, and amusing details. Moreover, her partner was a normal merchant, totally different from what were known in the previous puppet performance. Theater-goers who were fed up with the familiar, historical heroes suddenly found interest in the new theme, especially as this topic was related to an object of their class, a merchant living in poverty. Clearly, in this aspect, "love suicides" plays were "individual art, existing within a literate

commercial culture" (Hall 1964, p. 59) because these plays were first composed as cultural goods aimed to earning money by serving its major audiences' taste. It was exactly what Chikamatsu had foreseen, after performing "the love suicides at Sonezaki", audiences came back to *Takemoto-za* with a high rate and as a result, this theatre could escape bankruptcy and it remained alive for a long time.

3. "Love suicides" as the unique way to preserve one's dignity

When Chikamatsu chose the topic of love suicides, he did not mean to astonish his main audiences, the merchants because the contents of these stories were already known. The title itself, "The love suicides at…" can evoke nothing new and their plots are extremely simple. Everything seemed to be completed. As Keenee suggests: "The developments in the plots of his play were often known in advance from the scandal sheets sold in the wake of interesting double suicides" (Keenee, p.16). Nevertheless, these love suicides plays still elicited strong attraction from its contemporary theater-goers, mainly merchants, because of many different explanations. Firstly, these theatre-goers could easily mirror their real lives in dramatic actions as well as the fates of characters. Jihei, Tokubei are dealers in Osaka and they have been facing financial difficulties. Basically, they lack the confidence of wealthy merchants. Instead, they are invaded by worries of bankruptcy or unemployment. From the beginning to the end of these plays, money is their obsession. Tokubei works as a clerk in his uncle's soy shop. Because of refusing his arranged marriage, he has to ask for financial help from many other resources and, finally, he is fired and is warned by his master: "I'll chase you from Osaka and never let you set foot here again". Jihei's paper shop comes from the generous support of his parent-in-law and during *The Love Suicide of Amijima*, his family cannot stop facing obstacles of necessary monthly payments. Even, in an emergency, his wife, Osanhas to sell most of her clothes to pay the bills. The aforementioned challenges are not simply an artistic creation but truly reflect what had happened to merchants on a daily basis. Chikamatsu's age was perfectly positioned in the Genroku period (1688-1703). According to several scholars, this was a severe time in which the Shogun applied many harsh laws in order to decrease the financial role of merchants, especially reducing the amount of money in circulation that brought this class' businesses to the verge of bankruptcy. Committing suicides due to the ruin of their commerce was not uncommon in that day. Hence, receiving these plays, this main contemporary audiences could find out a lively reflection of their circumstances. Of course, as Hall suggests, a popular artist would never faithfully duplicate the real life but twist it by his own artistic talents. In these two plays, we hardly discover any clues relating to his criticism toward social, and political systems of Edo period. Instead of showing the ills of the age, he focuses on the particular grief of each class, trader and courtesan as well as tracing their own mistakes. Moreover, Chikamatsu put his heroes into pitiful circumstances. Both of them are orphans and have to rely on their relatives to exist. Needless to say that they are very lonely. In the aspect of artistic creation, these details could bring a necessary artistic effect which provokes sympathy from theatre-goers, helps to totally erase any traces of political relevance, and pushes the story into the individual scale. This creation is a good way to avoid the Shogunate government's censorship because, in fact, in dominant ideology, the puppet theatre, along with Kabuki theatre and pleasure quarters were dangerous, rebellious areas that should be strictly controlled, limited in order to protect the moral standards as well as social orders. The content associated with the life of merchants could only be traced back by

enthusiastic response of the puppet theatre in the day. These plays did not only play a crucial role to attract puppet theatre's viewers back but also contributed to alarming growth of the suicide rate in the day. So many had occurred that the Shogun eventually enacted the special law that banned the title "Shinju" (committing suicide) in puppet theatres' advertisements in 1723 (Kanemitsu).

Besides the reason of hopeless love, maleprotagonistsend their lives for their self-esteem and dignity. It is not random when both Jihei and Kotobei are humiliated in public. Instead of getting some sympathy, rumors relating to their moral violations are largely spread by passers-by who witnessed their shameful situations. Tokubei blindly lends his best friend his entire fortune that would be used to repay his arranged marriage's dowry and ransom his lover, Ohatsu, eventually, Kuheiji, his debtor not only refutes this amount of money but also accuses Tokubei of cheating: "you're trying to extort money from methat makes you a worse criminal than a forger" (*The Love Suicides at Sonezaki)*. Unstoppably, this cheater and his loudmouthed companions insist that Tokubei stole his seal and cooks up this story because he has run out of money and needs to earn it at any cost. As a result, this villain insults the hero and at the same time beats him without any emotion. Being provided with reliable evidence, all witnesses truly believe that Tokubei plots this dirty plan. Finding it is impossible to clear suspicion, this man cannot do anything else but "he strikes the ground and gnashes his teeth, clenches his fists and moans". Finally, Tokubei swears he would commit suicide to prove his innocence: "without it [money] tomorrow, the twenty-first, I'd have to kill myself (...) There's no point in my talking this way. Before three days have passed, I, Tokubei, will make amends by showing all Osaka the purity at the bottom of my heart" (*The Love Suicides at Sonezaki)*. In the next scene, when he meets his lover, Ohatsu, this decision will be enhanced by a solid announcement coming from the mouth of his lover: "He's been tricked, but he has no choice but to kill himself". Clearly, what causes this male character to commit suicide is, partly, his hopeless love affair and partly is associated with his honor. If he is still alive, there is no way to convert what happened and purify his moral glory. In *The Love Suicides at Amijima*, although having no villain, Jihei is humiliated as well, and, especially, being pushed into the shameful situation twice. The first one is the time he comes to the brothel and intends to end his life and his lover's as well. This plan fails because he randomly hears the conversation of the prostitute and her guest in which Koharu pretends to betray Jihei and refuses the wish of double suicides. Furiously, Jihei throws his short knife into the room with hope of killing "that rotten she-fox". Consequently, his arms are tied up to the latticework by Koharu's guest, a samurai. He bitterly sees the shadow of this woman and her guest entering the inner room while "his body beset by suffering as he tastes a living shame worse than a dog's". The second humiliation happens when Jihei gets to know that Tahei, another merchant, is going to redeem Koharu's contract and take her for his concubine. If this is true, Osaka residents will definitely conclude that Jihei is not able to be a patron for this prostitute due to his finances. Like Jihei's confession, this must be the most shameful eventfor a man of honor because he does not have the financial ability to remain his preexisting relationship with his chosen courtesan in the pleasure quarter: "He'll [Tehei] spread the word around Osaka that my business has come to a standstill and I'm hard pressed for money. I'll meet with contemptuous stares from the wholesalers. I'll be dishonored. My heart is broken and my body burns with shame. What a disgrace! How maddening" (*The Love Suicides at Amijima)*.

Once one's dignity is destroyed, this means that this man will notlonger be accepted as a respectful member of his community. Being shamed is a synonym with being expelled or dead. This discipline not only originates in the Chinese Confucianism that was faithfully adopted by the Shoguns but also crucially comes from the samurai codes that were strictly imposed into establishing the contemporary social order. Through more than two hundred years of operation of alternate attendance, the culture of the highest class deeply affectedallaspects of Japanese culture. Moreover, although having many privileges of the highest- ranking force, Samurai-as the military force had not many things to do in the time of peace. Insufficient income plus other needs led them to be in debt. To earn their living, they became teachers for rich merchants or commoners to lecture what were considered the elite values, such as composing poetry, painting, writing calligraphy, arranging flowers, steeping tea. By doing this, samurai's artistic knowledge, skills as well as their core values could be largely diffused across class lines. One of the foremost disciplines of this class is that a true samurai has to " keep death in mind all times (….) you will also fulfill the ways of loyalty and familial duty. You will also avoid myriad evils and calamities, you will be physically sound and healthy, and you will live a long life. What is more, your character will improve and your virtue will grow" (Daidoji, p.*3)*. Like a cherry blossom that easily is carried by the wind, a brave warrior must be willing to kill himself for a sake of honor. Thus, his death is not the end but is a special way to keep his reputation alive forever in future generations. For a samurai, an admirable death has much more value than a shameful life. Hence, according to contemporary social norms, the best decision of both Jihei and Tokubei is committing suicide and it undoubtedly has a tight relation to Bushido (The code of samurai). They have no other choice once losing their social reputation. At this point, their action of killing themselves and their lovers tends to be affected by Hara-kiri, an important rite in which a warrior will cut his belly to protecthis dignity. Again, we can recognize here the personal creation of Chikamatsu. Instead of cutting their stomachs, our heroes choose another way: cut their lovers' throats then kill themselves in the same method (*The Love Suicides at Sonezaki*) or by hanging from a tree (*The Love Suicides at Amijima*). In fact, these scenes are not different from bloody murders that might intensely impact viewers: "he tries to steady his weakening resolve, but still he trembles, and when he thrusts, the point misses. Twice or thrice the flashing blade deflects this way and that until a cry tells it has struck her throat (...) he thrusts and twists the razor in his throat, until it seems the handle or the blade must snap. His eyes grow dim, and his last painful breath is drawn away at its appointed hour" (*The Love Suicides at Sonezaki*) or "He thrusts in the saving sword. Stabbed, she falls backwards, despite his staying hand, and struggles in terrible pain. The point of the blade has missed her windpipe, and these are the final tortures before she can die (...)He pulls the ash to him and fastens the noose around his neck*" (The Love Suicides at Amijima).* These details perhaps duplicate what had happened in the real suicide of couples on which Chikamatsu's plays were based, but, probably these details belong to the author's artistic convention that aims to astonish his contemporary theatre-goers. For these couples, committing suicides is not merely to finish their secular lives but a special ritual by which they could achieve their eternal happiness and become "models of true love" (*The Love Suicides at Sonezaki*). To gain this wish, they would have to keep their corpses together in an aesthetic gesture: "it would be unfortunate if because of the pain we are to suffer people said that we looked ugly in death" (*The Love Suicides at Sonezaki*). By cutting one's throat or hanging on the tree, their death might please the eyes of witnesses because their body would not be dreadfully torn.

Clearly, there is a perfect combination between the Edo period's social, and moral norms and personal artistic creations of Chikamatsu. His audiences, therefore, could easily share their consent that was based on the Japanese common idea of preserving honor to the decision of committing suicide and, in the same time, be marveled by flexible practices of this ritual.

4."Love Suicides" for being granted a salvation in the Western paradise and indirectly refusal of the contemporary social order

In the relationship with Confucianism and Shintoism, Buddhism had an important role affecting many different aspects of Japanese culture in the Edo period. The psychological, religious system and the methods of practices of Buddhism were imported into Japan by the diplomatic relation between this country and China from 4th to 10th century. As a hybrid religion, Buddhism was learned and applied according to Japanese sects: Nembutsu, Zen, ... in which Nembutsu could be considered the most popular one. The followers of this sect think that this life is only one of countless lives that individuals have in the endless circle of human existence. What we must be suffer in our present life is nothing else but the effects of what we had done in the previous one. In turn, every action in this life could become a cause of happiness or grief in our next incarnation. Nothing existing in this cosmos does not have its own destiny. The people we meet, the places we come to, the sorrowswe experience, etc tend to be mysteriously arranged by a tight relation between what is so-called *Cause* and *Effect*. Especially, needless to follow some strict rules or hard practices, Nembutsu emphasizes the power of Amida (Buddha) in salvation. By chanting the invocation *"NamuAmidaButsu"*, people who strongly believe in this Buddhist deity could be released and reborn in the Pure Land. Before committing suicides, Jihei-Coharu and Tokubei- Ohatsu murmur "NamuAmidaButsu" with their strong hope that "may we be reborn on the same lotus". Belief in salvation helps to push out the dark, scary veil of death. For these lovers, departing this sorrowful world, there is no horrible Hell but a bright, warm and peaceful Western Paradise waiting ahead: "They exchange glances and cry out for joy, happy that they are to die- a painful, heart-rending sight. The life left them now is as brief as sparks that fly from blocks of flint" (*The Love Suicides at Sonejaki*) Despite trembling, they successfully conquer their moment of death in order to realize that their final time comes:
 Let's pretend that Umeda bridge
Is the bridge the magpies built
Across the Milky Way, and make a vow
To be husband and wife stars for eternity (The Love Suicides at Sonejaki)
And, somewhere, in reality or just in their dreams, crows- the birds announce the time of farewell- seem to be crying. In the ears of couples, their sounds have cherishing sweet and meaningful lyrics: "beloved", "beloved" (The Love Suicides at Amijima). The road leading them to the death place, at this point, is not simply geographical but conventional one that symbolize for their holy journey departing this secular world to the internal land. This helps us to explain why Jihei and Koharu have to cross many bridges before reaching their assigned place: Tenjin bridge, Green Bridge, Shell Bridge, Oe Bridge, Little Naniwa Bridge, Finairi Bridge, Horikawa Bridge, Temma Bridge, Kyo Bridge, Onari Bridge. Ten bridges evoke a long, harsh trip for salvation but those who have a strong belief in the merit of Buddha would reach their enlightened destination because the final bridge named Onari also means "to become a Buddha" (Keene, p. 204). Thus, for contemporary audiences, listening to reciters

chanting these words, they could easily find a common religious faith that had already been absorbed in the deepest stage of their spirits. They did not only amuse themselves by artistic, entertaining pleasures brought by drama's actions but also provoked a custom of making pilgrimages practiced in their real lives. Stating this, we should not forget that, from the tenth century, going to some holy places was one of the most popular activities. The endless flow of moving, visiting shrines, temples or pagodas became a necessary part of their daily lives. The routes of pilgrimage, thus, were extremely developed, especially in eighteenth century. As Brownstein shows: "By the late half of the eighteenth century, Edo had 26 routes, Kyoto 16, and Nagoya 9. Osaka, however, had the greatest number, with 35: 13 routes connected 3 or more Shinto Shrines, and 15 routes connected 7 or more Buddhist temples. There were also 6 routesassociated with the founders of sects, and even 1 connecting the 7 cemeteries in Osaka" (Brownstein, p. 9). Clearly, in the farewell scenes, Chikamatsu skillfully intertwined two totally different spheres- Love and Religion- in a perfect harmony that reduced the sorrow of committing suicide, and, at the same time, awakened what is so-called "a strange discovery but already being experienced."

5. "Love suicides" and the struggle of *Ninjo*against *Giri*

Chikamatsu confessed that: " I was born into a hereditary family of samurai but left the martial profession. I served in personal attendance on the nobility but never obtained the least court rank. I drifted in the market place but learned nothing of trade" (Keene, p. 2). By this modern confession, the playwright admits that despite his efforts, he fell from the honorably social position, and through his life, he seemed to be a misfit in any categories: neither merchant nor noble, nor warrior. He retreated to his family's shrine and became a playwright for kabuki theatre in Kyoto, and finally spent the rest of his life writing for the Osaka puppet theatre- the artistic areas tended to be considered rebellious ones according to the Shoguns' thought. Generally speaking, in the social category of the Edo period, Chikamatsu could be ranked into a force of amateur artists who had their high self- cultivation, and, self- awareness but did not belong to the orthodox list and were not patronized by the Shoguns. From this fact, it might not be overstated when claimed that Chikamatsu wrote his domestic plays from a subordinate position and the voice of his non-historical characters represented powerless people's in Edo period, particularly, merchants and courtesans. In turn, his major audiences, merchants, seemed to find not only the true images of their contemporary lives but also their own grief, desires and even confusion between what they were socially required to enact and what they wished to have. That is along-term struggle between *Giri*and *Ninjo*. *Giri* are the responsibilities under which people would have to obey to be a social subject; *Ninjo*are the natural instincts that tend to threaten moral standards and social stabilities. Tokugawa rulers adopted Neo-Confucianism to maintain their centralized feudal system through two centuries. Accordingly, what were so-called desire and passion could only exist in the world of play and easily be bought by money. In the "true life," people were required to accomplish their familiar and social tasks. This is one of political- cultural strategies that were enacted by the Shogunate government in order to protect its "hegemony" (Gramsci). In other words, as Fiske suggests: "It is a homogenizing, centralizing, integrating force that attempts to maintain semiotic and social power at the centre" (Fiske, 1987, P. 570).

In the Edo period, each class or a kind of people has their own *Giri,* or unescapable duties. Merchants would have to be diligent, sensible and necessarily spend their total energy to establish their professional reputations that could remain over generations. Along with the foundations of their own career, getting married to have sons was the foremost task to remain a clan. Thus, being a spouse did not mean they would be their soul-mates and share their sexual gratifications. Marriage and sexual relation could by no mean be homogenous. Especially, for women, there were two completely different lists: women of households and women of pleasure quarters. The former was required to take care of their family as loyal wives and moral mothers. No matter how much pain, misery they had to suffer, the happiness and dignity of their husbands (probably of their children) would be priorities. In "The Love Suicides at Amijama", Osan, Jihei's wife is a perfect representation for this model. Despite being aware of the love affair and suicide plan of her husband and his lover, Osan still protects him in front of her mother and brother. She even unreluctantly gives Jihei the precious money that should be used for the upcoming bills and enthusiastically convinces him to ransom the prostitute whom he loves so much. When her father feelsso pitiful for his daughter that he requires her to divorce Jihei, Osan still tries to beg this man allowing her to stay with her faithless mate for her belief: "I'd be glad to rip the nails from my fingers and toes, to do anything which might serve my husband". The series of actions of this protagonist, undeniably, is suitable with Confucianism-based social norms. The counterpart of this standard woman is the courtesan in pleasure quarters. Their most important task is to provide their customers various satisfactions by their artistic knowledge, physical beauty, and in-bed skills. This is a special world that helps the contemporary men to balance their lives by complementing what they need for their instinctive passions. In the dominant ideologies, all material and human desires could not be valued in remaining within the social orders and moral standards. Thus, they would be easily bought by money. Courtesans, no matter which category they are, never belonged to human beings. This also means that they lacked honor or other necessary features because they would be willing to sell their bodies for any men in order to earn money. For these women, love never exists. When a courtesan fell in love with a man, she would have to be ready for her tragic consequence. These are "normal reality or common sense (...) in active form of experience and consciousness" (Williams) (Cited according to Jame Lull. Hegemony. p. 34) that aims at " a willing agreement by people to be governed by principles, rules and laws they believe operate in their best interests, even though in actual practice they may not. Social consent can be a more effective means of control than coercion or force"(Jame Lull, p. 34)**.** The above helps us to prove that *Giri*was praised because it supported the contemporary dominant ideology while *Ninjo* was banned as a rebellious, threatened sphere in the Edo period. This discipline was strictly applied in order to preserve an absolute authority of the Tokugaw. Accordingly, "the people" would have to uncritically obey*Giri* unless they want to be expelled from their communities. Thus, fighting for *Ninjo* is not simply to achieve what is truly instinctive requirements but first and foremost is to protect their human rights, to re-construct the identity of powerless people in relation to dominant forces, the Shoguns with their political, cultural, ideological system.

To express a struggle of *Giri*and *Ninjo,* Chikamatsu put his characters into the whirlwind of hopeless and unacceptable love affairs through which the inner world of our heroes and heroines would be profoundly explored. During these plays, these protagonists are ceaselessly tormented by a fire of love. Jihei abandons his family to

spend most of his time in a brothel where his lover works. Tokubei laments because of his lack of money to redeem his courtesan. To push the dramatic conflict into the highest stage, Chikamatsu drives his heroes to face their familiar duties and orders them to make a final decision. At this point, a series of other characters coming from the web of kinship becomes conventions for *Giri*, or in the other words, representations for contemporary dominant ideology. Tokubei's master, also is his uncle, chooses his wife's niece for our hero as his future mate without consulting Tokubei because, for this old man, an arranged marriage is traditionally, and culturally rational. Especially, the selected girl comes from a rich family, so, a wedding will be an auspicious initiation for Tokubei'sascension (The Love suicides at Sonezaki). Unlike this soy dealer, Jihei in "The Love Suicides at Amijima" is a married man with two lovely children, and his cousin for his wife, and his aunt for his mother-in-law. His life and job are tightly tied in these bloodrelationships. Hence, undoubtedly, Jihei's*Giri* is to develop his paper shop and keep his family a happy one. At this point, we should remember that, if these heroes continue to obediently practice what they are socially required to do, their dignity would not be damaged although they come to brothels frequently to see prostitutes. Maintaining a life in these two worlds was seen as normal thing for men in the Edo period. Every warning occurs when a man abandons his legal family as well as his career to love a given courtesan. Clearly, Jihei and Tokubei are considered in danger because they are ready to sacrifice what they havein order to live with their lovers. Tokubeirenounces his arranged marriage and travels over many provinces to borrow money without hesitationin order to ransom Ohatsu and repay his wedding dowry. Jihei, more infatuated, leaves his shop in danger of bankruptcy, and forsakes his offspring to commit suicide with a prostitute, Koharu, who infatuates him completely in body and spirit. Clearly, for these male protagonists, at the beginning of the plays, they decide to live for the sake of passion because without it, they could be merely senseless creatures. In the other words, love brings them meanings and motivations for their lives. After his last meeting with Koharu, Jihei only sleeps to forget his sorrow and betrayed love. Obviously, in these plays, people of duty hardly find their true happiness. Moreover, by depicting how much love torments them, the author seems to express that these lowest class still have human emotions and they dare to die for what they cherish as well as for what makes them feel truly meaningful. What caused contemporary audiences to keep returning to the Takemoto puppet theatre was probably their empathy with Chikamatsu's non-historical characters because merchants could realize their emotions in what Jihei, Tokubei and the others had been suffering.If so, the discourse of the author matched the discourse of his theatre-goers very well.

For Ohatsu and Koharu, despite earning their living by providing their guests sexual pleasures, they still are human beings who have the seven emotional stages according to oriental opinion (love, sadness, happiness, anger, shame, desire,...). They sell either their beauty or body for money but they also know what love is. They have no reluctance to commit suicides in order to live forever with those who are more important and more precious than these courtesans' lives. It is not random when in these plays, Chikamatsu lets his female protagonists actively make the final decisions in many sensitive situations. When Tokubei weeps so much that he is "lost in tears" for his bad luck, Ohatsu bravely supports him with a strong belief coming from the bottom of her sincere heart: "Tokubei and I have been intimate for years. We've told each other our inner secrets. He hasn't a particle of deceit in him, the poor boy. His

generosity has been his undoing. He's been tricked, but he hasn't the evidence to prove it" (The Love Suicides at Sonezaki). In addition, although, it was commonly thought at this time that "a prostitute's business is to deceive men" (The Love Suicides at Amijima), the "Japanese Shakespeare" demonstrates that they are honorable women as well. Koharu dares to die for her love but she also is willing to endure many misunderstanding humiliations of her lover when she accepts to be called a "sneak thief", "weasel! Vixen!". In his bitterness, Jihei even "kicks her sharply on her forehead". In fact, she pretends taking advantage of Jiheibecause Osan's begging for preventing her husband's life from committing suicide. Especially, compliments for this courtesan are uttered from the mouth of Jihei's wife: "could such a noble- hearted woman violate her promise(...)?". With these words, the social barrier tendsto be erased. There is not distinction between who an honorable woman is and who the despicable prostitute is. They are both respectable because of their faithfulness and sacrifices. Choosing to commit suicide, these heroes and heroines express their strong attitudes toward the Shogunate government's disciplines. By death, they tend to prove that: "In this world we could not stay together, in the next and through each successive world to come until the end of time we shall be husband and wife" (The Love Suicides at Amijima). This also means that love and living with those who love each other faithfully which seemed to be normal, became impossible under the harshly, inhumanly moral and social codes in the Edo era. By her death, Koharu wishes "If I can save living creatures at will when once I mount a lotus calyx in Paradise and become a Buddha, I want to protect women of my profession, so that never again will there be love suicides" (The Love Suicides at Amijima). This sentence seems to imply an assertion of human rights for those who were seen as non-human and that their inferior fates were taken for granted. Clearly, by these puppet plays, Chikamatsu contributes to a necessary identification of subordinate people in relation to the Shogun's dominant discourses. Hence, as a form of popular art, in Edo period, the Japanese puppet theatre could be seen as one belonging to a counter-culture in which a "struggle for meaning" (Fiske, p.331) had been attained.

Nowadays, many "love suicide" plays of Chikamatsu are considered masterpieces of Japanese Puppet theatre as well as literature. For Western readers/ viewers who are not familiar with Japanese culture in the Edo period, praising suicide seems to be incomprehensible. The others who are haunted by the comparison: "Japanese Shakespeare" also could be disappointed by absolute differences between these two fabulous playwrights. The roles, values and meanings of "The Love Suicides atSonezaki" and "The Love Suicides at Amijima" might be only reasonably criticized when we place them in the cultural landscapes of the Edo period in which the puppet theatre was a form of popular art existing in commercial culture, and this stage was aimed at the special tastes of its major audiences, merchants, who were the richest but lowest on the social ladder of the Edo era.

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(*) Ukiyo: The floating world first appeared around 1665 in a collection of stories, *Ukiyomonogatari* (Tales of the Floating World) , by AsaiRyoi
The Floating World as a water metaphor caries ancient associations of freedom and pleasure (...) was not a low-culture ideal. It derived both from indigenous aristocratic traditions and from the Chinese scholar-official or literati ideal of the cultivated amateur (According to Guth)

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Mindfulness in the Shattering Times

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Abstract

Mindfulness can be considered both a teaching and a learning competency, especially valuable in our shattering times. One can reclaim the future by actually focusing on the present. In fact, staying in the present is no easy task. Contemplative arts-based teaching methods innovatively meet the essential needs of today's learners. They liberate our innate ability to deal with stress, attention deficit and anxiety by actually focusing on the present. Therefore, contemplative practices could be included as methods of teaching in practically any discipline. They foster focus, presence and so-called "multiple awareness" with an aim to stop the habitual noise of the mind and to open the inner sources of self. They do not aim to avoid reality or run away from it. On the contrary they nurture mindfulness as a way to relate to the reality. Contemplative forms of inquiry go beyond a particular learning context and are especially useful today to balance dispersed attention created to deal with modern digital culture. They cultivate deepened awareness, focus, concentration and insight. Contemplative methods presume that the learners are responsible for their knowledge and are regarded as co-creators of the learning environment and knowledge. At the same time, the teacher is a guide but also a co-inquirer. Contemplation helps by discovering other ways of knowing, experiencing and being and it very well complements traditional methods of liberal arts education. I will share my experience teaching various university courses, which actively implement contemplative arts-based methods.

Keywords: Mindfulness, Contemplative Pedagogy, Meditation, Chanoyu, Japanese Aesthetics

Introduction

The rapid development of communication technology in recent years, the extreme hike in the so-called "click-mentality" and the high dependence on social media and the internet among young people has resulted in the lack of actual human communication and their inability to successfully use their body-mind and fully engage all their senses. Under these circumstances, the importance of additional ways of learning for younger people is obvious and we, as educators, need to open up the walls of a traditional classroom to innovative methods and strategies. In this paper, I will share my experience teaching various university courses, which actively implement contemplative arts-based methods.

Staying in the Present

Today, we are thinking about the future and looking at the ways of "reclaiming it". All of us are thinking about the future every day. Often we are fearful of what this future might bring or not bring or we are simply curious about what will happen. Clearly, we have no ways of knowing the future and we don't exactly know how we can prepare or deal with what it holds for us anyway. Ironically, one way of reclaiming the future could actually be staying in the present, focusing on the "now" and fully experiencing and living the present moment. Humans do not like to be in the present. We like to think of the past or worry about the future but not actually fully experience the present moment whether extraordinary or an ordinary one. Contemplation, mindfulness, and meditation – all three practices that do just this – keep us in the present moment, continuously return our mind back to the present when it wonders off like a curious puppy.

Mindfulness is a skill, an ability, therefore it can actually be developed, and one can train self and others to be more mindful, to practice mindfulness. There are many different ways to do it. It doesn't mean that one has to face the wall or be in a cave, far away from the noise of the world. In fact, the noisy world is the time and place when one needs mindfulness most. And our world is getting noisier and noisier by the hour if not by the minute. The speed with which all these changes occur is such that many of us are wondering how we can protect the human being-ness itself. How can we stay humans and not become human extensions of the gadgets, without which most of us cannot exist even for a short time? Our phones, computers and other devices are wonderful, they are very useful, they make our lives so much more convenient. And yet poetry written by artificial intelligence and a poem written by Matsuo Basho are very different. One way to describe this difference is "not knowing". The computer knows exactly 'how' it created an art work while the human artist actually doesn't. This "not knowing" or " knowing differently" is a skill that we train and develop through contemplation. Art is arguably the only space where AI will not be able to fully establish itself. Art is really the only way to counter AI avalanche in order to stay human.

Students' need to Meditate

My colleagues and I have noticed that in recent years students have become so much more vulnerable, unable to deal with obstacles. Ever growing mental health issues,

mounting stress, anxiety – all make the university experience a miserable one for students.

In the "Proceedings of the 2015 Atlantic Universities' Teaching Showcase", Margaret Anne Smith of the Teaching and Learning Centre, University of New Brunswick, Saint John quotes staggering data on students' mental health findings, where 37.5 % of students in Canada "felt so depressed, it was difficult to function", 56.5% "felt overwhelming anxiety" and 9.5 % seriously considered suicide. (Smith, 2015) Based on my own experience in the classroom for almost twenty years I can conclude that these numbers are soaring and will only grow in the future.

If the electricity goes off we cannot teach our classes anymore. We are unable to hold a class without PowerPoint Presentation, without a computer. Students want to have their phones, I Pads, computers in front of them during the class. Such tasks as "analyze" or "compare" or "attribute" seem to become a major difficulty on a test.

Mindfulness can be considered both teaching and learning competency. Contemplative arts-based teaching and learning methods innovatively meet the needs of today's learner. They liberate our inner abilities to deal with stress, attention deficit and anxiety by actually focusing on the present. They transcend disciplines and can be applied to any subject. They foster focus, presence and so-called "multiple awareness" and aim to stop the habitual noise of the mind and to open the inner sources of the self. They do not aim to avoid reality or run away from it, on the contrary, they nurture mindfulness as a way to relate to reality. Contemplative forms of inquiry go beyond a particular learning context and are especially useful today to balance dispersed attention needed to deal with the modern digital culture. They cultivate deepened awareness, focus, concentration and insight. Contemplative methods presume that the learners are responsible for their own knowledge and are regarded as co-creators of the learning environment and knowledge. At the same time, the teacher is a guide but also a co-inquirer. Contemplation helps to discover other ways of knowing, experiencing and being and it very well complements traditional methods of liberal arts education.

As Tobin Hart states, "Inviting the contemplative simply includes the natural human capacity for knowing through silence, looking inward, pondering deeply, beholding, witnessing the contents of our consciousness…. These approaches cultivate an inner technology of knowing…."(Hart, 2009) Contemplative pedagogy aims to cultivate deepened awareness, to stop the habitual noise of the mind and to open the inner sources of self. They nurture mindfulness as a way to relate to the reality. Contemplative reading, reflective aesthetics, cultivation of compassion, panoramic awareness, spontaneity, refined perception, multi-sensorial learning awaken the natural capacity of using one's mind by re-establishing a connection with the inner landscape. Contemplative forms of inquiry go beyond a particular learning context and are especially useful today to balance dispersed attention needed to deal with the modern digital culture. Contemplative arts-based teaching methods innovatively meet the essential needs of learners of today.

According to Ted Aoki, teachers exist in the "zone of between" (Aoki, 2005, p. 161). They are constantly building bridges between the two curriculum worlds: the one that created on paper outside the actual classroom and the one that unfolds in the presence

of the students in real life. They are bridging this gap and at the same time, they maintain awareness of the constant gap between the two. Moreover, they expand this space by entering the state of "not knowing" and expanding learning beyond knowing and into experiencing and simply being. They transform the classroom into a community of learners.

Contemplation as "another way of knowing" has been recognized across time, cultures and disciplines as essential to the pursuit of knowledge and wisdom. Students from the widest spectrum of disciplines across the university have a great interest in contemplative practices. The inclusion of mindfulness expands existing courses beyond-curricular activities that offer the common experience aimed to connect curriculum with real life.

Contemplative practices in the classroom

 My experience in including contemplation directly in the classroom activities consist of courses on Japanese language and culture I teach at Saint Mary's University in Halifax, Canada. While I include some language into my culture courses and some culture into my language courses, they are distinctly different classes, though complementary.

Interestingly, one student noted that I was "a completely different person" in these two different subjects. Teaching Japanese Aesthetics through the art of Chanoyu, commonly known as Japanese Tea Ceremony", has been particularly rewarding in terms of implementation of contemplative pedagogy. After analyzing students' responses to including elements of contemplation into the learning process, I realized that students particularly appreciated the opportunity to participate, to have hands-on learning opportunities, to be able to foster "the ability to observe details carefully", to learn by experience, and to "gradually learn how to engage all senses".

"I felt like I was actually taking something out of the course for me, not just my degree."
"I feel like I've incorporated new aspects/ideals into my life that'll remain with me forever."
"The idea of truly seeing each moment and not wasting time thinking of what is to come was very useful for my life… It showed me that there is more to things that one can see on the surface… It is an amazing experience, and one that should be taken advantage of."

Conclusion

While contemplative practices are directed inward, they also inspire curiosity and expand inter-cultural understanding. They help to develop a more compassionate view of the behaviour and values of others, especially of those who are unlike us. They facilitate acceptance of and compassion towards the other. In turn awareness of the other and of the world also cultivates insight and inward exploration. When we are mindful we view the situation from different perspectives, see information presented as fresh, new; we attend to the context and finally create new categories through which this information can be understood.

Research confirms that these contemplative forms of inquiry can offset the constant distractions of our multi-tasking, multi-media cultural environment. Thus, creative teaching methods that integrate the ancient practice of contemplation innovatively meet the particular needs of today's students and teachers.

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Attitudes of Thai Male VDO Game Players Choosing to Use VDO Games' Female Characters

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
This study aims to investigate the online social phenomenon related to the attitudes of Thai MALE GAMERS opting to use female characters in video games. The subjects were Thai male game players interacting in gaming community on social media-- Facebook. Data were collected by using a non-participatory observation of talks about female characters among gamers in online community. A participatory method used to collect the data was an open-ended questionnaire including a talk with gamers via Facebook. The study aims to pave the way for more study and design of unique VDO game characters in Thai gaming industry in the future. It was found that the 118 Thai male game players used different platforms to play games (89% by personal computer, 45.8 by console, 71.2 by mobile, and 2.5 by other devices e.g. a hand-held game console). It was also found that the majority of online gamers put more emphasis on sexual desire by gazing at women's figures in the games. Fewer respondents revealed their imagination to compensate for what they lack in reality such as the beloved or daughters.

Keywords**:** VDO games, Characters, Sexual desire, Imagination, Gender

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Introduction

The current game industry plays an important role in the entertainment media business which has a large economic and social role. It is worth the amount of money as it brings about the development of human creativity. Game culture is a tool to study science, technology and other related sciences. Video games are useful for human existence and improve the quality of life. An example of this situation is Mats Steen, a Norwegian   (Lord Ibelin Redmoore) who has a physical problem, the duchenne muscular dystrophy (DMD), making him unable to walk. After his death, his father revealed that he used a wheelchair in daily life. However, playing the game *Warcraft* developed by Blizzard Entertainment helped to fulfill his dream and desire. He used a character -- Lord Ibelin Redmoore in the online world. In the video game, he played the role of a noble man, who is flirting and a detective.
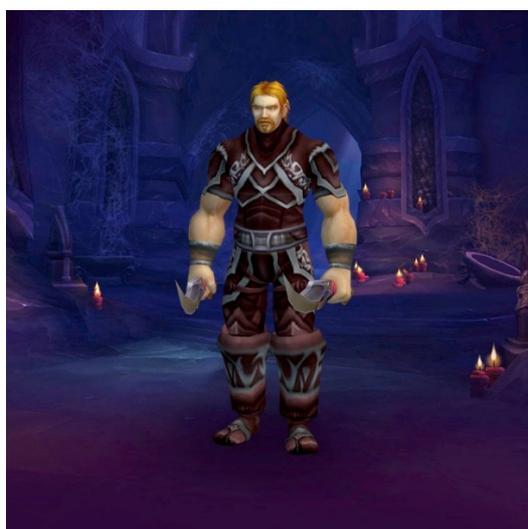
Figure 1 : Lord Ibelin Redmoore
https://bergensia.com/only-after-mats-was-dead-did-the-parents-understand-the-value-of-his-gaming/

Mats has explored the world, taking a simulated adventure, which could not be realized in reality --whether it is getting into a forest or discovering a city and having friends in the game. One of his friends who uses character *Nomine* said, based on what Mats wrote in his blog on "Love," he was a runner and a passionate love when meeting another player (alias) who used the character "*Rumor*." From Schaubert research (2018), Mats said, "In this other world, women will not see wheelchairs or anything different. They will get the spirit, heart and mind of mine which is in a healthy and handsome body because almost every character in the virtual world looks good" (Schaubert, 2018, "Disabled: An amazing secret life in the online world of my son, Paragraph 4). It can be said that Matt and Lord Ib. Lyn Reid Moore have become one.

Figure 2 :Lisette / Rumour
https://www.bbc.com/news/disability-47064773
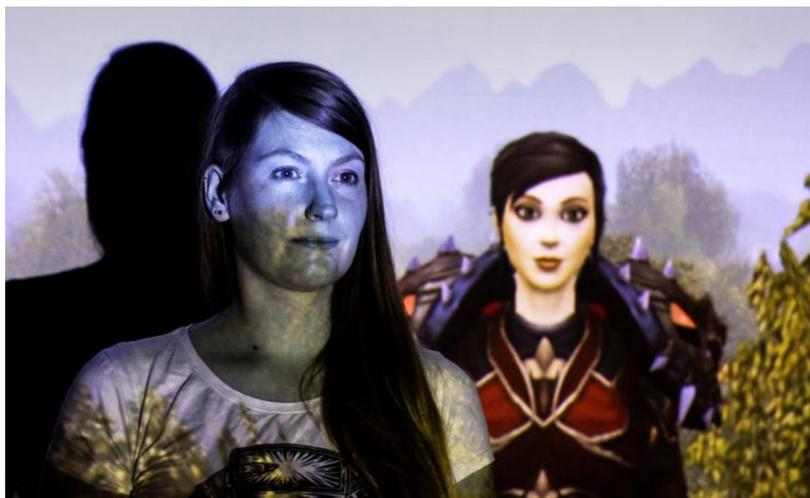
Mats found a friendship with friends in the world of video games, and belonged to a guild called *Starlight*. He was loved by his friends until the day that Mats died. It was amazing that his friends in the virtual world spent money flying from different countries to attend his funeral ceremony, according to his father.

Anne Hamil, a 65-year-old retired psychologist, joined the game *World of Warcraft* using the character *Chit*. She said that the video game world is amazing. It is useful to those who do not succeed in real life as expected by others. *Starlight* guild is a meeting group that does not require the disclosure of personal details. Friendship is created by the players discovering each other's favorite habits without being aware of physical appearance. .

Figure 3 :Chit / Anne
https://www.bbc.com/news/disability-47064773

Game industry in Thailand

Based on the importance of video games for society as mentioned above, since in the past, the game industry of Thailand has not been very successful as it should have been with in terms of its own amount of value of intellectual property. Based on the survey results on the animation game and characters industry in 2016 and forecast for

2017-2018 by the Ministry of Digital Economy Promotion Agency (DEPA), the total value in the gaming industry in 2015 was worth 14,227 million baht. In 2016, its total value was 16,329 million baht, with the total forecast value of 18,238 million baht in the year 2017. The total forecast for 2018 was worth 20,528 million baht.

These figures were similar to those from the 38th year issue of Thansettakij newspaper, number 3,376, dated June 21-23, 2018, with the content in the news, "Hot game market worth about 30,000 million." From an interview with Mr. Santi Lothong, the president of Thailand E-Sport Federation (TESF), it was estimated that the overall value of the gaming industry in Thailand was more than 30,000 million baht. This gave it an important role as the E-sport which was then added as a demonstration sport to the 18th Asian games, 2018 in Indonesia. Six games were selected for the competition, as shown in Table 1.1

Table 1: List of games that were selected for the 18th Asian Games

Title	Platform	Genre	Developer
League of Legends	PC	MOBA	Riot Games
Arena of Valor or RoV	Mobile, Nintendo Switch	MOBA	Timi Studio Group
StarCraft II	PC	RTS	Blizzard Entertainment
Hearthstone	PC, Mobile	Card Game	Blizzard Entertainment
Pro Evolution Soccer 2018	PC, Playstation 4, Xbox, Mobile	Sport	Konami Digital Entertainment
Clash Royale	Mobile	Tower Defense	Supercell

Three games from Thailand were selected to participate: Hearthstone, Star Craft II and Arena of Valor or RoV. The importance of video game entertainment is not only to entertain players but also to make money in the entertainment industry in Thailand and abroad as well as the mass industry in other areas such as hardware manufacturers, programmers or those who have a stake in the gaming industry, especially art designers. This research aimed at studying character design and the avatar's choice of characters used in the online world, which becomes a culture of contemporary society. The DEPA data pointed out the importance of producing intellectual property with the design of characters. The consumption value in 2015 totaled 1,560 million baht, and in 2016, 1,679 million baht. The growth rate was 7 percent, classified as imports for consumption. In 2015, the total value was 1,151 million baht, and in 2016, 1,243 million baht, with the growth rate of 8%. The production value for domestic use in 2015 was 409 million baht, in 2016, with a total value of 430 million baht, with a growth rate of 5%. The export value in 2015 totaled 12 million baht, in 2016, with a total value of 14 million baht, with a growth rate of 17 percent.

Based on the data from DEPA 2016, the value of production work, classified by equipment and channels of export totaled 100 million baht via consoles, 79 million

baht via mobile / IOS, 39 million baht via mobile/andriod, and 20 million baht via computer. The production value of the work with its intellectual property classified by the form of device and channel of export was 23 million baht for the system console, 102 million baht for mobile/IOS, 68 million baht for mobile or mobile/andriond, and 3 million baht for computer. Out of the grand total value of 16,327 million baht, the classification of work based on distribution channels was 41% via the online channel, 22% mobile android, 20% mobile IOS, 13% console, and 4% offline, respectively.

Objectives of the Study

The scope of this study is limited to the video games that are distributed on multi-Platform such as game (title) on Play Station 4, Xbox, Nintendo Switch and Personal computer. The reference was made to the hiring of production of the most combined value equipment and being the manufacturer with the least 'self-retarded assets that are weak, and the most intellectual property of its own, including the popular distribution channels. The significance in the online world of this study is male people choosing popular gender of characters until it becomes a culture in the online social phenomena.

Research Question

What are the attitude that make male gamers prefer to use the gender as characters in video games?

Hypothesis

Male gamers use female characters because of the sexual attraction that causes sexual satisfaction.

