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[01]

MULTIDISCIPLINARY APPROACH IN TEACHING LANGUAGE FOR THE PRIMARY STUDENTS

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ABSTRACT

Teaching language to children is a wonderful experience. But it is a challengeable task also. Normally children like funny and fascinating experiences. So it is better to teach language through both artistic and cheerful ways. Whether they like language or not they like play, songs dances, stories and dramas very much. So Curriculum designing should consider these things with great awareness. Group teaching is the best way because they always need their peers with them. And almost they expect their teacher as a friend or one of the members of their play group or study group. Accordingly this paper aims to modifying the curriculum design to inspire children's language skills. So language skills can be focused indirectly through consisting different plays , singing ,dancing, storytelling and acting. In this regard the teacher should know these artistic skills and they should be ready to take diverse roles when teaching language. The content of this paper consider both the aspects of language from linguistic point of view and artistic endowments. Further this paper considers the enthusiastic ways of learning a language.

Key Words: *Language teaching, Dance, Song, Play, Curriculum design*

INTRODUCTION

Language teaching is approached through different viewpoints. It is seen as an art from one point of view; from another point of view it is science. But the practical methods suggest that retrieving and integrating the good methods will give a best approach. On that basis, the multidisciplinary approach will make the students engaged in language learning with enthusiasm. This approach was practiced for two years at a primary school in Kokuvil. Consequently the positive changes were found in children's language learning process.

In Sri Lanka education system contains the following sections:

Primary

Junior Secondary

Senior Secondary

Collegiate

Tertiary

When children reach the suitable age they must go to the school. The government provides free education. Books and uniform clothes are given to the students freely. There are 9,829 government schools available in Sri Lanka. Curriculum is designed by the educators' panel appointed by the Ministry of Education.

Tamil, English and Sinhala books are published by the government for the purpose of language teaching.

According to H. Douglas Brown, objectives of effective language teaching are mentioned below:

1. Building self confidence.

2. Encouraging expressiveness (feelings negative/ positive).
3. Help students to develop in motivation.
4. Promote combined learning.
5. Encourage boldness to express language.
6. Encourage students to use right brain processing.
7. Encourage to clear their doubts.
8. Make the students ready to identify and rectify their errors.
9. Get students to set their own goals.

Consequently one of the objectives of language teaching is to improve the language skills of students in order to cope with the challenges of life. The four skills are reading, writing, speaking and listening.

Primary section consist grade 1-5 and primary education lasts for five to six years. In Primary section the relevant age groups for the grades are as follows:

Kindergarten	4-5 year olds
Grade 1	5-6 year olds
Grade 2	6-7 year olds
Grade 3	7-8 year olds
Grade 4	8-9 year olds
Grade 5	9-10 year olds

In the hierarchical structure of education primary is the basic unit. And also it is very important, because the foundation for the education is laid in the primary level. And the shift to written medium from spoken medium also takes place at this stage. According to mentalists, language acquisition begins at home in the informal situation. Subsequently

children starts first language acquisition through spoken medium. At first they experience there is a different medium of language rather than spoken medium. And they begin to realize that there are some structural differences in between spoken language and written language. Therefore children should be ready to incorporate the written medium.

At first they learn the letter representation of sounds in the formal settings. In this period the main aspect is becoming familiarized with sound letter coordination.

If it is first language:

Tamil speaking children learn to represent the forms /written shapes of sounds with which they have familiarized. Sinhala speaking children learn to represent the forms / written shapes of sounds which they have heard and used.

At the same time both Tamil speaking children and Sinhala speaking children step towards to their world of English. Correct pronunciation should be taken into considered at this stage. Because it is very important to the children to maintain it throughout their educational life.

Some letters have different sounds in different situations.

For e.g.: In Tamil (Vowels)

‘a’ is pronounced as ε when it occurs before alveolar sounds.

e.g, Ennam

an̪na:

‘i’ is pronounced as ɨ when it occurs before retroflex sounds.

e.g, piṇ̪či

piṇ̪̪ɛ

- Large alphabets can be made and different colors shades can be used to differentiate short, long forms.
- Stick the alphabet cards on student's; clothes . Then ask them to come in front /middle of the classroom while the words are pronounced with certain alphabet.
- For e.g, If teacher say ‘அம்மா’, it starts with ‘அ’ . , So the particular student should come in front/middle of the classroom.
- Brain stimulation chart can be made and used. Brain stimulation chart contains the pictures and their names. Attractive colorful drawings will help to stimulate children's brain. Because children like to look at the pictures very well. And visualization help them to perceive the world things. When children are exposed to new things and matters, neural connections of their brain are developed.