Methodology

This study uses Sigmund Freud's psychoanalytic theory for qualitative analysis and percentage statistics for quantitative analysis to interpret the results on   gamers' choices of genders of the character they play in the game. The examination is on attitude influencing the choosing of character gender. It is a case study of cultural behavior in the online world, and in order to understand the modern world that can extend to the character design industry in Thailand. The emphasis is on having innovation in design guidelines which is based on understanding consumers. The purpose is to increase the total value of exports and domestic use with high value prospects in the game industry by considering the proportion of manufacturers who have their own intellectual property and are contract manufacturers, with the total mass value less than as being   importers/ distributors. In other words, it can be said that Thailand is a source of consumption rather than being a product owner.

Data Collection

Data were collected by using a non-participatory observation of talks about female characters among gamers in online community. A participatory method used to collect the data was an open-ended questionnaire including a talk with gamers via Facebook. The subjects are Thai male game players interacting in gaming community such as

play station Thailand group (ps4th group) and Overwatch Thailand community on social media.

Analysis

From the open-ended questionnaire in the online community on Facebook, it was found that out of the 118 Thai male game players, the average age was 22 with the youngest age of 12 and the oldest was 42. The standard deviation was 7.1.

Table 2: Age
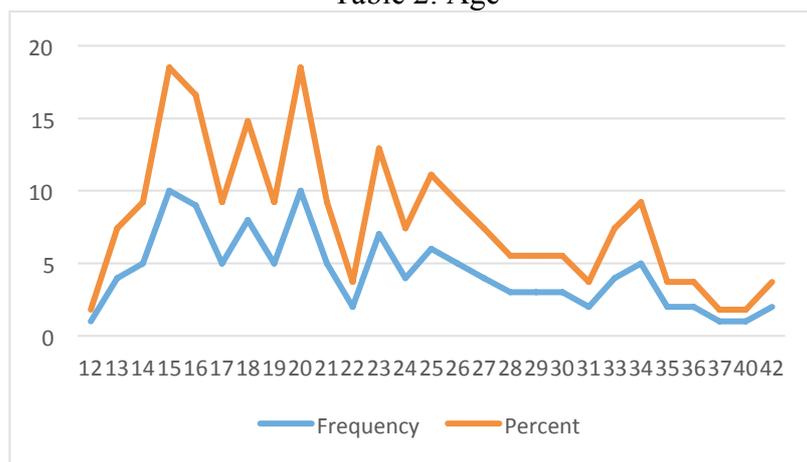
The subjects' levels of education were 41.5% of Secondary School / High School level, 39% with a Bachelor's degree, 8.5% with higher than bachelor's degree and 11% not specified.

Table 3: Education

Education	Frequency	Percentage
Secondary School / High School	49	41.5
Bachelor's degree	46	39
Higher than bachelor's degree	10	8.5
Not specified	13	11
Total	118	100

The levels of income were 18.6% with less than 15,000 Baht, 17.8% with 15,001-25,000 Baht, 5.9% with more than 30,000 Baht, 10.2% with no income, and 11% not specified.

Table 4: Income

Income	Frequency	Percentage
Less than 15,000 Baht	22	18.6
15,001-25,000 Baht	21	17.8
More than 30,000 Baht	7	5.9
No income	13	10.2
Not specified	43	11
Total	118	100

From the sample group, the popularity of games ranged from 10.2% MONSTER HUNTER: WORLD and Overwatch, followed by 8.5% Ragnarok M: Eternal Love, 7.6% Black Desert Online, 5.1% PLAYERUNKNOWN'S BATTLEGROUNDS, 2.5% Phantasy Star Online, 1.7% League of Legends, 1.7% Diablo III, 1.7% Tom Clancy's Rainbow Six Siege, and 50.8% ETC.

Table 5: Popularity of games

Game title	Frequency	Percentage
MONSTER HUNTER: WORLD	12	10.2
Overwatch	12	10.2
Ragnarok M: Eternal Love	10	8.5
Black Desert Online	9	7.6
PLAYERUNKNOWN'S BATTLEGROUNDS	6	5.1
Phantasy Star Online 2	3	2.5
League of Legends	2	1.7
Diablo III	2	1.7
Tom Clancy's Rainbow Six Siege	2	1.7
ETC.	60	50.8
Total	118	100

The Thai male game players used different platforms to play games--89% by personal computer, 45.8 by console, 71.2 by mobile, and 2.5 by other devices e.g. a hand-held game console.

Table 6: Device used

Platform	Percentage
PC	89%
Console	45.8
Mobile	71.2
Other devices	2.5

It was also found that the majority of online gamers put more importance on sexual desire by gazing at women's figures in the games. The detailed findings from the open-ended questionnaire are shown in the table below.

Statement	Interpretation
"Like looking at the boob, looking at the ass, having more muscles like."	
"Beautiful to look at than male."	
"I will see the breast, see the beautiful ass. Better than watching a man's ass."	
"RPG. Games are usually a 3rd person. We see all the characters clearly disproportionate. That is exactly the same as we dress the doll but in the game, we want our characters to be beautiful and	

match our own tastes. The part not wanted is the buttocks." "Women are more attractive than male characters." "Women make the game more playable. The world looks bright. Games like FFXV, where the protagonist group has only male. Turned to the left, found a man of glasses. Turned to the right, found muscles, I didn't want it." "I don't want to see a man's ass for 1000 hours." "Shapely woman." "Looking more comfortable than male characters." "Who would want to look at men ass? A female character prettier." "When playing like watching ass." "Looking at the buttocks and breasts." "Don't want to see the ass, male characters, playing time." "Unacceptable to look at the ass of men for 500 hours." "Want to see cute characters." "Like to see beautiful things." "Will look at the man ass shaking throughout the game, crazy or not, it must be beautiful, like the female character. To want to play the game." "Horny." "Boob." "Beautiful." "Played more comfortably than the male character. Looks beautiful, even the low-end female characters like to make good." "We wouldn't want to look at the butt of the male characters until the end of the game, if you can choose." "Used to play the male character in Lineage II and felt that he was wrong. The female character plays and entertains more visually. Why do I have to look at the ass of men running? Instead of	Sexual desire through gazing

looking at the ass, the woman ran much more entertainment."   "Like the shape of a woman's body, sound."   "I like to see the female character's ass. Cute and cute. I can't dressed up a man to be handsome."   "To sit and sit tightly for 2-3 hours, probably not. If it's ass and boob, watch it all day."

Respondents revealed their imagination to compensate for what they lack in reality, based on what they said in the open-ended questionnaire as shown in the table below.

Statement	Interpretation
"Cute, beautiful, cuddly, wanting a daughter." "Would like to try to play the role in the game as heterosexual fashion story in the game." "I don't have what women have." "I want a girlfriend like that." "I like games that can design a character or appearance of the dress you like and variety." "The male is the main body (instead of myself). The female is used instead of the daughter or the couple with our character (Wifu)." "Small, easy to hide, beautiful dress, sometimes fall in love with the character." "Because there is no way in real life or perhaps wanting to dress up a sexy woman or a cute girl." "Want to be cute and lure." "Because I am a man, I like female characters. The game is customizable to compose a very long time. Because like creating women in our motto, exactly the way we want. In the world it can't. But the game can do it for me." "Feel more like a man." "Lovely."	Imagination

Conclusion

From the data obtained, it was found that the sample played most games with the third person perspective. The player could see the body of the character as the he imagined. And he could create the character according to his own desire to compensate for the missing things in real life. That is a sexual matter based on the relative instincts of human beings, which corresponds with the psychoanalytic concept of Sigmund Freud. According to Freud, imagine, play and dream are to turn away from reality. The dream is a picture instead of the present hope, which is exemplified by Mats (Lord Ibelin Redmoore) whose walking disability was substituted by the unreal physical appearance and sexual desire in the dream world through video games. It can be seen that the attitude that makes Thai men choose the most female characters is their own sexual desire and what they lack in reality which video games can help to compensate for.

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The Analysis of Cultural and Visual Symbols in the Political Campaigns of the Right-Wing Populism in German Speaking Countries

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Abstract
The growing importance of the right-wing political parties in the central and eastern European countries in the 21th century shows, that our present is determined by the atmosphere but also by the fear of rising nationalism. The paper would like to help to understand the strategies and techniques of the political campaigns, which lead to the surprising success of the right populistic parties in Europe. The main focus of the study lies especially on the analysis of the visual political campaigns – such as election posters, billboards and other visual display campaigns – used by the main right-wing political parties in Austria and Germany. The comparative study discovers, how some specific cultural symbols and words have been used with the goal to influence and manipulate the recipients and potential voters. Analyzed should be the visual and verbal representation used in the political marketing and also the interaction between picture and text in the advertising materials in the latest political campaigns.

Keywords: populism, cultural identity, political campaign

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Introduction

As a political term, populism dates back to the 19th century while it became widely used in sociology and social sciences starting in the 1950s. But in the last three decades, populism has gained considerable popularity. Although populism is in essence a very heterogeneous phenomenon, there have been attempts by many authors to define it precisely. Müller and many other authors have legitimised populism at its core as a collective subject, convinced of its foundation that "we - and we alone - represent the true people". (2017, pp. 26-27) In our opinion, it is identification with this collective entity that helps increase the number of sympathisers and voters of populist parties, guaranteeing them success in the political arena. Success among right-wing populists has been recently observed in the European context. Through an analysis of different political campaigns, specifically in election posters and images posted on Facebook, this paper seeks to demonstrate how media constructs collective consciousness. Our interest will be focused on the visual aspect (different images and symbols) and how it interacts on a verbal plane (using specific expressions). The material to be analysed consists of visual presentations and campaigns conducted by the Freedom Party of Austria (*Freiheitliche Partei Österreichs* or FPÖ) and the Alternative for Germany (*Alternative für Deutschland* or AfD) between 2012 and 2018. The current database consists of 666 images, of which 126 come from the AfD and 540 from the FPÖ.

The concept of populism

The etymological origin of the word "populism" logically encourages a concept derived from the *vox populi*. But Paul Taggart objects to this, writing "Populist rhetoric uses the language of the people not because this express deeply rooted democratic convictions about the sovereignty of the masses, but because 'the people' are the occupants of the heartland and this is what, in essence, populists are trying to evoke." (2000, p. 95) For Taggart, the "heartland" contrasts with utopias and the ideal world of diverse ideologies. While utopias are based on the rationality of the mind, the "heartland" may not itself be rationally based, but rather drawing its strength from heartfelt sentiment and embodying the positive aspects of everyday life people face in times of need and which they believe worthwhile to protect. (p. 95) Despite backward-looking imagination, there is no real historical character and involves a more romanticising, ahistorical construct, which Karin Priester finds the equivalent in German terminology in the phenomenological concept of *Lebenswelt* (lifeworld) (2012, p.5). Priester also writes that both *Lebenswelt* and heartland are the primordial categories needed to understand populism, while another is "common sense", a category other authors have mentioned (e.g. Decker & Lewandowsky, 2017). Unlike Taggart, however, Priester does not perceive the concept of people as derived from the concept of heartland. She differentiates between the social category "people", whom Taggart believes to be diffuse, and the topos "people", a non-political element of remaining in an ideal state called *Lebenswelt* (2012, p. 6). From our perspective, both conceptualisations describe an idealised space formed from imagination, evocation and discursive mechanisms where a specific collective identity is born. The next section gives attention to *heart, homeland* and *people,* concepts which seem to be at the symbolic core of these concepts.

The heart as a symbol

Figure 1 below combines all three of the symbols into a single slogan that says "Our homeland is in our hearts". "Heart" appears twice in the poster – once verbally as "*Herz*" and once as a visual cue. The term "*Heimat*" (homeland) is equally used visually twice, in the Alpine scene and its reflection on the water. The mountain peak can be understood in the poster as the cultural symbol found in the text of Austria's national anthem, which starts with the words "*Land der Berge, Land am Strome*" (land of mountains, land by the river). The poster's main text appears in red and white, Austria's national colours, which in combination with all the other elements associates it with national identity. Thirdly, mirroring is also seen in the pronoun *wir* (we), which on one hand refers to the Freedom Party of Austria as "the social homeland party" and on the other lets all Austrians who love their homeland identify themselves with the party. The foundation for a common identity is thus embodied in love of the homeland, whereby a symbolic and imaginary image is transformed into a true image based on emotional inwardness.

Figure 1   Figure 2

The FPÖ uses different variations of the symbolism seen above. Figure 2 again images a picturesque landscape with a slogan expressing love for the country ("We love Austria!") and the colours of the national flag directly in the heart motif. The desire for a wonderful holiday in the country gives a sense of mutual proximity and belonging. Although the German language allows an indirect object pronoun to be included to indicate receivers of the message, such as *dir* (to thee – the familiar form of "you"), *euch* (to you – the familiar plural) and *Ihnen* (the polite form of "to you"), the pronoun itself is omitted. Omitting the pronoun aids to some extent in easier identifying with the constructed collective since the pronoun would have created an undesirable distance between the familiar "*du"* (thou) and the polite "*Sie*" (you).

Figure 3

Even though Figure 3 depicts the Austrian countryside and shows the heart in the colours of the Austrian flag, the sense of identity similar to the previous two examples is constructed at a rational and emotional level simultaneously. It is emotionally based on the same symbols seen in the previous images, while it rationally relies on a leader standing in opposition to the Government. While Heinz-Christian Strache sees Austria, the Government sees an apparent tactical manoeuvre for election purposes. The constellation of "him" versus "them" is another, additional element allowing identification with the party in the sense of "it's us against them". This contradiction is a significant element found in populism that we will return to later.

Figure 4

The symbolism of the heart can still be present even if the heart itself is not directly visualised. A poster promoting the AfD (Figure 4) depicts the chest of a man dressed in folk costume and putting his right hand "over his heart". Men looking at this poster are able to reflect upon themselves in the image and complete the missing face with their own. They are directly addressed by the prompting message in the red signal colour that says (in German), "Take your country back!" The familiar pronoun *Dir* (to thee) and possessive adjective *Dein* (thy) are printed in upper-case and the alliteration helps highlight them. The appealing tone is also underscored by the exclamation marks used in both sentences. Moreover, because no head is shown, the appeal is more to the reader's emotions than his rational side. Additional subliminal information and impulses are also present in the image. The figure is clad in a brown leather jacket, chosen to evoke the idea of tradition and to be nostalgic, while the colour subtly resembles that in uniforms used by the National Socialists. The ring on his finger indicates him to be a husband (and possibly a father), so the man supposedly practises traditional values and can be a man you can depend upon. This corresponds to the party's centrally highlighted *"The AfD keeps what the CSU promises!"* It connotates the AfD's word as more than a promise, but the word of a man who takes his vows to heart and can be trusted. At the same time, honesty, credibility and reliability are values forming a common identity based on loyalty. If the reader of the message identifies with the pattern depicted in the poster, he would place his own hand over his heart and swear his loyalty to the AfD, which in return would claim to keep their promises.

The next AfD poster (Figure 5) communicates to voters a similar emotional strategy, portraying then party leader Frauke Petry with a child in her arms. Even here, no heart is depicted directly, although under certain circumstances the shape of a heart can be subconsciously perceived in how the mother's and baby's heads are specifically inclined and the almost continuous colour of their similar skin (highlighted in Figure 6). The poster visualises at its centre the idea of love, directly symbolised by the heart. The graphic element appeals to the emotional side, evoking motherly instincts and parental feelings evoked. Here the verbal question *"And so why are you fighting for Germany?"* addresses the reader's cognitive side by giving (in this case) her an opportunity to think about it. The selected text contrasts *"ich"* (me) and *"Sie"* (you), creating space for self-identification through a communications strategy slightly different from the posters previously discussed. First, there is the option of identifying yourself with Petry and fighting for Germany in the sense of a higher goal, such as for the generations following yours. Notwithstanding, how the question is placed also permits readers another option of defining their own grounds for fighting on behalf of Germany. This way may specifically appeal to male readers or to anyone else not identifying with a mother's emotions. The basis for this identification is the difference between "me" (a woman and a mother) and you (a man or a woman who is not a mother).

Figure 5   Figure 6

At first glance, the noble idea of advocating for your homeland or children is accompanied by the ability to pursue it for purely individual motives. It even stimulates the possible syllogism formed by the combination of Petry's question and the slogan *"Dare yourself, Germany!"* It is evident that the term "Germany" as *totum pro parte* is metonymically representing individual recipients of the message, evoking in them the notion of themselves being Germany (Germany = you). Subsequently, when Petry calls for a search of the grounds to fight for Germany, she is also calling for a fight for herself, perverting the altruistic idea of egoistic instincts. Subliminally, it creates the image of the party leader as a mother, putting the reader in the role of a child finding confidence in his or her mother while being taunted not to be afraid and to show courage.

Figure 7

The motif of a child and motherly love connected with the idea of future generations was also exploited by the FPÖ during the 2017 parliamentary election campaign, with both the mother's hands and child's feet heart-shaped. This symbol and the associated feeling of love are also used here as an instrument to promote the spirit of political ambitions and goals.

Love of country and cultural identification

The previous examples have shown the symbolism behind "heart" and "love" to be closely tied to the topos of homeland. Another poster taken from the 2016 Austrian presidential election (Figure 8) employs the same features – relatively simple visuals working exclusively with the national colours – white and red – alongside blue, the FPÖ's party colour. Behind the smiling candidate is the national flag against the background of a blue sky. Three words on the main text are capitalised on a vertical line, with "love of country" at the top of the imaginary hierarchy followed below by "pride" and then "Austria", specifically the country of which to be proud. The image simultaneously convinces readers that two types of love for the homeland exist, of which only one of them is true. An explanatory note under the text names the wrong type, indicated as exaggerated patriotism. This simple note and differentiating the right and wrong love unobtrusively express both rivalry and hostility, subconsciously transforming love for the homeland into the militant instinct the slogan "*Your country needs you now*" awakens. These words are supposed to mobilise voters and turn their emotions into action, that by choosing the true candidate they can save their beloved homeland. In addition, placing the slogan under the candidate's picture legitimises on another significant level his own participation in the political struggle. Norbert Hofer presents himself here as a leader able to distinguish between true and fake love for the homeland and to be the person his country needs. Voters and the candidate become allies in the battle against false patriots.

Figure 8

Figure 9

Looking at another poster from the same campaign (Figure 9), it is clear that the same communication and appeal strategy is being used. This time, attention is centred on the values and traditions referred to as "ours", which becomes the link between the leader and anyone reading the poster. They both stand on the same side, defending and protecting their cultural heritage because they need their homeland. To justify their attitude, they distinguish between true and "false" tolerance. Paradoxically, the concept of "tolerance" evokes an image of a foreign cultural entity and encourages protection of the country's own culture against it. Many posters highlight individual and specific cultural aspects such as language (Figure 10), holidays, clothing and traditions (Figure 10, 11, 14 and 15) and typical cuisine (Figure 12, 13 and 14).

Figure 10   Figure 11   Figure 12

Figure 13   Figure 14   Figure 15

All of the examples presented here are different mosaics of cultural reality familiar to people receiving the message, and in this way, they associate it with a feeling of home and country. However, in none of the examples above is cultural identification based on positive patterns, but instead on anxiety, danger and potential loss. Political players in this context take the potential role of "coming to the rescue", while the use of pronouns such as "*wir*" (us) and *"unser"* (ours) evoke the notion of collective consciousness where even the recipient of the message can participate. What is important here, in principle, is a common consciousness shaped in contrast to another culture. It is a process Homi Bhabha describes it in his post-colonialism theory as "the question of identification is never the affirmation of a pre-given identity, […] it is always the production of an image of identity and the transformation of the subject in assuming that image. The demand of identification […] entails the representation of the subject in the differentiating order of otherness" (1994, p. 45). The political advertisements observed here often derive otherness from religious tradition. The complex system of foreign creeds is then reduced to very specific aspects like different religious holidays, burqa-wearing women and bans on pork and alcohol. Using the metonymy *pars pro toto,* it gives rise to the concept of an identity deviating from how one's own identity is derived and differentiated. Features paradoxically present even in their own culture are highlighted as divergent. Kindergartens encourage development of children's mother tongues, while a common feature in any society is vegetarians, vegans and anyone who wishes not to consume certain foods or abstain from alcohol. The local culture accepts individuality in dress and the wearing of various headgears as inherent and under certain circumstances etiquette has demanded and still does require them. Caps are even a part of a nun's habit and likewise typical for most traditional garments. Holidays celebrated today have become partially secularised and commercialised, with Christmas associated with decorated trees and Santa Claus and Easter with the Easter Bunny.

Figure 16   Figure 17

However, the process of identification wipes out any possible similarities and plurality existing in a society, replacing them with a cultural totalitarianism that permits a clearer segregation of what is foreign from what is native. The mechanisms of inclusion and exclusion, shown in Figure 16 and Figure 17, also contribute toward the creation of cultural identity. The symbolism of the Cross takes on a connotation of totalitarianism and cultural hegemony by deciding and determining what belongs or not in Austria, Bavaria or Germany itself. Thus, identity is also defined spatially,

depending on the notion of frontiers and differentiated by what lies inside and outside them.

Figure 18

Figure 19

On one hand, borders define one's identity, while on the other they may signal and evoke threats. Such motifs appeared relatively often on posters during the "migration crisis". Figure 18 shows an example that simply and clearly calls for protection of the border. The poster is much more sophisticated than it might appear at first glance. The message itself, *Bayern. Aber sicher* ("*Bavaria. Safe and secure!*"), can act upon readers of it in at least two ways. Sicher ("Safe") in the sense of "certain" or "without doubt" preaches a message of the AfD truly and certainly concerned about the country (at the federal level), while interpreting "safe" as drawing attention to the need for a safe country, evoking the feeling of it under threat. Another meaning can be noticed in the image at the upper part of the poster, which activates the binary logic of difference and several imaginary boundaries. It can be about opposites such as inside/outside, water/land, fish/mammal, large/small and predator/prey. There is a big cat in the upper left corner naturally seen first as our culture reads from left-to-right and top-down, while the small goldfish is found on the lower right-hand corner. The arrangement underscores the relationship between superior and subordinate, creating a sense of oppression, where the fish at risk from a predator even in its own home. However, the animals chosen for the poster not only represent native and foreign identities, but in Germany and some other cultures they are also symbols of happiness (the goldfish) and misfortune (the black cat). In addition, both the cat and fish can be read as specific cultural-religious ciphers. In Christianity, the fish (ichthys) is both an acronym and symbol of Jesus Christ, while a cat named Muezza was the Prophet Mohammed's favourite pet. In additions, one of the Propher's companions was Abū Hurayrah, whose name derives from "Father of a Kitten" for his care of a little cat. In general, cats enjoy exceptional respect in Islamic culture, which some sources say is also reflected in the *hadith* "Love of cats is a part of the faith." (Nizamoglu, 2019, n. p.) In this context, the black cat can be interpreted as Islam menacing Christianity. A similar emotion of fear from a homeland and religion under threat is also evoked by Figure 19, with faith and creed even more accentuated. Compared to the previous poster, the symbolism is more direct because the Cross and Holy Scripture are evident. Unlike in Figure 18, however, the particular threat and what belief and Christian values are to be protected remain unnamed and imagined, while assuming that the enemy is generally known.

People as a topos

A policy marked as populist should be essentially people-based. Yet Karin Priester believes today's populism to be characterised more by the attributes of liberty, patriotism and criticism of Islam and therefore it is also possible to speak of populism without the people (2012, p. 9). However, the notion of people has not completely disappeared from political rhetoric, so this part of the analysis focuses on how and in what context people are categorised in party campaigns.

The following four examples speak of the ambivalence in which people are both the objective and source of politics. On one side, the Alternative for Germany talks about its people policy (Figures 22 and 23), while pointing out that real power lies in the hands of the people (Figures 20 and 21). Nevertheless, Jan-Werner Müller points out that populism can often appear democratic or radically democratic, but as its essence is and will be undemocratic; he speaks of it as the shadow of representative democracy. (Müller, 2017, pp. 14-18). This attitude is also partly reflected in the examples analysed in this paper. For example, Figure 20 literally calls for direct democracy. Notwithstanding, full government of the people would mean the disappearance of representative democracy, so power of the people ought to be limited to a referendum modelled on Switzerland's. In fact, political parties have no interest in having their power taken away by ordinary citizens. This political intention is also indirectly implied in Figure 21, which unwittingly deconstructs itself. The combination of the expressions "Our candidates are citizens" and "Put citizens in power" can lead to a judgment that the AfD's citizen candidates should come to power. Such ambiguity is in itself hidden by "AfD X your vote!" (Figure 22) So the AfD here pretends to be the voice of the people (the party wants to be your voice and speak in your name), while simultaneously it is the voice of the voter (the party wants your vote) to be able to govern.

Figure 20   Figure 21

Figure 22   Figure 23

These examples clearly illustrate the dual approach toward people and also the very concept of people crossing a notational demarcation line where politicians no longer act as representatives of the people *per se*, but primarily become advocates for people they call *their own* (Figure 22 and 23). Besides cultural differences in the spirit of "our own people" against "foreigners", vertical stratification on a power axis also plays an important role. AfD candidates purposefully differentiate themselves from professional politicians to make room for identifying themselves as ordinary citizens (Figure 21). Professional politicians – as *those types* – represent power torn from the people, just as foreign cultures are perceived negatively. In this respect, what Priester says is true that both the polarisation and moralisation of politics can be considered the least common denominator among various populist positions (2017, p. 8). Some of the previous examples stage images of political adversaries who are calculating (Figure 3), dishonest, not keeping promises (Figure 4), false patriots (Figure 8) and arbitrary (Figure 9). These and other amoral categories are immediately linked to the notion of power. People in power are in principle somebody else ("them"), defining a category of people ("us") which are identified as having been pitted against "them". This contradiction is most often illustrated using symbolic antonyms such as *top-bottom*, *ruler-servant*, *great-small*, *criminal-victim* and *powerful-powerless*. Figure 24 agitates for more direct democracy similarly to Figure 20 and 21, justifying it by the need to control the powerful and the power apparatus that is undermining obedient servants.

Figure 24

Another poster (Figure 25) displays an example of political polarisation (small/large) and moralisation (betrayal/loyalty). Politician Guido Reil stands on the side of the "little people", presenting himself in ordinary street clothes, unlike Norbert Hofer. He

identifies with those whom major politicians have betrayed and wishes to represent their interests. A new confidence in people on the same level receiving the message and having experienced a type of enlightenment are supposed to compensate for the activated feelings of betrayal and having been humbled, since the reasoning behind the intention is the long-time SPD politician's defection to the AfD and him turning from a utopian to a realist. Simultaneously, the campaign also mobilises dissatisfaction and defiance, offering an eye-for-an-eye solution. Because the feeling of betrayal can be compensated by double-crossing the betrayer, loyalty to the SPD can be replaced by a new loyalty to the AfD, a path that the reader of the message can also followed.

Figure 25   Figure 26

Pointing out a powerless policy, Figure 26 also constructs an image of an incompetent politician whose strong and capable counterpart should be opponent Marcus Pretzell. The difference between a powerful and a powerless policy, once again, points to the ambition and ambivalence of populist parties to distinguish themselves from the major parties on top, while concurrently trying to climb the imaginary ladder of political success and reach power.

Figure 27

The same can also be seen in Figure 27. A poster from the FPÖ's campaign promises fairness to Austrians while provoking them to demand what belongs to them. It challenges people to take what belongs to them, using the familiar "*du*" form (literarily, "take what belongs to thee!"), while standing in the background behind him are his political opponents. Dominating in the forefront is "We're giving YOU back what THEY'VE taken from YOU." The image of a common enemy is what the FPÖ and the reader of the message should associate, creating a foundation for identifying with the party. But in the relationship between us and them, the people are only seemingly an equal partner, when in fact it is only *tertium comparationis* – what they and we have in common, namely that the people on both sides of the political divide want to govern. Creating the notion of an ordinary person as an accomplice in battling against an opponent and paraphrasing the basic principles of democracy as government of the people (Figure 28: "JUSTICE comes from the PEOPLE") are only the same kinds of mimicry.

Figure 28

The visual campaigns are presented to relate to the concept of people and show all the typical features of populism Meyer says include:
- Politically orienting the lower and middle classes against established institutions and their representatives
- Fear and mistrust of the "top"
- Simple templates and a black-white vision
- Differentiated thinking in a friend-enemy scheme
- Communication directed toward indictment, suspicion and blame instead of understanding. (2006, p. 81-82)

In addition, several posters depict a man and a leader who is the only person able to relieve readers of the message of the negative and frustrating feelings share and to offer them a solution. In essence, the figures are enlightened examples (Figure 25), the answer to all questions (Figure 26), a fair "Robin Hood" (Figure 27) and protection against imminent danger (Figure 28). The phrase "Only HE" on the poster depicting Norbert Hofer (Figure 28) even in its own way highlights the messianic nature of populist rhetoric.

Conclusion

This analysis focuses mainly on symbols relating to expressions such as "heart", "homeland" and "people", while pointing out some of the strategies used in political campaigns by right-wing populist parties. One of the earliest strategies has been an effort to create a collective entity by mirroring and innovating specific common values such as love of the homeland and their own culture alongside honesty, credibility, reliability and loyalty. Although the emotional side of readers of these messages is primarily addressed and their emotions are instrumentalised in the spirit of achieving political goals, a combination of emotional and rational appeal is often observed. Both a common consciousness and cultural identity are likewise constructed from similarities and differences, while individual elements of the culture act as a *pars pro toto* figure representing culture as a whole, thereby establishing cultural totalitarianism accompanied by mechanisms of inclusion and exclusion. In doing so, cultural identity is no longer based on positive patterns, but rather on the feeling of anxiety and threat because it is delimited on the basis of an imaginary frontier between the outside and the inside. An inner, intrinsic cultural subjectivity is constantly threatened by foreign culture, while at the same time is dependent on it. The constantly recurring opposites of *me* and *somebody else* can be interpreted by Lacan, who describes the subject's constitution as: "The "I" is an "Other" from the ground up … the ego is at the base an object: an artificial projection of a subjective unity modelled on the visual images of objects and others that the individual confronts in the world." (Sharpe, 2010, n. p.) Just as one's own cultural identity is confronted with other cultures, populism itself finds its own self in the context of differentiating from other political entities. Through polarisation and a metaphorical vertical stratification of the political spectrum into top and bottom, it endeavours to make recipients of its message into accomplices and, working together, to grapple against treachery and immorality. Many findings correspond to some of populism's stylistic elements that, according to Decker and Lewandowski, accompany populist political appearances. Specifically, these elements are:

- Appealing to common sense
- Passion for radical solutions
- Conspiracy theories and painting an image of the enemy
- Provocation and "goring of sacred cows"
- Emotionalism and intimidation
- Using biological metaphors and metaphors of violence (2017, pp. 28-29).

The most striking of the characteristics above is the painting of enemies; or rather more generally to say, promoting binary logic and polar differentiation. Equally important is also the human responses that emanate predominantly from negative emotions, often triggered by only subtle clues from certain symbols and expressions which act as subliminal impulses. However, the analysis revealed several examples of visual political campaigns which in themselves carry some ambivalence and are able to help deconstruct both the communication strategies and the manipulation used by right-wing populists. Understanding the processes of political manipulation appears important and essential to regaining our own political future, free from negative populism, nationalism, and right-wing extremism.

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The Language of the Right-wing Populism:
A Lexical Analysis of the Texts by the Freedom Party of Austria

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
The goal of the study is the analysis of the specific lexis based on the research of representative text corpora, exemplified on the party programs and advertising materials of the Freedom Party of Austria. First of all, for the right-wing populism typical lexis will be identified, furthermore, characteristic high-value words, especially flag words and stigma words, which are of particular importance in political discourse, are determined. The deconstruction of right-wing populist language can also generally contribute to a deeper understanding of political action and culture. The eminent importance of this is especially evident against the background of the currently discussed legitimacy deficits of political actors, especially within the framework of the European Union. In this respect, the study also represents a reaction to the currently often latent distance and skepticism towards pluralistic democracy.

Keywords: right-wing populism, lexical analysis, language.

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Introduction

Language is a means, a tool, a weapon… Where it is used, who is posting the message and who is receiving it and what happens, his or her intentions behind the actual use of the language – all of this determines its status in communication and interaction. It can be communicated either to function as the neutral interposition of information or knowledge, or as an instrument that can lead to fatal consequences.

The use of the language analysed here and indeed of public policy, is both specific and concurrently remarkable as language and its usage distinguished by the presence of diverse vocabulary and from the perspective of its position within the language diasystem. It covers the incidence of expressions specific to it, suggesting some type of specialisation and also terms ordinarily communicated, which in a certain context acquire the nature of political discourse. The choice of a language apparatus and the prevalence of certain language units in public policy depend on the corresponding situation. They are determined by several factors such as the specific matter which is the subject of political interest, the intent meant when a particular issue is addressed, to whom it is addressed, the event and whether the opinions and attitudes expressed are localised. Each of the factors can be viewed separately, but often enough when analysing the language apparatus it is critical to consider or seek the motivation behind using an expression in multiple factors.

In light of the above statements, this paper focuses on the language apparatus used by the Freedom Party of Austria (*Freiheitliche Partei Österreichs* or FPÖ). A starting point for empirical material would be journalistic style, specifically what the party presents in its official magazine *Neue Freie Zeitung* (NFZ) (http://nfz.fpoe.at) in the interval between 2013 and 2018. Articles from the magazine have been collected and entered into a database maintained by the eponymous language corpus, accessible through the corpus manager, *SketchEngine* (https://app.sketchengine.eu). Any lexical analysis seeks to point out the prevalence of the predominating language units in articles published by the party magazine and their meaning in context, which would be the baseline factor in any adequate interpretation of an expression, in particular when it concerns written linguistic communications. A significant incidence can be perceived as a prerequisite for any exceptional interest or special relationship to a thereby represented area and is also an indicator of preference for discussing the areas it covers, and therefore is seen as a critical aspect in our research. Because the magazine is intended for the general public and, in particular, FPÖ supporters, there probably will be a lower incidence of technical terms used in policy and individual sectors and as such the vocabulary will not cause difficulties in comprehension due to frequent themes in a broader context. Simultaneously, frequent occurrence is expected of language units related to one of the most recent, problematic areas not only in the time frame in question but also at present, namely the refugee issue.

When considering the theoretical starting points for conducting empirical research, it is necessary to emphasise that the individual chapters here present knowledge relevant primarily to an analysis of the research, with the aim not to provide exhaustive characteristics and a description of all the points. This can be found in the bibliographic data.

The theoretical and methodological base for lexical analysis – *langue* and *parole*

"*Die Bedeutung eines Wortes ist sein Gebrauch in der Sprache*." (The meaning of a word is its use in the language.)(Wittgenstein, 1958 as cited in Adler, 1976, p. 80)

The vocabulary of a language is a set of units, called a lexeme, whose complexness is characterised by dynamism and, in close connection therewith, variation. The lexical units which are the individual components have the same characteristics, but should be viewed from a different perspective, not isolated from the entire vocabulary system. The dynamics of vocabulary are understood as constant movement accompanied by changes in the lexis conditioned by one or another user needing to relate verbally to objective reality. The notion of dynamics relative to lexical units should be viewed from the contextual variation.

Lexical units (linguistic characters: signifier + signified) are characterised in most cases by an asymmetric dualism, reflected in the ambiguity of their lexical meaning in the language system (*langue*) and in the earlier mentioned dynamics of real use (*parole*). (Brügger and Vigsø, 2008; Albrecht, 2000) Just putting one or another lexeme into real contexts, where it enters into a variety of syntagmatic relationships with other language units, turns the lexeme from a lexical unit of a polysemous nature to a monosemous lexical unit with a specific meaning. Therefore the context, depending on whether the particular lexeme is narrower or wider, acts as a disambiguating factor. On the other hand, a lexical unit may also acquire new dimensions within a realistic context and new qualities worthy of attention which move toward lexicographically capturing or impressively documenting in the corresponding area of current usage. (Bierwisch, 2010; Blanár, 1984; Dolník, 1990) In the context of grasping a language unit at the level of the linguistic system and in its objective use in context, Löbner (2003, p. 4-13) speaks of three levels of language:

- Level of expressive meaning (Ebene der Ausdrucksbedeutung): the general expression taken out of context;
- Level of utterance meaning (Ebene der Äußerungsbedeutung): likewise the meaning of the term, although resulting from its use in a particular context, in a particular situation, and interpreted against all aspects relevant to it;
- Level of communicative meaning (Ebene des kommunikativen Sinns) taking into account the intentions implied in the statement, and thus the pragmatic aspect, which is intrinsically linked to the act of communication.

All three levels are present in communication, but in the position of individual components and actors, and not in the least also in the process of selecting and initially understanding the expression, how it is uttered and the thought behind it, while on the other hand its conventional and correct understanding in context is often automatic, caught in a fast cycle of ongoing processes.

When lexically analysing language units, attention has to be paid to all three levels, starting with a grasp of the corresponding language unit out of context as a complex of semantic signs forming its semantic structure, especially if it is a polysemant, and then subsequently delimiting such a meaning based on usage in a particular context. The last step involves exploring for the presence of a possible connotation from the term either implied in the entire context or provided by another accompanying term.

The relevance of the last step lies precisely in the possibility of better understanding the meaning behind the author's use of the expression and his or her adequate understanding of it at all.

Political language or political use of language

The potential use of language in social interactions has been and remains a subject of interest among researchers. As an integral component and a basic building block of communication, language is simultaneously a part of human existence in a comprehensive social and cultural context, where its functions are fulfilled and some are more dominant, depending on the specific situation and the other participants. Our paper is a lexical analysis of a specific political party's means of expressing itself, so it is not essential to examine in greater detail the evolution of the language's function. However, two inspiring linguists can be particularly mentioned in terms of relevance. They are Karl Bühler and Roman Jakobson. Ultimately, the functional concept of the language from both authors can also be seen in the many works focusing on specific areas of communication and so also policy.

Political language, language in politics, political use of language, use of language for political purposes are the names encountered in literature analysing the use of language in the sphere of politics. (Niehr, 2017; Girnth, 2015) If you are talking about political language, the existence of a political lexis is naturally assumed. There is no doubt that such a lexis will be found, although even political linguists themselves are inclined to believe that there is a more or less clearly defined political vocabulary that could be classified in terms of a professional language. (Niehr, 2017, p. 150) Likewise, the inability to perceive the political sphere in isolation from historical and cultural-social events should be noted. On the contrary, the direct link thereto can be seen even in the lexis used. It is about the vocabulary of everyday contact, which in its own sense is not political, but in an appropriate context, it has acquired a political character in public-political communication. Therefore, many words used in common communication may acquire either a new meaning (expanding the semantic structure) or an additional connotation, depending on the particular positive or negative context. Based on the mixed nature of the vocabulary, it seems most appropriate to speak about the *political use of language* and the *use of language for political purposes,* where Dieckmann (2005; cf. also Niehr, 2017, p. 150f.) defines the following political lexis categories:

- Institutional vocabulary: mainly used in internal communication and communication between officials and ordinary people. As a rule it refers to political facts and topics related to institutions, political offices and staff working in those offices;
- Ministerial vocabulary: Generally comprehensible only in a particular sector covered by the department and by specialists educated in the sector and including communication of professional and scientific terms germane to the sector;
- Ideological vocabulary: used in public policy discussions to depict controversial facts, while building or reinforcing the political party's ideology. It reflects the sense and meaning bound into the ideology and also the distinctive presence of its elements;

- General interaction vocabulary: other language units that cannot be included in any of the previous categories, but which are part of political communication. These terms may also be present in normal communication, even though they may give the impression of being unusual.

Building upon the dynamic nature of the previously mentioned language units alongside expressions reflecting expertise and whose significance is well-placed, words from all walks of life can gain political importance as soon as they come to the forefront in politics and become the subject of controversial discussions. Many words may be semantically "charged" in certain contexts to acquire an evaluative element bound nevertheless to a specific context. Words that in the strictest sense are not political are "transformed" by actors communicating public policy to their advantage, in order to manipulate and ultimately achieve their own objectives. This aspect plays an important role in examining the use of language units in politics. It is here where the dominance is evident of one of the functions of language in politics, the significance of language in and for policy itself.

The central function of political language is to win over potential voters, exploiting a deliberately selected language apparatus and "adequately" using it to induce them to think the same way in order for them to understand the "correct" meaning of the language used. *Persuasion*, the focal point any informative-*persuasive* function, "*is the use of appeals to reasons, values, beliefs and emotions to convince a listener or reader to think or act in a particular way.*" (Nordquist 2017) When communicating public policy, this function dominates and the language here is put in the position of an instrument not only to gain power, but also to secure, act and ultimately control it. It is important to emphasise that the function must be seen in conjunction with a democratic political system, and therefore the active position of the other actor, in this case the people, is anticipated. Communication is not one-way. In addition to the function above, other functions are encountered, namely a *regulative function* direction the relationships between public authorities and the people, dominating in communication oriented toward one-way "public authority → people, an *integrative function* serving to delimit groups (voting for a defined political ideology) both outwardly and at the same time having the individual members internally unifying, stabilising and identifying themselves within a certain group, and an *instrumental function* as opposed to a regulatory function that takes individual citizens, groups and organised societies into account, presenting their wishes and requirements as the actor initiating communication. These short characteristics of language functions in politics imply the dominance of one or another function primarily tied to specific types of texts or expressions which can be determined in this respect (e.g. the integrative function dominating in political platforms). Notwithstanding, another language function may be fulfilled in certain types of text alongside the corresponding dominant function. (Grünert, 1984 as cited in Girnth, 2015, p. 47f.)

The empirical analysis will not include, as a focal point of research, an examination of how any of these functions of language are applied, although to obtain an understanding of the use of linguistic resources in examining the empirical base, such knowledge is considered by us to be desirable.

What is hidden behind well-conceived texts? (Right-wing) populism and its fundamental features

The scientific characterisation of populism (as opposed to the layman's idea of it) starts almost everywhere with reference to the Latin expression *populus*, which is the baseline element for any movement both from the perspective of the expression and an ideological central element that can be translated as *people*. Populism is inherently connected with the notion of living a "good life", where values such as honesty, decency, diligence, thrift, reliability and a sense of belonging dominate and come ahead of individual self-realisation. (Priester, 2019, p. 14) Anybody with these moral qualities would be exactly the kind of "homogeneous" person with whom anyone speaking of someone morally worthwhile would be pleased to identify. In another study (2012, p. 4), the author highlights just the *common sense* ordinary people have, a so-called "healthy", instinctive approach to the truth and law, similarly stressing it to other theorists as opposed to the elite.

Anti-elitism is another constitutive element of populism reflecting the attitude of a movement or corresponding political party and emphasising the determination of who should receive the message and whether it applies or not to them ideologically or politically. In contrast to "ordinary people", the elite is a concept covering movements, groups of people and even individuals and may consist of specific political parties and politicians as well as other "corrupt representatives in power" from different areas of social life (such as bankers, bureaucrats, technocrats and scientists). An important aspect here is timeliness, since the anti-elitist attitude found in populists is especially directed toward the current ruling elite, yet it is rather a tool for constantly amplifying the aversive attitude among supporters of populism towards the elite. (2019, p. 15; 2012, p. 4) A frequently used method to construct the image of the enemy is to incorporate them as the cause of all negative facts, events and conditions directly touching upon the part of population they affect.