It will be better to move toward the words, when the children have known the sound letter co-ordination well.

There are several options combined with artistic skills.for teaching words,

- Differentiating the names and actions can be done by the teacher.
At first teacher can use objects and tell their names to children. Then he/she can do some actions and explain those actions.
Then she /he can ask the students to do/perform certain actions.

Teacher can sing a song to introduce actions.

For Eg:

நடவுங்கள் பிள்ளைகளே
நில்லுங்கள் வட்டத்தினுள்

தலையை மெல்ல
ஆட்டுங்கள்
ஆடி ஆடி நகருங்கள்.

பாடுங்கள் பிள்ளைகளே
மகிழ்ச்சியோடு ஆடுங்கள்
ஒடுங்கள் மெல்ல மெல்ல
ஒன்றாய்க் கைகளைச்
சேருங்கள்.

- Beautiful drawings also can represent different actions done in different contexts.
- When action songs are sung with imitating the actions, it motivates children's motor development.

Creating role-plays.

- When teacher wants to teach dialogue /conversation. He/she can divide the students into groups by numbering. And teacher can give the roles for them. After that teacher should encourage the students to play their roles.
So every language learner becomes a member of this role-play. Then it can be expanded as the dramas with suitable themes.

Performing dramas

- Performing a drama gives wonderful experience for children and there are several benefits behind it:
 1. Good Pronunciation is encouraged:
It provides great opportunity to the teacher to teach correct pronunciation of sounds.
 2. Word-meaning relationships is encouraged.
When the children want to use the words as the actors, they interestingly search the meanings for new words.

3. Sentence structure maintenance.
Indirectly they learn to maintain the appropriate sentence structure. And also they know the concord of subject and verb of a sentence.
 4. Contextual meaning is known.
Most of the words of a language are polysemous. That is most of the words have several meanings. And meaning of some words change according the occur rance of context .When children use different words in a drama they automatically learn the meaning of the word in certain context.
 5. Using grammatical elements
In a drama –language is used as the part of the performance of characters. Beyond these, the participants know many other grammatical elements such as:
person, number, gender, pronoun, tenses, cases.
But the teacher should write and direct the drama with considering the above mentioned facts.
 6. Personification and Personifying
In general children like birds, animals and flowers. When personification is done lifeless things are described as living beings. So starts, sun and moon begin to speak language through these children. And when the birds and animals are personified, children take their loving pet's, role. They learn and use language interestingly through these characters. In such context the magic is poor pronunciation becomes as standard pronunciation as soon.
- Animating words
Words have the power when they are expressed in appropriate manner and in which context they are used. And words are animated by expressing

them with feelings children indirectly learn how to animate the words with feeling expression.

STORY TELLING & STORY READING

Time should be allocated for story telling in the language class. Because children are very eager to hear stories. Teacher can tell a story for a period and the children should be encouraged to read new stories. Then ask them to narrate the story in the class. They can identify the new words, new meanings for unknown words and grammatical structure. On the other hand vocabulary growth also takes place. Furthermore they involve in reading exercise.

There are the number of processes involved in reading. Here the two systems are considered prominently. They are

- Representational systems.
- Cognitive systems

When a child learns to read, printed words at first, it perceives symbols or marks on paper, then gradually become familiarize with various linguistic features. These features are derived from corresponding linguistic codes which are the abstract mental representations of the different subsystems of language such as phonological codes, semantic codes and syntactic / grammatical codes.

General cognitive processes are also involved in learning to read, as well as in all learning. Success ion learning to read depends on our ability to attend selectively to the distinguishing attributes of what one is attempting to learn. According to Gibson (1969) efficient selective attention requires an extensive period of analysis that is influenced by three related uncertainty of occurrence (contingencies):

1. An affective or emotional state that makes attention possible.

2. Conscious motivation to learn.
3. Sufficient knowledge to facilitate attention and make critical discriminations.

Therefore teacher should take into consider these systems, to improve children's reading skill.

DRAWING AND COLORING

Children always like drawing and coloring. Attractive pictures can be used in many ways. Some of them are mentioned below:

- To introduce naming words and action words.
- To introduce series of events.
- To give a theme for describe in writing.
- To give a theme for speaking.
- To introduce adjectives and adverbs.
- To ask the children to list the things pertain to specific colors.