The (governing) elite include also intellectual groupings in a broader sense. However, this segment of the elite cannot be condemned in all respects. With regard to populism, it is necessary to clarify how aversion to intellectualism is understood and hence anti-intellectualism advocated by repeatedly referring to "ordinary people" or "healthy/common sense", which is "*not just equal, but superior to, the reflective knowledge of intellectuals because it is based on specific experiences from living in the world and has not yet been infected by the virus of modern scepticism, so there is still an unadulterated, "healthy" access to law and the truth.*" (2012, p. 4).

The people targeted by populist efforts are primarily simple-minded, uneducated and in essence an instinctively decisive anti-political part of the population. If the ruling elite were to be the counterpart of those people with moral qualities and a homogeneous people, then they would be characterised as a group with opposing values such as dishonesty, unreliability, extravagance, self-interest and a sense of individualism instead of belonging to a group. Such elites stand out as spoiled in the eyes of populists and supporters of populism, with the need to be moralised. Who else other than ordinary people can be a model of moral values?

In the earlier mentioned definition of the space occupied by ordinary people, whether by establishing or excluding specifically objectionable minorities (whether

bureaucratic, ethnic, cultural, religious or other grouping), the concept of polarisation has emerged in the forefront both as a way of separating themselves from other movements or groups and to present their own attitudes and opinions against the backdrop of the opposition's opposing opinions. Populism finds polarisation to be an effective tool for reinforcing the interests of its followers, often enough that supporters of the movement or the political party lose an objective and critical view of the issue and how the adversary operates where it acts, which can ultimately strengthen the aversion and even build up a hostile attitude towards the opponent. (Balász, 2017; Priester, 2012, p. 5)

Not in the least, a characteristic feature needs to be highlighted which takes the formal point of view into account, namely a charismatic leader for the movement and its adherents which represents them externally in the position of a so-called "mouthpiece for the people". He or she is a personality who is an outsider, both politically and in terms of corruption. The charismatic leader has moral qualities, is admired by supporters and "ordinary people" can identify with him or her. On the other hand, negatives in the principle of the charismatic leader also need to be seen, where (potential) supporters are often unable to move beyond the leader's "appealing" personality traits and participate in socio-political events with sound judgement. (Priester, 2017 p. 8; Spier, 2010 as cited in Becher, 2013, p. 20, Spier, 2006, p. 37f)
Right-wing and left-wing populism have slowly separated to become different factions with either all or most of their features perceived as a shift toward an ideological foundation. Because this empirical research concentrates on the FPÖ, an Austrian right-wing populist political party including the features of such an ideology, left-wing populism will not be discussed here, but rather additional relevant features of right-wing populism. At the same time, it should be once more emphasised, even with regard to empirical research, that our objective is not to present the historical background behind the emergence of the right-wing populist FPÖ, nor is it considered important to examine the entire social process in detail. Whenever the selected text material requires an analysis in that aspect of the language used by the FPÖ, it will be incorporated there.

Along with the above features, there is a tendency among right-wing populist parties to present themselves with a strong ideological element and a patriotism regularly highlighted against the backdrop of constantly creating the image of the enemy. In the intertwining of social affairs, other religious and cultural groups – immigrants and refugees seeking a new home – are especially understood to pose a direct threat, both of seizing "foreign" territory for themselves and profiting from the country's better developed socioeconomic system. The image of these groups as the enemy is constructed from the advantage these groups enjoy in areas perceived particularly sensitively by ordinary people, such as the social system and the abuse of it and encouraging employment for immigrants. Simultaneously, such an enemy is characterised as a threat to internal and national security, with several adverse events caused by members of these groups as evidence. Right-wing populists not only rely on this evidence, but explicitly stress the consequences of the negative acts.

In conjunction with the earlier mentioned anti-elitism at the level of supranational institutions, it is important to especially underscore the critical attitude they express toward the European Union and its decision-making, reinforced to a large extent by

moves toward immigrant quotas, which among other developments point toward deepening scepticism by its citizens about political events.

These ideological elements do not constitute a closed complex characterising (right-wing) populism in its entirety, but these are core elements from our point of view. This analysis focuses mainly on their presence in source material, whether they are thematic and how they are "served" to recipients of it.

A corpus-based analysis of lexical items used in the party magazine *Neue Freie Zeitung*

A language unit as a combination of form and content occupies a certain position in the language vocabulary system, predetermining it relative to other language units with which it enters into a variety of syntagmatic and paradigmatic relationships. Their use in specific linguistic/communicative situations reflects both the potential and the boundaries for entering them into these relationships.

The lexical analysis of language units realised in empirical research concentrates on their true use and application in relation to extra-lingual reality, which reflect verbally in specific linguistic/communicative situations. The initial empirical material has already been expressed in the introductory texts of *Neue Freie Zeitung*, functioning as a right-wing populist party magazine and the main party organ. In this respect, it summarises news on current foreign policy issues, about Austria and Vienna, as well as what FPÖ representatives are doing, in particular those in the Austrian Parliament and supranational institutions.

The entire magazine text uses the same corpus under the eponymous *Neue Freie Zeitung* (https://app.sketchengine.eu), enabling frequency analysis tools to analyse it and also target searches for particular words, word forms, phrases and specific lemmas, words and phrases defined in the Corpus Query Language (CQL).
A sequence of two steps is followed for text material analysed in this case study:
1. Taking language units based on frequency criteria
2. Lexically analysing the language units used in content-related, right-wing populism elements

Language units and their incidence in the *Neue Freue Zeitung* corpus by frequency

In general, a high incidence rate can be seen as indicating some dominance, preference, relevance, or increased interest. When examining language units, their high incidence is reflected in all aspects and in the dominance of themes represented by (highly) frequented language units, preferences in the use of certain expressive means and in relevance and related increased interest in areas of extra-linguistic reality which verbally name (highly) frequented language units. At the same time, however, it should be emphasised that not all aspects of any (highly) frequented language unit need to be applied concurrently, especially if based on the language's lexical system in its entire breadth.

Taking the frequency criterion into consideration, the frequency of all words occurring in the initial empirical material was analysed for the language units used in

the text of the *Neue Freie Zeitung* without defining the CQL. Statistical evaluation shows the high-ranking positions (for the first 20 positions other than the negation "*nicht*", 16 of them are occupied by synsemantic words) with a high frequency to be primarily composed of synsemantic words, namely nouns, prepositions and conjunctions, characterised by obligatory contextual binding of varying magnitude. Nouns display in isolation minimum explanatory value and at most might be subject to vague assumptions about the gender of the nouns following them. Prepositions are also semantically well-marked even outside the context, yet in many cases they are polysemous and only in the context consisting at least of obligatory members do they delimit this ambiguity and define the syntactic position of the prepositional phrase in the current context. Similarly, conjunctions could more or less in advance define syntactic equivalence/non-equivalence between sentences, the relationship between sentences from a semantic perspective (in complex sentences with an independent clause and a subordinate clause), although beyond the specific context leading only to conceivable and quasi-units devoid of content in the complex sentence. The particle "*auch*" (also) is a very frequently used synsemantic word that appears among the first forty words.

When looking at language units as an indicator of trends in certain topics, phenomena and matters, it is necessary to focus attention on those language units directly related to them, name them and determine whether they are not synsemantic. In the framework of communication, this function is performed by primary nouns which can be specified by the attribute of a different nature and to varying degrees. Frequency evaluation of the incidence of (only) substantial names in the corpus texts enables targeted CQL searching. In order to obtain a more comprehensive picture of the incidence of nouns in the corpus, we work with a basic formula with no explicit conditions for occurrence. The graph below shows an example of frequency analysis for the incidence of nouns with no definition of additional conditions in terms of form, position in the sentence structure and other criteria.

word	Frekvence	Items: 37,948 || Total frequency: 165,980
P | N FPÖ	2,104	
P | N Foto	1,921	
P | N Wien	1,321	
P | N SPÖ	953	
P | N Euro	918	
P | N Prozent	842	
P | N Österreich	818	
P | N -	734	
P | N NFZ	700	
P | N EU	539	
P | N Jahr	535	
P | N Zeitung	521	
P | N Strache	516	
P | N ÖVP	513	
P | N Millionen	454	
P | N Jahren	448	
P | N Regierung	422	
P | N Nr.	422	
P | N Land	418	
P | N Uhr	413	
P | N Donnerstag	399	
P | N Freiheitlichen	395	
P | N HC	388	
P | N Kickl	377	
P | N g	375	
P | N Bundesregierung	375	
P | N Menschen	359	
P | N Woche	327	
P | N Medien	320	

Figure 1: Frequency analysis of nouns in the *Neue Freie Zeitung* corpus automatically processed based on CQL: [tag="N.*"]

It is clear from the graph that frequency analysis is a gateway to creating a preliminary idea of the lexica used, where the next step requires a particular context in varying degrees. This is confirmed by Table 1, which shows the frequency evaluation covering the incidence of nouns in the corpus where the number of occurrences is less than 200.

Table 1: Incidence of nouns in the *Neue Freie Zeitung* where the frequency is less than 200 occurrences

Incidence of nouns in the *Neue Freie Zeitung* corpus			
FPÖ / 2104	Jahren / 448	Partei / 314	Österreicher / 233
Foto/ 1921	Regierung / 422	Europa / 306	Mindestsicherung / 229
Wien / 1321	Nr. / 422	ORF / 283	Milliarden / 224
SPÖ / 953	Land / 418	Beginn / 283	Salzburg / 223
Euro / 918	Uhr / 413	Koalition / 282	Innenminister / 222
Prozent /842	Donnerstag / 399	Jahre / 281	Länder / 220
Österreich / 818	Freiheitlichen / 395	Asylwerber / 279	Personen / 219
- / 734	HC / 388	Herbert / 276	Sicherheit / 215
NFZ / 700	Kickl / 377	Politik / 275	Kritik / 215
EU / 539	g / 375	S. / 268	Christian / 212
Jahr / 535	Bundesregierung / 375	Ende / 262	Stadt / 211
Zeitung / 521	Menschen / 359	Parlament / 244	Brüssel / 204
Strache / 516	Woche / 327	Kinder / 244	Bild / 204
ÖVP / 513	Medien / 320	Deutschland / 244	Zeit / 203
Millionen / 454	Österreichs / 319	Vizekanzler / 239	FPÖ-Klubobmann / 202

Preliminary knowledge should indicate the possibility, based on specific data, of language units naming components of the political sphere occurring frequently with a different intention background (e.g. FPÖ (2104)/SPÖ (953)/ÖVP (513)/Koalition (282) /Opposition (157) > EU (539)/Asylwerber (279) – an *assumed* close link to targeted polarisation of attitudes versus Innenminister /Parlament /Partei/ Regierung /Wirtschaft – words outside the contextual setting – *assumed* to be used neutrally to provide information about political facts). In addition, language units covering geographically and precisely defined boundaries frequently occur (e.g. Europa (306)/Deutschland (244)/Italien (122)/Kärnten (125)/Österreich (818)/Wien (1321)/Salzburg (223)/ Tirol (145)) may be differently thematised in context (neutral object/event localisation, dominance sequence in a geographically defined area, a certain geographically defined area as the originator/receiver of actions). There is also a significant incidence of everyday language units with different intention backgrounds (e.g. Jahr (535)/Millionen (454)/Uhr (413)/Beginn (283)/Ende (262)/Frau (109)/ Mann (85) – *assumed* to be more generally indicative of usage often as part of a more complex phrase versus Land (418)/Sicherheit (215)/Kritik (215)/Schutz (144)/Problem (113)/Heimat (85) – *assumed* to tend toward emphasising content in expressions also by other explicit, expressive means than reflecting the presentation of the movement's ideological base. A more detailed characterisation of the language used, based on a frequency evaluation of the occurrence of words in text material, should be seen with a certain precaution as a kind of *assumption*. Indications from frequency analysis can confirm or disprove the contextual framework determining how the word is construed.

Lexical analysis of the language units used in content-related, (right-wing) populism elements

From an ideological perspective, the following features are characteristic particularly of (right-wing) populism: common sense, patriotism, anti-elitism, anti-intellectualism, moralisation of the governing elite, polarisation, Islamophobia, negative attitudes toward supranational institutions. Formally, the "sympathetic leader" of the movement takes the dominant position. Whichever of the above and more closely characterised features are thematised in the context of verbal communication is indicated by the usage of specific expressions or language units that name the circumstances associated with them.

The next step concentrates on the language units in *Neue Freie Zeitung*'s texts, especially in relation to the typical features found in right-wing populism, partly following up on frequency analysis as an indicator of the preference of certain expressions and so also the thematisation of certain issues. Because of space constraints, we must confine ourselves to a more general interpretation of the results from empirical research associated with the exemplification of documents from the analysed text material.

An analysis of language units automatically evaluated for their incidence in the source text material showed the thematisation of the refugee issue to be a significant item, if not the most significant, in the documents. It should be emphasised that the issue of refugees in its entirety does not necessarily have to be referenced only by terms with a direct bearing on the thematised element expressed, such as actors like (Asylant(en)/Asylwerber/Flüchtling(e)/ Asylsuchende(n)/Migranten... Syrer…), or either the actual process itself or components of it (Asyl/Asylantrag(äge)/Einwanderung/Migrationswelle...Burka/Islam(ismus)/Kopftuch...), and words from a common vocabulary can also name facts, events, and consequences pertaining to the subject, while some are themselves negative in meaning (e.g. *Gewalt/Krise*/Maßnahmen/*Problem(e)/*Schutz...), others involve names of countries, supranational institutions and representatives involved in some way in refugee issues (e.g. EU/Österreich/ Syrien/Türkei/Ungarn...Merkel/Orbán...). These are relevant indicators of the thematisation of one of the ideological elements of right-wing populism found in the text material. The following table includes the corpus documents exemplifying the contextual framework of some of the terms it shows.

Table 2: Exemplification of the contextual framework of selected terms covering the thematisation of the refugee issue in the *Neue Freie Zeitung* corpus

1.	Innenminister Herbert Kickl hat am Mittwoch die steigende Kriminalität bei **Flüchtlingen** beklagt und ein schärferes Vorgehen der Regierung angekündigt.
2.	Hubert Kickl und **Viktor Orbán**: Einigkeit bei der Einwanderungspolitik. In all diesen Fragen ist **Ungarn** ein Partner für **Österreich**."
3.	Die ausufernde **Gewalt** durch "Flüchtlinge" oder Migranten wird in den Medien sehr selektiv wahrgenommen, oft auf eine Nennung der Nationalität verzichtet - angeblich, um "Vorurteile" gegen Fremde nicht zu schüren.
4.	Aber diese **Probleme** wie **Islamismus** oder organisierte Kriminalität hat die **EU** schon längst importiert, ohne dass diesen Ländern damit geholfen wurde.
5.	"Das **Kopftuch** ist eindeutig ein Ausdruck des politischen Islam, dessen Einfluss wir in Österreich wieder zurückdrängen wollen und müssen.
6.	**Schutz** und Sicherung unserer Grenzen.
7.	Dass **Merkel** stets von einer „europäischen Lösung" schwadroniert, ist absurd. Sie war es, die im Alleingang die **Migrationswelle** zur europäischen **Krise** eskalieren ließ.

Taking into account the wider contextual framework of language units such as those earlier mentioned here, it is often noted that other ideological elements are highlighted, in particular the sceptical attitude towards supranational institutions (EU) and the anti-elitism in relation to other cultural and religious minorities, when pointing out these minorities profit by "remaining" in Austria (8), along with the ruling elites (9), while the polarisation of attitudes to relevant issues created by highlighting the opposing opinion to the same issue by adversaries (10) and patriotism is expressed in the true usage of the language by joining nouns such as *Heimat/Land/Österreich* and the possessive pronoun *unser/unsere/unser* to any additionally attributed adjective (11), or, as the case may be, contextually linked to a reference to ordinary people's *common sense*.

Table 3: Exemplification of the contextual framework suggesting verbalisation of certain ideological elements from the right-populist FPÖ against the background of thematising the refugee issue in the *Neue Freie Zeitung* corpus

8.	Asylanten erhalten die gleichen Unterstützungsleistungen wie Österreicher: ein Beweis für die Ungerechtigkeit gegenüber den heimischen Steuerzahlern", kritisierte FPÖ-Sozialsprecher Marco Triller.
9.	FPÖ-Landtagsabgeordneter Leo Kohlbauer referiert über die "SPÖ-Nähe zum politischen Islam ".
10.	Gelebter Islam statt Integration an den Schulen in Wien. Schulrat vollkommen hilflos gegenüber, da er von der rot-grünen Stadtregierung derer "multikultureller Vielfalt" verpflichtet ist.
11.	Nur so können wir jetzt unsere zahlreichen Forderungen unter anderem zu den Themen Zuwanderung und Asyl umsetzen. Denn wir wollen, dass wir Österreicher Herr im eigenen Haus bleiben. Wir bringen Österreich wieder auf die Überholspur. Unsere geliebte Heimat hat sich eine gute Zukunft verdient.
12.	"Wenn für 250 Millionen reisewillige Wirtschaftsflüchtlinge die Grenzen geöffnet werden sollen, dann betreffe das ausnahmslos jeden Bürger in Europa, warnte die freiheitliche Fraktionssprecherin im Südtiroler Landtag: "Es grenzt an Wahnsinn, wenn die staatlichen Vertreter bei der UNO ein Regelwerk unterzeichnen, dass massiv in die weitere Entwicklung unserer Heimat eingreift, ohne vorher das Volk zu befragen.

The political importance of *immigration* and all its aspects is presented as a key element in relation to which other ideological right-wing populism "excel", even in the text material analysed. Even though they were found to an incomparable lower degree, there were contexts where the presence of key right-wing populism elements can be perceived irrespective of *immigration*. When concentrating on the frequency list of nouns generated by the corpus manager, the indicator of such potential contexts is the positions taken by the SPÖ and ÖVP, which can be exemplify the ideological element of *polarised* opinions and attitudes, as evidenced in specific examples (13-14).

Table 4: Exemplification of the contextual framework suggesting verbalisation of certain ideological elements from the right-wing populist FPÖ with no reference to immigration

13.	Konkret gehe es um eine Vielzahl von Mindestsicherungsempfängern, die vergeblich auf die ihnen versprochene Auszahlung der Erhöhung dieser Sozialleistung gewartet und sich als letzten Ausweg an die Medien gewandt hätten, betonte Nepp. SPÖ bricht Versprechen: „Eine Nachzahlung von 60 Euro sowie die Anpassung von monatlich 837 auf 844 Euro blieben ohne Begründung aus."
14.	Die Freiheitlichen fordern den Erhalt der Kinderonkologie. […] Aber die ÖVP hat nicht nur dem Landtag Sand in die Augen gestreut, sondern auch den an Krebs erkrankten Kindern und deren Angehörigen.

Conclusion

Every political party and movement, tries to present its own value elements as externally as effectively as possible. Whether to behave more aggressively or moderately depends on the actors themselves, the specific issue, the people receiving them, the media and, not in the least, the intended purpose. This case study lexically analysed the language units used by the right-wing populist FPÖ in its party magazine *Neue Freie Zeitung* between 2013 and 2018, whose texts could be viewed by us from processing the corpus through the Sketch Engine corpus manager in order to glance from the perspective of frequency and their meaning in context, and thus their co-occurrence. The findings below have been identified from empirical research, with respect to the assumptions given in the introduction:

- Initial text material shows a relatively high degree of refugee/immigration issue thematisation;
- From a lexical point of view, the area/issue is linguistically represented by specific terms directly affecting the actors, the process itself and any of its components, while an expressive diversity can be discerned here achieved by the use of synonymous expressions and language units which are construed in close connection with the area from an analysis of their contextual framework and, not in the lease, also from language units of their own nouns which evoke a direct link with the subject area;
- The presence of other ideological features can also be perceived against the background of a linguistic presentation of right-wing populist elements, such as a sceptical view of the EU, anti-elitism, polarisation and patriotism;

- Even with the high incidence of party representative names covering different positions, it cannot be linked to the presentation of their own personality qualities. This sphere, as presumed, falls within the scope of personally meeting with representatives and supporters. In the journalistic style, it is more or less about presenting your own opinions, which correspond largely with the party's and which, in the end, may strengthen the sympathy receivers of the message have with its author;Besides the vocabulary types named in relationship to immigration issues, the analysed text material contains a routinely used vocabulary indicating more general facts, with or without extraordinary political importance, common vocabulary used in the context of political facts, professional policy terms that are a regular component in official reports, discussions and forums, all of which should be clear to the ordinary language user (such as Außenpolitik / Außenministerium / Bundesregierung / EU / EU-Kommission / Innenpolitik / Integration / Club-Obmann / Koalition / Landesregierung / Landtag / Landtagswahl / Opposition / Parliament / Reform / Regierung / Stadtregierung / Union / Vizekanzler and similar words).

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Disparities in Education of Thailand's Childrens through Economic, Social and Cultural Perspective

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
Equality of education is prominently presented in the constitution of the Kingdom of Thailand. However, inequality has been found in Thai education and must be addressed soonest. The survey results about life and society from King Prajadhipok's Institute indicated that factors causing inequality in Thai education most likely were from family's income and property. Considered the ongoing situations, it has been found that family income and property were not equal in a family level and regional level. The problems are from economic, social, and cultural circumstances that are different across the country. The research result showed that there were 3 factors causing educational inequality in Thailand. They are social status and family economy that affect students' education. Families with stable social status and high levels of income contribute quality of education to children. The second factor is social environment. Children living in remote areas are most likely in need of opportunities to be educated. The last factor is culture and family way of life. Children living with functional families have more chances of an education than those who live in dysfunctional families which resulting from their parent education experience and capability to raise children. In order to lower inequality in education in Thailand, quality of life, people's livelihood, income distribution of people in all regions, including education opportunities for children in remote areas have to be developed to meet equality in all areas. Meanwhile, family values on education have to be adjusted which leads to solving this problems in soonest.

Keywords: Disparities in Education, Economic, Social and Cultural

Introduction

Education is like building up knowledge and importance experience for human at all age and genders regardless of race and religion. Education is always important for the development and the life of human being. According to Thailand's Royal Institute Dictionary, education is defined as learning, practicing, and teaching (Royal Institute of Thailand, 2011). In addition, Professor Dr. Saroj Buasri has defined education as personal and social development that make people learn and develop to become a good member of the society. For this reason, educational system manage is important for the development of citizen in each country, as it is not only defining educational form of the country, but also increase the capacity of educational management of the country.

Thailand's educational system has been specified in the Educational Act since 1999 onward. In Thailand, the important educational objectives are the process of learning that fosters good sense of the democratic administration with His Majesty the King as the head of state, know how to preserve and promote the right, duty, freedom, compliance to the law, equality, and prestige, be proud of being Thai, protect the common and national profits, support religions, art, culture, sport, local wisdom, Thai wisdom, and international knowledge, as well as conserving natural resources and environment, posses the ability to work, having self-reliance, creativity, yearning to learn, and continuing on self-learning (Ministry of Education, 1999). There are 3 forms of Thai educational system, formal education, non-formal education, and informal education. These aforementioned educational systems have been enforced on Thai youth for long years. These systems are not only allowing Thai students to have alternatives in choosing their own way of develop their learning, but also encourage parents and society to engage in the education. However, it is normal to have some problems in educational management in each country. The important educational problem that cannot be avoided is the problem on educational inequality of Thai students that can be found in different regions of the country. When we consider on the causes of the problems, we found that there are 3 major causes, which are economical factor, social factor, and factors on culture and way of living. This is an urgent case that governmental organizations and public need to corporate on solving the problems.

The Problems of Educational Inequality in Thailand

The problems of educational inequality in Thailand persist for a long time. This problem has become an important obstacle for the development of educational equality for Thai students and affected on the development of Thai people. Due to these reasons, during the past decades, the rate of educated Thai population age between 15-59 years old is increasing. From 1998, the rate was 7.0 and increase to 8.7 in 2006, which increased by 0.15 percent per year.

Table 1: Display the average academic years of Thai population
Source: Office of the Basic Education Commission, Education Council, Ministry of Education

Goals of National Scheme of Education in 10 years

1998 1999 2000 2001 2002 2003 2004 2005 2006

average of thailand
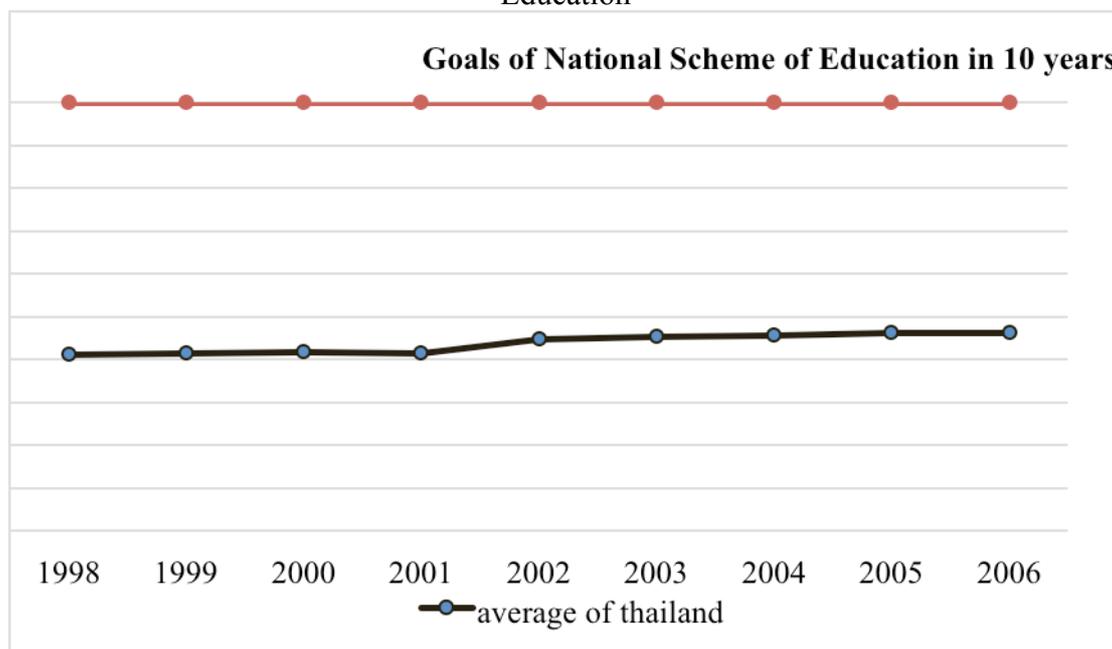
From the information above, it shows the condition of Thai's education that has been increasing and scattering in different regions. However, we still found the inequality of education of Thai students in different parts of Thailand as can be seen from the statistic report of King Prajadgipok's Institute on the survey of life and society (Office of Research and Development, King Prajadhipok's Institute) during October 2014 – March 2015. The report was conducted by using descriptive statistic to depict percentage, average value, and standard deviation value. There is an analysis on the differences among economic variables and educational inequality by using Chi-Square Test and Regression Analysis in order to find the variables that having a relationship with educational inequality. The study found that the factors that affect the educational inequality in Thailand the most are economic factor, social factor, and factor on culture and family's way of living.

Educational Inequality of Thai Students through Economic Perspectives

Human resource is an important factor in driving the country's development in all aspects towards the objective of becoming a developed country. After 8th National Economic and Social Development Plan, Thailand has been focusing on the concept of human centered development. Earlier, Thailand possesses advancement in many aspects. However, inequality is still a problem for Thai society due to the economic development policy that supports the expansion of other industries rather than agricultural industries, which most of the labors are working in.

The causes of poverty and income gap in each region are differently severe. One of the reasons is caused by basic economic factors of family since birth, which affecting on the inequality of opportunities in developing knowledge skills and working in order to earn to support oneself and family. It is found that who has O-NET results above 50 percent in the 4 main subjects (Thai language, English, Mathematics, and

Science) have the characteristics relevant to the economic development. That is to say, Central region is the best and border area of the Southern area is the worst. Knowledge and education play important roll in bringing opportunities to a person in carrying out a profession, earning, and improving the quality of life. This shows that people in each region receive benefits from economic and social development differently.

Governmental Sector and the Management in Solving Inequality Problems through Education

Educational Resources Allocation Management (Science-Mathematics Program)

In 2019, Thailand invests on educational budget for 489,798.6 million baht, which is accounted for 16.3 percent of total country's budget. The budget is allocated to the development plan for graduates of general education for 435.4857 more than the development plan for graduates of vocational education 688.3186 (Office of the National Economic and Social Development Council, 2018) . This is due to the rate between numbers of students in general education and vocational education 65.4:34.6 percent. However, there are many factors in increasing the numbers of students in vocational education. It is opposite to the applicant rate per vacancy of a position for graduate of Vocational Certificate – High Vocational Certificate/Diploma with the rate of 15.9 percent, which is the highest among all. Governmental sector has allocated budget to support per capita (National Institute of Educational Testing Service, 2019). As a result, it caused inequality in educational resources. The study of Chaiyut and others (2016) shows that educational management cost of school will decrease when the size gets bigger and with a proper size. The schools that are able to manage to have enough numbers of students will be able to increase the efficiency on expenditure (Bureau of the Budget, 2018). The method of budget allocation according to numbers of students without specify the proper size of school or allowing students to choose to study within the serving area cause a problem of student grabbing. Together with the changes in population structure, it caused the decreasing numbers of students. When the transportation becomes more convenient and cheaper, it causes separation of big size schools and small size schools. The number of small sized schools is increasing due to the lack of ability in competing.

From 2015 PISA test result , it shows that Thai students on average have lower skills than students in OECD countries equivalent to 2.5 academic years and lower skills than students in Southeast Asia and Pacific Region (EAP) countries almost 3 academic years in every subject. Moreover, when comparing on the result of cost per student per year that governmental sector pays (average accumulative expenses from grade 1 – 9), it shows that Thai students skills are below the average of other countries with the similar amount of expenses. The average score of Thai students is likely to decrease on all subjects when comparing to the first evaluation in 2000 (PISA 2000)

PISA test results also reflect educational inequality on science studies and reading among students in big cities and students in village schools. PISA evaluated by using Economic, Social, and Cultural Status (ESCS) and found that the gap on science skills between students from the most upper 20 percent and the most lower 20 percent of different financial and social condition families rose from 1.6 academic years in 2012

to 1.8 academic years in 2015. Meanwhile, students in village schools possess less science skills than students in big cities, which the numbers of academic years rose from 1.1 to 1.8 at the same period. Regarding the reading skill, students in village schools are falling behind students in big city school for almost 3 academic years. Moreover, students in the lower 20 percent ESCS group are falling behind students in the most upper 20 percent for 2.3 academic years in the 2015 evaluation.

Methods in developing and managing educational resources of governmental sector become an encouragement for elites to collecting capital. The inefficiency of resources allocation caused the inequality in accessing basic services provided by governmental sector. Education is considered to be an important factor in facilitating the access of equal economic opportunity. It helps smoothen the shift of social class. Nowadays, educational resources in Thailand are still clustered in big cities. Teachers in Bangkok on average possess higher educational background and experience when comparing to teachers in other cities. At the same time, small schools in the remote area have higher cost than normal schools. This shows that higher costs in the remote areas do not reflect good quality of education.

Household Sector and the Passing on of Wealth

- Abilities to access education

The survey of National Statistics Office shows that 10 percent of the most wealthiest group of population has 19.29 times higher income than the 10 percent of the most poorest group of population. The income of wealthy group has increased very fast and obvious during the past 30 years. Meanwhile, though the income of the poor group has increased faster than the income of the wealthy group, it is still not enough to make the income share significantly increase (Office of the National Economic and Social Development Council, 2019).

Table 2 showing the net rate of fundamental education attendance classified by income level of the population
Source: The survey of household economic and social condition by National Statistics Office

	Primary School	Junior High School	Senior High School	Higher Education
10% of the richest population	88.3	68.2	49.7	76.1
10% of the poorest population	87.1	62.9	57.8	3.8

From the table above, it shows that the net rate of fundamental education attendance according to the income level divided the population into 10 even groups – starting from the first 10% group of the poorest population until the tenth 10% group of the richest population in 2017. Children of the 10% group of the riches population have 1.9 and 17 times higher rate in attending high school and higher education respectively when comparing to the 10% group of the poorest population. Children in different areas have different opportunities to access education. Especially at higher educational level, it is found that students in the municipality areas have one fold higher rate in attending Bachelor's degree than students outside the municipality areas. This shows the capacity of the groups with high income in accessing

educational resources; hence, it is resulting in the inequality of education and higher competiveness of this group of students than other groups.

The 2018 Human Capital Index shows the evaluation result of Thai student average capacity in studying at school for 12.4 years, but the quality of learning is equivalent to attending class for only 8.6 year (World Bank, 2018). This affects national education evaluation and university admission. Therefore, students with inferior opportunity to access to education cannot compete with students who have more educational resources. It is found that students in the cities with the lowest average O-NET score (National Institute of Educational Testing Service, 2019) are in 6 cities among the top 10 cities with the highest rate of poverty or the most poverty density in 2017. Moreover, students in the top 4 cities with highest O-NET score have average income of 32,761-45,707 Baht/month, which 3 out of 4 cities are in Bangkok and the metropolitan area – the most developed economic region and the governmental, public administration, trade, and financial center of the country.

- Inheritance of Wealth

Education causes intergenerational mobility. In Thai society, it is found that Thais at the age between 28-38 years old were born in the bottom half level family. Only 35.85% of this group of people (or accounted for 1/3 of the population) has the opportunity to move up to the upper half level and only 15.4% of this group has the opportunity to move to ¼ household group (or 25%), which is the highest income group. Conversely, 47.68% of Thai children who born in a family with the highest income, which accounted for ¼ or the first 25% have the opportunity to become adults with the highest income in the first 25% group as there were. This reflects the inheritance of privilege through generation in current Thai society (GDIM, 2018).

Educational Inequality of Thai Students through Social Perspective

In current Thai society, many are still giving importance on family's social status, which affects level of education of Thai students. What can be found the most is children in a family with middle to high-income level will have more opportunity on receiving educational supports than children in a family with low income. These educational supports include admission to famous and widely accepted schools, taking extra lessons with famous tutors or institutions, as well as supports of educational capital from the family. This situation can be seen from children in a family in Bangkok and metropolitan area more than other regions. This is because the development and modernity of the area affect family's social status. This situation reflects educational values in Thai society obviously. From National Research Policy and Strategy during 2012-2017, it is found that there are 2 social factors affecting children's educational quality.

The first factor is the quality of educational system and curriculum in each institution that emphasizing on the academic development and competition among students in the institutions. This is to increase the numbers of students and fame of the institutions, which can be seen from the admission examination of high school or universities that many students are interested to get in. From the high competitive society, it affects the quality of educational management in the institutions. This causes many institutions to try to present their image and identity to persuade and

attract students to study at their institution. On the other hand, educational quality management of the institution is not as good as it should be, which emphasizing on the numbers of graduates more than the quality.

The second factor is the quality and competence of the instructors teaching in fundamental education level or higher education level. Most of the instructors who graduated with a degree in pedagogy or education have fundamental knowledge suitable for working as an instructor and have enough capacity to instruct students on the development and fundamental knowledge necessary for living. This also includes essential skills to develop students. However, the current social condition requires many more teachers, which resulting in the opening application for teachers and highly demanded field or scarce field of government officers. Due to this reason, there are many personals without a degree in pedagogy or education working in educational institutions. Therefore, when it is required for these teachers to instruct, they may not have adequate knowledge and understanding on psychology of teaching and teaching skills when comparing to those with directly related degree. Moreover, another obstacle in developing educational quality of Thai students is the preference of modern teachers to be teaching in a school in a developed area like in Bangkok and metropolitan. Due to these reasons there are many teachers graduated and working in that area. However, there are a few teachers and personals, who go back and work in their local area in different region of Thailand. For this reason, there are not many students in other regions have the opportunity to study with qualified teachers due to the preferences of the teachers that cling on convenience and modernity of the area and ignore most of the area of the country with high number of students that are still waiting for the development and educational opportunity like those in the big cities.

Educational management condition of schools is still emphasizing on competition in producing high number of graduates rather than qualified graduates. This causes a competition among students in the schools. Moreover, the preferences of the teachers that cling on convenience and modernity of the area cause obvious educational inequality, which reflects Thailand's social condition that families are still supporting students to emphasize on competition, reputation of the educational institution, and social value that cling on the convenience of educational personals.

Educations Inequality of Thai Students through Cultural and Way of Living Perspectives

Family is considered to be an important part in creating educational opportunity for Thai students. We can see clearly that family plays an important role in educational supports for children in the family. With this reason, the condition of
the family is important for creating educational opportunity and educational quality of children all over the country. In addition, culture and way of living of people in the family is a social capital that is important in influencing children's education. Due to this reason, we can see clearly that children in complete family with father and mother tend to have more opportunity to receive education according to requirement more than children from a single-parent family.

We can see that during 2007 – 2010, the number of single-parent family has been increasing. This shows that there are more children with single parent during the past 10 years. This is important information that helps us to see the situation of the

increasing number of Thai children receiving less educational supports than children in a complete family. We often see this situation mostly occur in the Northeastern and Northern regions of Thailand. It is due to the fact that most of the families are agricultural family causing the separation of parents with the increasing numbers. This leads to the value of this type of family gives less importance on educating their children, because education is not necessary for working and the living of the family and they do not need much knowledge in doing agriculture. Moreover, it may not be adequate when there is only one parent giving financial support for the children's education. Therefore, students need to leave school to help their parent working to support the family, which is more important. Together with the low level of education of the parent, children in this type of family tend to have highest education level at a primary level. Due to these reasons, when there is a national education evaluation, we often see that children in Northeastern and Northern region tend to have lower total score that children in the Central region or Bangkok and metropolitan area. Another factor that cannot be avoided in causing educational inequality in Thai society is the culture of patronage system, which can be seen in every region of the country. This culture has been with Thai society for so long and has been deep-seated in all areas including educational field.

Table 3: Household structure: The rate of marriage registration and divorce registration during 2007-2010
Source: Office the National Economic and Social Development Council

Household Structure			2007	2008	2009	2010
Number of households (thousand households)			18,178	18,994	19,579	19,741
Type of households	Total		100	100	100	100
	Single family	total	53.9	53.3	53.1	52.3
		Husband and wife	14.8	14.4	14.4	15
		Husband and wife and children	31.9	31.5	31.1	29.7
		Husband or wife and children	7.2	7.4	7.6	7.6
	Extended family		34.5	34.6	35.1	34.5
	Families who live alone		11.2	11.6	11.4	12.6
	Families living with someone who is not relatives		0.4	0.6	0.4	0.6

Patronage system is when students in a family that has relationship with some powerful persons or someone with contribution to the educational institution often receive educational supports more than others in terms of applying for school, selection process, and decision evaluation. This highly causes inequality in Thai educational system.

This is an important reason that we can make a conclusion that characteristics of family's culture and way of living in different regions, as well as patronage system

affect the educational equality and opportunity of children in each region. If we look carefully, we will find that culture and way of living of family with less social capital affect children's education directly. These cultures will create the way of living foundation for the children automatically by living in such family with lower opportunity to study. This is what we need to learn and make change to this value urgently.

Solutions to Solve the Problem of Educational Inequality of Thai Children

The problem of educational inequality in Thailand may not be solve very soon, but it is a problem that educational personals in Thailand and all Thai people are required to take part in solving the problem. The first important factor is to speed up a serious educational revolution in many directions. This can be said that we can adjust educational value in Thai society by emphasizing on creating more morality and ethic on students rather than creating smart people who can become successful in their profession or degree. It is required to give more importance on psychology, otherwise most graduates and educational providers tend to focus on their own benefits and ignore quality of education for Thai children. Learning Management should be emphasizing on practicing and application of the knowledge in solving problems rather than memorizing. The content or methods should be organized for students to be able to apply to the real-life situation as most. By doing so, it will create substantial equality of educational management.

The second factor is the allocation of teachers and educational personals to different region of the country equally and relevant to the needs of community and society in different region. This is in order for teachers with a degree to pass on knowledge and experience received from higher educational institution to develop children in their region.

The third factor is reducing inequality of income and distribution of income to different region equally is important duty of governmental sectors that can take part in supporting. This can be done by enforcing policies to distribute income to families and communities in different regions in order for them to make a living and have enough income to support the education of their children. Moreover, allocating budget and scholarships to support schools in remote areas is needed in order for students in theses schools to have equal opportunity with students in the developed area.

Lastly, fostering correct values to families in Thai society by passing on and encouraging the correct ideas on education to parents in order for them to see the importance of education of children in their family. So, these children can utilize knowledge and experience gained to support family in the future at their best capacity. Even though, these methods for solving problems we have suggested may not be able to eliminate all problems of educational inequality in Thai society in the near future, they are important methods that can be part in presenting and suggesting interested persons related to education to utilize it in developing and solving problems of educational inequality in Thailand.

Conclusion

These problems caused by 3 important factors; economic factor specifically on income and household economy that affecting on education rate and examination results of Thai students, social factor that emphasizing on competition, family's social status, and giving value on modernity and convenience of teachers and educational personals, and factor on culture and way of living which shows that family's condition affects educational support and opportunity, as well as patronage system culture that plays an important role in obstructing the educational development and equality of Thai children. All these 3 factors are important for causing educational inequality in Thai society. The important solution that can help solving educational inequality soon is when governmental sector and public sector to corporate in solving this problem by speeding up educational revolution in terms of educational management system, allocation of teachers and educational personals equally in different regions, distribution of income, strengthening household economic, and fostering correct values on education to the families. These aforementioned methods are an important guideline to reduce problems of social inequality and develop Thai educational system to be equivalent to civilized countries soon.

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Tracing the Time of the Chinese Ancestors, Yan, Huang and Chi: Weixin Shengjiao's Religious Care, Enmity-Bond Release and Universal Peace

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
At the beginning of the Chinese People, Huangdi, Yandi, and Chiyou led three tribes respectively and fought against each other fiercely at Zhuolu. Yandi allied with Huangdi defeated Jiuli tribe. Ancestor Chiyou was slandered and his tribal descendants dispersed. Under the reincarnation of birth and death, ignorant enmity causes endless wars in Chinese successive dynasties and generations. In Chinese culture, from the religious viewpoint, it is a significant issue to figure out how to release people's resentment and enmity aroused by the tragedy which occurred five thousand years ago. However, research about this issue has been neglected for a long time in the field of Eastern religion studies. Now, Weixin Shengjiao, a new religion developed in Taiwan, proposes the concept of "pacifying ancestral spirits" and "releasing the bonds of enmity". This study applies the methods of documentary analysis, observation and interview, starting from examining Chinese ancient history to explore Chinese historical enmity, and conducts investigations and discussions in the timeline. The research findings indicate that the dispersion of Chiyou descendants has a huge impact on the formation and development of Asian peoples. In addition, Weixin Shengjiao's religious practice of releasing enmity-bonds for promoting Chinese ethnic solidarity can be summarized into five important points: (1) Research publication, (2) Worship ceremony, (3) Construction, (4) International exchange, (5) Religious education. Meanwhile, this study is beneficial for international society to understand and respect the concepts of Chinese culture and peoples, and provides a new thought about the action of universal peace promotion.

Keywords: Weixin Shengjiao, Enmity-Bond Release, Huangdi, Yandi, Chiyou

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Introduction

In the "Annals of the Five Emperors" volume of "Shiji", it is indicated that "In the time of Xuanyuan, Shennong became enfeebled. The princes made raids on each other and harassed the people, but Shennong could not chastise them, so Xuanyuan exercised himself in the use of weapons of war, so as to be able to punish irregularities. The princes all came and paid homage, but Chiyou, the fiercest of all, could not be subdued. Yandi wished to oppress the princes, so they turned to Xuanyuan, who practiced virtue, marshalled his men, controlled the five elements, cultivated the five kinds of grain, pacified the nations, and went over all parts of his country. Training black bears, grizzly bears, foxes, panthers, lynxes, and tigers, he, with their aid, fought with Yandi in the desert of Banquan, and, after three battles, realised his wishes. Chiyou was a rebel, who did not obey the Emperor's command, so Huangdi, levying an army of the princes, fought against Chiyou, captured, and slew him in the desert of Zhuolu. The princes all agreed that Xuanyuan should be the Emperor in place of Shennong, under the title Huangdi. Those in the empire who would not submit, Huangdi pursued and chastised, and when they were subdued, he left them. He made cuttings in hills, opened roads, and was never at rest." "Marquis of Lu on Punishments" of "Book of Documents" records "There was a legacy in the ancient times. Chiyou started to cause chaos and the impacts was extended to the common folks. Plunder, rubbery, theft, and mischief were everywhere." From this point of view, the evaluation of the history of Chiyou from the above-mentioned historical records has turned Chiyou into a violent and chaotic people, and Huangdi, Yandi are deemed as the orthodox of the Chinese nation and become the representatives of today's descendants of the Chinese nation, while the status of Ancestor Chiyou was destroyed.

The flesh body of mankind is in reincarnation cycles and seeds of good and evil are hidden in the human hearts, and hence, in the growth of the conscious genes over generations and places, it is inevitable that an ignorant hatred is evoked. Therefore, according to "The History of Chinese National Wars" published by the Taiwan Gui Gu Cultural Society, it has been found that there have been as many as 3,762 wars in the historical dynasties of the Chinese nation. In addition, it can be known from the "The Surnames of Ancestors of Chinese People" that the surname of the Chinese families has been differentiated into 15,615 surnames due to the wars. This result is the historical tragedy of the Chinese nation. Therefore, from the religious point of view of Chinese culture, it is a major topic in the religious perspective how to release people's resentment and enmity aroused by the tragedy which occurred five thousand years ago; meanwhile, there is also a gap in research in the study of Eastern religion. As such, Weixin Shengjiao, a new religion developed in Taiwan, proposes the concept of "pacifying ancestral spirits". The founder of Weixin Shengjiao, Master Hun Yuan, points out why the Chinese nation has had countless wars. The crux of the problem lies in the disturbance of the ancestors and unresolved historical enmity, and the root lies in the enmity of Ancestor Chiyou that caused vengeance against each other over generations and generations and led to 3,762 major wars of the Chinese nation. Therefore, the purpose of this study is to first explore the origin of Ancestor Chiyou's enmity in the history of the Chinese nation and the relation of Weixin Shengjiao and Ancestor Chiyou's enmity, and further explore the way Weixin Shengjiao applies to "pacifying ancestral spirits" and "releasing the bonds of enmity".

Given the foregoing, this study is conducted by the methods of documentary analysis, and observation.

The historical enmity origin of the Ancestor Chiyou

From a historical point of view objectively, the Ancestor Chiyou of the Chinese nation led the Jiuli tribe to live in the plains of north of the Yangtze River and the lower reaches of the Yellow River in mainland China more than 5,000 years ago. At the same time Yandi and Huangdi also led their two tribal groups to live in the Shen-Kan Plateau region in the upper reaches of the Yellow River. As such, these three tribes constitute the most primitive humanistic social structure of the Chinese nation. In the Kao Yu's Commentaries on "Dang Bing" section of "Chronicle of the First Month of Autumn" chapter in "Lu Shi Chun Qiu" and volumes of "Qin" in "Stratagems of the Warring States", they all indicate that Chiyou is the king of Jiuli tribe. With the superior geographical conditions, the tribe constantly developed and expended, and the tribe's productivity continued to improve. The social economy of the tribe kept developing to become a powerful tribe in the east and the tribe was the first one that entered the Central Plains. After that, the three forces of Yandi, Huangdi, and Chiyou competed for the interests of people's livelihood in the Grand North China Plain, which is centered on Zhuolu in the lower reaches of the Yellow River. The first tragic war of the Chinese nation – the battle of Zhuolu was thus finally broke out. In the early days of the war, due to insufficient military strength and lack of understanding and not being accustomed to the topographical climate, "Huangdi was defeated 9 times in the battles of Chiyou and returned to Taishan" and "Huangdi had been attacking Chiyou for three years and could not conquer the city" as described in the "Huangdi's Enquiry of Art of War for the Fairy of Ninth Heaven". Later, the Huangdi tribe invented the compass chariot to identify the direction and added its strength such that it turned the defeat into a victory. In this battle, Yandi and Huangdi jointly defeated the Jiuli tribe, so that their leader, Chiyou, died at the place which is now named Limaguan, Lushan, Hebei Province, China. Under the political concept that the winner takes it all, Ancestor Chiyou of the Jiuli tribe was defiled in the torrent of history, which caused the descendants of his tribe to be dispersed.

According to the oral preachment in "The Practitioner of Yi" of the founder of Weixin Shengjiao, Grand Master Hun Yuan, talked about that ever since the infinite cycles of reincarnations, Master Wang Chan Lao Zu has once reincarnated as Kuei Yu-Chu, the national teacher of Huangdi. Kuei Yu-Chu was the inventor of the compass chariot and the compass chariot was designed by the principle of Posterior Eight Trigrams. Kuei Yu-Chu was also the leader who devised strategies of the military layout. This is the main cause of the death of Ancestor Chiyou. Grand Master Hun Yuan pointed out in the oral preachment that in 2002, he built the Bagua City of Yunmeng Mountain, Qi County, Hebi City, Henan Province, in accordance with the instruction of Master Wang Chan Lao Zu. February 18 of the lunar calendar was the day before the construction ceremony. On the day, the wind was raging and sands and stones flying. Suddenly, there was an ancestor circling around the construction base of the Bagua City of Yunmengshan, asking Master Wang Chan Lao Zu to explain and compensate to him. Grand Master Hun Yuan pointed out that the ancestor was Ancestor Chiyou, who has been humiliated for five thousand years and the grievances of Ancestor Chiyou were not released, which is passed down from generation to generation. Grand Master Hun Yuan pointed out that Master Wang Chan Lao Zu instructed him to drive

to Zhuolu immediately after the ceremony was held on February 19. The next day when he arrived Banquan, he found out that Huangdi, Yandi, and Chiyou were still fighting in the war. Suddenly, a strong and tall person came to the front of Grand Master Hun Yuan, followed by a lot of people. It was the same person who was seen in Bagua City of Yunmengshan, that is, Ancestor Chiyou. Ancestor Chiyou showed himeslef and said to the Grand Master Hun Yuan: "You should settle this enmity for me, otherwise there will be a world war in seven days." At the moment, Grand Master Hun Yuan read a newspaper report on his return flight, he learned that Pakistan is about to launch a nuclear war, and the United Nations is actively mediating. Therefore, as the representative of Master Wang Chan Lao Zu in the world, when he returned to Taiwan, Grand Master Hun Yuan immediately made a phone call to Ren Changhua who was the secretary of the Zhulu County government, indicating that in the upcoming world war, the first affected country would be China. He would invite Taiwanese businessmen to build Chiyou Ancestral Hall to comfort the spirits of Ancestor Chiyou and his tribes. He also pleaded to Secretary Ren Changhua that for the stability of the Chinese nation, everybody should work together. Therefore, from now on, the prelude of Weixin Shengjiao's redress of the history of Chiyou and the "releasing the bonds of enmity" and "pacifying ancestral spirits" has begun.

Weixin Shengjiao: "Releasing the Bonds of Enmity" and "Pacifying Ancestral Spirits"
Weixin Shengjiao proposes to integrate the Confucianism, Buddhism and Taoism and the I Ching Feng Shui's concept of "releasing the bonds of enmity" to find the past, present and future in order to solve the national enmity and fulfill the wish of universal peace. Here, the concept of "enmity" is the same as "the heart's full of enmity and the inside's hurting" of Qu Yuan's "Nine Chapters – Grievance over Whirlwind". The Chinese society is considered to have collective nature in families. Therefore, between families and between people, the interpersonal network is both close and complicated, so it is easier to breed grievances and resentment. The longer the time is, the more difficult it is to solve.

Based on the above-mentioned karma, Weixin Shengjiao bears the fate of history to reconcile the historical enmity of Chiyoudi and release the bonds of enmity of the ancestors, and thereby establishing the joint worship ceremonies for the ancestors of Chinese peoples. Through religious care, the Chinese nation evolved in the Void Realm more than 2,500 years ago with Guiguzi's Vertical and Horizontal Alliances, such that Taiwan, China, Japan, and South Korea were built as "Center of the Cross". Grand Master Hun Yuan pointed out that "If the world wants peace, it must adopt the Vertical and Horizontal Alliances, and it must have the Center of the Cross. The cross of Jesus, the Embrace the Origin and Maintaining One of the Taoist, and the Añjali Mudrā of the Buddha are all the "Cross". Everything and every living being are "Cross" because "Cross" is the most stable." Therefore, Weixin Shengjiao traces the roots of the Chinese nation's blending blood so as to become one family of the world in order to achieve the original wish of universal peace.

In addition, Weixin Shengjiao's religious practice of "releasing the bonds of enmity" and "pacifying ancestral spirits" for promoting Chinese ethnic solidarity can be summarized into five important points: (1) Research publication, (2) Worship ceremony, (3) Construction, (4) International exchange, (5) Religious education. It will be described as follows:

I.   Research publication: In this respect, the publication of the "Records of Heavenly Sons and Emperors and the Surnames of the Ancestors of Chinese Nation" was first completed, which laid the targets of "releasing the bonds of enmity" and "pacifying ancestral spirits". In addition, the continuous interpretations and preaches of the classics by the Grand Master Hun Yuan after his heavenly unification of Master Wang Chan Lao Zu in 1982 has been accumulated as the collection of the Weixin Classics and are accumulated to more than 21,000. volumes, which is still constantly accumulating.

II. Worship ceremony: As "Zuo Zhuan" indicates "The grand events of a country are rituals and wars," and Confucius also preaches "when parents are alive, be served according to propriety; when dead, they should be buried according to propriety and should be sacrificed to according to propriety," and hence it is necessary to rely on the sacrifice to express the filial piety of recollection and repentance of the ancestor. This is also the meaning of comforting souls and protection of the country. Since January 1, 2004, Weixin Shengjiao has been holding a joint worship ceremony for the ancestors of Chinese peoples on January 1 each year and has completed 13 times so far. In every major ceremony, there will be a key direction in the progress of "releasing the bonds of enmity" and "pacifying ancestral spirits". Grand Master Hun Yuan points out that only from filial piety, the world will be peaceful; only from filial piety, the business will be smooth; and only from filial piety, the family should be harmonious. If filial piety is defied, the heart of people will be disturbed, family will be disturbed, society will be disturbed, the country will be disturbed, and the world will also be disturbed. To promote filial piety, ancestor worship is the foundation. The merits of ancestor worship are the only rule to maintain human peace.

The history of the Chinese nation begins with the tribal wars of the Three Ancestors of China, Huangdi, Yandi, and Chiyou five thousand years ago. Under the concept of winner-take-it-all, the people of Chiyoudi's tribes migrated to the south, to Yunnan, and developed into the present Miao nationality. In the north, they migrated and developed into the present Republic of Korea and the Democratic People's Republic of Korea. During the Qin Dynasty, Xu Fu led five hundred boys and girls and the followers to go eastern bound, and developed into Japan of the present day. In modern era, Sun Yat-sen, the founding father, overthrew the monarchy to found the Republic of China, and then, there were the war between China and Japan, the civil war between the Kuomintang and the Communist Party, and the division of the two sides of the Taiwan Straits. Therefore, Weixin Shengjiao respectfully sets up lotus seats for 15615 surnames of the ancestors, the wraiths of the casualties of 3762 wars, 917 heavenly sons, emperors, and presidents of the Chinese nation, 124 heavenly emperors of Japan since the founding of the nation by the Chinese blood Xu Fu, and various family spirits of 202 Heavenly Kings of Korea of the descendants of Ancestor Chiyou that migrated north bound in the Mandala of the joint worship ceremony for the ancestors of Chinese peoples. According to the religious rituals, all of the above-mentioned spirituals were summoned to the Mandala of the Dharma meeting for listening the preaches of the Sutras in the ceremony of the birthday of Amitabha which lasted for a month before the opening of the Grand Ceremony. After that, they were invited

to enter the Mandala of the joint worship ceremony for the ancestors again to accept the offerings of the descendants of the three ancestors of the Chinese Three Ancestors at home and abroad. The participants of the ceremony connected with their hearts and hands and prayed for universal peace.

III. Construction: Weixin Shengjiao used the wisdom of I Ching Feng Shui of Chinese culture to build Bagua City of Yunmengshan in Qi County, Henan Province, China in 2001, and built Huangdi Palace, Yandi Temple, and Chiyou Ancestral Hall in Zhuolu of Hebei Province in 2003 to release the bonds of enmity of the Chinese nation with the construction of a large pattern. Master Hun Yuan points out that the inspiration of Huangdi represents "the affinity and complement of each other," and the inspiration of Yandi represents the "raising the sages and nurturing the talents," and the inspiration of Chiyou represents "being courteous to the wise and condescending to scholars."

As for the Yunmeng Mountain, Grand Master Hun Yuan indicates that Chinese culture has been in the seven thousand years since Fuxi, which is attributed to the grand culture melting pot of Bagua City of Yunmeng Mountain. All cultures and all methods are merged into the Bagua City of Yunmeng Mountain. The culture of innumerable eons will also be built in the Bagua City of Yunmeng Mountain. The Bagua City will merge the heavens, the earth, and the human and the wisdom of human beings will be reopened.

As for the Huangdi Palace, Grand Master Hun Yuan indicates that the Feng Shui pattern of the place where the Huangdi Palace is located is "the hall of the resignation". "the hall of the resignation" must have a corresponding sedan chair. Therefore, the appearance of the Huangdi Palace is like a sedan chair, which means that when Huangdi resigns from the palace, there will be a sedan chair for him to take. Huangdi sits on the sedan chair, and where there are an emperor and courtiers, there is a country having the emperor and courtiers supporting each other and the emperor caring about his people. In the "Annals of the Five Emperors" volume of "Shiji", it was pointed out that "Huangdi past away and was buried in Qiaoshan." Grand Master Hun Yuan indicates that Huangdi was buried in the Qiaoshan as the Wuzhi Mountain of the palm of Buddha. It inspires, appeases, and blesses the sons and daughters of Chinese nation to be thriving for generations to come.

As for the Yandi Temple, Grand Master Hun Yuan indicates that the geographical position of the Yandi Temple in Gushan is seating in the south and facing the north and is the treasure place of the Golden Lion facing toward the North Star where Yandi Temple, Huangdi Palace and Chiyou Ancestral Hall are connected in a line. Shennong Yandi Temple protects the descendants of the three ancestors of the Chinese nation for those who are dependent on the power of gods, and bestows the good weather, the wellbeing of the country and the people, and the universal peace. Among the three ancestors that become holy gods and are worshipped by the descendants of the three ancestors, only Shennong the Grain Lord blesses people in the whole world to be free from hunger.

As for the Chiyou Ancestral Hall, Master Hun Yuan indicates that the construction of Chiyou Ancestral Hall is to resolve the unfortunate event of the Chinese nation, to console the hearts of ancestors and the hearts of people. The Chiyou Ancestral Hall is the temple where the spirit of Ancestor Chiyou and the descendants of all their descendants lived. Chiyou tells us that he has

been humiliated for five thousand years, like the myriad practices subsumed in the six perfections of the Amitabha practice in the western bliss world. Everyone shall cultivate how to tolerate humiliation for everything, because Personal thoughts and ideas are different, and the universal peace can be achieved by tolerating humiliation.

IV. International exchange: Weixin Shengjiao interacts with each other's heart through various exchanges such as international forums and international academic seminars to promote the goal of uniting the world as one family.

V. Religious education: Weixin Shengjiao sets the goals of promoting the orthodoxy path of Chinese cultural and universal peace by the way of lifelong education. Said religion is based on the five major Dharma methods such as the filial piety Dharma methods, the altruism Dharma methods, the heart pacifying Dharma methods, the disaster relief Dharma methods, and the great harmony in the operation of etiquette Dharma methods as the core content of religious education, and further adopts the five major lifelong learnings such as moral education, life education, environmental education, filial piety education and cultural education to specifically practice the doctrines of Weixin Shengjiao so as to achieve the ultimate goal of universal peace of "cultivation of self of principles for the country, prays for the people." Up to now, Weixin Shengjiao has used I Ching University as a platform for 42 learning centers (Learning hubs) and 33 classrooms to enter deeply the township communities; and establishing study classrooms in in overseas regions such as Hong Kong, Vietnam, Japan, Spain, Los Angeles and New York of the U.S., and Toronto of Canada. At the same time, Weixin Shengjiao has established a dedicated TV station in its philanthropy system, and the courses of the I Ching University are broadcasted to the world 24 hours a day, so that it can achieve the goals of cultivating morality, raising talents, promoting citizens, developing virtues, and realizing universal peace.

Conclusion

This study applies the methods of documentary analysis, observation and interview to account for the manner Weixin Shengjiao, a new religion developed in Taiwan, applied to release the enmity-bonds of the Ancestor Chiyou in the history of Chinese people with the way of "releasing the bonds of enmity" and "pacifying ancestral spirits". The contribution of this study is from the perspective of the integration of Chinese culture and religion and the Yijing and Feng Shui, explaining how to perform releasing the bonds of enmity, so that the Chinese people's ancestors will return to the South Heavenly Pure Land and reincarnate in the Western Blissful World of Buddhistic Pure Land to achieve the universal peace. At the same time, this study will help the international community to understand and respect the religious and national views of Chinese culture and provide a new way of thinking about promoting universal peace.

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The Religious Interpretation of Ethnic Harmony in the Chinese Three-Ancestor Culture Expressed in the Worship Rituals Held by Weixin Shengjiao

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
The Chinese people is a people with long and profound history. It can be dated to Kunlun civilization in ancient times, Fuxishi, Nuwa and Chinese Three-Ancestor, Huangdi, Yandi, and Chiyou. I Ching lays a solid foundation for the philosophy of thought in Chinese ethnic culture. What were Chinese religious beliefs before Buddhism reached China? War and worship affairs have been considered magnificent in Chinese dynasties. Tracing back to the battle in Zhuolu 5,000 years ago, which was a vital page in Chinses history, have the worship rituals for the death been perfected now? This part of research is missing in the Eastern religious studies. Therefore, this study adopts the method of qualitative longitudinal research to study the object, the worship ceremony for the ancestors of the united Chinese peoples. The ritual texts of worshipping ancestors and related film data from 2004 to 2017 have been collected as research materials of this study. The research results show that the religious interpretation of ethnic harmony in Chinese Three-Ancestor culture expressed in the worship rituals held by Weixin Shengjiao can be divided into four periods and summarized into nine key points. Finally, this research is beneficial for Western society to understand and respect the Chinese culture, and has substantial contribution to the harmony of international societies.

Keywords: Master Wang Chan Lao Zu, Gui Gu Mind Method, Ancestor Worship Ceremony, Center of the Cross, Vertical and Horizontal Alliances, Spiritual Oration for Ancestor Worship Ceremony, I Ching and Feng Shui

Introduction

The Chinese people is a people with long and profound history. It can be dated to Kunlun civilization in ancient times, Fuxishi, Nuwa and Chinese Three-Ancestor-- Huangdi, Yandi, and Chiyou. Master Hun Yuan is the founder of Weixin Shengjiao and a master of contemporary I Ching study. He is also the promoter of world peace and was nominated for the Nobel World Peace Prize in 2012. In 2013, he gave a lecture on the "Sutra of the Mysteries of Master Wang Chan Lao Zu" and provided his instruction of the long duration of 15,400 years from Kunlun civilization period, in which all spirits entrusted their hearts, to the present. The pedigree of Kunlun civilization is the root. Kunlun is a supreme point on earth and the root of our humanity. As for the Chinese people, from 15,400 years ago during the Grand Master Hong Jun Lao Zu period, because of the changes in the axis of the earth and the universe, lands became seas and seas became lands and humans gradually and continuously migrated to the places where human beings currently reside at the present. Who is the Grand Master Hong Jun Lao Zu of Kunlun civilization in the Remote Ages? In 2017, Master Hun Yuan provided his enlightenment in "Praise of the Almighty Master Wang Chan Lao Zu" that Master Wang Chan Lao Zu is a heavenly elder, and his original spirit is Grand Master Hong Jun Lao Zu. He reincarnated as Ancestor Fuxi in the year of 7354 which led to his creation of sky by striking once and founding of earth by striking twice so that sentient beings stood in between and all Dharma methods were formulated, which initiated the inception of the orthodoxy path of the mind method of I Ching and Feng Shui of the Chinese culture. The sky created by the first strike is the Tai Chi Sky, which is not a plane nor the nine planets, but a three-dimensional sphere. It is boundless and enormous, a bright sky filled with endless universal voids.

In 2003, Master Hun Yuan instructed that Ancestor Fuxi developed the Primitive Eight Trigrams of Tai Chi and, from the heart, realized the secret of heaven of the grand void of the universe in Qian, Dui, Li, Zhen, Xun, Kan, Gen, and Kun of the Primitive Eight Trigrams. "I" is the harmony between Yin and Yang, which is the law of the heavens and the earth; and Yin and Yang mark the Path. The law of Yin and Yang is the truth and the magic method that the grand void of the universe is full of, which has been passed down by Ancestor Fuxi for more than 7,000 years.

Tracing the roots and entrusting all spirits' hearts – Gui Gu mind method of the Chinese culture

The Chinese culture has a long history and is timeless, and I Ching is its root of the harmony law of the great universe. It is the avenue of I Ching for the return of the spirituality to the Void Realm. It originated from the Three Emperors and Five Kings, and passed on by Grand Master Hong Jun Lao Zu for cultivation of Gui Gu culture. In 2013, Master Hun Yuan provided his instruction that Guiguzi is non-human but a law. His secular name is Wang Hsu. At the age of six, he started to travel around the world and cultivated himself. Guanyin Bodhisattva and Queen Mother of the West enlightened him to be Master Wang Chan Lao Zu and he cultivated himself in various mountains. As such, Guiguzi opened up the mind method of inner benign and proper knowledge and righteous view so he learned all the laws. Therefore, his holy name, Dharma Name, and Taoist name are Guiguzi. Guiguzi is rupakaya of phenomena of the secular world, while the true meaning of Guiguzi is Master Wang Chan Lao Zu. In

Heaven Realm, he is the founder of Tianlongjiao in Tai Chi Heaven, who is Emptiness (śūnyatā) and is entitled Master Wang Chan Lao Zu. Therefore, Guiguzi is not merely a person but Dharma.

In 2018, Master Hun Yuan instructed that Master Wang Chan Lao Zu controlled Tai Chi in the palm of his left hand. Tai Chi generates Two Modes, which are Yin and Yang. Yin and Yang generate the Four Forms, where Yin comprises Yang and Yang comprises Yin. The Four Forms generate the Eight Trigrams. Eight by eight of sixty-four hexagrams evolved into infinite and boundless pure Yang and pure Yin. Therefore, the trace of root leads to Wu Chi, the enormous immensity without boundary. Wu Chi does not give birth to human, while everything is in the heart. The Tao of the Master Wang Chan Lao Zu is the Eight Trigrams that is in his heart, and all sentient beings are in the palm of his hand, mastering the law of the cause and effect of all people. Therefore, Master Wang Chan Lao Zu controls the orthodoxy path of Dharma Pedigree of the Chinese culture. All the Dharma realms of the heavens and the earth, and the entire process of the cause to the result and the result to the cause, the sacred heaven and earth is acknowledged for founding the religion, the sages establish teachings, and all the dharma are in the heart. Therefore, the past, the present and the future run the long and everlasting path, where the heart lies the principle, that is, heart of "the change (I)". From the past to the present, our spiritual life and wisdom are in one go, namely, I Ching. Life is the avenue of "the change (Yi)" as mentioned above, and every Dharma is also the avenue of "the change (Yi)". When the rupakaya is destroyed, the spiritual returns to the Void Ream, which is also the avenue of I Ching. Therefore, when tracing the root of the Chinese culture, it is named Wang Chan, also known as Guigu, which is the heart of "the change (Yi)", and hence the name of I Ching, that is, all spirits entrusting their hearts.

Lasting the Orthodoxy Path of Dharma Pedigree of the Chinese Culture

The root of the Chinese culture can be traced back to Kunlun civilization in ancient times. Master Hun Yuan preached in 2013 that the pedigree of Kunlun civilization is the root. Kunlun is a supreme point on earth and the root of our humanity. There are five veins in the ancient Kunlun Mountains. The first is Europe, the second is India, the third is Korea, the fourth is Taihang Mountain, where the Bagua City on Yunmeng Qingshan is the melting pot of the future of the Chinese culture, and the fifth is Jade Mountain in Taiwan. From Jade Mountain to Baguashan, I Ching University in Bagua Holy City is the melting pot of the rejuvenation of the Chinese culture. Such is one principle running through it all, a flower that breeds five leaves, and a vein developing five roots. Master Hun Yuan preached in 2018 that the orthodoxy path of I Ching culture is the basis for the promotion of the Chinese culture in Taiwan, that is, creation of sky by striking once and founding of earth by striking twice so that sentient beings stand in between and all Dharma methods are formulated. This culture has been 7,345 years. Beginning with Ancestor Fuxi of 7534 years ago, the Path of Ancestor Fuxi is the path of innate Emptiness (śūnyatā), the Feng Shui of the mountains and rivers, the Dharma methods of Lianshan and Guizang, which is the "body", and is constant. The Posterior Eight Trigrams from Nuwa of Ninth Heaven denotes three Yuan and nine Yun having fate, and it is the law for the rotation and revolution of the nine major planets, with good and bad, disastrous and lucky outcomes. Later, it was inherited by Chinese Three-Ancestor, Huangdi, Yandi, and Chiyou, where Huangdi and Yandi inherited the Primitive Eight Trigrams of Ancestor

Fuxi; and Chiyou inherited the Posterior Eight Trigrams from Nuwa of Ninth Heaven. The Chinese culture was passed from Kunlun Civilization, Fuxi Civilization and Three-Ancestor Civilization along Taihang Mountain to Yunmeng Mountain in Qi County, Henan Province. It was inherited by Master Wang Chan Lao Zu and was developed into Gui Gu culture. It started from the culture of the Primitive Eight Trigrams and Posterior Eight Trigrams of Three Emperors and Five Kings, the Primitive as body and the Posterior as use, which comprises both body and use. The great wisdom of the orthodoxy path of the Chinese culture is the superiority mind method of Master Wang Chan Lao Zu. Gui Gu Culture was passed from Yunmeng Mountain in Qi County, Henan Province to Magong, Penghu and then to Chan Chi Shan in Taiwan. It was inherited by Master Hun Yuan, the founder of Weixin Shengjiao, and was rooted and growing up healthily in Taiwan.

The First Battle of Chinese People and Culture: The Battle in Zhuolu

Master Hun Yuan preached in 2017 that Master Wang Chan Lao Zu is the founder of Tianlongjiao in Tai Chi Heaven. Master Wang Chan Lao Zu has come to the secular world from the Heaven Realm for countless times. The most obvious thing is that when he came to the secular world in the period of Huangdi, Yandi, and Chiyou, he reincarnated as Kuei Yu-Chu. He was the national teacher of Xuanyuan Huangdi, who invented the compass chariot to identify the directions and positions and wrote the first part of "Huangdi Neijing".

Master Hun Yuan preached in 2017 that 5,000 years ago, the Chinese Three-Ancestor, Huangdi, Yandi, and Chiyou, launched the first war of the Chinese people – the battle in Zhuolu, which was in today's Hebei Province, due to the fight for the land by their folks. In the 81-round war, Xuanyuan Huangdi's national teacher, Kuei Yu-Chu, invented the compass chariot to identify the directions and positions. Then, the Chiyou tribe was defeated and he ancestral emperor Chiuli Chiyou was beheaded, leaving behind the regrets and stigma in history. Chiyou fell into the historical stigma of "The loser treated as an outlaw", and Huangdi and Yandi were the kings as they won the war, causing dissatisfaction in the hearts of the descendants of Chiyou. As such, there were various big wars and small battles fought for the past 5,000 years. The first battle was battle in Zhuolu, the second battle was in Gaocheng, the third battle was in Qi County, Hebi, Henan Province, and there were the ancient battle of Muye, and King Wu's crusade against Emperor Zhou. The fighting was continued to the separation between Taiwan and the mainland such as the 823 artillery battle in Kinmen as the 3762th war. Because the war is delusional and cruel, people hid their names, resulting 15615 surnames separated for each and every ancestor, which is the sadness of Chinese people.

Chiyou was beheaded by Xuanyuan Huangdi's subordinates. This hatred and resentment has been lasting for 5,000 years. The grievance of Chiyou have been looking for Master Wang Chan Lao Zu and Kuei Yu-Chu. Kuei Yu-Chu was dead at that time. Meanwhile, the Emptiness (śūnyatā) of Master Wang Chan Lao Zu in the Spirit Realm had returned to the Buddha status in the Heaven Realm, so that Chiyou could do nothing to him. For 5,000 years, the spirituality and grievance of Chiyou had been circulated in the world, and various wars and revenges had been launched, which have always reminded the grievance of history. But who knows? 5,000 years ago, the wraiths of the battle in Zhuolu were not dissolved, and the incurred injustice and

conflict failed to be solved and released. It was until the era of the Seven Heroes of the Warring States 2350 years ago, the wraiths were reincarnated in the seven areas of the Seven Heroes. At that time, the world was in a big mess, and the situation was pitiful. Master Wang Chan Lao Zu returned for reincarnation as Guiguzi, training Sun Bin, Pang Juan, Su Qin, and Zhang Yi to develop Vertical and Horizontal Alliances. Sun Bin and Pang Juan used hard ways to fight, but still did not solve the problem. After that, Su Qin and Zhang Yi used the soft strategy of Vertical and Horizontal Alliances by befriending with the countries in the far and attacking the countries nearby. Although Qin dynasty eventually dominated the world, it still did not solve the problem.

Further, what is the reason for holding the worship ceremony for the ancestors of the united Chinese peoples in 2004? Master Hun Yuan preached in 2018 that in 2003, when the first General Meeting of the Study of Yangzhai Feng Shui was held at the Linkou Stadium in Taiwan, Master Hun Yuan saw the Linkou Gymnasium with the heart and the naked eye. The four blocks of Mandala of the Linkou Stadium were filled with many Spirit Realms, and the middle between the Spirit Realms is densely bounded by a line that does not contradict each other. Master Hun Yuan asked Master Wang Chan Lao Zu the meaning of this scene. Wang Chan Lao Zu revealed that this group of Spirit Realms was the causalities at the time of the Seven Kingdoms of the Warring States, and they still follow Master Wang Chan Lao Zu. From the time of battle in Zhuolu of Chinese Three-Ancestor, the wraiths did not leave and the incurred injustice and conflict failed to be solved and released. This was the reason why the worship ceremony for the ancestors of the united Chinese peoples was held in 2004.

Master Hun Yuan preached in 2013 that where is the root of the first war of the Chinese people and the 3762 wars? The root is in Zhuolu, Hebei Province, where the battle of Chinese Three Ancestor, Huangdi, Yandi, and Chiyou, happened. This complex of historical enmity and grievance has been recorded that Chiyou was a bad guy and the villain. This historical record is unreasonable and unfilial written by those historical scholars. Therefore, the purpose of Master Wang Chan Lao Zu's return for reincarnation is for world peace, so that our ancestral spirits can be completed and all spirits should return to their own heavenly hearts and the Western Bliss World of Buddha Pure Land, which is our own home. Therefore, Master Hun Yuan preached in 2017 that in the current 21st century, the sentient beings in the two realms of the living and the dead can be solicitude with the religious divine method. Only the heavenly power and compassion of Master Wang Chan Lao Zu can resolve 5,000 years of grievance and hatred of the Chinese people.

Vertical and Horizontal Alliances of the Void Realm and Center of the Cross: The Two Realms of the Living and the Dead Observing Together

Master Hun Yuan preached in 2013 that Master Wang Chan Lao Zu taught that it is necessary to follow the religious worship rituals to cultivate the heart and to be considerate and tolerate and join together to turn the Dharma wheel to achieve world peace. What is religion? Master Wang Chan Lao Zu revealed the true meaning of religion that heaven and earth establish the foundation, sages establish the teachings, and all the laws are created. Master Hun Yuan preached in 2013 that heaven and earth establish the foundation and sages establish the teachings, which is called religion. The sage represents the source of the heart of each person, which is the source and

root of the inner life and wisdom of each of us. Religion is the supreme heart and spirit, body, heart and spirit, especially heart and spirit. To find the origin of each of us, religion is the key to find our own nature. The perspective of religion is to know spirituality and understand spirituality. Everyone has spirituality, and spirituality is equal. Spirituality is heaven, the Qian diagram, which is limitless, vast, and bright world, and it is the unconditioned Dharma (asaṃskṛta). Therefore, the wisdom of religion is to develop everyone, and it is the wisdom that everyone will live together generation and generation in the Void Realm, Spirit Ream, and Consciousness Realm.

Master Hun Yuan preached the instruction in 2013 that Guiguzi's method is the Void Realm's method. The unconditioned Dharma (asaṃskṛta) in the Void Realm comprises the conditioned Dharma (saṃskṛta) and is united as one. Therefore, at the present after 2300 years, Master Wang Chan Lao Zu has returned for reincarnation once again, which is in the Emptiness (śūnyatā) and in the Heaven Realm. To expand Japan, Taiwan, the mainland China, and South Korea, the horizontal line is the mainland and Japan, the vertical line is South Korea and Taiwan, the intersection of the horizontal line and the vertical line is the Yellow Sea, and the Yellow Sea is the Orthodox of Chinese cultural. Why is the Yellow Sea? This is Five Yellow. Wu Chi is the Heaven Heart, which is the vertical and horizontal alliances of Heaven Heart and the beginning of vertical and horizontal alliances of the Center of the Cross.
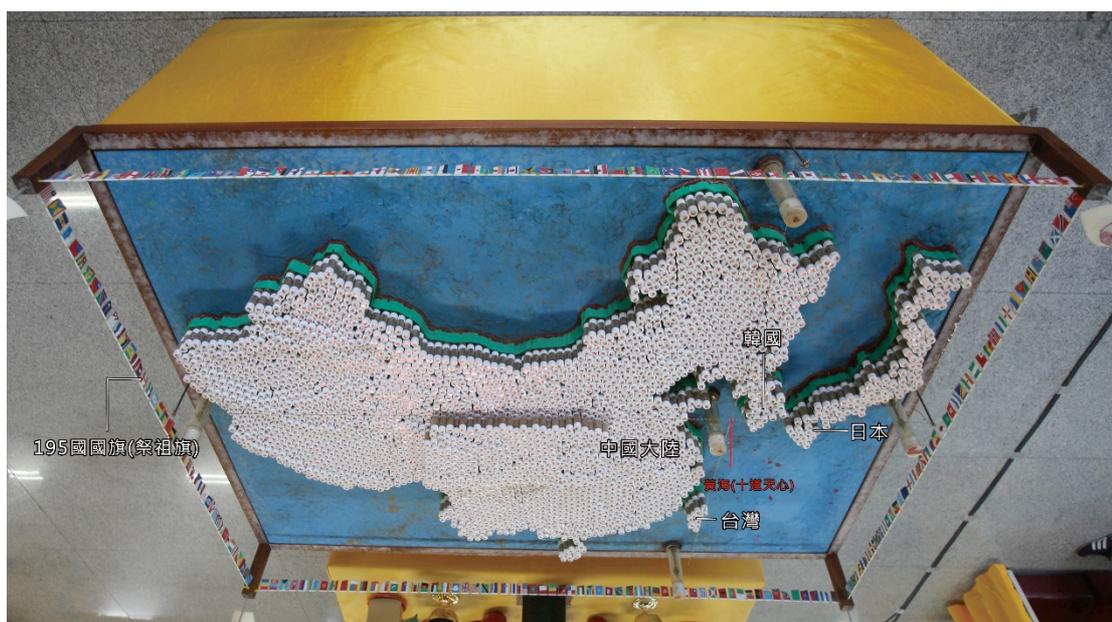
Fig. 1 Chan Chi Shan, Hsien Fo Temple, Chien Fo Meditation Room - Worship Rituals of Vertical and Horizontal Alliances in Void Realm   Model

Ancestor Worship Ceremony: Tracing the Roots - Worship Ceremony for the Ancestors of the United Chinese Peoples

In the past 5,000 years, the Chinese people have experienced constant wars, violent displacement, and the   grievance and hatreds while tracing the roots. It began with the first war of the Chinese Three-Ancestor, the battle in Zhuolu. The battle in Zhuolu was a key page in the history of the Chinese people. This battle caused the history of

one of Chinese Three-Ancestor, Chiyou, to fall into the historical stigma of "The loser treated as an outlaw" and has suffered unjustly treatment for 5,000 years. In the past 5,000 years, there have been 3,762 major and small wars, which have differentiated 15561 surnames of the ancestral spirits. In the battle in Zhuolu, Chiyou was defeated and beheaded, and the descendants of the tribe of Chiyou escaped to five places, one of which moved northward to Korea and there have been 202 heavenly sons and emperors until now. The rage of the beheaded Chiyou has been circulating in the secular world. In the era of the Seven Heroes of the Warring States 2350 years ago, the practice of the vertical and horizontal alliances led to the foundation of Qin dynasty and Qin finally united China. At that time, the wraiths of the casualties had not been dissolved, and the incurred injustice and conflict failed to be solved and released and lasted to the present.

Master Hun Yuan revealed and enlightened that the purpose of Master Wang Chan Lao Zu's return for reincarnation is for world peace, so that our ancestral spirits can be completed and all spirits can return to their own heavenly hearts. All spirits should entrust to one heart and should all trace the roots. According to the worship rituals, the two realms of the living and the dead should meditate and study the holy Dharma together. Master Wang Chan Lao Zu's I Ching, Feng Shui, and the religious mind method are the holy Dharma. Therefore, Master Hun Yuan followed the instruction of Master Wang Chan Lao Zu and held twelve worship ceremonies for the ancestors of the united Chinese peoples from the year of 2004 to 2017 so as to solve the injustice and release the conflict for each and every ancestor such that all spirits entrusted their hearts and spirts return to the pure land.

中華民族聯合祭祖大典─十道天心   中華民族聯合祭祖大典─十道天心

Fig. 2 The worship ceremony for the ancestors of the united Chinese peoples – the Center of the Cross

This article summarized the ritual texts of ancestor worship ceremony of twelve worship ceremonies for the ancestors of the united Chinese peoples. The following eight meanings are found, as explained below.

Fulfilling the Heavenly Lord status of Chinese Three-Ancestor in the Heavenly Realm and Gods Path. Since 2016 (Bing-Shen year), they have been honored as Heavenly Lord of the Heavenly Realm. December 4th is the Birthday of Chinese Three-Ancestor, and was enshrined in the Heavenly Son and Emperor Palace of the Houli San Bao Temple.

Fulfilling the equality of Chinese Three-Ancestor in the true meaning of religion: In the sixth altar ritual text for Ancestor Worship Ceremony, the ritual text stated that

"Buddhist hymns for tracing the root states…Chinese Three-Ancestor, Spiritual Amitābha, Amitābha, sacred name of self-nature. Each and every ancestor, Spiritual Amitābha, Amitābha, sacred name of self-nature…"

Establishing the integrity of the same source and root of Dharma Pedigree and the thriving of descendants of Chinese Three-Ancestor. Finally, in the 12 altar ritual text for Ancestor Worship Ceremony, the integrity of the descendants of Chinese Three-Ancestor is Chinese Three-Ancestor, 15615 holy spirits of surnames of each and every ancestor, 917 holy spirits of heavenly sons, emperors, and presidents, and their families, the holy spirits of 124 emperors of Japan and their families since the eastern-bound of 500 virgin boys and girls with Xu Fu in the Qin dynasty, and the holy spirits of 202 heavenly kings and presidents and their families of Yuxiong Heavenly King of the descendants of Chiyou moving northward to Korea, the wraith of military and civilians killed in the 3762 large and small wars among Chinese people, the wraith died in the world's 816 various wars.

Uncovering heavenly secrets of Chinese Three-Ancestor in the true meaning of religion: Such as, the ninth altar ritual text for Ancestor Worship Ceremony stated "…the spirit of Three Ancestors has been hidden for 5,000 years without being presented. The descendants hid their names due to the everlasting wars. Fiften thousand six hundred and fifteen, there are reasons. The spirit of Three Ancestors comprises heavenly secrets: the teachings of Hsuanyuan Huangdi are to complement each other and help each other as we are of one blood family. The teachings of Shennung Yandi are raising the sages and nurturing the talents, encouraging folks and cultivating morality to realize world peace. The teachings of Chiuli Chiyou are to be courteous to the wise and condescending to scholars, to respect lives so as to bear any frustration for even 5000 years…"

The historical reproduction of the descendants of Chinese Three-Ancestor is a causal law: Such as, in the fourth altar ritual text for Ancestor Worship Ceremony, it preached "Repentance of the past unnamed 5000 years that thousands of   grievance and hatreds are due to failing to understand the descendants of Chinese Three-Ancestor have the same ancestors such that people suffered greatly of wars…" In the fourth altar ritual text for Ancestor Worship Ceremony, it preached "Expressing the pledge of family ties: for 5,000 years, the bonfire of wars is repeated, and people are uneasy. When can they be safe? For 5,000 years, the war is constantly fighting, when can the causal compensation be clear? For 5,000 years, the flesh and blood has been separated and lost. When can they be reunited? …"

Fulfilling the return to self-nature of the ancestral holy spirits of the Chinese people – return to the Western Bliss World of Bu Pure Land and reincarnate in the Western Bliss World of Buddha Pure Land. Moreover, as is stated in the twelfth altar ritual text for Ancestor Worship Ceremony "…At this time, when the Heavenly Gate opened, the ancestral spirits were all received the offerings in the light. After the completion of the ceremony, the ancestral holy spirits took the Dharma decree and returned to the Southern Pure Land to reincarnate in the Western Bliss World of Buddha Pure Land for the release from the bonds of births-and-deaths, and each of them became Amitābha of self-nature in a pure land so as to fulfill original wish."