SINGING

Most of the children like singing songs. Teacher can create little songs for them and sing it for them. Children like to hear rhyming words. When they hear the songs, they quickly capture the rhyming words and songs in their memory. Children's world get fascinated with imaginations. So they try to sing new lines for the same tune. Songs help them to increase their vocabulary. Because they know many new words and meanings through these songs. Their listening skill is also improved. Listening is very important in their long path of education. To comprehend the subjects related to language and other subjects listening skill should be improved. Therefore songs help to improve listening when children prepared answering questions after listening to songs; they concentrate their mind with this song. Their concentration power is also increased by this way.

DANCING

Dancing creates happy experiences to children when they involve in dancing, they focus their attention on the words or sentences of songs which are sung for dance. They use different steps, movements and actions in order to visualize the words or sentences of the songs. It makes them to correlate the words with suitable actions. Furthermore they comprehend meanings of the words which they visualize.

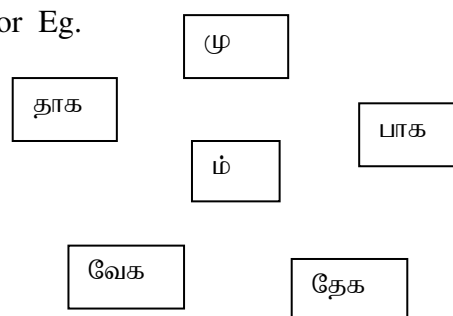
PLAYING

There are no children who don't like to play. Language also can be improved through playing. Coining words is an interesting game, when a group member starts a word with certain beginning letter, the other member should say a word starting with the final phoneme of the last word.

For e.g, குருவி → விறகு → குயில் → ல் at the beginning is not possible. So the other word can be started with ல்.

Making word circles is also an interesting game, when teacher give the final letter of the word the other letters should be given to form a circle. The person who makes the big circle within a time frame will be the winner.

For Eg.



Filling baskets with words is another game. The baskets will be given in front of children. A box will be put with full of written words. Child should choose the appropriate words which begin with certain letter and he/she should fill the basket with suitable words. If

the basket is labeled as “B” the words which begin with “B” are suitable to fill it.

RESULTS

The positive changes identified through direct observation and direct interviews with the children. Thus, it is not necessary to change the curriculum for language teaching often. Instead changing teaching approach can make changes on learners’ attitude toward language. Therefore content of the curriculum should be given the children by the ways through which they like to learn. I hope this multidisciplinary approach will be a better method to teach to improve children’s language skills . Because their world always welcome singing, dancing, playing , drawing and performing. But the teacher should improve her talents in order to improve learning system of children. The effectiveness of approach depends on teacher's creative ideas and artistic skills. When the children get positive attitude toward language, it will enhance children’s learning system for a long period.

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[02]

JOURNEY OF ENGLISH: LINGUA FRANCA TO LINGUA SHRUNKA
LINGUA FRANCA TO LINGUA SHRUNKA: CHANGING PERSPECTIVE OF
POST-MODERN COMMUNICATION THROUGH TECHNOLOGY

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ABSTRACT

Technology has revolutionized modern man's life at the global level including the field of language. The current paper tries to study the impact of modern communication tools on written English language. This is the area where technology has had the biggest impact. Email altered the structure of the letter as a communicative tool. It introduced new etiquette, new conventions, new abbreviations, acronyms such as BFN, FYI, PFA. Mobile phones with SMS have an astonishing impact on lexical and syntactical aspects of language. Language is getting shorter and shorter by the by. Two more points to be considered in this transition are the screen size of the mobile and writing as a time consuming task. Therefore, with fewer efforts if person conveys the same message "why won't he go with this lingua shrunka?" In this type of language, punctuations make words, letters create sentences, and a mere preposition can be a proposition. Even 'emoicons' offering away out of wordiness and creatively solving the problem of being unable to see facial expressions or hear tones of voice in typed correspondence. They provide substitute for words and sentences. To sum up....email, SMS (texting), blogging, twittering, social networking sites tell people write the way they speak less like they used to write. Therefore, language used in modern communication tools is very popular which makes the use of the phonetic part of the language and uses only those words, which are absolutely necessary eliminating redundant words.