Completing 15,615 volumes of I Ching - Wei Xindao Classics of the orthodoxy path

of Chinese culture in the religious education of the Chinese people.

Completing the Refuges of the holy spirituals of each and every ancestor of the Chinese people in the worship rituals: Before the ancestral ceremonies, a grand rituals for the Grand Refuges has been performed in the Amitābha Birthday first, but in the twelve altar ritual texts of Ancestors Worship Ceremony, there is a Buddhist hymn of The Three Refuges of all spirits entrusting their hearts after each altar ritual text of Ancestors Worship Ceremony.

The eight meanings mentioned above are mainly derived from the ritual texts and offerings of the Spiritual Oration of Ancestor Worship Ceremony. This article summarizes the essence of the ritual texts and offerings of the Spiritual Oration for Ancestor Worship Ceremony.

I. The Tribute: Spiritual Oration for Ancestor Worship Ceremony

First, regarding the meaning of chanting sutras and tributes, how to write a tribute in worship rituals? Master Hun Yuan provided his instruction in 2016 that common ritual texts of ancestors are used by the peers, and a tribute is used for submitting to the great gods. Therefore, it is necessary to use a tribute for chanting to submit to the great god, and the relationship is the great god to the general holy spirituals as a superior to inferior relation, and thus a tribute is also known as a spiritual oration. The spiritual oration for ancestor worship ceremony of the worship ceremony for the ancestors of the united Chinese peoples is a superior to inferior relation. When Master Hun Yuan read out the Spiritual Oration for Ancestor Worship Ceremony, he actually represented Master Wang Chan Lao Zu to read out the spiritual oration for the descendants of Chinese Three-Ancestor, 15615 surnames of each and every ancestor , 917 heaven sons and emperors, the holy spirits of Japan's 124 emperors and their families, the holy spirits of 202 Korean's emperors and presidents and their families, the wraiths of military and civilians killed in the 3762 large and small wars, and the wraiths died in the world's 816 various wars. This spiritual oration is called as the "Spiritual Oration for Ancestor Worship Ceremony." The word "ancestor worship" in "Spiritual Oration for Ancestor Worship Ceremony" means that although Master Wang Chan Lao Zu is a great god, he still has his ancestors in the secular world, so it is called "ancestor worship." In addition, the word "spiritual oration" means that the oration is used for the enlightenment for those who are in the Spirit Realm, and is thus entitled "Spiritual Oration for Ancestor Worship Ceremony." Therefore, Master Wang Chan Lao Zu uses spiritual oration for reading out all over the Dharma Realm for enlightenments, which is peace of mind, peace of body, entering the heart for settlement and establishment of the Spirit, and this is of extremely importance.

II. Offerings

In 2018, Master Hun Yuan preached that the problem to be solved by the worship ceremony for the ancestors of the united Chinese peoples is the problem of the descendants of Chinese Three-Ancestor, that is, the common family shared by everyone. Therefore, the family has been offered a total of five altars. The five altars are the five blessings, which will unite and complete the descendants of Chinese Three-Ancestor to last for thousands of years. The five altars are like a flower that breeds five leaves, and the fruits are naturally raised. The five altars were offered

respectively as: the first altar was from October 18th to November 17th for a total of 30 days of offerings. Raising the altar in Weixin Shengjiao Chan Chi Shan Hsien Fo Temple, the ancestral spirits of ancestors of 15615 surnames of each and every ancestor were invited to the Mandala to receive offerings and listen to the teachings of sutras. Dharma Feasts were offered by the treasures, scriptures, and classics of sutras. Every morning, the followers respectfully recited 31 sutras of Weixin Shengjiao and were provided the feasting. In the afternoon, Master Hun Yuan preached the offering for the family ancestral spirits and Dharmapalas in the Spirit Realm. Such Dharma Feasts were the compassionate blessings of Master Wang Chan Lao Zu, and they could rely on the heavenly almighty of Master Wang Chan Lao Zu to rebirth in the Southern Pure Land and to reincarnate in the Western Pure Land so as to be released from life and death and achieve Buddha status. The second altar is the offering of the sutra chanting at the morning (5 am to 7 am) of the ancestor worship rituals on January 1. The third altar provided the feasting at the noon (11:00 to 13:00) of the ancestor worship ceremony on January 1, with worship rituals to achieve the completion. The fourth altar was the offering of the state banquet at the afternoon (17:00 to 19:00) on January 3. The enlightenment of Master Wang Chan Lao Zu indicates that a state banquet shall be offered because everyone has a pure land and we attend the banquet in the identity of God and serve the ancestors of the Spirit Realm as an achieved status for supporting all spirits in the three Realms. The fifth altar was the offering of 7-day Chanting Retreat from January 7 to 12.

Conclusion

5,000 years ago, the Chinese Three-Ancestor launched the first war of the Chinese people – the battle in Zhuolu due to the fight for the land by their folks. The ancestral emperor Chiuli Chiyou was defeated by Xuanyuan Huangdi and was beheaded, leaving behind the regrets and stigma in history, resulting in a total of 3762 various wars of the Chinese people. Because the war is delusional and cruel, the   grievance and hatred split the sentiment of the people, and people hid their names, resulting 15615 surnames separated for each and every ancestor, which was the karma incurred for the Chinese people, arguing the   grievance and hatred such that the dark fate of enormous amount of sentiment and rage has lasted for more than 5,000 years. The wraiths of the casualties of the battle in Zhuolu had not been dissolved and circulated in the secular world since 5,000 years ago. Master Wang Chan Lao Zu reincarnated in the era of the Seven Heroes of the Warring States 2350 years ago, where the reincarnation coincided with the chaos in the world. Master Wang Chan Lao Zu returned for reincarnation as Guiguzi, training Sun Bin, Pang Juan, Su Qin, and Zhang Yi to develop Vertical and Horizontal Alliances, but still did not solve the problem. After 2300 years, at the present time, Master Wang Chan Lao Zu once again returned for reincarnation and by harmony between heaven and mankind, he combined with Master Hun Yuan to solicitude the sentient beings in the two realms of the living and the dead. Only the heavenly power and compassion of Master Wang Chan Lao Zu can resolve 5,000 years of   grievance and hatred of the Chinese people.

Master Wang Chan Lao Zu indicated that his mind method is Vertical and Horizontal Alliances and Center of the Cross. The method is to enter the heart of god, enter the hearts of ancestors, and enter the hearts of sages, having mutual affinity from heart to heart and pure lands reflecting to each other. Therefore, Master Wang Chan Lao Zu's return for reincarnation once again indicates that in Emptiness (śūnyatā) and in the

Heaven Realm, China in the western region and Japan in the eastern region of the horizontal line, and North and South Korea in the north and Taiwan in the South of the vertical line are to be expanded. The intersection is the Yellow Sea, which is the grand avenue of heavenly heart of "the change (Yi)" of Ancestor Fuxi and is also the center of I Ching Bagua Tai Chi. Wu-Chi is the ancestral spirit, which is the representative of heavenly heart for the heaven and earth, the affinity and complement of each other, the middle path, and the supremacy of spirituality. The reunification of the mind and spirit by the Xuanyuan Huangdi is the essence of the Chinese cultural. This is the vertical and horizontal alliances of heavenly heats and the center of the cross. Master Wang Chan Lao Zu indicated that the world in the 21st century must be peaceful, and it is necessary to carry forward and the fusion of I Ching and Feng Shui of the orthodoxy path of Chines culture with religions to be united as one. One is all and all is one; one is "the change (Yi)" and "the change (Yi)" is heart. Master Wang Chan Lao Zu's mind method of I Ching, Feng Shui, and religion are called holy laws. From the inside out and from the outside to the inside, one after another is the path. Cultivating body and heart internally and externally together is the respect that religion has toward human rights and life. Therefore, Master Hun Yuan revealed that to achieve world peace, it must perform Vertical and Horizontal Alliances of the Void Realm. The orthodoxy path of the Chinese culture has been extended to the present, and the purpose of Master Wang Chan Lao Zu's return for reincarnation is to achieve world peace, and all spirits should entrust to one heart and should all trace the roots. The two realms of the living and the dead should meditate and study the holy Dharma together. The holy Dharma that is being cultivated now is to bring together everyone to create a world of Weixin pure land to shine with the Western Bliss World and Amitābha world.

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Struggles on Colonial Policies in Southeast Asia, Focus on Land Policies: Movements in Vietnam, the Malay Peninsula and the Philippines

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Abstract
This historical narrative is developed according to the concept of ethnosymbolism, the reason why a group of people live together for a length of time, why the community has a strong bond of identity and unity, a concept used to justify why the community of people stood and instinctively fought for their homeland. A historical comparative approach was used in this study to point out the similarities, parallels and trends on the historical and social developments of Vietnam, the Malay Peninsula and the Philippines during the western colonization. The objective of this research is to present the agricultural policies imposed by the French in Vietnam, the British in the Malay peninsula and the Spaniards in the Philippines. Likewise, the study narrates the activities of the native population in relation to these colonial policies. The standard historical narratives today are about the story of the colonizers and the justification of colonization in the Asian territories. The emphasis of this study is to address the need that historical narratives of a people must be told by them, whatever their actions, these are for the greater good of the Vietnamese, the Malays and the Filipinos.

Keywords: Ethnosymbolism, Colonization, Indigenous population

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Introduction

The European colonial experience was a common experience among the countries of Southeast Asia. (Pearn, 1963). Based on narratives, there were disputes between the colonizers and the colonized and the biggest was their relationship to the use of lands (Jacoby, 1961).   The European claim to the lands and whatever legitimizing instrument they employed was a direct contrast to the concepts and traditions of Southeast Asians. The focus of this research is a comparative study of the agricultural policies imposed by the French in Vietnam, the British in the Malay Peninsula and the Spaniards in the Philippines. This also presented the various actions that the people of Vietnam, the Malay peninsula and the Philippines pursued.

The Concept of Ethnosymbolism

From the ancient times, the inhabitants of a particular territory interacted with their environment and in doing so, they created their myths and memories (Allan, 2005). They created meaningful symbols, they identified and claimed their historical homeland based on the accepted mythologies, they created their own language, their laws were accepted and observed by the members through the centuries, making their community unique from others. The members passed these created practices to their descendants. These traditions also dictated their interactions with different stimulus, those from within the communities and those coming from outside. This body of creations results to communities of people having deep ethical roots. (Anbarani, 2013). Adherence to these creations results to a continuous and strong sense of solidarity within their respective communities (Leoussi, 2007). These are the factors that explain why the people developed a strong sense of identity, unity and a deep sense of attachment to their homelands, instinctive defense of their homeland and the need for the preservation of their communities, called the ethnic heritage (Smith, 1999). These creations are constantly modified to suit the needs of the times, thus reinforcing the sense of membership to their community (Leoussi, 2007).

In this study, the identified groups of people are the Vietnamese, the Malays and the Filipinos. Their beliefs and traditions determined their interaction with stimulus, specifically the European colonization. For this study, the focus is on the changes resulting from the agricultural policies imposed by the Europeans.

Historical method provides the accuracy of the reconstruction of events, but it is the historical comparative method that explains these social events, trace its causes, discuss its relevance in the modern situation and find common trends among identified historical events (Barraclough, 1991). Primary data were already proven truthful and valid, hence the publication of the documents, therefore, historical comparative method may now use these published sources for analysis purposes to bring out important features of a specific topic (Barraclough, 1991). Comparisons highlight that which are similar, comparisons also explain the diversity and the complexity that leads to statements of generalizations and conclusions (Lange, 2013).

The focus of this study is the presentation of the collective activities of ordinary Vietnamese, the Malays and the Filipinos. To understand the actions of the community, historians must go as far back as to the ancient times, to their myths, legends, epics, the stories of their ancestors because these were tied to their ancient

pasts, and are continuously manifested through their values, their collective expressions, the kind of interactions with each other and towards foreign stimulus (Crossley, 1993).

The historical narratives of Southeast Asia are always the story of the activities of the colonizers and the few wealthy leaders who benefitted from colonization. The activities of majority of the indigenous population are barely mentioned, in most cases, these are absent (Roff, 1967). The ordinary must also be presented as the major actors of the historical events, not merely as recipients of colonial laws or followers of the national leaders or those who were out to cause "disturbances" to the government, labelled as *vagamundos*, the *remontados*, the *ladrones*, the *bandidos, tulisanes* (Dery 2006, iv-v). Colonization highlighted the differences of the Southeast Asians, but in using comparative historical analysis, this opens the opportunity to present the parallel developments of the different groups of people side by side each other. The colonized population can draw solidarity from each other since they were faced with the same colonial experiences (Burton, 2016). Hopefully, this study is a step towards cultivating a deeper sense of understanding among the Southeast Asian people since this study presents the view of the ordinary Vietnamese, Malays and Filipinos. There is a need that histories must be presented by the colonized, ordinary people and must be told by them (Kartodirdjo, 1963).

Preconquest Vietnam, the Malay Peninsula and the Philippines

The prevalence of mythological beginnings and archaeological excavations is common in Vietnam, the Malay peninsula and the Philippines thus provide evidences of early groups of people (Karnow, 1983; Le, 20011; 2003; Fox, 1970). The three countries experienced widespread Chinese influences that are deeply rooted in their culture. (McAlister, 1971; Andaya, 1982; Halili, 2010). These incipient communities were geographically apart, they developed separate, unique and independent cultures from each other, outside stimuli, like the Chinese influence, was, modified and integrated into their respective cultures.

Agriculture was an adaptation of the Southeast Asians to their environment. The monsoon rains from the Pacific Ocean provided water to grow rice in the extensive lowlands (Owen, 2005). Construction of irrigation canals, dams and dikes maximized the use of resources to meet the needs of the population. Villages developed, each one independent from each other. In the Malay Peninsula these were called *kampong* (Lok Foong seng, 1967). In the Philippines, these were called the *barangay* (Agoncillo, 1980).

In Vietnam, the Emperor lived in Hue, his office handled the political aspects, he was detached from the majority of the ordinary people, mostly peasants who lived in the villages. According to tradition, the Vietnamese Emperor had the eminent right to the lands (Pham, 1985). He leased land to the people in exchange for taxes and labor, land was periodically redistributed according to the needs of the people (Jacoby, 1961). Lands were assigned to families, but there were communal lands, lands used as payment to peasants who served as soldiers, widow rice fields, orphan rice fields, rice fields for those who desire to study and rice fields for religious purposes (Pham, 1985). Vietnamese peasants worked on the construction and maintenance of irrigation canals, dams and other infrastructures (Nguyen, 2007). He also encouraged them to

move out of their villages, clear forested areas and cultivate these cleared lands, increasing the Vietnamese territories southwards and eastwards to the Mekong delta (Nguyen, 2007). In the Malay peninsula, society was divided into two classes which was acquired according to birth. One was the aristocratic class or the ruling class (*orang kaya* or the rich man) and the rest of the population (Roff, 1967). The ruler of a village was called *Yang di Partuan* (he who is made lord, or he was called a *Sultan*). He was the symbol of peace, unity, integrity and he was answerable only to the Almighty, therefore, he was a benevolent ruler who takes care of the welfare of his people (Roff, 1967).

Rice was produced by the *kampong*, the peasants were allowed to keep livestock, they planted vegetables, fruits and other edibles ensure that their daily needs were met (Drabble, 2000). Peasants had rights to the land because he and his family occupied and cultivated the lands. According to the Malay traditions, he was secure in the village, even the Sultan cannot take his land, but the peasant can move away or transfer to another location (Emerson, 1964). In the Philippines, villages were called *barangay* and each one was headed by *Datu*. In Muslim areas, the head of their government was called *Sultan, but* it was the *Datu, who* assigned plots of lands to the people. Peasants cultivated the lands, and they paid taxes (Molina, 1960). There were communal lands like the woodlands, the forest areas, fishing areas, coastal areas and mangroves where anybody from the barangay may use these lands to meet and augment their daily needs (Corpuz, 1997).

Lands did not have a commercial value, but this was an abundant resource that may be used by the peasants and passed on to their children. Distribution was equitably done in accordance to the needs of the family. This was the foundation of the Vietnamese, Malay and Filipino societies.

Preconquest developments in Vietnam, the Malay peninsula and the Philippines have parallels and similarities. The form of governance was a kind of monarchy because the head of government and his right to rule was absolute and legitimized by the idea of a higher being. Usually, the leaders were benevolent and upright because of the origins and expectations of the office. The form of livelihood was agriculture and the primary crop was rice, but the ordinary people of the villages were encouraged to raise animals and plants to supplement their needs. There were lands designated for common use.

Conquest of Southeast Asian Peoples

French Revolution ended feudalism in Europe, but it also formalized the practice of owning tracts of lands and giving these personal and commercial values (Perry, 1983). Nobilities and wealthy individuals owned lands while the serfs were deprived of the communal spaces which they used. Industrial revolution required volumes of raw materials needed to feed the growing factories so European governments looked for steady and cheap sources of raw materials. France, the Netherlands, and Great Britain found that cash crop and unlimited bodies of cheap labor to extract the cash crops in Asia (Furnival, 1956).

This was initially undertaken by Portugal and Spain, later the Dutch followed, lastly the British and French (Alweis, 1969). In the Philippines, it was first conquered by the

Spaniards in 1565, their objective was the spread of the Catholic faith not only in the Philippines but also in the non-Christian parts of Asia (Agoncillo, 1980). In 1861, Cochin China, referring to the southern part of Vietnam, was conquered. Eventually Hue and Tonkin followed (Tarling, 2001). In Saigon, lands were planted with rubber, coffee and rice. Tin and coal were mined in abundance in Tonkin (Godemont, 1997). In 1874, through the signing of the Pangkor Agreement, the British administration was officially established in the entire Malay Peninsula (Andaya, 1982). From the peninsula, they exported forest and ocean products, tin, pepper and gambier (Andaya, 1982). These were later replaced by tin, coffee, sugar and cotton. In 1905, there was a great demand for rubber and tin (Andaya, 1982).

For the Spaniards in the Philippines, tobacco was successfully cultivated in the Cagayan Valley area (McCoy, 1982). Sugar cane plantations in Pampanga were established and sugar was processed for export (Larkin, 1972). In Iloilo and Negros, sugar also proved lucrative (Gonzaga, 1991). In the Bicol region, abaca was cultivated for cordage, which was then sent to ports in Manila, hence the name "manila hemp" (Owen, 1984).

For Vietnam and the Malay Peninsula, the objective of the colonizers was to acquire as much land as possible to establish plantations where cash crops were produced in huge volumes and sold in Europe, where new technology aided in more efficient processing of the crops (Beeson, 2009). European colonization created a huge unexpected demand not only for crops and minerals, but also for peasants to work on the lands and plantations, industries and commercial establishments in newly created urban centers.

Impositions of Colonial Rule. French colonial rule resulted in peace and order along the China, Vietnam border, piratical attacks ceased, roads, bridges and forms of infrastructures were constructed and reconstructions undertaken while in Hue, the Vietnamese Emperor was deposed and a twelve year old boy was installed (Godemont, 1997). Local administrators down to the village level were retained by the colonial governor. The eminent right of the Vietnamese Emperor to the lands was taken by the French, they imposed taxes on conquered areas, while the preservation and observance of rites and rituals of the courts were retained by the Vietnamese administration (Woodside, 1976).

In the Malay Peninsula, Melaka (present day Malacca) was first captured by the Portuguese in 1511, then by the Dutch and finally, the English (Andaya, 1982). A British Resident was assigned to the Malay Peninsula, but the office and powers of the Malay Sultan were recognized. He was the symbol of unity in specific geographic areas, he held court and observed the social hierarchy. Rules on social relations, ceremonial rites, rituals and practices, colors and styles of dresses were strictly observed (Triantafillou, 2004). Islam dictated the political, economic and social actions of the Malays (Osborne, 1979). Management of government down to village level was left to the local heads. The British Residents asked for advice and consulted with the sultans on the matters of the state through letters, treatises, ceremonies and rituals except in the aspect of taxation (Harper, 1999). Even during the British colonization, the Sultan and his administrators were still the legitimate rulers of the Malay Peninsula (Weiss, 2014).

The population of the *barangays* that submitted to the Catholic doctrines lived closer to each other at a designated place where the Catholic Church was constructed, this place is known as the *reduccion* (Agoncillo, 1980). Baptism of the natives differentiated the local people who submitted to colonization as opposed to those who refused. Missionaries were the symbols of colonization because they were the only Spaniards in areas far from the cities (De Jesus, 1980). The barangays were headed by the *Datu*, now called *Cabeza de barangay*. Barangays put together made up a town, headed by a *gobernadorcillo* (Corpuz, 1997). All lands surrounding the Church were apportioned according to the number of Catholic taxpayers while the *Cabeza de barangay* collected taxes and retained part of the tax collection. The peasants paid taxes to support the local leaders and the colonizers (Le Roy, 1968).

Colonization of Vietnam, the Malay Peninsula and the Philippines was made more efficient, durable and peaceful through the recruitment and collaboration of the native ruling class. Traditional practices were observed, their offices provided the maintenance of the traditional ways beneficial both to the local people and to the western colonizers. For the maximum exploitation of the natural resources, cheap labor of the Vietnamese and Filipinos were used while for Malay Peninsula, the British Resident used migrant Chinese and Indian labors.

These colonial experiences added to the bank of shared memories, the continued observance of common traditions and hopes reinforced their sense of identity and the peoples' attempts to maintain community unity. These elements ensured the continued survival of a group of people as they related to other groups of people, for instance, the European colonizers.

Loss of Dignity in their Homeland. In Vietnam, the separate, independent and self-sufficient Vietnamese villages lost their lands when the French undertook massive and very repressive military campaigns starting from Cochin China (lands around the Mekong Delta), to the surrender of the imperial capital, Hue and the conquest of Tonkin (McAlister,1971). Lands were confiscated from the peasants, these were divided and rented out from five to twenty five years (Pham, 1985). Peasants were not aware of this situation, if they were, they had no cash to pay for acquisition of lands. There were wealthy Vietnamese who were able to pay and allowed to purchase a maximum of fifty hectares, while Europeans and other foreigners were allowed to acquire as much as three thousand hectares (Pham, 1985). Vietnamese peasants were uprooted from their villages and moved to forest areas where they were tasked to clear. Once cultivated, these lands were confiscated and sold to those who desired to establish plantations. The cultivation of rice was replaced by more profitable crops like poppy (for the production of opium, which was sold to China), jute, coffee, tobacco, pepper and tea (Pham, 1985). Mining permits were granted for the extraction tin and coal (Nguyen, 2007).

Vietnamese peasants legally lost their lands because they did not understand the French concepts of land ownership and did not know about French laws which were used in all government transactions. Colonization totally disregarded the traditions and customs of the Vietnamese. Like the French, the British administration constructed irrigation systems, roads, bridges and railroads from the coastal areas towards the interior parts of the peninsula (Andaya, 1982). As respect for the Malay traditions and their desire to maintain their subsistent form of agriculture, the British

administrators identified and classified lands reserved for the native Malays, otherwise, all other lands were sold and used for agricultural, commercial and mining purposes. These were sold to Europeans and Asians like the Chinese who paid for the lands (Loh Fook-seng, 1967). The <u>Malay Reservation Enactment</u>, legislated in 1913, set aside rice lands exclusively for Malay peasants. These lands cannot be leased, sold, mortgaged or used as payment to non-Malays (Roff, 1967). This was to ensure sufficient rice production to feed the increasing population in the Peninsula and that the Malays will not lose their lands (Loh Fook-seng, 1967). <u>The Land Regulation for Negri Sembilan 1889</u>, provided that Malay lands must be permanently owned only by identified Malay persons though lands may be inherited and occupied by his descendants (Loh Fook-seng, 1967). <u>The Code of General Relations</u> guaranteed that the cultivation of lands not identified as part of the Malay Reservations, were used for the cultivation of coffee, tea, sugar and later, rubber. These were granted to individuals or corporations who had the capacity to buy or rent land (Loh Fook-seng, 1967). The native Malays retained their rights to own and manage their lands, but there were few laborers to work on the lands. To answer this need, migration was encouraged to provide workers for rubber plantations (Indian laborers from Sri Lanka and southern part of India) and mining (Chinese laborers).

The Philippines was already occupied for more than a century by the Spaniards, but it was after the opening of the port of Manila (1834) to international trade when there was significant increase in economic activities in the islands (Corpuz, 1997). The Spanish concept that lands are privately owned was in direct contrast with the indigenous practice of lands for communal use. It was the old native families, using Spanish laws, who took for themselves the communal lands of the barangays (De Jesus, 1980). The friars were responsible for the successful conversion of the native population. Conversion to Catholicism caused the lands of the Philippine archipelago to become a possession of the King of Spain (Agoncillo, 1980). *Haciendas* were lands given to Orders as their reward. Provinces were subdivided among the friars for catechism purposes (Phelan, 1959). To have an income, parts of the *hacienda* were parceled and rented out as much as 400 hectares. Those who rented parcels of the hacienda were called *inquilino* (Schumacher, 1991). In turn, they hired *kasama* or farm workers. This situation produced a group of native population who did not own lands due to lack of resources, so they entered a contractual relationship with the *inquilino* to cultivate lands (Corpuz, 1997). As modern machineries were brought to the country, more lands were opened for cultivation for cash crops (Corpuz, 1997). As a reward for his successful conquest of lands, the Spanish soldier was awarded an *encomienda* or the right to manage the land of the King of Spain. In return, he was authorized to collect tributes from the natives (Halili, 2010). The native Filipinos lost their lands to the Spanish soldiers who caused their defeat and claimed the lands of the Philippines, thus legitimizing colonization. With the opening of the ports of Manila, the cultivation of cotton, indigo, spices, coffee, cocoa and tobacco was encouraged. It was the Americans, British and foreign traders who received the benefits of economic prosperity (Fast, 1979).

Lands in Southeast Asia became private properties with European colonization, it became a commodity that may be owned, leased or sold, but it was the majority population who lost their rights to use and enjoy the benefits of their land. The fundamental issue in the struggles against the western colonizers was to regain their historical homeland.

Participation of the People

The Vietnamese movements on the arrival of French colonizers were in various forms of resistance and cooperation. In the early years, heads of villages and others loyal to the Vietnamese Emperor refused to surrender, they refused to recognize the French installed emperor (Christie, 1998). When Hue finally surrendered, many Mandarins escaped and several they refused to cooperate with the French. They issued decrees in the name of the Vietnamese Emperor, they called for resistance against the foreigners and encouraged the people to rise in arms against the invaders. In Hanoi, it was mostly the peasants who heeded their call. Their opposition was fierce, their instinct to resist foreign invasion justified their actions. Every village had a leader sympathetic to actions against the colonizer, but sadly, there was no organized, national plan during these years (Truong, 1967). What the Vietnamese fought for was the concept of an ideal Confucian Emperor. Through their actions, the Emperor must prove to the people that they were worthy of the title (Marr, 1971). Peasants from all regions of Vietnam unceasingly fought against the French from 1887 through 1913 (Woodside, 1976). From the start of French colonization, it was mostly the peasants who lost their lands and the promise of reclaiming these as a reward was a strong motivation for their intense resistance. The peasants attacked the Vietnamese Catholics, burned their villages, destroyed their properties. The Catholic Vietnamese and those who cooperated with the French were branded as traitors (Pham Ngoc Mien, 1969). The French seized the Vietnamese lands, they imposed taxes on the lands, on their produce and even on the native crafts made by the peasants. The lands that the Vietnamese peasants cleared were also taken from them and sold to able individuals/corporations. Every step of the agricultural process was monetized, so the peasants lost their little money, too. To pay for the obligations imposed, they borrowed from creditors with high rates. The peasants fell very deep into the trap of unending debts without any means of extracting himself and his family. (Nguyen, 2007).

By 1900, resistance have weakened because their leaders were betrayed and executed (Pham Ngoc Mien, 1969). Through their unceasing uprisings, it was the peasants who showed their intense love for their historic homeland, for their fellow Vietnamese, they struggled to uphold their cultures, traditions and customs. The persistent peasant uprisings across Vietnam were expressions of their grievances and their means of coping with the changes imposed by colonization because it was the peasants who experienced the misery and poverty resulting from the destruction of the villages and the loss of their livelihood (Woodside, 1976).

The construction of infrastructures enabled the people to move to cities as they were recruited to work or they moved to cities for work. Miners were needed, plantation workers were needed, construction workers were in high demand. These Vietnamese made up a new sector – the urban workers. The creation of cities and industries did not improve the living conditions of the Vietnamese because working conditions were not fit for human condition (Nguyen, 2007). In 1919 and the years before the Great Depression, the profits of plantations and mining companies soared, but the Vietnamese remained in their impoverished state (Nguyen, 2007). The loss of their lands and the monetization of every step in the process of agriculture resulted in the destruction of villages, totally changing the lives of the Vietnamese peasants.

The Malays, on the other hand, channeled their efforts less on uprisings but on literary works. Love stories, poems, essays and others were published. From 1900-1940, there were more than forty newspapers in the Malay language (Harper, 1999). The discussion of love in the lonely hearts column eventually turned to discussions of different kinds of love, particularly the love for their homeland (Harper, 1999). Malays verbalized their feeling of having the least opportunities in their own homeland, they struggled for equal opportunities and shares in the resources of Malaya side by side with migrant foreigners like the Chinese and Indians (Emerson, 1964). There were few violent uprisings like the anti-British uprising in 1875-1876 in Perk, the Pahang War of 1891-1895, the Kelantan uprising of 1915 and the Kreta Ayer riot of 1927 (Harper, 1999). The *Kesatuan Melayu Muda* (KMM) was established, an organization of the young Malays whose objective was to free Malaya from colonization and provide equal opportunities for the Malays (Andaya, 1982).

The intensity of resistance of the native Filipinos against the Spaniards was manifested by continuous uprisings, participated by those who lost their lands due to the acquisition of the Orders (Jacoby, 1961). There were lands donated by the *principalia* to the Orders and when these lands were donated, there were existing communities living and working on the lands. In spite of strong resistance, the natives became part of the donation. From the people of Cagayan Valley, the Mountain Province and the Visayas islands the native population strongly resisted the *reduccion*. The use of military force and the attempts of the friars to convert the native population were often met with virulent hostility (Phelan, 1959). At the friars' *hacienda*, there were widespread, intense resentment against excessive rents (Roth, 1977). When the peasants refused to pay rent, their lands were declared vacant and offered to others who can pay rent. Common lands were claimed by the Orders, even water areas were ordered closed (Roth, 1977).   In Cagayan Valley, the *gobernadorcillos* and *Cabeza de barangays* were dragged to the plazas and were whipped in public "in the manner they used to whip the commoners" (De Jesus 1980, 121). In some places, the native Filipino commandant was flogged by the natives and the population who refused to pay taxes (Foreman, 1980). In many instances, the natives refused to face the incoming Spaniards by retreating to the mountains and forests (Phelan, 1959). In some wealthy provinces like Bulacan and Pampanga, high quota of rice was imposed, but farmers were forced to sell to the government at very low prices, but the government failed to pay anything at all (Roth 1977). There was a huge demand for sugar, tobacco, cotton, indigo, coffee, spices and cocoa. It was the Chinese mestizos who bought harvests from native cultivators, they constructed refineries and sold the processed products to European and American traders. For the natives, they invested hours in planting, nurture and harvest, but they were paid very low price (Fast, 1979). Another source of grievance was the native Filipinos who worked with the Spaniards in the military. They received accolades from the colonizers because of superior bravery and valor in military pursuits. Spanish military forces in the Philippines were composed of native Filipinos with a person or two Spanish commanders but they treated their fellow Filipinos harshly causing deep distrust (Phelan,1959). Though there were places which submitted to colonization like Manila, Ilocos region, Pangasinan, Cavite, even as far as Surigao in 1629, the natives bitterly fought against the foreigners (Foreman 1980).

The continuous uprisings by the majority the people in the provinces in the Philippines was a manifestation of their desire to ease the inhuman burden of agrarian impositions.

Findings and Conclusion

This study presented the common colonial experiences of Vietnam, the Malay Peninsula and the Philippines. They created their myths, symbols, and cultures acknowledged and practiced by the inhabitants of their historic homeland. They created their concepts of a leader who were generally benevolent, upright and virtuous because of the origins of their office. These leaders ensured that the lands were equitably distributed for the use of their people. All these traditional ways of living in a village were interrupted by western European colonization. The agricultural policies imposed by the French in Vietnam, the British in the Malay Peninsula and the Spaniards in the Philippines caused the loss of their lands. The colonizers stripped the leaders of their right to manage their own lands using European legal instruments. Lands of Vietnam, the Malay Peninsula and the Philippines were sold to other foreigners. The native population lost their lands in their own homelands. Industrialization caused strong demand for cash crop which were grown in the soils of Southeast Asia. The monetization of every step of cultivation posed difficulties and eventually shackled the peasants into endless debts. The French, British and Spaniards profited from colonization while the collaboration of the native aristocratic class hastened colonization by maintaining the traditional social system. On the other hand, extreme poverty and misery of the majority of the peasant population resulted in continuous resistance in different forms like evasions, non-cooperation and outright violent uprisings throughout the colonized territories, manifesting their outright rejection. Colonization distinguished between the colonized population who were the native population who had a language, cultures, and symbols opposite to the Europeans who did not have any of their ways of life. Colonization heightened the differences among the Southeast Asians.

In this endeavor, in using published materials, this study came up with an alternative historical narrative with a focus on the activities of the ordinary people. European centered colonial literatures place a great challenge to this endeavor, but using the historical comparative analysis this allowed the writer to pick out common aspects and establish trends that are similar among the Vietnamese, Malays and Filipinos. Vietnam, Malaysia and the Philippines have similarities in their colonial experiences which can be incorporated and become an intrinsic part of their collective ethnic heritage. They can be flexible, they identify and borrow cultural items and adapt these to their own. Integration may be successful such that the enriched cultural heritage is passed on to the next generation.

In Vietnam, Ho Chih Minh declared independence from the French on September 02, 1945. The Malays refused the suggestion of the British administration so they marched through the streets of Kuala Lumpur and declared their independence on August 31, 1957. Philippines declared its independence from the Spaniards on June 12, 1898. These independence dates are not merely numbers, these reflect the struggles of the people, their sacrifices for their struggles to succeed, their assertion that they were the major participants in improving the condition of their life and the realization of their objectives.

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The Study of the Curriculums for Production of Social Studies Teachers in Thailand

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
The objectives of this research were to study characteristics of the curriculum for production of social studies teachers in Thailand. The main objectives included the study of the curriculum objectives, desirable attributes of graduates, activities to promote students' learning development, guidelines for curriculum development in compliance to national policies, and problems in curriculum management. The representative sample implemented in this research consisted of the lecturers in social studies curriculum selected from 9 of 43 universities located in all geographical regions of Thailand. The instruments of this research were semi-structured interviews for qualitative analyzing techniques: content analysis and inductive conclusion)
The results were concluded as follows:
1. The curriculum objectives were to produce teachers with potentials in learning management by applying technology as learning media, and with specialization in the field of social studies.
2. Graduates were equipped with 3 desirable characteristics: 1) expertise in learning management, 2) deep insight of contents, and 3) capability to integrate body of knowledge in the field of social studies.
3. Regarding activities to promote learners' learning development, local identities were applied to create relating activities as well as to focus on interactive activities in order to develop learners' skills essential for the 21st century.
4. The channels of curriculum development were in compliance with the national policies to improve the curriculum, and the activity arrangements were conducted according to the teacher production policies in both national and education ministry levels as well as the core curriculum for Thai students.
5. Frequent changes of government policies sometimes caused inconsistency in curriculum and learner development. In addition, the budget is insufficient for managements in various issues.

Keywords: Curriculums, Social Studies, Thailanf 4.0

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Introduction

Thailand 4.0 is a political vision of Thai economic development or government economic development model under the leadership of General Prayut Chan-o-cha, the prime minister and the leader of National Council for Peace and Order (NCPO). With the vision of "Stability, Prosperity, Sustainability", the important mission of the government is to drive the national revolution in various issues in order to adjust, systemize, redirect, and create guidelines for national development in order to cope with new opportunities and threats which change rapidly and extremely in the 21st century.

"Thailand 4.0" is the determination of the prime minister to adjust economic structure into "Value-Based Economy" or "Innovation-driven Economy". In fact, at present, we are in the economic model "Do more, Get less" so we need to change into "Do less, Get more". In other words, the drives for changes are in 3 important dimensions: 1) changes from producing "commodity" products into producing "innovation" products; 2) changes from driving the country by industry into driving the country by technology, creation, and innovation; and 3) changes from goods production sectors into more service sectors. Therefore, "Thailand 4.0" is the transition of the entire system in 4 main components: 1) changes from traditional farming at present into smart farming by focusing on management and technology to enhance agriculturists to be richer and to become entrepreneurs; 2) changes from traditional SMEs or SMEs with government supports into smart enterprises and Startups with high potentials; 3) changes from traditional low value services into high value services; and 4) changes from low-skill labors into labors with high knowledge, specialization and skills.

To develop Thailand according to Thailand 4.0 Policy, it is clear that education is one of the main components. Education must be reformed according to the policy in the same direction. Therefore, educational management at all levels needs to consider whether educational curriculums and guidelines focus on developing learners conforming to attributes of people in the era of Thailand 4.0.

Educational management in social studies is still lack of analyses to clearly connect the paths of educational management for developing learners according to Thailand 4.0 Policy. Particularly, the curriculums for developing learners to become teachers to educate students with knowledge and competency as well as strong fundamentals enough for further study in higher education. In order words, curriculums for teacher production has been varied in different periods of time.

Teacher 1.0, Teacher 2.0 or Teacher 3.0 are teachers who determine to teach knowledge for students to learn, understand and apply such knowledge in the forms of theories, principles, research, rules, regulations, announcements, guidelines, norms, values, cultures relating to various courses in schools, and others learning resources for students to apply and solve problems in everyday lives. These teachers helps students to learn and use existing knowledge for the benefits of their everyday lives.

In the 21st century, robot technology is advanced with high accelerating rates of development. Artificial Intelligence (AI) is used for invention, innovation and management so human beings and AI can corporately develop various innovation more rapidly than expected in many fields. As a results, teaching students to become

Student 3.0 is insufficient. In the 21st century, Teacher 1.0, Teacher 2.0 and Teacher 3.0 need to be upgraded into Teacher 4.0 in order to be capable for preparing students to be Student 4.0 with successful living in the 21st century.

Teacher 4.0 uses teaching competency to develop students to become Students 4.0 by including learning activities for them to acquire skills necessary for the 21st century i.e. the skills of critical thinking, problem solving, creative thinking, innovation creation, collaborative learning and teamwork, leadership, use of information technology, telecommunication, use of computers and AI, calculation, self-study known as "7Cs". In addition, learning activities have to be conducted in every course for integration of skill development on socials, morals, ethics, veneration, promotion of health and sanitation, good citizenship of the country and the world, new entrepreneurship, maintenance of public interests, preservation of natural resources, and prevention of global warming, adherence to customs and traditions, and profession ethics.

Teacher 4.0 focuses on a community with suspect, eagerness, curiosity and inquiry in class. Students attempt to find answers for what they are suspicious and want to know. Groups of students search for the answers through the learning process of problem-based learning (PBL) by starting from suspects and eagerness to learn, and then develop the way to solve the problem. Such problem is developed to search the answers by using the competency of Student 3.0, Student 2.0, Student 1.0, robot technology, and artificial intelligence.

Each student is not passive, but curious to inquire for learning and finding answers all the time. Students are active learners in the process of problem-based learning. Students can find answers from laboratories, workshops, entrepreneurs, demonstration plots, factories, companies, state enterprises or private business. Students find answers from real settings and workplaces in order to find the real answers. This leads to the terms of "Work-based Learning", "Work-integrated Learning" or "Site-based Learning" both inside and outside schools. Entrepreneurs become a part of students' classroom and the problem-based learning method enables students or teachers to find and create new knowledge and innovation. Teaching of Teacher 4.0 focuses on creative learning for producing innovation.

According to the discussion mentioned above, "teachers" are very important for educational system as people for developing students to have optimum potentials. Therefore, curriculums for teacher production should be considered carefully as a key element for learner development.

Accordingly, Faculty of Social Sciences at Srinakharinwirot University provides a master degree program in education in the field of sociology for producing teachers in Social Studies for basic education schools. A number of universities provide programs for teachers in Social Studies as well.

Researchers aim to analyze the consistency of Social Studies curriculums in the contexts of Thailand 4.0 in order to reflect whether the methods and the models of teacher production conform to the national policy.

Objectives of the Study

To study the curriculums for the production of Social Studies teachers in higher education in Thailand and Thailand 4.0 Policy, the sub-objectives are as follows.
1. To study the targets of the curriculums for the production of Social Studies teachers in higher education in the contexts of Thailand
2. To study the desirable attributes of teaching graduates in social studies
3. To study supplementary learning activities of students in the curriculums of Social Studies teachers
4. To study guidelines for curriculum development according to the national policy
5. To study the problems of curriculum management

Research Framework

Focuses of Thai education in Thailand 4.0	**Curriculums of Social Studies**
• Research for innovation • ICT proficiency • Readability and analyzability • Active Learner • Self-study and knowledge application • Critical and creative thinking skills • Public mind, Morality and Ethics	• Target setting of the curriculums • Desirable attributes of teaching graduates • Supplement learning activities for learners • Guidelines for curriculum development • Problems of curriculum management

Research Methodology

Population are lecturers responsible for the programs, lecturers in the universities providing Social Studies programs, or teaching social studies at undergraduate level from 36 universities around Thailand.
- 4 public universities
- 9 national universities
- 23 Rajabhat Universities

Samples for the interview are lecturers responsible for the programs and lecturers in the universities providing Social Studies curriculums, or teaching social studies at undergraduate level from 9 universities accounting for 25% of all universities providing Social Studies programs.
- 1 public university
- 2 national universities
- 6 Rajabhat Universities

Data Collection

Researchers collected data by interviewing lecturers responsible for the programs or lecturers relating to curriculum development and management in the production of Social Studies teachers. The appointments were made in advance for the interview

including with the interview instruction for the interviewees to consider before the interview date. Each interview was conducted individually and in group discussion at about 45 minutes – 1.30 hour.

Data Analysis

The researchers analyzed the data qualitatively by using content analysis from studying the documents of the curriculums for the production of Social Studies teachers as well as the relevant papers. In addition, the analytic induction was also used to interpret the data for making conclusion from the interview.