Keywords: *Communication tools, Acronyms, Lexical and Syntactical Aspects, Lingua Shrunka, Emoticons, Phonetic Part of the Language*

Man has evolved as the most powerful and capable species on the earth and his power to communicate has had a major contribution in this regard. Language came into being as a means of communication. Initially it was a language of cries and gestures but later on it has gone through tremendous change as per the need of time. Various theorists have discussed evolution of theory of communication through language. To begin with Aristotle's *Rhetoric* in which he has mentioned that it as an art of discourse, an art that aims to improve the capacity of writers or speakers that attempt to inform, persuade or

motivate particular audiences in specific situations. Kenneth Burke's *Rhetoric of Communication* deals with rhetorical practices of speeches. Lasswell on the other hand develops a model of communication in which he says that an act of communication takes place through the following procedure of answering questions 'who says what, in which channel, to whom, with what effect.' Today we are living in the world of cybernetics according to Colin Cherry. He has shown how communication through words has added beauty of multiple meanings, 'A meaning is not a label tied around the neck of the word or

a phrase. It is more like the beauty of complexion which lies altogether in the eyes of its beholder (but changes with the light).'

Watzlawick, Beavin, and Jackson in the *Pragmatics of Human Communication* define it as a structured system of psychological, social, cognitive and cultural components. The theorists have a common thing to say about communication that has been exactly pinpointed by the German Philosopher and linguist Wilhelm von Humboldt in 1936, 'There can never be a moment of true standstill in language, just as little as in the ceaselessly flaming thought of men. By nature it is a continuous process of development...' On the whole language is a product of the society, for the society and by the society. Linguists must

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understand the fact that language and society culture change and their changes are interdependent.

English was initially a Queen's language in India but later on it was amalgamated with regional variety of dialects, idiolects, pidgins and Creoles from Indian regional languages. Crystal in his book says that languages are not static but are constantly changing. The latest slang comes and goes. Our own language is subtly but noticeably different from that of our grandparents and the further back we go in time the more remote and incomprehensible the language seems to be. Shakespeare's language is difficult for us, Chaucer's even more so. Should we be bold enough to pursue the writings of King Alfred who lived in 9th century, we will barely understand a word even though he has written in English.

This is leading 'to a kind of "World" or "International English", one stripped of its local identifiers, with a core of common vocabulary, grammar, and spelling.' (Burridge and Mulder, 1998:277) The change has been approved by the lovers of the

language as a nature's law to change, constancy alone is strange. In a world where humans grow old, tadpoles change into frogs and milk turns into cheese, it would be strange if language alone remained unaltered. As famous Swiss linguist Ferdinand de Saussure noted, 'time changes all things. There is no reason why language should escape this universal law.'

Many linguists have put forth their opinions about the usage of language. Robert Hall Jr. says, "There is no such thing as good and bad (or correct and incorrect, grammatical and ungrammatical, right and wrong) in language. There is no such thing as written language, there is speech and there is writing and of these two, speech is basic in human life and writing is reflection of speech. Changing the writing is not changing the language." (1968:67). It is certain that language is ever dynamic and ever changing. Chomsky (1965:232) suggests that neither grammaticality nor acceptability are absolute concepts. There are degrees of grammaticality and acceptability. Language has always been assessed as being door to the culture. The more refined is language, the better cultured man has thought to be. Till date languages and society culture continue to evolve simultaneously, but of all the languages English has come a long way. It got an advantage of its colonial status to get popularized at

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different corners of the world and every colony coloured it in its own culture. Indian English is one of such examples.

The present paper is a modest attempt to probe into the changes that have come in the language due to advancement of modern communication tools like mobiles with different applications and internet with blog, twitter, and an email.

The present paper deals with the journey of English language for communication in Indian context from its initial position of Lingua Franca to today's short but sweet use through Lingua Shrunka. Collins in his dictionary defines Lingua Franca as, 'A language used for communication among people of different mother tongues.' On the other hand Webster defines it as, 'Any language that is widely used as a means of communication among speakers of other languages.' Initially it was regional variety of vernacular languages that crystallized with the British English. Further it moved on as a language of international trade, international travel, satellite broadcasting, the internet, the world press, world stock markets, multinational corporations, science, air traffic control, and many more areas rely to a remarkable extent on English.