Summary of the Results

According to the objectives of the study on the curriculums for the production of Social Studies teachers at the higher education level in the contexts of Thailand and Thailand 4.0 Policy, the researchers analyzed various documents concerning Thailand 4.0 Policy as presented in the following details.

Targets of Thailand 4.0

"Thailand 4.0" is the new model for driving Thai economy by focusing on modifying the economic structure into "Innovation-driven Economy" in order to step over the country's middle income trap. When the economic contexts change, entrepreneurs, especially those in the industry sectors, have to adapt themselves for making their business grow in new economic contexts with strength and sustainability. Driving economy and industrial business sectors under "Thailand 4.0" Model have to start from building the internal strength i.e. the upgrade of innovation in order to strengthen entrepreneurs, communities and networks of all sectors in the country. When the domestic structures of economy and society are strengthened, the external connections have to be done simultaneously in regions such as ASEAN countries and the connections of the world economy.

In the past, Thailand has continuously developed since the first era called "Thailand 1.0" with the main focus on agriculture such as production and sales of farm plants, horticultures, and domestic animals etc. The second era was "Thailand 2.0" which focused on light industry such as production and sales of shoes, leather goods, beverages, ornamentation, bags, and clothes etc. The third era was "Thailand 3.0" focusing on heavy industry and export such as production, sales and export of steels, automobiles, oil refinery, natural gas extraction, and cement etc. However, In Thailand 1.0, 2.0 and 3.0, national incomes were at the middle level so economic structures need to be improved urgently. This leads to the fourth era with the new title "Thailand 4.0" as New Engines of Growth with high incomes. Accordingly, the targets for driving "Thailand 4.0" are the step into "high income country" by innovation with technology application. If Thailand is really driven, the overall economy will enable Thailand to step over the middle income trap, and to reduce dependence of other countries in order to reduce inequality as well as to make balance in economy and society for real stability, prosperity, and sustainability.

Education in Thailand 4.0

Education 1.0 was in 1960, known as Curriculum B.E. 2503. (In the past, King Rama VI, Phrabat Somdej Phra Mongkut Klao Chao Yoo Hua, legislated National Primary Education Act B.E. 2542 in which the study were based on textbooks, but were not prescribed as curriculums.) At this time, the focus was on students' 4 skills: cognitive education, moral education, handicraft education, and physical education. The evaluation was done as holistic assessment by rating in percentage. Students with more than 50% were determined as pass whereas those with less than 50% were considered as fail and had to restudy in that grade level for the whole academic year. Teaching methods were mainly lectures to give details, writing contents on the blackboards or taking dictation. Students obeyed in whatever the teachers told them. Students did not access any learning resources, just listened to the teachers. Textbooks were very essential and teaching aids were blackboards, chalks, flashcards, and pictures. Duration structure was 4 : 3 : 3 : 2 i.e. 4 years in lower primary education, 3 years in upper primary education, 3 years in lower secondary education, and 2 years in higher secondary education or 3 years in vocational education. The curriculums were subject-based with principles and approaches responding to social needs.

Education 2.0 was in 1978. Since societies changed with higher population, the curriculums had to be modified with the change of the whole system. The primary education was set in 6 years with the cancellation of grade 7 (Prathomsuksa 7) whereas the secondary education was set in 6 years. The abbreviation of secondary level (Matthayomsuksa) was "M.", pronounced in Thai as "Mor", for both lower and upper secondary levels. Teaching and learning were student-centered with various elective courses for students to choose according to their aptitudes and interests. Teaching media were more stimulating such as slides, videos, films etc. The evaluation was analytic assessment to assess individual courses in which the students who failed the examination could restudy only for those courses without restudying on the grade level for the whole academic year.

Education 3.0 was in 2008. Because of the limitations of Education Curriculums B.E. 2521 and Basic Education Curriculum B.E. 2544, the confusion was found among practitioners in educational institutes. The problems included the crowded contents, whole day study, difficulty of course transfer, and problems of students' quality in terms of knowledge, skills, and desirable attributes. As a result, the curriculums were changed into The Basic Education Core Curriculum B.E. 2551 to increase students' competency and desirable attributes with availability of indicators. The curriculum was organized according to changes in societies, economy, cultures, and politics; advance in various sciences of the present world; competitive potentials, and creative collaboration in the world. The objectives of the curriculum focused on developing students to become good citizen with intelligence, happiness, and potentials to further study and careers.

Thailand 4.0 is created to solve various problems in Thailand such as failures in economy, politics, and societies with the blames on educational failures. The targets of Thailand 4.0 is to enable Thailand to create its own innovation. However, it is questionable whether the curriculum and teaching methods has responded to the Thailand 4.0 Policy. Although the curriculums has been modified and adjusted continuously for more than 50 years, it is time to modify the educational processes of

the country to respond to innovation creation, and Ministry of Education should be a leader to move forward with the schools as direct operation units as in the following ways.

1. Policy must be set or ministry regulations must be enacted for the number of students not more than 36 per class in order to enhance teaching effectiveness.
2. Schools must be prepared for readiness. At least one school in every sub-district, district or province should be equally ready in term of teaching media, equipment, teachers, and buildings to prevent the comparison of difference among schools.
3. Curriculums or course syllabuses should be improved, and the courses of computer science and technology should be upgraded to be core courses, not as a part of home economics.
4. STEM education and active learning should be integrated in teaching and learning in schools. To teach students to create innovation, project-based learning or task-based learning should be applied. Regarding active learning, students should learn from real practice and make their own pieces of tasks in individual work or group work, conforming to STEM. If the courses are content-based, students should be able to summarize the contents and then present their own tasks.
5. Indicators should be developed for individual evaluation of teachers' performance in order to know their strengths and weaknesses for develop teachers individually.

The trend of the country development focuses on driving innovation. The national education should be developed in compliance with industrial development in the era of "Thailand 4.0". When the content knowledge is open and easy to access, knowledge acquisition occur quickly.

Youths in new generation are digital native. Therefore, traditional teaching and learning in classes with reciting contents according to teaching plans and curriculum framework, and solving the questions are not suitable for modern education.

According to the changing factors mentioned above, it is seen that changing educational concepts is important. Apart from having cognitive skills, people who can develop the nation in the period of 4.0 should possess other skills i.e. skills from forebrain functions which come from non-cognitive skills. These skills include not being negligent, using critical thinking, seeking knowledge by oneself, creating ways to solve problems, and being persistent. These skills are considered as desirable attributes to be fostered in all youths.

Educating students with the contents in textbooks i.e. cognitive education, moral education, handicraft education, and physical education are still essential. Apart from these components, knowledge and skills should be cultivated with practice repetition until they can be expressed automatically. The concepts of consciousness, perseverance, diligence and investigation are taught by recitation, but they are fostered. At present, the teachers at all academic levels must perform both functions: educating knowledge and cultivating habits developed from forebrain skills. These can be achieved through teaching process and practice repetition in order to train the students to be persistent and be capable for continuously seeking knowledge by oneself through innovation.

Therefore, the guidelines for developing Thai education system according to the sustainable development policy are based on Education 4.0 through the integration of teaching/learning process by using technology for seeking knowledge and scaffolding knowledge. This is an education to the future by emphasizing on the production of people to really create innovation.

Research Results According to Sub-objectives

1. To study the targets of the curriculums for the production of Social Studies teachers in higher education in the contexts of Thailand

Universities which provide the programs for the production of Social Studies teachers have the targets in the same direction to develop graduates with teaching professional ethics, curiosity to learn, creative thinking in learning management, capability to develop media and learning innovation for learning management in the field of social studies. However, the focuses of these universities are different. For example, Nakhonratchasima Rajabhat University emphasizes on the application of communities as a base for learning management and as a means for connecting body of knowledge from the lessons to real conditions of communities. The university focuses on research aiming at students to create new innovation by applying body of knowledge as drives for media application for learning management in the university.

2. To study the desirable attributes of teaching graduates in social studies

Desirable attributes of learners are in 3 main factors: 1) expertize in learning management, 2) deep insight of contents, and 3) capability to integrate body of knowledge in the field of social studies for learning management.

3. To study supplementary learning activities of students in the curriculums of Social Studies teachers

Supplementary learning activities of students are considered similarly in terms of field trips because knowledge of social studies are concerned with history, geography, economics, religions and citizen which appear in different areas. Taking students to real settings will make learning more concrete and easier to connect to the body of knowledge. However, each university has different focus. Rajabhat Universities emphasize on communities according to geographical area of the university location by assigning the students to do field trips for analyzing and synthesizing body of knowledge to apply for their further learning. On the other hand, public university focuses on assigning students to have wider perspectives on any areas around Thailand and to relate them into the overall perspectives.

4. To study guidelines for curriculum development according to the national policy

It can be concluded that the curriculums for the production of Social Studies teachers mainly focus on curriculum development according to the national policy of Thailand 4.0 with the goals for innovation development in order to keep up with digital age. Therefore, learning management focuses on developing learners to be media literacy and capable for media and technology application for learning management. In

addition, the focuses are also on innovation development, modern media for learning management suitable for students.

5. To study the problems of curriculum management

Since the policies from the government sectors frequently change, the development of curriculums and students sometimes lack of consistence. Moreover, the budgets are also insufficient for various managements.

Discussion

Active learning management is necessary in Thailand 4.0 for education in this era. The government policies emphasizes on education to promote student development and new creative innovation. In fact, looking back to the past of Thai society, the focuses have evolved around agriculture at the age of 1.0, light industry at the age of 2.0, heavy industry at the age of 3.0, and innovation at the age of 4.0. Therefore, the drives of the government sector to the age of Thailand 4.0 on education are important parts for preparing students to be ready for learning, cultivating them to be knowledge seekers with morality and being able to live with others. This means that learners in the 21st century should be developed by focusing on critical skills. At the same time, Thailand 4.0 focuses on developing the country to be modern with higher incomes, and to step over middle income traps by creating new innovation to be bases for the country development and the capability to do business with other countries. Education should be urgently reformed concretely on such as the skill development of communication, knowledge exchange, cooperation and commerce. At the same time, Thai students in the future should maintain Thai good cultures together with their learning of new modern sciences (Charoensettasil, 2016). Thai education in Thailand 4.0 must be able to upgrade education quality to make students have capability to support innovative thinking and self-reliance on technology (Charoenwongsak, 2016). Moreover, academic people on education state that learning management for teachers in the country in different periods as follows. 1) Learning management in Thailand 1.0 focused on teachers in the classroom and students learned according to the teachers' teaching models regardless of individual differences in the classroom. 2) Regarding learning management in Thailand 2.0, students learned according to their preferences and aptitudes with teachers who specialized in those files. The layout of desk and chair arrangement set the students to sit around. Teachers from various fields of study were expert teacher. Slow learners or students with learning difficulty were taken care of through remedial learning for them to keep up with their friends. 3) Learning management in Thailand 3.0 emphasized on learning-oriented in which lectures or knowledge transfer were reduced for allowing students to investigate by themselves to learn, understand and be confident with their knowledge. In other words, "Teach Less, Learn More" or TLLM. 4) Learning management in Thailand 4.0 focuses on active learners who are active, curious, knowledge seeking to continuously find answers. Classroom atmosphere is arranged as community of inquiry to encourage suspects, eagerness to learn and find answers. The expectation is for students to have creative learning for producing innovation, career making, and self-study. It is also expected for students to create knowledge according to individual interests and the forces of teamwork such as innovation-focused team (Sinlarat, 2016). Therefore, learning activities in Thailand 4.0 should be arranged to encourage students to be active learners who learn actively and curiously to find answers all the

time. According to the concept of active learning, learning activities are student-centered through activities of work-based learning, work-integrated learning, or site-based learning. As a result, students and teachers discover new knowledge, create new knowledge, and create new innovation (Phornsima, D., 2016)

According to the discussion above, stakeholders of curriculum development should design the curriculum and learning activities to promote students' self-study by focusing on real practice to learn by doing and be capable to experience by themselves in order to embed body of knowledge and be capable for applying them effectively.

Suggestions for the Application of Research Results

The results of this research reflect that the universities have different focuses so their graduates are also different. In addition, the guidelines for curriculum development in the future should be cooperated among all parties in policy setting for the teacher production by focusing in the same direction with policy stability and consistence for the production of the future teachers.

Recommendation for future research

Research on learning management should reflect the targets for the teachers production for the optimum benefits of the learners.

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The Spatiotemporal Dimension of "after" in Samuel Beckett's Endgame

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract

In *After Fukushima: The Equivalence of Catastrophes*, Jean-Luc Nancy examines the nature of the Fukushima nuclear disaster through what he terms "the equivalence of catastrophes" involving "the complexity of interdependent systems (ecological or economic, sociopolitico-ideologic, technoscientific, cultural, logical." In his viewpoint, "equivalence of catastrophes" is closely related to "finality itself – aiming, planning, and projecting a future in general." He asserts that without emerging from finality itself, we cannot turn away from "the equivalence of catastrophes." He perceives Fukushima nuclear disaster as a situation that demands us to emerge from "finality itself" and "work with other futures." He suggests that we need to remain exposed to the "after" in "after Fukushima," which he remarks as a rupture or suspense. An analysis of Samuel Beckett's post-apocalyptic play, *Endgame*, aids in thinking about the notion "after." It presents a vision of the world after a catastrophic disaster. This one-act play is set in a room with two small windows, opening up to a gray, lifeless world where everything is gone. Not only the characters on the stage but also the audience are exposed to the spatiotemporal dimension of "after." There is no clear sign of hope in the play, but it reveals this dimension as that of reversal where we catch a glimpse of a way out of the impasse of human existence. The play calls forth our capacity to endure the fundamental indecision that lies at its core and wait for the reversal.

Keywords: Jean-Luc Nancy, Samuel Beckett, *Endgame*

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Introduction

In *After Fukushima*, Nancy examines the nature of the Fukushima nuclear disaster in the era of globalization and technology through what he terms as "the regime of general equivalence" (2015, p. 5). He believes that the Fukushima nuclear disaster is "a powerfully exemplary event" (p. 30) that reveals "the regime of general equivalence." This regime involves "[t]he complexity of interdependent systems (ecological or economic, sociopolitico-ideologic, technoscientific, cultural, logical, etc.)"; "the existing chains of constraints (electricity, gasoline, uranium, all the rare minerals, etc.)"; "and their implementation (their civilian and military, social and private uses, etc.)" (p. 5). Referring to Marx's idea of money as a "general equivalent," he writes, "the regime of general equivalence … virtually absorbs, well beyond the monetary or financial sphere … all the spheres of existence of humans, and along with them all things that exist" (p. 5). This absorption means "the connection of an equivalence and the limitless interchangeability of forces, products, agents or actors, meanings or values" in the sense that "value of any value is its equivalence" (p. 6). In other words, in this regime, all "incommensurables" and "irreducible singulars" (p. 41) are excluded.

Considering that this "regime of general equivalence" is closely related to "finality itself – aiming, planning, and projecting a future in general," Nancy (2015) asserts that without emerging from the finality itself, we cannot turn away from "the regime of general equivalence" (pp. 36-37). He perceives Fukushima nuclear disaster as a situation that demands us to emerge from "finality itself" and "work with other futures" (p. 37).

While pondering on what it means to emerge from "finality itself" and to "work with other futures," we must consider Nancy's understanding of the notion "after" in "after Fukushima."[1] According to him, "after," as a notion, is not to be considered in terms of temporal succession of "before" and "after"; it originates from "rupture" or "suspense, even stupor" (p. 15). He writes, "It is an 'after' that means: Is there an after? Is there anything that follows? Are we still headed somewhere?" (p. 15). The temporality of the "after" that he thematizes here involves the rupture with "the regime of general equivalence" or that with the "finality itself." Additionally, he suggests that it is a dimension wherein "a catastrophe of meaning" in the etymological sense of the word "catastrophe," meaning upheaval, reversal, overturning, or collapse, takes place. Implying that the Fukushima nuclear disaster signifies "a catastrophe of meaning," he states:

> We are being exposed to a catastrophe of meaning. Let's not hurry to hide this exposure under pink, red, or black silks. Let us remain exposed, and let us think about what is happening [ce qui nous arrive] to us: Let us think that it is we who are arriving, or who are leaving (Nancy, 2015, p. 8).

He further writes, "It is up to us, after Fukushima, to open other paths, whether they be inside or outside this culture that is drowning itself." (p. 40) This remark means that our remaining exposed to this temporality of "after" as a "rupture" or "suspense"

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[1] Nancy relates the question of "after Fukushima" to that of "after Auschwitz" in Adorno. He writes, "'To philosophize after Fukushima'—that is the mandate I was given for this conference. Its wording inevitably makes me think of Adorno's: 'To write poetry after Auschwitz'" (p. 9).

or to "a catastrophe of meaning" is decisive in "open[ing] other paths."

The Spatiotemporal Dimension of "after" in *Endgame*

The analysis of Samuel Beckett's post-apocalyptic play, *Endgame* (first produced in New York in 1958), aids us in thinking about the notion "after." Not only the characters on the stage but also the audience are exposed to the spatiotemporal dimension of "after." In this sense, we could say that this play demands us to remain exposed to this "after."

Endgame presents a post-catastrophic space that is the last place on earth. The play is set in a shelter-like room with two small windows, opening up to a gray, lifeless world where everything is devastated after a catastrophe; it is believed that outside this room, everything is "corpsed," and a "zero" world prevails. In this space, four moribund characters, the last human beings, are imprisoned: Hamm, a character that is visually impaired and is unable to stand; Clov, Hamm's servant who is unable to sit; Nagg, Hamm's father; and Nell, Hamm's mother. Nagg and Nell's legs are amputated, and they live in dustbins. This enclosed space of "after" is situated at the extreme limit where the world is on the verge of termination and humanity is on the verge of extinction. In the play, Hamm says, "Outside of here, it's death" (Beckett, 2006, p. 96); Clov says, "there's no more nature" (p. 97). Some critics relate this play to a nuclear war and regard this space as a nuclear shelter.[2] This space is also evocative of Noah's ark that is mentioned in the Book of Genesis in the Bible in a flood narrative. Clov looks at the ocean outside the window through his telescope and says, "the light is sunk" and "All gone" (pp. 106-107), suggesting that everything is under water. While the flood narrative in the Book of Genesis involves the theme of re-creation, "there is an anti-creation theme in *Endgame*," as Ackerley and Gontarski (2004, p. 176) point out. The Book of Genesis narrates that Noah, his family, and all the animals that he had carried in his ark were saved from the floods, and "all earthly life began again." Conversely, in *Endgame*, "Hamm, as Ham, the cursed son of Noah, fears that the whole cycle of humanity might restart from the flea, and so all this suffering—his own and humanity's—may have come to naught" (Ackerley & Gontarski, 2004, p. 176).

However, the play's setting can be considered as the last place on earth only if we are to believe what Clov and his telescope report. There remains a possibility that the play is set in a room in an asylum where the characters are possessed by an idea that the end of world has come, like the madman whom Hamm mentions about in the middle of the play. In the play, Hamm narrates a story to Clov about a madman who lived in an asylum. According to his story, this madman "thought the end of the world had come." When Hamm dragged him to the window and showed him what lay outside, he thought that he only saw "ashes." He believed that "[h]e alone had been spared" (p. 113). This inserted story could be regarded as presenting a mirror image of the characters on the stage. This is a gesture that we often find in Beckett's work. He frequently inserts words that may cancel out what has been previously presented and

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[2] For a discussion of nuclear crisis and *Endgame*, see Andrew Gibson, *Samuel Beckett* (London: Reaktion Books, 2010), pp. 133-138. Gibson writes, "The impact of the Cold War on Beckett produced, above all, the great play *Endgame* (*Fin de partie*). *Endgame* was composed between 1954 and 1956. The years 1953-1962 saw a major escalation of the Cold War and the beginning of nuclear crisis" (p. 133).

dismantle the certainty of what is happening; *Endgame* is no exception. The madman's story adds uncertainty to this setting.

The world of *Endgame* has a unique temporality. Many places in the play indicate that the characters live in the temporality of "after," that is, after the occurrence of a catastrophic disaster. For them, the annihilation of the external world is an undeniable fact although they do not know what has happened.[3] Interestingly, this temporality of "after" is at the same time that of "before"—before the end. Hamm and Clov constantly sense an approach of the end, whose arrival is infinitely deferred. At the beginning of the play, Clov tonelessly says with a fixed gaze, "Finished, it's finished, nearly finished, it must be nearly finished" (p. 93), "echoing Christ's last words from the cross (John 19:30)" (Ackerley, 2013, p. 331). Later, Hamm also says gloomily, "It's finished, we're finished. [*Pause*.] Nearly finished. [*Pause*.] There'll be no more speech" (p. 116). When the play approaches its end, the approach of the world's end becomes imminent. Hamm seems to accept the approach of the end and says, "Then let it end! … With a bang!" (p. 130) or "It's the end, Clov, we've come to the end. I don't need you anymore," and asks Clov to leave him "… a few words … to ponder … in [his] heart in order to 'end up with'." (p. 131)[4]

This paradoxical temporality of "after" projected in *Endgame* deviates from the chronological time, i.e., from the succession of "before" and "after" that Nancy speaks of. In this temporality, the word "yesterday" loses its meaning. For instance, we see it in the following exchange where Clov says to Hamm that he oiled the castors of Hamm's wheelchair "yesterday":

> CLOV: I oiled them yesterday.
> HAMM: Yesterday! What does that mean? Yesterday!
> CLOV: [*Violently*.] That means that bloody awful day, long ago, before this bloody awful day. I use the words you taught me. If they don't mean anything anymore, teach me others. Or let me be silent (Beckett, 2006, p. 113).

As this exchange indicates, their temporality is severed from the temporality wherein the word "yesterday" makes sense. It renders the chronological time inoperative.

This temporality in *Endgame* appears as a rupture with the idea of temporality suggesting an end. It involves the endless repetition of a futile moment. They repeat meaningless acts as Nell and Clov say, "Why this farce, day after day?" (pp. 99, 107). Further, Hamm and Clov have the following exchange:

> HAMM: Do you not think this has gone on long enough?

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[3] This is shown in their repetition of the word, "naturally." For example, Hamm and Clov have the following exchange:

    HAMM:... That old doctor, he's dead, naturally?

    CLOV: He wasn't old.

    HAMM: But he's dead?

    CLOV: Naturally. [*Pause*.] You ask me that? (p. 104)

[4] Clov's words also give us the image of a sudden arrival of the end. Clov says, "Good, it'll never end, I'll never go. [*Pause*.] Then one day, suddenly, it ends, it changes, I don't understand, it dies, or it's me, I don't understand that either" (p. 132).

> CLOV: Yes! [*Pause*.] What?
> HAMM: This... this... thing.
> CLOV: I've always thought so. [*Pause*.] You not?
> HAMM: [*Gloomily*.] Then it's a day like any other day.
> CLOV: As long as it lasts. [*Pause*.] All lifelong the same inanities (Beckett, 2006, p. 114).

The repetition of a futile moment is also depicted as "our goings on." As Clov says, "I'm tired of our goings on, very tired" (p. 129); their "goings on" increasingly frustrate them. Nevertheless, at the same time, their "goings on" relieve their pain of living, like Hamm's painkillers.[5] When Beckett directed his own production in Berlin in 1967, he illustrated Hamm to the actor who played the character as "a king in the chess game lost from the start" and "a bad player" who makes loud senseless moves in "trying to delay the inevitable end" (Cohn, 1973, p. 152). At another occasion, on being asked what *Endgame* was about, Beckett looked distressed and said: "Well, it's like the last game between Karpov and Korchnoi. After the third move, both knew that neither could win, but they kept on playing." (Knowlson & Knowlson, 2006, p. 206). These words of Beckett indicate that the world of *Endgame* is characterized by futility and uselessness.

The Possibility of Reversal

To read this play in light of Nancy's argument in *After Fukushima*, one could say that the spatiotemporal dimension of "after" in *Endgame* reveals the annihilation of meaning where all meanings grounded on "the finality" are lost, and "the collapse of future goals" (Nancy, 2015, p. 37) takes place. There are no meaningful action, things, or beings based on "the finality," that is, "aiming, … planning, and projecting a future in general" (Nancy, 2015, p. 37).[6] What the characters do has nothing to do with projects or undertakings; they do not produce a work. However, precisely, at this extreme point of "the collapse of future goals" and the annihilation of meaning, we catch a glimpse of a way out of the impasse of human existence, as Nancy (2015) writes, "It is the collapse of future goals that forces us to work with other futures" (p. 37). While there is no clear sign of hope in *Endgame*, one could think that the play perhaps reveals the dimension where the reversal of meaning takes place. For example, we see it in a following exchange between Hamm and Clov:

> HAMM: We're not beginning to... to... mean something?
> CLOV: Mean something! You and I, mean something! [*Brief laugh*.] Ah that's a
> good one!
> HAMM: I wonder. [*Pause*.] Imagine if a rational being came back to earth,
> wouldn't he be liable to get ideas into his head if he observed us long
> enough. [*Voice of rational being*.] Ah, good, now I see what it is, yes
> now I understand what they're at! [*... Normal voice*.] And without going
> so far as that, we ourselves... [*with emotion*]... we ourselves... at certain

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[5] In *Endgame*, Hamm occasionally tells stories to Clov like a storyteller. The act of telling a story is indispensable to his survival, his "goings on." Like his painkillers, it alleviates his pain of living in this extreme condition. Hamm says, "The end is in the beginning and yet you go on. [*Pause*.] Perhaps, I could go on with my story, end it, and begin another" (p. 126).

[6] "The collapse of future goals" found in this play is inseparable from the idea of "unworking" (*désoeuvrement*), which Nancy addresses in *The Inoperative Community*.

moments... [*Vehemently.*] To think perhaps it won't all have been for nothing! (p. 108)

This exchange indicates the approach of some meaning for their being and actions. Adorno claims that this exchange shows "[t]he deadliest fear of the characters in the drama," "the fear, disguised as humor that they might mean something" (p. 261). It is possible to read the fear of meaning that resonates with the fear of recreation, as Hamm fears that the humanity might start again from the flea. Yet, at the same time, we can find the promise of the approach of other meaning. Here, the meaning is not the meaning based on "the finality" or "future goals." It is close to the "meaning" that Nancy discusses at the end of *After Fukushima*: "'meaning' as not an end to reach, but that which is possible to be close to" (2015, p. 37).

Ware (2017) calls this dimension of reversal in *Endgame* as the "dialectical space." He explores the ethical dimensions of *Endgame* and observes that the play "opens up a dialectical space in which the future of humanity can be imagined otherwise" (Ware, 2017, p. 82). Alluding to a passage in Marx's *Contribution to the Critique of Hegel's Philosophy of Right*, Ware writes, "Only those who have been made 'nothing', who have suffered a 'complete loss of humanity', can one day become 'everything' and redeem themselves through a 'total redemption of humanity'. This connection between dissolution and renewal is one that is also registered by Beckett" (p. 82).[7] He further argues that *Endgame* describes "what Adorno calls 'the dismantling of the subject', humanity in its 'death throes'," which shows "the promise of 'happiness' to come," or what Wittgenstein calls "deep disquietude," which "constitutes the first step toward a transformed ethical and political outlook" (p. 82). According to Ware, this possibility of transformation may be "but a 'wager' based on an unverifiable faith in a redeemed future." But he stresses that we can have a glimpse of that other future if we accept "the unavoidable connection between emancipation and tragedy, liberation and loss" (p. 83).

Conclusion

Nancy proposes that our remaining exposed to the "after" or to "a catastrophe of meaning" is decisive in "working with other futures" or "opening other paths." In his argument, this "after" corresponds to "the present," which stems from a rupture with "the regime of general equivalence." At the end of the book, he explains that his concern is not about the decisions on not using nuclear energy any more or on using it differently but about emerging from "the endless equivalence of ends and means" (2015, p. 36). He writes, "What would be decisive, then, would be to think in the present and to think the present. No longer the end or ends to come … but the present as the element of the near-at-hand" (p. 37). The present, for him, means "a present in which something or someone presents itself: the present of an arrival, an approach" (p. 38).[8] In other words, according to him, what is at stake is our "capacity for meaning";

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[7] Ware thinks that this connection is also found in Beckett's short piece for Radio, "The Capital of the Ruins," where Beckett mentioned a "vision of humanity in ruins" but "at the same time alluded to '*an inkling of the terms in which our [human] condition is to be thought again*'" (p. 82).

[8] For Nancy, "the present of an arrival, an approach" essentially involves "the nonequivalence of all singularities: those of persons and moments, places, gestures of a person, those of the hours of the day or night, those of words spoken, those of clouds that pass, plants that grow with a knowing slowness" (pp. 38-39). He believes that only by our attention, respect, or esteem directed at these singularities that

it is our capacity of "thinking about 'meaning' as not an end to reach, but that which is possible to be close to" (p. 37).

We can argue that the "present" that opens to this other "meaning," "that which is possible to be close to" is precisely what *Endgame* depicts, as shown in the aforementioned exchange between Hamm and Clov about meaning. The play shows us that only insofar as we remain exposed to this "present," the spatiotemporal dimension of "after" where "the collapse of future goals" takes place, a catastrophe, in its original Greek meaning, a turning point, will arrive, enabling us to "work with other futures." Hamm and Clov exchange an enigmatic conversation that is repeated twice in the play: To Hamm, who asks, "What's happening, what's happening?" Clov responds, "Something is taking its course." (pp. 98, 107). We can interpret Clov's line to mean that some kind of fatal power beyond humans is heading toward the end of the world. However, we could also think that this line indicates the approach of "other futures." This exchange suggests a fundamental indecision or suspense at the core of this play. Thus, *Endgame* calls forth our capacity to endure this fundamental suspense and wait for the reversal of meaning (although it might sound paradoxical, we could say that this is a hope without hope.). To borrow Nancy's words, it is in our capacity to "open our eyes even in darkness" (Nancy and Tonaki, 2012, p. 12).[9]

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the nonequivalence is maintained (p. 39). In this sense, the present means "one that opens to this esteem of the singular" (p. 40). To see *Endgame* from this perspective, we could say that the play keeps open a space where the singular beings, gestures, and acts irreducible to the system of "general equivalence" expose themselves.

[9] This is my translation of the original text. Beckett uses almost the same expression while speaking of the art of Bram van Velde. He writes, "on commence enfin à voir, dans le noir" (*Disjecta*, p. 126).

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Residential Preference Toward Logo of Thai Property Developer

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract

Logo is considered as one of the simplest tools that serves an organization in distinguishing itself from others. In competitive markets, attractive logo is capable of adding value to goods and services particularly in the industry that image and trustworthiness are the main concern such as real estate business. This research aimed to investigate the attitudes of residents towards logo design in terms of its type font, graphic, and color. The case study was selected by reviewing the first half of 2018 annual sales of property developments in Thailand, and Pruksa brand, one of the foremost real estate entrepreneurs in Thailand, was chosen. Then, 150 inhabitants of its low-rise and high-rise residential projects were served as our samples. Three main types of logo preference were rated, through questionnaire interview, including: 1) uniqueness, 2) recognition, and 3) beauty. The effect of gender differences on logo favorable was analyzed by using T-Test analysis, while the distinctions in education and average income were analyzed by employing ANOVA statistics. In addition, Chi-Square test was utilized in measuring the clients' sentiments on brand personality. The results revealed that the diversified customer preferences on logo design elements derived from the differences in gender, educational background, and average income of the residents. Furthermore, clients' aspects of simplicity was the dominant brand personality that clients perceived by considering the overall logo rather than its separated elements.

Keywords: logo elements, logo preference, brand personality, property developer

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Introduction

One of the fundamental communication devices that most organizations use in differentiating themselves from others is logo. An efficient logo is not only representing company identity, but also underpinning goods, services, and branding. Hence, it essentially requires attentive design. This study based on the idea that viewers' preference is the initial step in pursuing good logo design. A logo design, which is clear and simple or complicated and elaborate, visually represents an overall brand in its most basic form. Effective corporate logo design can affect brand identity and brand image directly, as a result it becomes the vital key reflecting brand personality. The main objective of this study was to examine clients' attitudes toward basic elements of brand logo design and brand personality. One of the market segments that gives high priority on image, identity, and brand logo design is real estate development. We focused on Pruksa Holding Public Company Limited due to its No. 1 top selling rate during January 2017–June 2018 (Tednok, 2018). Two biggest residential projects, one was a low-rise building and another was a high-rise development, were taken as our case studies. By analyzing between the whole logo versus three main elements of logo including 1) type font, 2) graphic, and 3) color (Figure 1), two main research points were focused. First, we tested clients' preference in terms of uniqueness, recognition, and beauty using T-Test, ANOVA, and K-Way ANOVA analysis. Second, attitude regarding four principals of brand personality—sophistication/up-to-date, excitement/friendliness, sincerity/simplicity, and security/trustworthiness—were statistically examined through Chi-Square test. Clearer understand about logo preference and brand personality could lead to a more practical way in design effective logo.

Elements of Logo

Logo is basically created to represent the identity of an organization or a brand (Henderson & Cote, 1998). Its emergence can be found in various organizational activities which can be compared with the signature of a brand (Henderson P. W., Cote, Leong, & Schmitt, 2003) as it serves as a symbol or a brand mark. Perception of logo in both positive and negative ways can be transferred to brand image (Geuens, Weijters, & Wulf, 2009) along with perception about brand personality. Logo elements mainly consist of type font, graphic, and color (Figure 1); however, combination of all three elements is not compulsory required in designing a successful logo. Though, each element plays its specific role in portraying the identity of the brand.

Type font is generally set specifically to stand for title of a brand. It can be an alphabet, a word, a mix of words, an abbreviation, and other combinations with or without meaning. There are many kinds of type font designs such as type fonts with serif, san-serif, old style, modern, and so on. Shaikh, Chaparro, & Fox (2006) and Lieven et al. (2015) studied type font for logo design and suggested that it had effects on psychological perception that attracted viewers with gender differences distinctively, for instance, bold, solid, and angular type fonts attracted men, while women were fascinated to sleek, elegant, and round type fonts.

Graphic is the composition of design elements, i.e., dot, line, shape, form, space, and etc. which

mostly be arranged in two-dimensional space accompanied by design principles of repetition, contrast, emphasis, balance, proportion, rhythm, and so on. Black and white or color graphic logo can be stand-alone design or designed to collaborate with type font in completing a whole logo. The design characteristics of graphic can be derived from several kinds of shape and form such as representational form and biological form (Henderson P. W., Cote, Leong, & Schmitt, 2003) while Henderson & Cote (1998), Pittard, Ewing, & Jevons (2007), Van der Lans (2009), and Lieven et al. (2015) preferred man-made forms including manufactural and artificial forms. Furthermore, the study of Henderson & Cote (1998) and Machado (2015) indicated that natural form can be learned and recognized easier than abstract form which is rather difficult to understand and interpret.

Another element of logo is color which is generally appeared as part of type font, graphic, or within the overall of logo. Colors have influences over human feelings and link to human perceptions. Hence, the color of logo can lead to favorability and build recognition to a brand (Henderson & Cote, 1998; Hynes, 2009; Lieven et al. 2015). Besides, the studies of Lieven et al (2015) and Jablonski & Chaplin (2000) found that male prefers dark color, while light color stands for female.

The elements of logo have been the subject of interests among marketing scholars in several dimensions. Schmitt (1995) indicated that symbol used in corporate identity in Asia was different from in the Western world because of language and culture. Additionally, in East Asia, logo and brand name are essential in supporting corporate identity, particularly in advertisement (Han & Schmitt, 1997), while Henderson et al. (2003) proposed the significance of visual stimuli in brand developing in Asia. Thus, in Thailand, we sought to explore how logo elements are perceived. The whole logo and three logo elements—type font, graphic, and color—were focused as visual stimuli in this study (Figure 1).

Overall Logo	Elements of Logo		
	Type Font	Graphic	Color
	PRUKSA		

Figure 1: Logo Elements of Pruksa Brand

Logo Preference

A number of scholars have examined several aspects of logo and the topic of affective response to logo was rather popular (Henderson & Cote, 1998; Henderson P. W., Cote, Leong, & Schmitt, 2003; Hem & Iversen, 2004; Van der Lans, et al., 2009; Foroudi, Melewar, & Gupta, 2014; Machado, de Carvalho, Torres, & Costa, 2015). Affecttion has taken place after being stimulated by arousal during perception process. For the purpose of logo design, winning preference of majority is the desired achievement for which logo creator always seek. Besides, affective response to logo and corporate identity can convey optimistic feeling to a product and a brand

(Schechter, 1993). Still, the exact elements of logo determining viewers' preferences were unclear and required further investigation.

As the primary purpose of logo is to represent organization identity, uniqueness serves as a basic aspect of logo preference that brand designer and brand owner expected. Various studies on logo design indicated that logo preference is generated by brand and logo familiarity and meaning (Henderson P. W., Cote, Leong, & Schmitt, 2003). Henderson P.W., Cote, Leong & Schmidt (2003) suggested that the attribute of recognition has become the utmost targeted destination that most brands anticipate from logo. The last aspect is aesthetics which can be considered as a pinnacle thought about any logos and these feelings can be transferred to a brand and a product (Park, Eisingerich, Pol, & Park, 2013). Aesthetics preferences derived from biological algorithm (Veryzer, 1993) as well as cultural influences (Henderson P. W., Cote, Leong, & Schmitt, 2003) that can be learned, explored, and developed through times. As a consequence, this study examined clients' responses toward logo elements in the forms of uniqueness, recognition, and beauty (Figure 2).

Brand Personality

Another related brand identity topic that was attentive by marketing scholars is brand personality. It refers to the set of human characteristics that associated with a brand (Aaker L. J., 1997). Brand personality is considered as the major element of brand identity and brand image (Geuens, Weijters, & Wulf, 2009). Successful brand personality can potentially enhance brand equity (Geuens, Weijters, & Wulf, 2009) and brand loyalty (Seimiene & Kamarauskaite, 2014). Aaker's theoretical framework offered five dimensions of brand personality as following: sophistication, excitement, sincerity, competence, and ruggedness (Aaker L. J., 1997); however, Aaker's facets of brand identity have been modified through times by several researchers such as Aaker, Benet-Martinez, & Garolera (2001), Sung & Tinkham (2005), and Geuens, Weijters, & Wulf (2009). Therefore, new several scales of brand personality were developed, proposed, and applied accordingly. One factor concerning those revised scales was product category due to the reason that customers customarily perceive different types of product or service in different ways (Purkayastha, 2009). Since real estate business was designated as our case study, the attributes of brand personality were reconsidered and adjusted from ones that proposed by Aaker (1997).

Some of Aaker's dimensions can be adopted as they were suitable for the property development product category comprising sophistication, excitement, and sincerity. Additionally, one more important facet of personality that should be concerned for dwelling facility is security feature. In summary, four aspects of brand personality—sophistication/up-to-date, excitement/friendliness, sincerity/simplicity, and security/trustworthiness—were inspected toward the perception of the whole logo versus three main elements of logo.

Research Design

Referring to the two research questions of this study, logo elements were served as independent variable and dependent variables consist of two variables: 1) logo preferences and 2) brand personality (Figure 2).
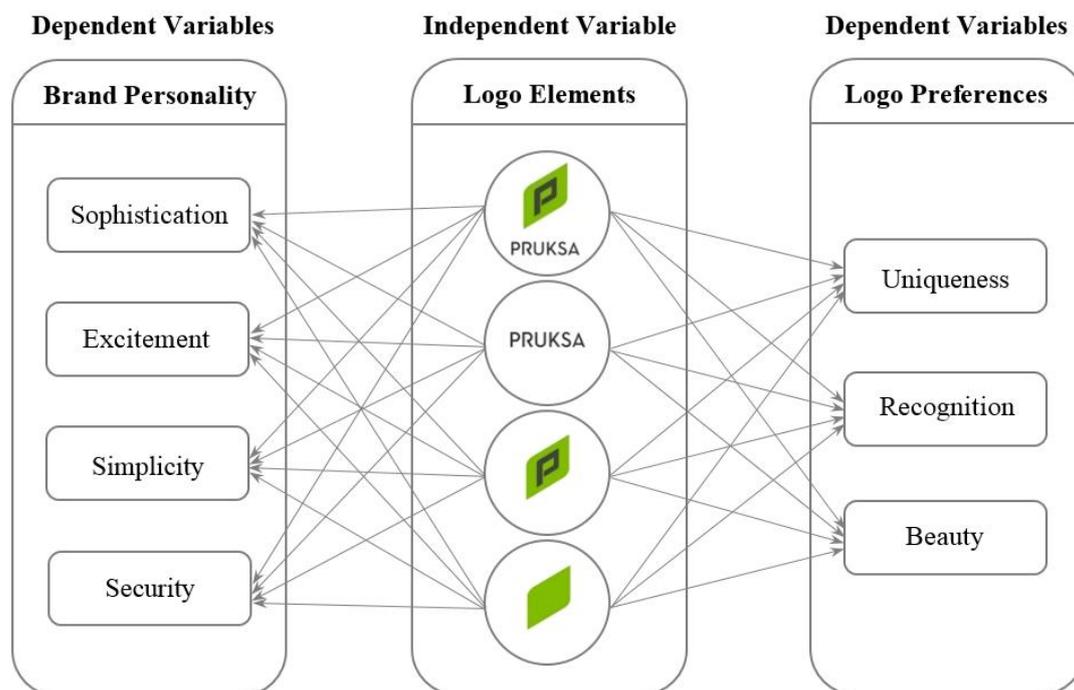
Figure 2: Research Framework

There were two studies involved in order to respond to research objectives and questions of this study.

Study 1

The attitudes of Pruksa's clients toward logo elements were investigated. Each participants evaluated logo preferences in terms of uniqueness, recognition, and beauty toward four types of logo elements—the whole logo, type font, graphic, and color (Figure 2). To rate this affective responses, 5 point Likert scale was employed where a score of 1 refers to strongly disagree and a score of 5 denotes strongly agree through questionnaire interview. Then, the obtained data were analyzed by T-Test, ANOVA, and K-Way ANOVA statistics.

Study 2

The association between sentiments of Pruksa's clients and brand personality were analyzed. The concept of sophistication/up-to-date, excitement/friendliness, sincerity/simplicity, and security/trustworthiness were assigned as our brand personality, and were rated by interviewees. Chi-Square statistics was engaged for analyzing the relationship between logo elements and brand personality.

Case Study

Our case study was purposively selected from the top ten property developer in Thailand. Consequently, two of Pruksa residential projects including 1) *Pruksa Ville* and 2) *Plum Condo*. The former is one of Pruksa low-rise townhome and located in Bangkok, while the latter is a high-rise condominium in Nontaburi province, a part of

Bangkok metropolitan region. Both residences contain the highest number of dwelling units comparing to similar residential types of Pruksa's projects (Figure 3).