Today, technology has revolutionized modern man's life at the global level including the field of language. Especially the written language is the area where technology has had the biggest impact. Email altered the structure of the letter as a communicative tool. It introduced new etiquette, new conventions, new abbreviations; acronyms such as BFN (bye for now), FYI (for your information), and PFA (please find attachment. Mobile phones with SMS have an astonishing impact on lexical and syntactical aspects of language. Language is getting shorter and shorter by the by. Two more points to be considered in this transition are the screen size of the mobile and writing is a time consuming task. Therefore, with fewer efforts if person conveys the same message "why won't he go with this lingua shrunka?" In this type of language, punctuations make words, letters create sentences, and a mere preposition can be a proposition. When it comes to writing with the help of modern tools of

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communication, people write the way they speak less like they used to write. Therefore, language used in modern communication tools is very popular which makes the use of the phonetic part of the language and uses only those words/letters, which are absolutely necessary eliminating redundant ones.

English varies, sometimes enormously, depending on such factors as where it is used, who uses it, and how it is used. English in India has changed the apparel of Lingua Franca and adapted to the new Glocal (global + local) attire of lingua shrunka. Along with the various regional varieties like Hinglish (Hindi+English), Minglish (Marathi+English) and so on and so forth there is a new kind of variety known as 'Younglish (Young+English)' that needs to be noticed. Youngsters are the most creative and destructive force of the society. Let us see an example of how they enhance and shrink, and make and break the age-old usage of English language,

'Is dis da futr of da Eng lng?

, No thank u pleez,

v r desi' etc.

It has come true what dada of mass culture, Marshall McLuhan said, 'We become what we behold.' In the era of wireless, we become what we hold. Mobiles with SMS, texting and internet with social networking sites, blogs, twitter has gigantically changed the face of English language. Use of mobile phones is increasing day by day in India and so is the use of text communication on mobile thorough Short Messaging Service (SMS) and more recently through applications like Blackberry Messengers (BBM) and 'whatsapp'. The total mobile subscribers' base in India as on Oct 1st 2013 was 875.48 million. Since the past 3-4 years this number is growing with a

phenomenal average year-on-year growth rate of more than 40%.

Moreover, as per the latest figures published by the Internet and Mobile Association of India (IAMAI) the number of internet users through mobile handsets is expected to reach 155 million by March 2014. This will give you an idea of scale with which new form and style of text communication is getting used.

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But are they ruining the English language? Instead of entering into debate let us look at it as gain is always associated with pain. From the ancient to modern masters of Literary theory and criticism like Aristotle to Derrida and the versatile writers like Shakespeare to Rabindranath Tagore, we have always followed them by their thoughts. Initial resistance to any kind of change has become a routine after some days. Language preferred by the users of modern technology has been accepted today as a new variety of English. The standard publications like the Oxford, the Cambridge have decided to go with the time by incorporating some of the abbreviations and blending of today's generation in their new editions. In the point of view of Younglish users, modern communication tools are the hottest drugs that are more addictive than any mood food. By using the lingua shrunka of modern communication tools, they have nothing to lose but hegemony of grammar's tyranny perhaps.

Let us evaluate this new language usage of modern generation. The English that was found in Wren and Martin has got conspired to make it 'Engleash' (English + leash). Further modern tools of communication have 'unleashed rings and beeps on solitude'. English now is started fading into Younglish. Let us look at the change from old days English to a new post-modern form of a language known as 'fusion' of all subjects in which we have digits, figures, words, signs

and symbols and what not! It has definitely triggered our creativity though it has taken us far away from technicalities like grammar, syntax, semantics, phonology, and morphological part of language usage. In olden days if we loved sums, we hated sonnets. These days, Maths and English are cohabiting to make messaging sensual. The following example will help to understand making of a new style of communication and breaking off of old style of formal writing. Though the following examples are considered as ungrammatical, they do reflect creativity of today's generation: Younglish:

Boy: r u + (Are you crossed/ alone?)

Girl: i m (.) (I am alone)

Boy: c u @ 7 (See you at 7)

Girl: i m h%kd (I am hooked/busy/engaged)

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If we look at it as an art we definitely appreciate the change but if we look at it as a strict grammarian we hate it the most. This language is like practising the art of pointillism. There is a lot if use of exclamations and commas, slashes and dashes. So the words are replaced by those signs. Let us find out the changes that have been noticed in the use of techno-language.

The first aspect to be taken into consideration is the vocabulary or choice of diction preferred by Youngsters. English used by new generation dominated by modern communication tools can be called as 'The General Variety of English'. The new vocabulary of SMS, Email shorthand, the jargon of computers and movies and Hinglish has all changed the structure of English in India. Some of the English words are becoming so common across various sections of society even among the less and uneducated individuals as if these words belong to their routine colloquial language of communication.