THAILAND   BANGKOK
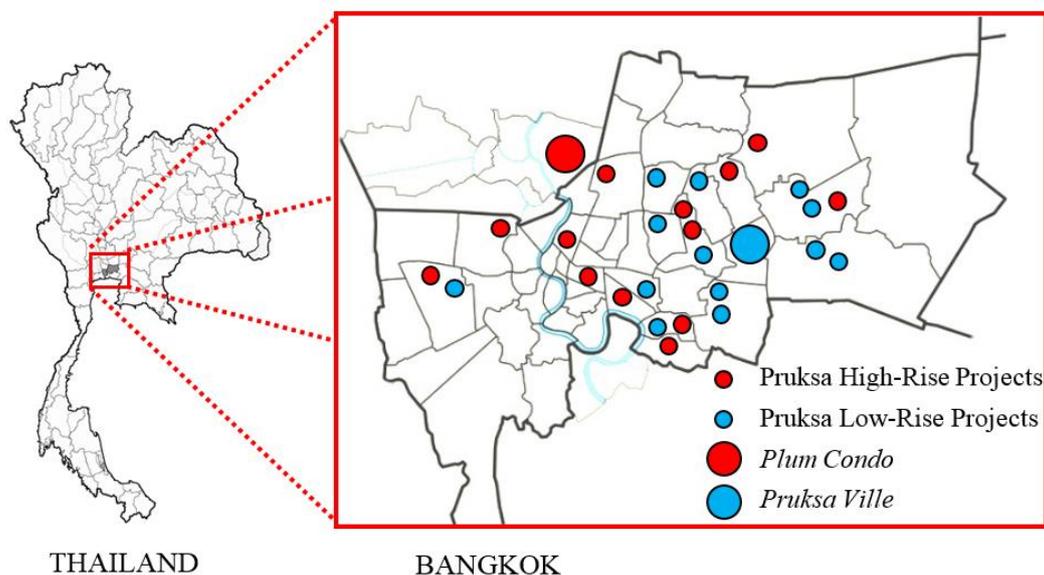
Figure 3: Locations of Two Case Studies, *Plum Condo and Pruksa Ville*

The Results

One hundred and fifty inhabitants who lives in those two residences were selected, systematically and randomly, as our samples. In summary, 51.3% of our samples were high-rise inhabitants of *Plum Condo* and 48.7% lives in *Pruksa Ville*. The majority of our samples are between 30 to 50 years old (72%), hold undergraduate degree (58%), work for private companies or state enterprises (47.3%), averagely earn 10,000-20,000 Baht (43.3%) per month.

Study 1

1.1 An independent samples T-Test was operated to compare logo elements preferences between low-rise and high-rise residents of Pruksa. There was no significant difference in low-rise and high-rise residential preferences toward logo elements.

1.2 An independent samples T-Test was conducted to compare logo elements preferences between male and female. Significant difference in female's favorable on the *beauty* aspect of *graphic* element ($M = 4.28$, $SD = 0.54$) over male ($M = 3.94$, $SD = 0.76$), $t(148) = -3.10$, $p = 0.002$ was found. The results suggested that the *beauty* aspect of *graphic* element has an effect on gender difference. Specifically, the results displayed that female participants tend to be attracted by the *beauty* aspect of *graphic* element of logo more than male participants (Table 1).

1.3 A one-way ANOVA was performed to compare the effect of age of residents on logo elements preferences, but there was no significant difference among three group of ages toward logo elements.

1.4 A K-way ANOVA was applied to compare the effect of education background of participants toward preference of logo elements preferences. Three continuous levels of education were classified including 1) high school or lower level, 2) diploma, 3) Bachelor degree, and 4) Master degree or higher level. Four significant results were described in 1.4.1), 1.4.2), 1.4.3), and 1.4.4) as follows:

1.4.1 There was a significant effect of education background on *uniqueness* aspect of *overall logo* at the $p < 0.05$ level for the 4 levels [$F (3,146) = 4.33$, $p = 0.006$]. Post hoc comparisons using the Tukey test indicated that the mean score for the diploma ($M = 4.27$, $SD = 0.63$) and Bachelor degree ($M = 4.07$, $SD = 0.71$) was significantly different from Master degree or higher level ($M = 3.40$, $SD = 0.70$). However, high school or lower level ($M = 3.84$, $SD = 0.74$) did not significantly differ from diploma, Bachelor degree, and Master degree or higher level (Table 1).

1.4.2 There was a significant effect of education background on *uniqueness* aspect of *type font* element at the $p < 0.05$ level for the 4 levels [$F (3,146) = 4.23$, $p = 0.007$]. Post hoc comparisons using the Tukey test indicated that the mean score for high school or lower level ($M = 3.52$, $SD = 0.85$) was significantly different than Bachelor degree ($M = 4.01$, $SD = 0.86$). However, diploma ($M = 4.14$, $SD = 0.77$) and Master degree or higher level ($M = 3.40$, $SD = 1.08$) did not significantly differ from high school or lower level and Bachelor degree (Table 1).

1.4.3 There was a significant effect of education background on *recognition* aspect of *type font* element at the $p < 0.05$ level for the 4 levels [$F (3,146) = 4.16$, $p = 0.007$]. Post hoc comparisons using the Tukey test indicated that the mean score for high school or lower level condition ($M = 3.65$, $SD = 0.92$) was significantly different than Bachelor degree ($M = 4.18$, $SD = 0.74$) However, diploma ($M = 4.00$, $SD = 0.69$) and Master degree or higher level ($M = 3.70$, $SD = 0.95$) did not significantly differ from high school or lower level and Bachelor degree conditions (Table 1).

1.4.4 There was a significant effect of education background on *beauty* aspect of *color* element at the $p < 0.05$ level for the 4 levels [$F (3,146) = 3.48$, $p = 0.018$]. Post hoc comparisons using the Tukey test indicated that the mean score for the diploma ($M = 4.14$, $SD = 0.47$) and Bachelor degree ($M = 4.10$, $SD = 0.61$) was significantly different than Master degree or higher level ($M = 3.50$, $SD = 0.71$). However, high school or lower level ($M = 4.00$, $SD = 0.52$) did not significantly differ from diploma, Bachelor degree, and Master degree or higher level (Table 1).

1.5 A one-way ANOVA was performed to compare the effect of average income of residents on logo elements preferences of three groups of average income per month—low income, middle income, and high income. Dwellers who earn 10,000-20,000 Baht/month refers to a group of low income. Likewise, middle income group and high income group refer to ones who earn 20,001-40,000 Baht/month and more than 40,001 Baht/month, respectively. Two significant results were elaborated in 1.5.1), 1.5.2), and 1.5.3) as follows:

1.5.1 There was a significant effect of the average incomes toward *recognition* aspect of *overall logo* at the $p < 0.05$ level for the 3 groups [$F (2,147) = 4.03$, $p = 0.020$]. Post hoc comparisons using the Tukey test indicated that the mean score for low

income group ($M = 4.12$, $SD = 0.76$) was significantly different than high income group ($M = 3.57$, $SD = 0.93$). However, middle income group ($M = 3.95$, $SD = 0.74$) did not significantly differ from low income group and high income group (Table 1).

1.5.2 There was a significant effect of the average incomes toward *beauty* aspect of *color* element at the $p < 0.05$ level for the 3 groups [$F (2,147) = 3.31$, $p = 0.039$]. Post hoc comparisons using the Tukey test indicated that the mean score for middle income group ($M = 4.14$, $SD = 0.53$) was significantly different than high income group ($M = 3.76$, $SD = 0.70$). However, low income group ($M = 4.05$, $SD = 0.60$) did not significantly differ from middle income group and high income group (Table 1).

1.6 A K-way ANOVA was conducted to compare the effect of occupation of participants toward logo elements preferences in student, government officer, private sector/state enterprise officer, self-employment, employee, and others. Significant difference in various occupation toward logo elements were not found.

Table 1: Summary of the Effects of Residential Preferences toward Logo Elements

Characteristics		Overall Logo			Type Font			Graphic			Color		
		Uniqueness	Recognition	Beauty	Uniqueness	Recognition	Beauty	Uniqueness	Recognition	Beauty	Uniqueness	Recognition	Beauty
Gender	T									(148) = -3.10			
	p-value									.002			
Education Background	F	(3,146) = 4.33			(3,146) = 4.23	(3,146) = 4.16							(3,146) = 3.48
	p-value	.006			.007	.007							.018
Average Income	F		(2,147) = 4.03										(2,147) = 3.31
	p-value		.020										.039

Study 2

The initial results displayed that the majority of respondents perceive brand personality by considering overall logo (60.7%) rather than specific elements (39.3%), i.e., type font, graphic, and color. Moreover, *sincerity/simplicity* was the most personality perceived by 33.3% of respondents when observing overall Pruksa logo (Table 2). A Chi-Square Test was calculated to examine association factors between elements of logo and brand personality traits by considering overall logo versus its specific elements, i.e., type font, graphic, or color—the significant relationship to clients' attitudes toward brand personality was found, λ^2 (9, $N = 150$) = 23.20, $p =$ 0.006, Cramer's V = 0.227. Further examination was made to confirm the initial relationship by classifying logo elements into four types including 1) overall logo, 2) type font, 3) graphic, and color. Correspondingly, there was also a significant relation λ^2 (3, $N = 150$) = 8.64, p = 0.034, Cramer's V = 0.240. These two results help confirming that brand personality, *sincerity/simplicity* in this case, was judged by considering logo as a whole, not by its separately individual elements.

Table 2: Summary of Pruksa Brand Personality Perception

Logo Element	Brand Personality				
	Sophistication/ Up-to-date (%)	Excitement/ Friendliness (%)	Security/ Trustworthy (%)	Sincerity/ Simplicity (%)	Total (%)
Overall Logo	20.7	4.0	12.0	24.0	**60.7**
Specific Element	10.7	4.0	15.4	9.4	**39.3**
Type Font	2.7	1.3	6.0	2.7	12.7
Graphic	4.7	0.7	8.7	2.0	16.0
Color	3.3	2.0	0.7	4.7	10.7
Total (%)	31.3	8.0	27.3	**33.3**	100.0

Conclusion and Discussion

According to research question No. 1—the effects of logo elements on Pruksa residents' perception were investigated—the results help explaining that elements of logo attracted distinctive characteristics of clients differently. The *beauty* aspect of *Graphic* element was stimulated by female more than male, while both genders perceive other elements of logo similarly. In contrary, Pruksa clients with different education background showed their equivalent interests on *graphic* element. However, their appreciation in *logo, type font, and color* of logo were dissimilar. While it was noticeable that the difference of average income of Pruksa clients affected the perception of *overall logo* and *color* element differently. Nevertheless, other clients' characteristics including two types of habitation, variation of ages, and diverse occupations showed no effect on the preference of logo elements. Referring to research question No. 2, Pruksa clients' attitudes toward brand personality were explored. Among brand personality traits, *sincerity/simplicity* was most perceived as Pruksa brand personality by viewing *logo* as a whole. As a consequence, when recognizing brand personality is the main objective, attention should be paid on designing logo as a whole rather than focusing on individual element of logo.

Future Research

This research explored clients' perspectives toward logo elements particularly in real estate business, other kinds of product category can be applied through this methodology. Besides, views of other stakeholders of the product such as Pruksa's employee should be combined with the opinions of its clients to understand all related attitudes toward logo design. In order to truly comprehend the identity of business, other aspects of corporate identity can be investigated such as brand image and brand loyalty with its relations to brand personality and brand identity.

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Reclaiming Women's Expressive Rights:
Japanese Adaptation of Lillian Hellman's The Children's Hour

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Abstract

Lillian Hellman's controversial play, *The Children's Hour*, with its implicit reference to lesbianism, has invited multiple interpretations within the United States. However, curiously enough, very little attention has been paid to how the play has been adapted and reinterpreted outside the United States. In Japan, the playscript has been translated under the Japanese title *Uwasa no Futari* ("the couple people gossip about") in 1980, taking its title from the 1961 Hepburn film that was released as *Uwasa no Futari* and was a big office hit in its 1982 performance in Japan. What is interesting about this Japanese version of the play is the casting of the actresses who play the two heroines, Karen and Martha, who are accused of being lesbians. *Uwasa no Futari* premiered in 1980 featuring Ineko Arima and Yoko Minakaze, former couple stars of the all-female Takarazuka Revue. Arima was a female role player and Minakaze was a male role player in Takarazuka's romantic musical productions. This casting, I suggest, added a deeper layer of complexity to the theme and tone of the Japanese version of *The Children's Hour*. In this paper I argue that former Takarazuka actresses—who performatively unsettle the order of gender and sexuality—significantly changed *The Children's Hour* from a tragedy of two women into a drama to reclaim women's expressive rights. The Japanese adaptation of *The Children's Hour*, as I hope to show, can be read as a radical feminist play portraying women's empowerment in a Japanese oppressive patriarchal context.

Keywords: Feminism, American Literature, Drama, Adaptation, Takarazuka, Japanese Studies

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Introduction

Lillian Hellman's *The Children's Hour* (1934) differs from its counterparts for its explicit reference to homosexuality which was considered taboo in American society. In the play, love between women were depicted as "unspeakable" yet frequently implied using various expressions. When the play premiered on Broadway in 1934, it was an immediate success. It was so successful that two film adaptations were made by producer William Wyler: *These Three* (1936) and *The Children's Hour* (1961). However, because of its controversial treatment of the relationship between the two female protagonists, Karen Wright and Martha Dobie, who run a girl's boarding school, the play was also banned in several cities such as Boston. The audience's reaction and attention to the play shows how the public treated or viewed same-sex relationships.

However, little light has been shed on how the play was received in Japan. The postwar US occupation resulted in a heavy American presence in Japan, culture, bringing a new flux of American arts. Literature and films were no exception. William Wyler's second film adaptation of *The Children's Hour* which starred actress Audrey Hepburn was so popular in Japan that it had a revival in 1985. Aside from the film, there were three translations of the script: first translated by Makoto Sugiyama in 1954, and two versions translated simultaneously in the year 1980 by Yuji Odajima and Misako Koike. The Odajima version was intended for a 1982 play by theatrical company Chijinkai, co-starring former Takarazuka couple actresses Ineko Arima and Yoko Minakaze. This stage adaptation had a revival in 1985, in the same year with the 1961 American film adaptation.

The original play in itself is controversial, for it presents love between women in a problematic way. However, the Japanese stage version is even more complicated, for it adds another layer by taking into account of the distinctive all-female Takarazuka Revue. The Japanese stage adaptation of the play, I will argue, expresses a strong radical protest for women's rights.

Takarazuka Revue and Same-Sex Relationships

Takarazuka Revue is an all-female theatre promoted as family-friendly in the beginning of the 20th century (Robertson, 1998). Every year, only dozens out of hundreds and thousands of aspiring girls pass the difficult exams to enter the *Takarazuka Ongaku Gakko* (Takarazuka Music School), and after training for a year, they are assigned their role at the Takarazuka Revue. One distinctive feature of Takarazuka is that the actresses play both gender roles, and that the assigned gender role is usually fixed. Actresses who play male roles are called *otokoyaku*. They cut their hair short, speak and move in a manly manner. The gender "opposite" of otokoyaku is the *musumeyaku* who display feminine characteristics and behaviours. The audience witnesses the romance between the leading *otokoyaku* and *musumeyaku* in the Takarazuka theatre, or, in the words of Deustch, "[*homosexual*] portrayals of *heterosexual* romance" (Deustch, 2016). The Takarazuka actresses, usually called *Takarasiennes*, somewhat resemble the stereotypical butch and femme in lesbian culture.

Although the Takarazuka Revue was initially intended for family entertainment, women fans were a prominent part of the audience. The BBC documentary *Dream Girls* (1993) shows, frantic fangirls flocking outside the revenue to catch a glimpse of the leading *otokoyaku*. The male role actresses were the most admired, especially by female fans. The female fans viewed these actresses as ideal masculinities inhabiting female bodies—hence objects of sexual attraction with whom they could also form a female bonding or sisterhood. Robertson argues that the male role actresses at the Takarazuka Revue possess a somewhat androgynous personality, which appeals to the audience and is what differentiates the Takarazuka Revue from other traditional homosocial theatre productions such as *Kabuki*. The structure of the Takarazuka Revue, which enables women to experiment with different genders and unconventional gender roles, while promoting the traditional heterosexuality approved by the public on a surface level, symbolized the liberation from traditional female gender stereotypes and ideals. In the post-war era during the late 40s and the early 50s, when both Arima and Minakaze were a star couple in Takarazuka, the female audience liberated and expressed themselves by watching, and identifying with, them. At a time when same-sex relationships were unthinkable, the Takarazuka Revue was a refuge for the suppressed women in the patriarchal society, who had to play a good wife and wise mother at home.

Interestingly, this same-sex romance structure rarely functions outside the Revue (Robertson, 1998). According to the Takarazuka Revue Website, founder of the Takarazuka Revue, Ichizo Kobayashi intended the performances at the Revue to be "popular theatrical entertainments the whole family is sure to enjoy," and Takarasiennes were taught "to have etiquette and a good sense of proper manners, and not to forget their dignity as individual women and members of society." The purpose of Takarazuka, as Kobayashi has put it, was to prepare women for marriage through experiencing and learning male behaviors. Although most actresses choose to keep their stage names and continue their acting careers after they leave the Revue, they often shed their roles as *otokoyaku* or *musumeyaku* and play traditional women roles which are supportive of a dominant male actor. Minakaze even said in her retirement speech that she decided to retire from Takarazuka because she wanted to act as a woman on the stage (1982 stage pamphlet). The liberation of the woman's gender roles was possible only within the Revue.

Casting Takarazuka Couple Stars in *The Children's Hour*

Arima and Minakaze were a star couple of the Takarazuka Flower Troupe, where Minakaze played the male role while Arima played the female. As with most former Takarazuka actresses, the two kept their stage names throughout their acting careers outside the Revue and both played female roles. They did not appear together in productions until they were called on to do so in the 1982 stage adaptation of *The Children's Hour* (Arima, 1995: Minakaze, 2007)

This play is one of the rare cases where the same-sex relationship was enacted outside the Revue. The script used was the same script employed in the United States, yet the stage carried a deeper subtext in Japan's cultural context. The two former Takarazuka actresses, in the words of Minakaze, were hitherto pressured by the society "to act as a woman." They were forced to abandon their experimental gender roles that did not exist in society. Yet in the Japanese adaptation, by playing an alleged same-sex

relationship set in a girls' school, Arima and Minakaze were re-experiencing their former lives at the all-girl Takarazuka music school and the Takarazuka Revue theatre. On the stage, Minakaze (Martha), the former male role actress, confesses her love to Arima (Karen) the female actress as in the old days in Takarazuka, but she does so, not in a masculine fashion, but in a feminine attire and manner. Minakaze as Martha commits suicide, thereby highlighting that same-sex romance is not viable outside of the Takarazuka Revue and without the gender role of otokoyaku that does not exist in society.

The protagonists Karen and Martha, played by Arima and Minakaze, are faced with denial from the public because of their alleged same-sex relationship. The Japanese adaptation of *The Children's Hour* not only depicts the impossibility of lesbianism in the patriarchal society, but suggests that the hidden love between women could take place on the stage of Takarazuka.

Interestingly enough, the period when the Japanese version of *The Children's Hour* was staged was the period when the Takarazuka male role actresses became increasingly androgynous, a trend that began with the series *Berusaiyu no Bara* ("The Rose of Versailles") that swept through Japan. The Takarazuka Revue had its own successful stage adaption, which is now considered one of the most successful and popular plays in Takarazuka history. In this famous comic-anime-Takarazuka play franchise, the protagonist is a cross-dressed androgynous woman. It can safely be said that the 1980s heralded an era of the female exploration of new gender roles and identity and expressive rights.

Conclusion

The Children's Hour is a drama of two women, Karen and Martha, who are falsely accused of having "sexual knowledge of each other." However, as I have discussed above, the casting of the two former Takarazuka actresses added a deeper layer of complexity to this theme. The hidden script of the Takarazuka Revue was a device through which both the actresses and female audience could liberate themselves, at least temporarily, from the socially imposed gender role of "good wife and mother." The death of the "lesbian," the woman who confessed her love for another woman, echoed the suffering of the women who had to yield to the patriarchal heterosexual or heterosexist society. In the end, the Japanese adaptation can be read as a radical feminist play in that it is a double-layered drama of women in pursuit of new gender roles and identities departing from traditional gender norms.

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An Exploration of Kashmiri 'Naqash' Communities, their Craft Practices and Cultural Heritage

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Abstract

Often learnt and mastered over generations, craftsmen and women still use their traditional knowledge systems, customs and practices in the production of regional handicrafts. The *Kashmiri naqash* is responsible for design development and is an essential bearer of the craft and cultural heritage produced in the Kashmir valley. Kashmir produces distinct floor coverings, one of the largest employment sectors in the region, each adopting indigenous methods of design development, communication and transmission. Hand knotted carpets use a coded syntax in the form of a *taleem,* the felted *namdas* use tracing sheets or blocks while the *wagoo* grass mat uses the method of oral transmission and demonstration. To explore these three craft practices, artisans were visited at different locations in Srinagar. The aim of the study was to examine the linkages between the *Kashmiri naqash* communities engaged in the production of floor coverings, their indigenous craft practices and the resultant material culture in an attempt to establish them as bearers of cultural heritage that forms the core of artistic practices. Using cultural studies theory, an ethnographic approach was adopted which, involved both direct observation of the production of these traditional crafts as well as semi-structured open-ended interviews with the artisans. The key themes emerging from the analysis have been discussed in light of their significance within the unique socio-cultural setup of Kashmir along with recommendations for future research.

Keywords: Kashmiri craft, cultural practices, material heritage, floor coverings, design practice

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Introduction

Kashmiri artisans have a long tradition of craft practices and heritage that have continuously responded to evolving demands of patrons (Chattopadhyay, 1985; Hendley, 1888), their lifestyles and aesthetics were major aspects which compelled artisanal communities to dive into creating something extraordinary in material, design and artistic innovation that reflected their own cultural practices. The variety of *Kashmiri* floor coverings produced in the region are some of the many distinct craft practices using indigenous methods of design development, communication and transmission. Categorized as handicrafts, which is one of the largest employment sectors in the state it plays an important role in the economy representing a large and dynamic segment of the manufacturing sector (Gopal, 2016). The location of production, understanding and handling of material, knowledge and mastery of techniques, processes of making and the customs of division of labor based on expertise are cultural attributes of the long-standing manufacturing traditions of *Kashmiri* floor coverings. Craftsmen and women carry out manufacturing in household workshops located in proximity to each other resulting in craft communities engaged in 'craft based manufacturing' (Seth, 2018). Production is thus a distributed process executed by the collective contribution of various artisanal communities that have practiced and mastered their crafts, usually a family tradition, over generations enabling creation of artifacts for use and adornment of living spaces. The structure of the *Kashmiri* craft industry is pyramidal in nature and comprises of the buyer on top who consumes the crafted products, followed by the trader, who invests in production and the craftsperson's, the producers and bearers of knowledge systems at the bottom. The series of production processes begins with the role of the *naqash* who is responsible for design development. In the hierarchical structure of the production process he acts as a bridge between the patron and the producer communicating the requirements and specifications of the patron in a comprehendible manner to the producers using tracing sheets for the felted *namdahs,* the method of oral transmission and demonstration for *wagoo* mats and a coded syntax in the form of a *taleem (*also written *talim, taaleem)* for hand-knotted carpets. While analyzing the *taleem* Harris (2000) extolls the cleverness and ingenuity of 18th century Kashmiri master craftsmen for their innovation through the systematic approach of the *taleem*, and its close correspondence to the structure of shawl fabrics and subsequently carpets, establishing it as an excellent tool for creation of designs as well as reconstruction of antique designs. These traditional knowledge systems, customs, tools, material objects and '…aspects of the total human environment, tangible and intangible…' are craft practices integral to *Kashmiri* culture forming the core of artistic practices (as cited by Kroeber & Kluckhohn, 1952).

Methodology

This study was conducted in Srinagar to explore the craft practices and cultural heritage prevalent in *naqash* communities responsible for design development of floor coverings in Kashmir. Kashmir is one of three distinctly different natural divisions of Jammu, Kashmir and Ladakh that constitute the Indian State of Jammu and Kashmir (J&K) the northernmost state of India. The fieldwork adopts an ethnographic approach involving direct observations, video recordings where permitted, semi-structured open-ended interviews with the respondents in their natural settings of practice and analysis and interpretation of the coded syntax *taleem*. The respondents

from the *naqash* community that were visited and observed were both manual designers and computer-aided design (CAD) designers, other respondents interviewed and observed were craftsperson's from three different locations in Srinagar each associated and identified with a specific craft practice that produced floor coverings designed by the *naqash*. Rakhi Arth in Bemina was visited for carpet weaving where a skill up gradation training was in progress, Nowhatta for *namdah* production and Mir Behri Dal for *wagoo* weaving. Each craft practice is largely a home based activity that uses distinct methods and tools for designing, transmitting and communicating the designs, a practice followed over generations enabling the production process. Hindi was the language of interaction and communication between the respondents and researcher.

Kashmiri Floor Coverings: An Overview

Kashmiri rugs and carpets are renowned globally for their exquisite beauty, rich coloring, and exceptional quality. The *Kashmiri Kaleen* (Fig.1) is a hand-knotted pile carpet generally made of silk or wool and patterned using individual knots tied on two warps in an asymmetrical manner with the tufts facing the weaver. Pile weaving in Kashmir uses the *Farsi baff*, the Persian system known as Sehna, Sinneh or asymmetrical knot for weaving denoted as PK and which opens to the left. It is said to have been introduced in Kashmir in the fifteenth-century by Zain-ul-Abidin, the ruler popularly called *Budshah* who brought artisans from Persia and Central Asia to train the *Kashmiri* artisans already adept at spinning and weaving (Saraf, 1990), even though the art of making woolen carpets was known in India as early as the 5th century BC. (Goswami, 2009). Observing the importance of imperial patronage, Hendley (1888) suggests that craftsmanship has simply followed the most liberal patronage − a practice evident when Timur, building his new capital at Samarkand brought craftsmen from Khorasan, Syria and India (Digby, 2007). The earlier commonly held belief that weavers of Turkish origin use the Turkish knot and the Aryan Persians and whole of Eastern Asia use the Persian knot is difficult to confirm as many exceptions to this generalization has been discovered (Ford, 2007). Asymmetrical knots tied on four warps are called the *jufti* knots widely used in Khorasan, eastern Iran, but rarely appears in Indian carpets (Walker 1997). The fineness of carpets is usually indicated by the number of knots woven per square inch in the carpet, called the knot count (kpsi). The knot count is denoted numerically as 20/20 PK[1] or 20X20 in Kashmir, which indicates the number of knots per square inch, the first digit 20 refers to 20 knots in an inch across the width, woven horizontally, the second digit indicates 20 knots in an inch along the length of the carpet, woven vertically (Ford, 2007). Woven on vertical frame looms the *Kaleens* indigenously known as *Kal baffi* achieved a high level of excellence enabled by a three level production process namely: conception of the design; the execution; and the coordination of the two using indigenous devices (Roy, 2004). An integral component of Kashmiri carpet weaving distinct from Persian practices is the utilization of a coded syntax, which communicates knot by knot, row by row weaving instructions of the visual image for the entire carpet from the designer to the weaver through symbols, who then deciphers it for weaving the carpet. The *Taleem*-system recognized as a 'sophisticated technology of great historical importance' and considered a 'remarkable *Kashmiri* innovation' by Harris (2000; 2010) is considered

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[1] PK for Persian knots and TK for Turkish knots. In all systems width value is denoted first.

an indigenous style of carpet weaving different from the Persian cartoon style, by Thompson (2003). As opposed to the cartoon style of weaving the design in the *taleem* style of weaving is not visible to the weaver until woven. While the *taleem* comprises of all the useful information in a comprehendible manner however, to know what the design looks like the weaver has to weave the design line by line. This system of communicating the design specifications was first utilized in *Kani* shawls and subsequently adapted to carpet weaving when the shawl weavers transferred their weaving skills and techniques to weaving carpets (Harris 2000; Harris, 2010). The carpet qualities made in both wool or silk yarn vary from 324 knots to 900 knots/sq. inch, however there have been instances of higher knots, in one case exceeding 2000 knots/sq. inch accomplishing such magnificence that they rank among the best on a global scale (Opie and Gates, 1981, Walker, 1997; Ford, 2007).

Figure 1: Traditional Hand Knotted Carpet of Kashmir,
Photograph Author, Krimzon Kraftz Srinagar 2018

Kaleen framework: The *Kashmiri Kaleen* is divided into three sections which forms a framework for design development namely: the border (*hashiya*), corner (*kunjvat*) and the field (*mattan*). *Hashiya* on *kaleens* are further identified and classified by their location, width and occasionaly by the design elements used. This is illustrated in fig. 2. *Kunjvat* are the corners of the *kaleen* formed at the intersection of the series of vertical and horizontal borders. The *mattan* is the field of the carpet which is framed by the borders. The design categories of *Kashmiri kaleens* are determined by the design features, composition of elements and semmetry displayed in this area of the *kaleen.*

Saadlatt

.

Saadvaar

Kingari/ribbon borders

Jinjira/Guard borders

Hashiya/Border

Mattan/Field

Kunjvaat/corner

Dual hashiya
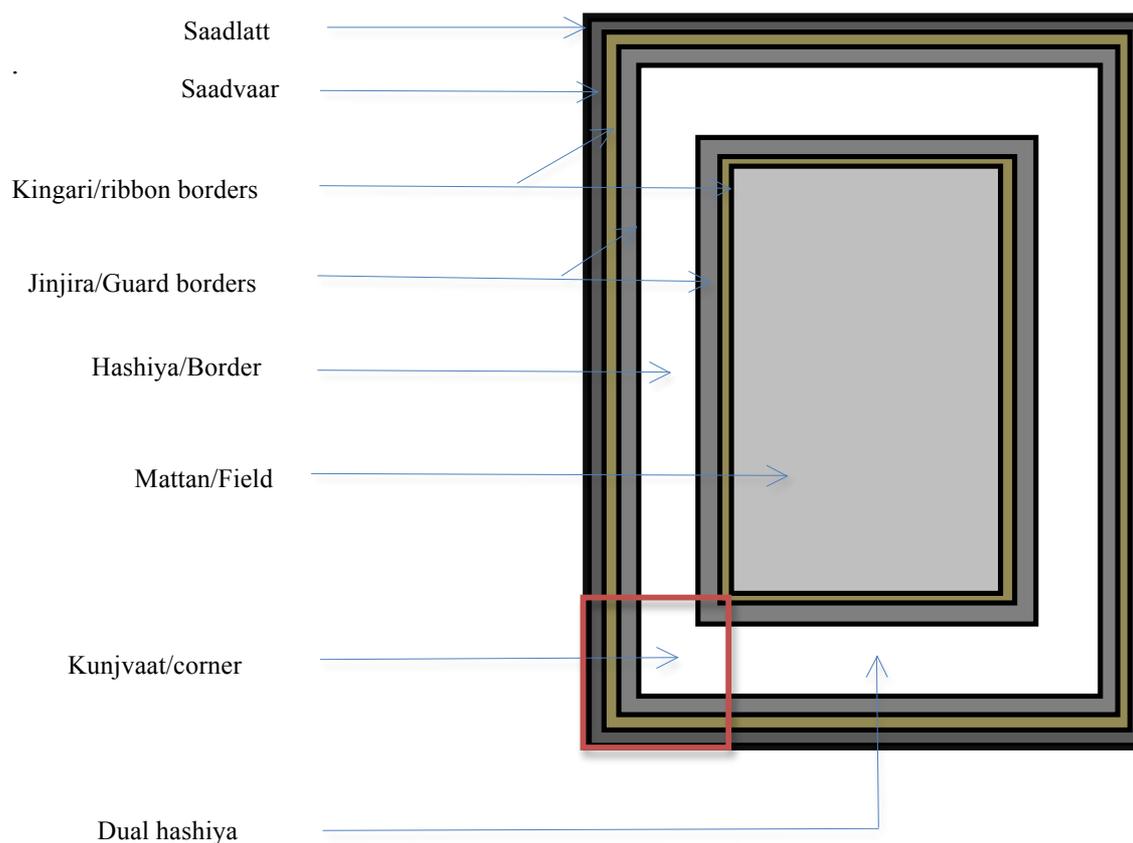
Figure 2: Kaleen Framework

Design Categories: Design features and symmetry of composition determines the categorisation of *Kashmiri* carpet designs. A *Kashmiri kaleen* is thus categorised as *Dabdar* when the design is developed in a boxed pattern. The body of the carpet comprises of boxes placed in a pattern of an all over design, each box is individually framed by a patterned border which encloses a floral or plant motif (Fig. 1). *Khaswaun* refers a design comprising of an all over composition which is not repeated. The motif is composed of numerous elements to create the full pattern. *Dajidar* refers to an all over design comprising a composition of repeating motifs for creating the pattern for the field of the carpet. *Chand chauthai* refers to a design comprising of a central circular motif in the field called *chaand* (moon) and decorated corners in the field created at the intersection of the horizontal and vertical borders called *chauthai (*quarters*)*. *Mihrab* refers to designs comprising of the one way arch pattern.

Kashmiri floor coverings additionally incorporate *Wagoo, Namdahs* and *Gabba* that were esteemed for their solace, adaptability and biodegradability. These varieties of rugs were used commonly and were popular in both rural and urban family units. Initially, the room floors were covered by a thin layer of clay blends, which after drying, were secured upon by the *patij* and *wagoo* mats (Fig. 3), made of straw and of *paeich. Wagoo* was used on floors in dwellings and as floor coverings and enclosures for passengers in boats (Pirie & Pirie, 1909; Jaitley, 1990). Utilized in mosques, shrines and houses, their economical esteem ensured that it was affordable by all the households (Kaumudi, 2005). These mats indigenous to Kashmir are woven in Srinagar mostly by women, on portable looms fixed into the earth in open spaces surrounding their homes. The *wagoo* is woven to form a thick pliable mat by

interlacing *paeich (*reed mace) in the weft, with *patij,* made with grass from paddy residue by winding one end around the toe and twisting it to create a rope used as the warp. In a likely manner, the rural artisans expanded their market of *wagoo* to urban territories. Each Kashmiri family could bear the cost of such mats effectively resulting in a great demand and giving employment to numerous artisans (Lawrence, 1895). The *wagoo* is usually two meters long and one and a half meters wide; however it can be adjusted according to customer's requirement (Jaitley, 1990). The antiquity of the craft is attributed mainly to the impressions of mat weaving on pottery excavated at Burzahom, and Kanishkapura (Jaitley, 1990; Mani, 2006). Notwithstanding the popularity of *wagoo* mats, a tradition of rugs called *gabba* also came into use. A *gabba* is a kind of floor covering produced from old woolen covers called '*Chaeder*'. It is made in an assortment of structures and plans and the three noteworthy kinds of *gabbas* are either appliqué, embroidered, or made in a combination of applique, embroidery and print. *Gabba Sazi* (making of *gabba*) is viewed as an ancient craft of Kashmir (Latif & Khan, 2012). This kind of rug was challenging to make as it required the ability to scaffold and shape the rug out of its constituents.

Figure 3: Weaving of traditional floor matting of Kashmir, Wagoo
Photograph Author, Srinagar 2015

Namdahs are further the famous embroidered felt rugs produced in Kashmir considered the most artistic textile crafts of the region (Lawrence, 1895). It is made in a variety of shapes and sizes, the felt base is decorated with chain-stitch embroidery inspired by the natural foliage of Kashmir (Mir &Ain, 2010). These rugs were both beautiful and inexpensive making them popular commodities not only locally but also for export inducing carpet manufacturers to open special branches to manage this trade (Watt, 1903). The *namdagurs* are identified as the felt makers. The felt base is prepared using a manual wet felting process which results in matting, pressing and fusing fibers together through friction, stimulated and lubricated by moisture using soapy water (Mir &Ain, 2010), the *naqash* designs the *namdah* and transfers the design on the felt base with the help of laundry blue and needle punched tracing sheets for white *namdahs* and clay paste block printing for coloured *namdahs*, the *jaladooj* execute the embroidery craft while the *daubi* washes and finishes the rug.

Figure 4: Namdah (L) and Gabba (R) of Kashmir,
Photograph Author, Srinagar 2018

The Design Process

Design development is the first of three levels integral to the production of crafts. In most crafts, the first level namely: the conception of the design is separable from the other two- the execution and the coordination both variously tied in the craft practices of the main artisan, evident in craft practices of *namdagurs, jaladooj* and *wagivgurs* for instance. In *kaleens* however, all three levels are in principle separable enabled by the use of ingenious devices such as the *taleem* and the presence of the *ustad/ vaasta* thus eliminating the requirement to refer to the whole carpet (Roy, 2004). Each of these production processes are carried out by a series of sequential tasks which are distinct and performed by artisanal communities exhibiting a specific expertise. Traditionally the design process has been manually conducted through a hierarchical arrangement of craftspersons to execute the workflow distributed among artisanal communities. This process has been described by Moorcroft over two centuries ago (1841), and more recently by Harris (2000; 2010) in the context of shawl weaving and by Lawrence (1895), Sarraf (1990) , and Kaur (2016) in the context of carpet weaving. While the arrangement and actors have altered since Moorcrofts description the functionality and interpretation of the t*aleem* has continued unchanged. The workflow of the design process as described by Moorcroft (1841, vol. 2) can be illustrated as follows:

Naqash/ =>**Tarah Guru**/ =>*Taleem Guru/*=>*Nakaal/* => *Ustad/* => *Kalbaaf/*
Designer   Color caller   Taleem writer   Copiest mastercraftsman Weaver

In recent years technological intervention has reduced the number of stakeholders manual tasks of color coding and copying now substituted with design softwares and printing and photocopying facilities respectively. The tasks of the *kaleen naqash* thus comprises of designing + color coding+ writing the *taleem*. The workflow of the actors presently engaged in design execution in k*aleens* can be illustrated as follows:

Naqash=>Ustad/Vaasta=>Kalbaaf

In the case of *namdah* production the sequential tasks from designing to transfering of the design on the felted base is executed by the *naqash* before the next actor, the *jaladooj* executes the task of embroidery. The workflow of the actors engaged in design execution in *namdahs* can be illustrated as follows:

Naqash=>jaladooj

The main actor in the production process thus is the *naqash* who executes the first of three levels integral to the production of crafts and is responsible for developing a suitable design in the desired quality within a specific dimensional parameter and communicating all the specifications of design type, alongwith the dimensions of the floor covering to be produced to the craftspersons. The methods and tools used for communication and transmission from *naqash* to crafts persons are distinct and have been utilized for generations.

Kaleen In the production of *kaleens* the *naqash* is the first actor responsible for executing a series of sequential tasks integral to the design development process which begins by determining the quality and size of the carpet. The *Kashmiri kalbaaf* weave carpets in qualities varying from 18x18 kpsi to 30x30 kpsi and higher, the density of knots determines the extent of intricacy and detail that can be achieved in weaving. Acertaining the dimension of the carpet determines the extent of the spacial parameters of the visual imagery.

Design Development: the *naqash* then creates the design using either a manual setting (traditional) or a digital setting (modern technological intervention). The manual setting requires the design to be drawn on paper manually using a pencil as opposed to the digital setting where the design is created using a a computer aided software. In both cases the design is created on a graph where each square determines a single knot. The quality of the carpet to be woven determines the divisions in an inch. An 18/18 PK will have 18 divisions in an inch horizontally and vertically. Traditionally the graphs were hand drawn, with the printed graph sheets emerging in the 1950's (for evolution of the graph see Kaur, 2017) presently CAD softwares enable the possibility of customising graph grids according to requirement.

Marking the design with colour codes: The completed drawing is then coloured and coded using symbols.

Writing the taleem: The complete drawing is then translated into a notational cryptograpgic script whereby each unit/knot comprises of two symbols always written together, one symbol indicating color and the other indicating number of knots (Fig 5) of three dots denotes the color red whilst the diagonal oval symbol comprising two dots denotes the number twenty the forward slash denotes end of the section (*alch*). The paper roll used for writing is usually rust or brown in colour and called the *kud.*
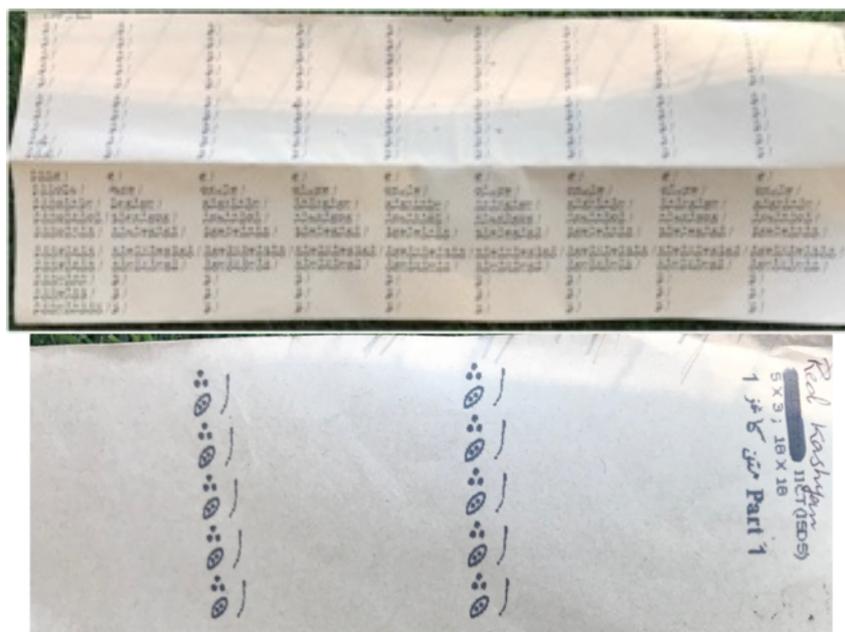
Figure 5: a) above b) below Taleem.
Courtesy: Indian Institute of Carpet Technology, Srinagar.

Deciphering the taleem: Each "*kud*" is always divided into sections of 20 vertical knots and 20 horizontal knots separated from each other by a forward slash symbol '/' called '*alch*', creating vertical columns (Fig. 5a). The number of *alchs* represented on the *kud* and the resultant number of *kud* rolls required for communicating the design is determined by the quality and dimension and design symmetry of the *kaleen*. Hand knotted carpet weaving is a process of knotting individual knots on the warp yarns which requires meticulous and precise calculation of number of warps to be set up. The specifications of the design is indicated on the top right hand side of the *taleem* (Fig. 4b) which displays the name Red Kashyan, also indicated are dimensions of the desired *kaleen* 5(l)X3(w) feet and quality18X18 kpsi. The dimension and quality specification enabling calculation of the warp yarns required for weaving calculated by multiplying the horizontal knots in an inch in this case 18 by the width of the carpet in this case 36 inches (3 feet). Kpi X width of carpet= number of warp yarns
18 X 36= 648 warp yarns

To determine the number of *alch* in the *taleem* the warp yarns are divided by twenty the number of knots per *alch*. This calculation would communicate instructions for a *Khaswaun* design.

As the red kashyan design on the *taleem* demonstrates a symmetry operation of longitudinal reflection (for symmetry operations see Hann, 2013) only half the number of *alch* would be needed due to the repeat symmetry of the design. Weaving of *kaleens* is a process executed from bottom to top whilst the instruction on the taleem are read and followed from top to bottom. The *taleem* (Fig.4 b) further indicates the section of the carpet that these instructions apply to based on the *kaleen* framework discussed earlier the section is followed by indicating the sequence of production by indicating the part with the help of a numeral indicator. To further comprehend continuty all the *taleem* sheets in a set are numbered.

Hence the *kaleen naqash* through a series of calculations, symbols and tools is able to cleverly communicate and transmit all the useful information without benefit of a computer. Measured in the number of yarns available, further, each row adds up to the same total number of *knots*. This is a testament not only to the ingenuity of the system, but also to the experience and skill of its master-craftsmen (Harris, 2000).

Namdah production on the other hand whilst incorporates the expertise of the *naqash* for the design development process, as opposed to *kaleen* production a coded syntax is not used rather the method of communicating and transmiting the designs after first acertaining the dimensions and shape of the *namdah* is a manual process whereby the *naqash* develops the design on a tracing paper first using a pencil and then reinforces it using a pen. The selection of the width of the paper which is available in 20 meter rolls of widths 40, 50 and 60 inches is determined by the dimensions of the *namdah* to be produced. For larger sizes the sheets are joined using transparent masking tape. Details of the entire design is then needle punched which enables transfering the design on a white felted base using fabric blue (Fig 6, left). For dark colored felts the design is transferred with the help of wooden blocks through a manual block printing method using clay paste (Fig 6, right).


Figure 6: Process of design transfer,
Photograph Author, Srinagar 2018

Wagoo designs unlike the *kaleen* and *namdahs* do not begin as drawings or artworks. The designs are woven structures designed and produced in two styles namely: single or plain weave called *Walkhur* and double or basket weave called *Seod*. Practiced over generations the *wagivgur* weaves from memory and the craft practice is transferred from mother to daughter through oral transmission combined with demonstration.

Figure 7: Woven wagoo designs, Walkhur (L), Seod (R)
Photograph Author, Srinagar 2018

Conclusion

While the role of all artisanal communities and their craft practices are integral to the production process, the role of the *naqash* is of an essential bearer of the craft and cultural heritage produced in the Kashmir valley. Responsible for the design development of floor coverings, the *naqash* continues the use of traditional craft practices learnt and mastered over generations. The traditional practices have thus enabled continuity in the deep linkages between *Kashmiri* artisanal communities, their material culture and the prevailing craft practices in producing indigenous floor coverings using regional design practices and craft-based manufacturing. The craft producers of *kaleens* and *namdas* follow and interpret the design concepts developed by the *naqash* using the coded syntax in the form of a *taleem* for *kaleens,* the tracing sheets and blocks for *namdahs* and the method of oral transmission and demonstration in the case of *wagoos*. Thus, these indigenous craft practices and the resultant material culture form the core of artistic practice in the region. Furthermore, the craft practices of *Kashmiri* artisanal communities form a strong part of their identity as the traditional methods are practiced from one generation to another and rely on complex interactions facilitating knowledge transfer within the communities.

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Animism Belief that Worships the Tree in Malaysia

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
Worshiping trees in Malaysia is not a wonder at strange sights in Malaysia. Malaysians believe in animism. The objective of this research project is to present some preliminary thoughts of tree animism and analyse the animism practices and beliefs in Malaysia so that a better understanding of animism can be established as the vast research by Animists little is known about the perspective of Animists in Malaysia. The field investigation was conducted to explore three popular trees. This study discovers some of the Malaysian Animists' perspective. In this animism belief, they see them as powerful symbols of growth, decay, and resurrection. The first field observation conducted on a Chinese temple, the tree has been worship by the society since 1977 as a spiritual belief that the tree inherent the spirit of a local god. It has a major influence on the society especially surroundings area of based on its supremacy and mythology incident. The believer worships the tree for prosperous in wealth as proven from the donation made by the believer in enhancing the temple. The second was conducted on a Thai temple, the tree named Bodhi tree. By practicing meditation near the Bodhi tree, believer able to calm down their mind and obtained an answer to solve their life's problem. The third was the "Vilva" tree located at a Hindus temple, it is believed connected to the god of "Sri Nagaraja" in Hinduism and solves their relationship problems. For future study, researcher may work on the belief of rock animism.

Keywords: Animism, Malaysia, Multi-cultural.

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Introduction

Animism forms the basis for new religious movements in all parts of the world. In reality, animism is a culture and a religion. Culture, religion, and relationships are always together in the tribal world (Sitton, 1998). David Sitton studied on the spiritual warfare in a tribal context, where Darryl Wilkinson argued that the new animism is only particularly "indigenous" in its promotion of non-western ontologies (Wilkinson, 2017). On the other hand, Maheshvari examined the notion of animism and environmental rationality and investigated the credibility of the resonance of "animism practices" within a contemporary environmental awareness (Naidu, 2011). The researcher considers animism a growing concern in Malaysia, however there is paucity of research and information on animism in Malaysia as this belief is based on idle talk and stories that cannot be verified (Webmaster, 2014) and some forms of animistic belief is not recognized by the Malaysian government as a religion (Man, 2019). In Man's study, Filipinos made offerings to certain trees that were thought to be the occupancy of a benevolent holy being, or even certain ancestral spirits, the widespread concept of animism in the Philippines was addressed and documented. As published in the Malaysia Culture and Lifestyle, the concept of animism ascends among the Malays to pass through various concepts and terms derived collectively from Buddhism and Hinduism (Malayculture, 2012). Therefore, this paper intended to outline some of the Malaysian Animists' perspective through field observation in a small scale qualitative research in Klang Valley specifically on trees worshipped by Malaysian Animists. The data from the field observation is based on the three widely held belief in Malaysia - "Sufism, Buddhism, and Hinduism".

Literature Review

Animism. Animism is the belief that there is no separation between the spiritual and physical (or material) world. Souls or spirits exist not only in humans, but also in geographic features such as mountains and rivers, or other entities of the natural environment including thunder, wind, shadows, animals, plants, and rocks (Harvey, 2006). Animism is practiced based on religious belief across culture. It is not only defined as an attribution of a living soul such as words, names, and metaphors representation but also the belief in a supernatural power that organizes and animates the material universe.

In the anthropology of religion, animism belief is practiced as a term for the religion of indigenous tribal peoples towards the development or infiltration of civilization and organized religion. Nowadays, the belief of animism is not only applied by indigenous tribal people on prehistory era but it influences the modern society that believing in 'spiritual' or 'supernatural' perspective. Some examples of the animism belief can be found in forms of Shinto, Serer, Hinduism, Buddhism, Jainism, Pantheism, Paganism, and Neopaganism. Animism happens in the society because they believe the existing of spiritual power, which enable them to fulfil their wishes and demands, especially for wealth.

The concept of Animism. In South America, the Circumpolar region and India, Animism was reintroduced during the last decade of the twentieth century (Nathan Porath, 2017). These models strengthened the concept of "animism" developed by Edward Burnet Tylor (1871). In the "New Animism" model, animism is understood

as a particular theory about the nature of being or the kinds of things that have existence, which generally interacting with each other (Bird-David, 2006). Sometimes, these agents are called "soul/ spirit" (Descola, 2006).

The animist-ontology believes that every species has their own nature or perspective: the species sees itself in the way humans see themselves and vice versa (Viveiros de Castro, 1998), this line of thought is supported by Tim Ingold (Ingold, 2000).

The new animism (or animic) models (Ingold, 2000) have hardly been applied to the Southeast Asian region. Kaj Arhem and Guido Sprenger have published two books providing ethnographic data that lets us discover the new animism models. These books focus particularly on offerings and sacrifice, as well as perspectival inversions and landscapes. This study is essential for scholars working on spirit-related topics. It also shed light on another question: the missing gaps of the tree animism particularly in Malaysia, a new approach to offer an answer by the researcher.

Animism practices and beliefs in Malaysia. Buddhism, Hinduism, and Animism all play a part in the day to day life of Malaysians. Malaysians, similar to Thailand's Animist practices and beliefs, 95 percent of the population of Buddhist of Thais who have animist beliefs. Although their religion is Buddhism or Hinduism, they actually devoted more of their time to Animist beliefs than they do practicing Buddhism or Hinduism   (C,   2018).

In Malaysia you can find examples of Animism in nature, the most outstanding feature of Animism in Malaysia is the spirit trees situated outside temples, car parks, or just about anywhere people live, work or gather. When a tree is not merely a tree, daily offerings of joss sticks, food and drink are often placed at the base of the tree. By observing the growth and death of trees, the elasticity of their branches, the sensitivity, annual decay and revival of their foliage, human being see them as powerful symbols of growth, decay, and resurrection. Malaysians are not worshipping the tree but the spirit resides within the tree based on the history or mythos passed from generation to generation. Based on the symbolic representation of 'World Tree" (see Figure 1), animism rationally exist in tree as the branches reaching up into the sky, and roots deep into the earth, animist believes that this can be seen to dwell in three worlds – a connection between heaven, the earth, and the underworld, uniting above and below (Mountfort, 2003).

The research conducted able to give a better theoretical understanding of the society about the animism belief in Malaysia. On the other hand, the research findings reserve the belief of animism in Malaysia towards the development or infiltration of civilization and organized religion.
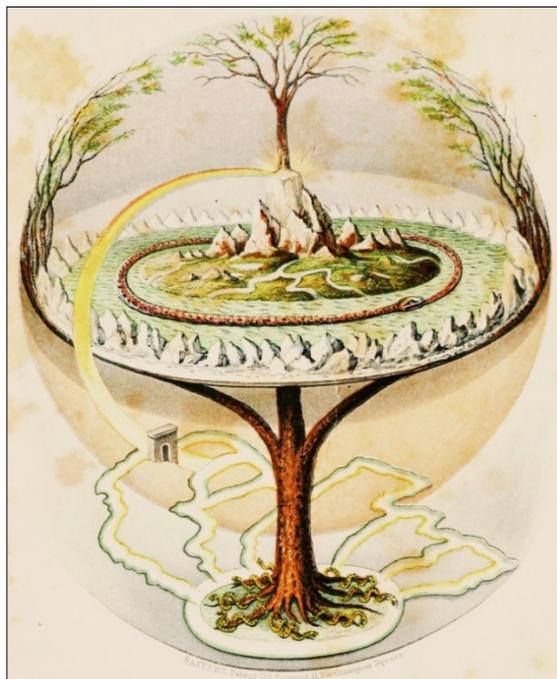
Figure 1: Symbolic Representation of "World Tree".
Source: gospelsentinels.com

Research Methodology

Field observation was performed in this small scale qualitative research project (Rossman, 2003) while conducting field research, field notes including photographs were kept as a record. The three samplings were based on the popularity in the capital city of Malaysia, the Klang Valley; which is a Sufism temple located at Ipoh Road Chinese temple, a Buddhist temple located at Wat Chetawan and Hinduism temple; Sri Subramaniam Hindus Temple located at Batu Cave, Kuala Lumpur. Each of the selected temples has the similarity of believing in animism that worships the tree.

The researcher conducted an in-depth interview with three sampling relevant persons; they are the helper, community member and or temple guardian. The interviews were to explore the animism of these three designated samplings according to the fields (see Table 1).

Researcher pre-arranged the interview by making an appointment to meet up at their temple at a convenient time. Total time per interview was 35 minutes, 48 minutes, and 32 minutes respectively for the Ipoh Road Chinese Temple, Wat Chetawan and Sri Subramaniam Hindus Temple. The researcher had visited the temples and permission was given to snap photographs as reference and evident.

In addition, the researcher engaged in-depth interview method to investigate the animism in an in-depth way and to discover how the respondent thinks and belief in it. Interview conducted towards the relevant people who work there as a helper and or community member has conducted at all designated samplings accordingly to the field (see Table 1)

Table 1: The Summary of Interviewee Information

No	Research fields	Interviewees	Background	Years Servings
1.	Ipoh Road Chinese Temple	Ms. W	Temple committee member	12
2.	Wat Chetawan	Mr. WS	Temple guardian	10
3.	Sri Subramaniam Hindus Temple	Mr. S	Temple guardian	12

Results and Discussion

Field Observation 1: Ipoh Road Chinese Temple

Sufism. Located in Ipoh Road, Kuala Lumpur. It is popular among Chinese society in Klang Valley. Its famous mythology incident has been spread verbally throughout the society in believing the temple. The location of the temple is located at the high traffic junction between Ipoh road and Tun Razak road, under the flyover bridge towards Putra World Trade Center (PWTC) in Kuala Lumpur (see Figure 2).
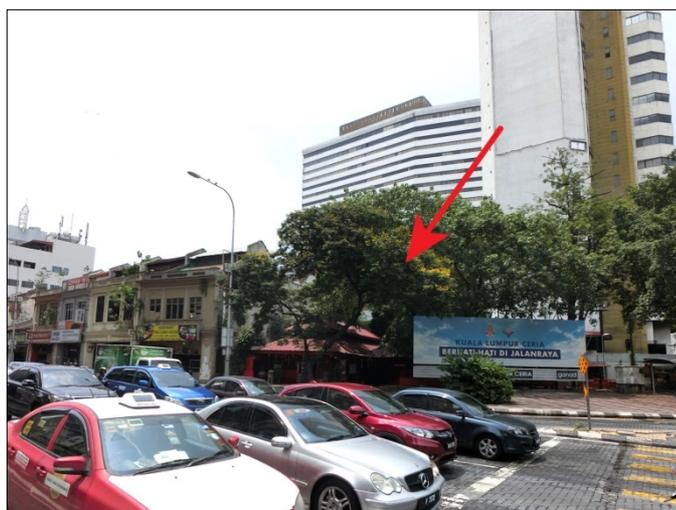
Figure 2: Overview of Ipoh Road Chinese Temple.

As based on the interview conducted on 15th June 2015, the tree has been worship by the society since around 1977 as a spiritual belief that the tree inherent the spirit of the "Datuk Keramat". This Chinese temple worships Datuk Keramat - a statue serves as a guardian of the temple. It is a fusion of pre-islamic spirit belief called Sufi Saint worship (Sufism) and Chinese folk religion.

The myth of the temple awaken the society around the area was the temple have indestructible power from being demolished by governing council body as during the build-up project of the flyover. The incident was the governing council's tractor not functioning all of the sudden and the contractor fell sick whenever they tried to demolish the temple. Several sub-contractors have been hired for the demolish project but gone fail every time. The popular myth incidents happened in relation to the god of the guardian of the temple whereas belief the spirit inherent in a tree near the

temple. There is a belief of animism exist in the tree. A lot of Chinese and Indian society around Ipoh Road worships the tree to make their wishes.

'Datuk Keramat' at this Chinese Temple gives a major influence to the society especially surroundings area of Ipoh Road based on its supremacy and mythology incident. Worshippers usually pray to 'Datuk Keramat' for protection, good health, good luck, and sometimes seek divine help to overcome their problems. As from time to time, the shrine and supremacy of 'Datuk Keramat' helped and fulfilled most of the society wishes and demand especially for wealth. As appreciation towards 'Datuk Keramat', the society has built a tiled cement hut as a comfortable shelter under the tree for "Datuk Keramat' (See Figure 3 to 5).

Figure 3: Ipoh Road Chinese Temple.

As summary, the myth of the temple and the supremacy of
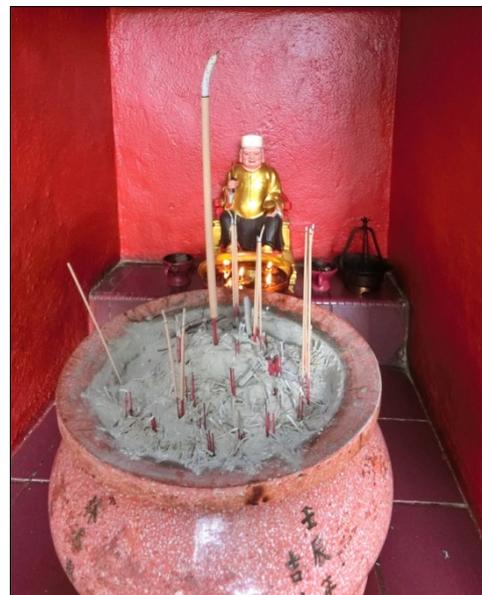
"Datuk Keramat" built the trust to th   Figure 4: The Scared Tree at Ipoh Road.   Figure 5: Statue
animism. Moreover, the temple venue with indestructible power from being demolished the governance council gains additional trust towards the society.

Field Observation 2: Wat Chetawan

Buddhism. There is a worship tree which belief in animism in Wat Chetawan (see Figure 6), a Thai Buddhist temple located in Gasing Road, Selangor. The interview was conducted on 21ˢᵗ June 2015. Interview explained that the worship tree at Wat Chetawan is a Bodhi tree which is sat behind the temple building. Figure 7 shows the view of the worship tree as the Bodhi Tree. The Bodhi tree of Wat Chetawan is believed to have supernatural power to overcome the devotees or believer mind when they practice meditation on the surrounded platform. Somehow, the Bodhi tree will calm down them in belief that will give protection and life problem solution.

Figure 6: "Wat Chetawan".

Figure 7: The worship Bodhi tree
at Wat Chetawan.

As the research on the history of Buddhism, the Bodhi tree was symbolic of "awakeness" long before Prince Siddhartha Gautama entered the opening of enlightenment beneath its leaves in 528 B.C. Indeed, the name Bodhi or (also known as bo) means "awakening." Even the scientific world recognizes the spiritual associations with this tree as its botanical name, ficus religiosa, means "religious fig." The Bodhi tree is sacred in India and venerated in Bodhgaya where it is said the descendant of the original tree where the Buddha experienced spiritual awakening still grows.

Even before the Buddha's spiritual expansion sparked the revolutionary religious teachings of Buddhism, the Bodhi tree symbolism was associated with Vishnu, a major archetypal Hindu god. Vishnu is the sustainer of the universe and part of the holy trinity with Brahma and Shiva completing the divine triad (Phillips, 2015).

As based on the analysis between society's belief and history, there is a relation in between; whereby the society as belief the Bodhi Tree at Wat Chetawan provide them the protection, relax their mind when meditation and solution towards their life problems as its somehow synchronised to the Buddha's cosmology (Defeating the Mara's Story). As a summary, the Bodhi Tree is belief functioning as enlightenment to the society. As the worship tree (Bodhi Tree) in Wat Chetawan serve the same function as protection in the Buddha cosmology protecting the society around the area.

Field Observation 3: Sri Subramaniam Hindus Temple, Batu Cave

Hinduism. The Sri Subramaniam Hindus Temple, Batu Cave (see Figure 8), located in Gombak, Batu Cave, Kuala Lumpur, is also a popular tourist spot and the staircase (see Figure 9) is one of the main unique attractions about the place. Sri Subramaniam Hindus Temple limestone temple hill is one of the most popular Hindu shrines outside India. The researcher met up the pre-arranged interview at Sri Subramaniam Hindus Temple on 18th May 2015.


Figure 8: The Sri Subramaniam Hindus
Temple, Batu Cave.

Figure 9: The U...
Subramaniam...

The worship tree is located at the new subdivision temple (see Figure 10 and Figure 11). Previously the sacred tree is stand-alone at the exterior area but now the committee builds a subdivision-roofing temple with major upgrading renovation as contributed by the donation from society and visitors. The sacred tree believed connected to the god of "Sri Nagaraja" in Hinduism. As society's belief, the tree is the shelter for the spirit of "Sri Nagaraja".

Figure 10: The sacred tree at
subdivision of the temple.

Figure 11: The sacred tree in the temple.

Generally, trees considered friends of human as they provide us shelter, food, fuel, and oxygen for good living. The worship tree is the 'Vilva' types of a tree as the only tree that have uniquely three-pronged leaves that sprout together like a trident. He also claimed that the leaves of the worship tree as 'Vilva' type can be the function to relief the diabetics disease and the pulp of the fruit can heal diarrhea. The fruits from the tree are called 'Bel' and was a favorite fruit of Lord Shiva; the Supreme God within Shaivism, one of the most influential denominations in Hinduism (Sharma, 1996).

God of Sri Nagaraja in a Sanskrit word from Naga (snake) and Raja (king) meaning "King of Snakes". It applied to three main deities; Sheshanaga, Takshaka, and Vasuki. Ananda, Vasuki, and Takshaka are brothers, children of Kashyapa and Kadru, who are the parents of all snakes. The worship tree is a comfortable shelter for the god Sri Nagaraja as belief as king of snakes. He entwines the neck of Lord Siva and function as the bed of Lord Vishnu (Phillips, 2015). A lot of Hindus and visitors worship the tree as sacred with the god of Sri Nagaraja. They worship the tree in paying the spiritual respect to the Sri Nagaraja. Some of them make a wish towards this sacred tree to solve their relationship problems and asking protection purpose but less on wealth perspective. The statue of 'Sri Nagaraja' set at the tree (see Figure 12). It is believed that every wish made from the society will use a yellow ribbon or red string or others ornament (see Figure 13) to make a mark to the sacred tree as a reminder to the god of Sri Nagaraja. In addition, for those who wish on the matter of relationship problem, they tied a note that folded on the tree with written their wishes as a message (see Figure 14) to the god Sri Nagaraja.

Figure 12: Statue of
'Sri Nagaraja'

Figure 13: A marking
of wishes.

Figure 14: A wishing note of
relationship wishes tied
to the worship tree.

This summarized that in Hinduism; they worship the tree because it is a metaphor for their god named "Sri Nagaraja" and believe the tree is a comfortable shelter for "Sri Nagaraja" as a king of snakes. The believer makes a mark using yellow ribbon or red string or others ornament as a reminder message to "Sri Nagaraja" as to wish for safety and a better relationship in life.

Conclusion

In conclusion, after in-depth interview and observing the three fields of Ipoh Road Chinese Temple, Wat Chetawan and Sri Subramaniam Hindus Temple, Batu Cave have the similarity in their concept of worshipping the tree. Divine beings manifest as trees, and believer worship them to fulfill their desires or to please the belief of the spirit or god. In addition, a tree is a vital form of communication for believers to express their personal problems and releasing negative energy. The practice was able to motivate, strengthen, comforting and giving them a direction of hope.

The essential contention of this research is that the practice was a natural cosmology religious existed as a part of tradition according to the animism belief, which functioned to serve in the cultural life of the society. Stories of the sacrifice and service done by trees are told from our childhood time. In fact, the tree owned the earth before man appeared on it presently, the world seriously threatened by the destruction of forestlands and the extinction of many species of vegetation due to human's callous attitude. It is everyone duty to plant and nourish the trees, as the trees serving us with its oxygen, giving us the vital factors that make life possible on earth and last but not least giving a positive psychological motivation towards animism believer to journey through the life path.

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Verbal Communication through Folk Songs – A Study Based on Sri Lankan FolkMusic

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The Asian Conference on Cultural Studies 2019
Official Conference Proceedings

Abstract
Folk songs reflect the identity of a culture. Genre of Sri Lankan folk songs is significant in passing down culture to generations through oral tradition. The composer was uninhibited and frank. The spontaneous verses were standalone works bearing structural variations and were instructional. These songs varied from work to recreation while adding rhythm to manual tasks. The objective of the study was to identify how these songs have been used for communication purposes based on wording and melody and what aspects the songs convey in different contexts preserving the tradition. A sample of thirty songs were categorized based on profession, beliefs and recreation. Data were gathered through audio recordings, literature and resource personnel. Sri Lanka being an agriculture-based country, folk songs were mostly associated with paddy and *chena* cultivation. Agricultural work was a collective endeavour of both men and women. These impromptu songs were not mere monotony breakers, but a method to perform certain tasks with consistency and evenness while communicating with fellow partners. The other professions like boating, mining, cart riding and collecting honey are equally notable. Similarly, songs based on chanting at *thovil rites* (curing by mental remedies) where the black magician communicates with demons and spirits play a crucial role. Under leisure and recreation, communication embedded in folk songs had articulated youthful love, lullabies, and teens singing at play to build up companionship. The study concludes that folk songs were used as a creative and effective medium of communication at a time sophisticated technology was unimagined.

Keywords: Folk songs, Verbal communication, Culture, Spontaneous, Identity

Introduction

"Every Sri Lankan is a poet -Robert Nocks"

Folk songs or *janakavi*in Sinhala have been performing a crucial role in the Sri Lankan folk lives over centuries. These songs have passed down through mouth to mouth over generations, bearing its' unique features until the formal education system was introduced in 1950s after the independence. "In the history of human existence, the first to emerge was the verbal communication, later on these statements were recorded in written scripts" (Wickremarathna A,1999, P:7). In that society, fathers have verbally instructed their sons about agriculture based activities while mothers have taught the daughters about the art of cooking, sewing and household maintaining. Therefore, keeping written records were not in practice at that time.

Sri Lankan folk songs can be basically categorized into two as *gami gee* which were created by the ordinary village folk and *se gee which* were written by elites in the society following the poetic techniques based on different situations and purposes.

Sri Lankan folk songs are unique for its' distinctive nature of composition. For example, creativity is a key character of these songs while the quality of unpretentiousness and the degree of sensuality is remarkable.The composers were uninhibited, frank and spontaneous and their interactive, standalone works bear structural variations. Within the creative mind of the composer, was a penchant for using simple language; as people working in paddy fields, chenas, mines or transporting merchandise in boats and bullock carts, intended everyone around to hear and feel the recitations. Further, the spontaneous verses were expressed in spoken language. Since Sri Lanka is an agriculture-based country, most of the related tasks were collective efforts. Therefore, folk songs were a combination of an individual chanting within a group, combined singing by members of a group or interactive discourses. Agricultural work was a collaborative endeavour, with free contributions of family and neighbouring labour in a system known *Áththam, where p*eople take turns to help in each other's fields. During the task performance, *Nelum Kavi, Goyam Kavi* and *Kamath Kavi,* the songs sung in the fields were not mere monotony breakers, but a method to perform certain tasks with consistency and evenness.

There are also Sinhala folk songs which contained humour and sarcasm while some folk songs demonstrated regard for kindred, the love of parents for children and vice versa. The expression of love combined with sensuality in folk songs articulated youthful love, affection of a man for his female kindred or cousin, or feelings of lovers at dusk.

At a time when medicine was not sophisticated enough to cure the illnesses caused due to mental and spiritual reasons, *Shaanthikarma,* the mental remedies or black magic performances were the uniquetechniques which brought solace to the bygone local society. Typical nature of a performance was based on the region and the reason. Those performances were noted for their uniqueness.

Se gee, the songs written by elites of the society; mostly the monks or the ministers in the king's court were also distinctive in the history Sri Lankan folk music. But these compositions are differed from *gamigee* in every aspect. These compositions were

written following the poetic techniques such as rhyming patterns, metaphors, similes, complicated language and melodies with two or more rhythms etc. The educated people wrote these songs in order to fulfil various requirements in the society such as ceremonial events, praise the kings, to send poetic messages and to write compositions on religious and academic contexts.

Objective

The variety of folk songs is almost endless. They vary from lullabies, damsels riding on swings to recreational songs while they reflect our lives from birth to death.In other words, they are part and parcel of the lives of village folk. Sri Lanka's folk songs also play an important part of its musical heritage. The most notable aspect of these songs was that, though they are spontaneously compositions by the ordinary village folk, there is always a deep meaning that reflects various aspects in the society and human life.

The objective of this paper is to examine how those songs fulfil the requirement of communication which surpasses other aspects such as entertainment, social interaction, profession, recreation etc. In order to fulfil the task of a successful communication, three components need to be completed.   Firstly, there should be a communicator, secondly, a message to be conveyed and finally the presence of a receiver (Wickremarathna A,1999, P:8). Considering those points, it is clear that, all those folk songs have been able to fulfil these three components. Further, this study aimed to find out the ways and means that were used to create the need for communication and how they have used it in practice. Further, the study was aimed at identifying in what ways the endeavor was successful.

Methodology

A sample of thirty songs were selected under various themes and primarily they were divided into two sections as *gami gee* (ordinary folk songs) and *se gee*(written by elites). Then the songs under gami gee were further categorized firstly, as songs based on professions: agriculture (paddy and chena – growing crops in a farm setting), transporting goods using bullock carts on rough roads and transporting goods and people along rivers, gem and coal mining, bee collecting. Secondly, according to the religion and beliefs. Thirdly, as social, recreational and entertainment. On the other hand, *se gee* are prominent for the songs of sending messages on poetic verses which is known as "*dhooth services*" (messenger services).

The existing knowledge of native scholars and literature were equally important in conducting this research. As mentioned before, most of these folk songs were composed by the village folks who were totally ignorant in writing letters. Therefore, this tradition was passed down verbally over generations. As a result, more than referring to written documents, the information gathered from the resource personals were very much important, original and unique. Three such persons were interviewed and a considerable number of folk songs were collected. It was identified that even the folk songs which belong to the same category had used different dialects and wordings. Those folk songs must have changed in certain ways over the years as they have been transferred verbally over generation.

Among the written documents on Sri Lankan folk music, *"Hela Gee Maga" (1962)* written by veteran folk musician and researcher Mr.W.B.Makuloluwa, is considered to be the ideal hand book of Sri Lankan folk music. This book was the first formal book written with an adequate amount of information based on this topic. Apart from that, in modern times several other researchers have taken a great interest towards finding out the history and nature of the local folk music tradition." The *Mahawamsa* states that there had been a unique music tradition in Sri Lanka. But enough evidence could not be found about the nature of that genre of music" (Makuloluwa,1996, p117). "Further, records can be found in *Thupawamsa* about certain musical instruments that had been used in the ancient Sri Lanka namely: *rideedaara, shudra veena, ransack, dhaarasak*" (Makuloluwa W.B,1996, p118).

Old voice recordings from Sri Lanka Broadcasting Cooperation (SLBC) were used to identify the forms and features of the folk songs and to categorize them according to the requirement of the research study.

Data Analysis

In studying the selected folk songs, it was understood that several common features were shared by those folk songs. Firstly, the nature of simplicity is a unique feature of almost all the folk songs. Since they were composed spontaneously by ordinary folks, educated or complicated language usage cannot be seen. The language used was also unique and simple. Secondly, almost all the folk songs were composed into four stanzas combined with a simple tune and a rhythm. Thirdly, the composers are anonymous, and the folk songs are limited to verbal records.Fourthly, the melody of each song itself reflects the nature of the task at hand and they were sung by both men and women in the forms of solos, duets and sometimes as a chanting. Fifthly, all the songs were sung in a very high voice to fulfil the communication requirement effectively.

"It is also understood that these songs are formed in three different aspects as: isolate– the songs sung to his/herself, interpersonal – songs sung between two persons as a conversation/ argument/competition etc, group chanting – a whole set of people sang together as a choir or chanting" (Wickremarathna A,1999, P:8).
Finally, the rhythm can be basically divided as songs with a tempo (*aghathathaathmaka*) and without a tempo (*anaghathaathmaka*) (Wanigasekara L,2008, p: 133-134).

Basically, the selected folk songs can be categorized as follows:

Folk Songs

Songs composed by the ordinary folks *(gamigee)*

Songs based on professions

- Agri- culture based songs (paddy & chena)
- Cart ridings (goods and human transportation by road)
- Boating (goods and human transportation by rivers)
- Mining (coal and gems)
- Collecting bee honey

Religious practices and beliefs

- Songs and prayers done at black magic chanting
- Devotional songs sung during pilgrimages

Social, recreational and entertainment
- Songs sung while playing
- Lullabies

Songs composed by the elites and ministers. *(Se gee)*

- Songs to praise kings.
- Messenger services via birds *(dhooth services)*.

Identifying how communication purpose was fulfilled through songs belonging to each category;

Agriculture based songs (paddy & chena):

Sri Lanka being an agri-culture based country with a great history related to farming, folk songs have been composed on every activity based on agriculture; specially the activities in the paddy fields. In other words, songs have been sung from the initial stage of entering the paddy field to the final stage of receiving the harvest and offering the fresh portion to Lord Buddha and deities (these are customary activities of Sri Lanka). Participation of both men and women can be seen here. The rhythm of each of these songs vary according to the task at hand.

Considering the communication purpose of those songs; mainly they have been sung to avoid boredom while at work and to minimize the pain and hardness of the outdoor activities.Communication during these activities plays a prominent role. By studying the content of the songs related to the paddy field activities, it is understood that the communication had taken place effectively among men and women at work. They had exchanged the ideas about the condition of the harvest, thanks giving to the deities for prosperous harvest, hardships and difficulties at work, ill treatment by the land owners and also they have exchanged ideas about the weather and the beauty of the environment.

Vegetable farming is also a similar activity that had taken place in the Sri Lankan agri- cultural context. Activities in a farm yard are different from those in a paddy field. The farmer had a huge responsibility to protect the harvest from animals specially at night. Therefore, he had to stay in a tree house burning mid night oil to guard his crops. The dangers that lurk in the dark usually bring uncertainty and fear within the mind while silence is piercing and unbearable. He breaks into a song hoping for a relief from the monotony of keeping watch. The melancholy melody of a lonely man echoes through the air on a frozen night and the wind carries his voice to another isolated guardsman, who responds in a song to the delight of the other. This is the tale of two solitary sentries passing time on a weary night, finding harmony through songs
.

Likewise, it was a mode of communication to the beloved ones at home as an indication that the farmer is secure and no harm from any dangerous animal at night. On the other hand, this was a mode of indicating to the animals that the farm yard is not isolated. The content of the songs sung while staying at a pale (tree house) were varied. Mostly, two neighbouring farmers of the tree houses made conversation about the hardships of life, sometimes about their future or about their lovers as well.

The melodies of those songs are totally different from the songs sung in paddy fields. For example, the continuation of the tune or the melody can be seen in the paddy field songs while the "pal songs" are sung with pauses in between due to disturbances caused by mosquito bites or falling asleep. All these songs do not bear a tempo as they were sung in isolation with a sense of loneliness.

"Mandaaramataudaigilenawahileenie- gonugekare	"It's a very odd, monotonous and a lonely time
Bandaaweni bara goneie….	of night that I am staying alone
Wela langa ambalama kaatath parawenie	in this little tree house
Mata thaninathe – numbanaadanulalenie…	"Do not worry dear
ulalenie! *(annonymous)*	I can look after myself as this is my destiny….".

Gal gee/ Karaththa kavi (songs sung while cart riding):

It was a time the public transport system was not sophisticated and easy as today. The prime mode of transport was bullock carts. *"Gal gee*" or *"Karaththa Kavi"* were sung by men while transporting goods on business matters and for daily requirements or by people specially on pilgrimages along rough roads..The ordinary village folks who had a thorough awareness of the Buddhist teachings empathised with the plight of the bull as well. At the same time, even the ordinary village folk had an understanding towards the merits and demerits as explained in Buddhist teachings. Therefore, they explain how people have to suffer in this birth for the sins commited in their previous lives. The villager very effectively creates a comparison between the life circle and the wheel of the cart. Travelling along the rough roads was difficult very tiring and time consuming. In order to overcome all these difficulties, the rider and the travellers sang those songs. Sometimes the riders too sang alone to themselves to overcome loneliness while some had sung in groups within the travelling group. If the journey is a pilgrimage or a journey for pleasure, the songs were composed based on the beauty of nature, life, songs on folk stories and so on.

Another reason for singing these songs was to avoid danger at night travels. As the roads were not properly lighted there was the risk of colliding with other carts in the thick darkness. Further, those songs were sung to avoid encounters with wild animals at night.The melody and the structure of those songs also bear the features of folk songs and they also did not have a tempo in the compositions.

Considering the songs studied, *Paaru (canoes), Pathal* (mines) and *Bambara gee (wasp)* are highlighted for their nature of the use of effective means of communication through folk songs.

Paaru gee (songs sung while canoeing):

Paaru Kavi, associated with men transporting supplies and people along rivers, were sung to ensure that every boat stayed on the course, when avenues for communication were few and there was a constant threat of the vessel tipping over or being waylaid by thieves. In the middle of the river away from the river bank obviously brings unsteadiness within the mind of the sailors. Further, in the morning mist and the thick darkness at night, the possibility of colliding with other canoes was unavoidable. When the boat is on one side of the river, for the sailors who were expecting a canoe on the other on side need an indication that the boat is at work on that day. So, in order to deliver this message to the passengers the rider sang songs. As the communication modes were not effective those days, singing was the only medium to signal that the sailor was safe in the middle of the river.The speciality of those songs was that only solos could be found and duets or group singing was unheard.The nature of the song was flowing and continuous like the river. Similar to other songs, those songs were also sung at a high voice in order to be heard by the people on the land.

As same as the other songs, the content of those songs was also about the risks involved in the profession and hardships of life. But on the other hand, the songs were also composed describing the moon's rays on the spire of the "Mahiyangana stupa", which illuminated the river path for the boatmen to navigate through and also appreciation of nature.

Pathal kavi (sung during mining):

These are popular folk songs that expressed the despondency of the miner, separated from family and home, lamenting the pitiable status of his vocation and urging to see his parents and beloveds. Many such folk songs came into being as the traditional village economy evolved into a more manipulative, profit-based economy, marked by clear division of labour and the worker felt exploited by the employer, and expressed his displeasure in song.

"Pathalkavi" are very much highlighted in communication for its nature of form and usage. Among the professions existed in those days, mining was the most dangerous and risky profession. At a time where the technology was not efficient, when the massive ditches are sinking into the earth, the workers had to go along manually clearing the earth till they reach the treasure. At such situations, there are certain spots where the air is filled with poisonous air or the risk is very high of falling the loosen

earth. In order to communicate with fellow people outside the mine, the only solacewas evoking the voice.

The tunes itself reflect the nature of work at hand. Not like the other songs, these songs have pauses in between the words as an indication that the singer is busy either filling the basket will soil or setting it to be sent out. All most all these songs depict the hardships and the risk of the profession itself and the fatigue life the workers experience apart from working hours.

Bambara kavi (sang while collecting bee hives)

Apart from mining, collecting bee hives is the most difficult profession where communication through songs was highly required. It was a task performed based on its own customs and practices. As a tradition, only the brother in- laws went together to this task. While one person climbs down the steep rock with a help of a rope, the other one must hold it tightly being on the other end. There are possibilities that the person gets fainted looking down from the summit of the high rocks or being attacked by the bees. In other words, the person's life is at a high risk of a single small mistake. Therefore, in order to indicate the safety, the two people have sung with each other to maintain the communication. It is also identified that; these people have sung these songs to take away the fear of seeing the hillock. The songs have been composed on different themes; some expresses the fear, the beauty of nature around, conversation with each other and so on. It is important to note that, even the village ordinary people at that time had a clear understanding about the Buddhist teaching; mainly about karma. They knew that this is a very sinful act that the innocent bees collect nectar drop by drop and form the hive. But human beings take them without any concern and earn their living. Though the collectors repent on this sinful act, they simply do it to make living.

The speciality of the tune of these songs were that, there is a segment to be sung in a quick rhythm that suggest the singer is getting closer to the bee hive and hold the fire to chase away the bees and he quickly moves back to protect himself. This movement of the task nicely depicts through the melody.

Religious practices and beliefs.

At a time where the western or ayurvedic medicinal practices were not popular, especially for mental treatments and superficial believes, the only solution was the black magics *(thovil and shaanthikarma)*. It was a unique method of indicating the mentally sick person that the performer communicates with evil spirits and bring the cure to the sick person. In order to emphasis the environment, it is further fills with face masks, coconut decors, fire and so on. The *kavi*sang in this setting were duets between the preacher and the drummer. These songs carry the nature of very strong and hardness as they deal with spirits and supernatural powers. Only the men have sung these songs that the participation of females were absolutely not.

Another situation where these folk songs were sung was during the pilgrims; specially when climbing the *Sri Paada* mountains. It is believed that no inauspicious words should utter during this time of climbing. So, the devotees sang the devotional songs called "*thunsarenekavi*" only focusing on Triple Gem of Buddhism Buddha, Dhamma

and Sangha. Further, to minimize the tiredness of climbing the devotees chanted these songs spontaneously sometimes in groups or as duets. This communication has taken place mostly between strangers who pass up and down while climbing the mountain but the feelings of friendliness, kindness and affection are unmistakable of these poetic verses.

Social, recreationaland entertainment:

Among the songs come under social, recreational and entertainment; lullaby songs take a prominent place as it was the initial stage of communicating between mother and the child. These songs are crucial in developing the personality, mentality and the language skills of the children. The other speciality of these songs that, these are fully composed and sung by the women folk of the society. Even at the time of "*veddas*"(the original native tribe of people in Sri Lanka), the lullaby songs have existed. These songs were the best opportunity to depict creativity and female representation. Further, it is believed that this is the initial stage of the communication process of a human being.

Secondly, entertainment also took a prominent place in the village society from teens to adults; the games existed at that time were linked with songs. Different features in these contexts were communicated as challenges, arguments, duets, conversations and so on.

Songs composed by the elites *(Se gee)*

These folk songs have taken a form different from the ordinary village songs. Those have been composed by the educated people such as priests, kings, ministers and scholars at that time. They had followed poetic techniques to compose those songs and the main speciality was that they could read and write; as such they had documented those songs.

The prominent category of those folk songs were the messenger services which were carried out with the help of birds. Those messages were written in poetic verses based on political matters, religious information, social messages and love messages as well. This popular method which was known as *dhooth service* was a poetic method of communicating with the educated class in the society. The most popular *"panchasandeshaya"* a document written based on five messenger services considered to be one of the greatest mater pieces ever written in Sinhala literature.

Findings

Considering these facts, it was obvious that almost all these songs have been mainly used to fulfil the communication purposes of day to day life. Though these songs are simple and spontaneous at surface level, at a deeper level all of them carry great philosophies about life.. Also, it was noticeable that, even the ordinary village folk had an understanding of the virtues of life. Further, these songs reveal different facets of village life style and their thoughts and beliefs. Analysis of the folk songs had indicated how the rural life in the bygone era had benefited immensely through this aesthetic and creative mode of communication.

Recommendations

Folk songs reflect the identity of ones' culture. Even a single category has many aspects to be expressed. Further, different facets of the bygone society are reflected through these songs as well they reflect many information of the domestic lives, life styles, beliefs, traditions , the unity within the people and gender representations etc. It is a popular trend worldwide to make new melodies and music compositions based on the melodies and the lyrics of the folk songs. So, it is also recommended to do researches on new compositions vs. the original folk songs and to what extend have they become successful and what aspects of the original versions were influenced with the modern ones. Further, creative modes of communication like folk songs is a great stress reliever. In addition, they had contributed immensely to keep the social bonds alive and contribute towards harmonious co-existence. Those attributes could be taken forward from the bygone era to present and future generations

Conclusion

In conclusion, it is understood that Sri Lankan folk songs have taken a prominent place in the society. Further, it was not a mere entertainment but have been used as an effective method of communication at a time where the new sophisticated communication modes were unheard. Folk songs were a part of the identity of one's own culture; therefore, not only in Sri Lanka but also in other countries folk songs are considered as an important part of the culture and heritage.

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