For example words like ‘Sorry’, ‘Thank You’, ‘Flat’, ‘Time’, ‘System’, ‘Hello’, ‘Bye’ and so on. You would generally find less educated or uneducated persons from Urban India comfortable saying “Muze Ek Flat Kharidna Hai”, “Kitana Time Lagega”, “Iska System Chalu Nahi”, “Chalta Hu Yar Bye”. This is the new culture that has evoked because of the new English in our society.

The second aspect of this variety is the use of ‘Brevity (brief+witty)’ in it. The concept of this modern language was conceived years before its symbiotic relationship with Modern tools. Shakespeare’s dictum, ‘Brevity is the soul of life’ which Polonius in Hamlet gave is followed by today’s youth is still valid. Charles Dickens captured the soul of romance in one line: *Barkis is willin*. Years, years later Michael Lewis unravelled the plot of his best-selling *Liar’s Poker in a single stunner: One hand, one million dollars, no tears*. These are not SMS messages though they sound like them. As sound bites, they predate the textronic (text+electronic) transformation that is making SMS an extension of mind. This language, text aka SMS, is the latest spice added to the English language. In fact text is officially verb now- to text is to send someone an SMS. True these days sentence is turning lean. Slang is flirting with syntax. Indeed, at the press of few keys, SMS, texting are hooking generations. All we need to do is to activate internet and cell phone service and to say S to SMS we can be a part

of Generation i2u or Tribe SMS. But we should not overlook the fact that change in culture and change in language is interdependent. Language has always been assessed as being the door to culture. Till date Languages and culture continue to evolve simultaneously, but of all the languages English has come a long way. Traugott has positively supported this change as, “Thespread of English as a global language has been seen to mark the threshold of the

Modern English Period.” (Traugott, 1972:162f)

A third type has developed within the medium of e-mail is the ‘emoticons’. It is possibly the most original feature of online communication, neatly and creatively solving the problem of being unable to see facial expressions or hear tones of voice in typed correspondence.’ (Flexner and Soukhanov 1997:75) An emoticon (the word is itself is a blend of emotion and icon) offers a way out of wordiness. It is a combination of characters (for the most part punctuation marks) which produce a stylized head, always seen from the side and embellished to indicate something about the writer. The best known of these is the smiley, consisting of colon, hyphen, and closing parenthesis, : -) . The new culture of ‘emoticons’ is also the result of impacting in seconds.

Today’s generation is more towards getting everything quick, something that consumes less effort and time. This life style is also getting visible in the way they communicate. Just like Cricket has seen changes from Test Cricket to T20.

More importance is given to basic understanding and all the rules and regulations of languages are kept aside. For example, ‘TC’ stands for ‘Take Care’, ‘PFA’ stands for ‘Please find Attachment’, Some of the important processes which are involved in language change; especially at the morphological level are abbreviation, acronyms, antonomasia and derivation etc. Noun message is derived into a verb in the language used in the modern communication tools.

The fourth one is of the construction pattern of Younglish. The modern world of media and advertisement has fuelled the new thinking. In this world of ASAP, FYI we do not have time for long sentences nor can we negotiate with long interpretations. With the world being

constantly on toes, English has become master language of punch lines. New words like electrifying, commodification have become common. Hybridization, where a convenient combo of words from two different languages is made is getting widely acceptable. With the

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world being constantly on toes, English has become master language of punch lines. For example, the punch line of last year's Pepsi advertisement campaign 'Oh Yes Abhi!' or the famous ad campaign of Idea Cellular Services using the punch line as 'What an Idea Sirji to name a few.

The fifth aspect is the grammatical changes that have occurred. The world of grammar is following the footsteps of dinosaurs. Punctuation, capitalization, syntax have been altered tremendously. Ten years back when we used to read in newspapers sentences like 'It is a good read' we used to think it is a printing mistake. But today every news channel and every paper writes: 'He did a salman'. There is no denying the truth that, today the new English and the new culture are in a state of flux, that is confused mixture in language and culture, wherein BTW is By The Way in email shorthand while it is 'Between' in SMS language. Even LOL can be lots of love or laugh out loudly.

The sixth aspect is of linguistic competence. When it comes to the linguistic competence of this new English then there is no prescriptive grammar, resulting in lots of miscommunication and misunderstandings at times. The linguistic performance varies from individual, place to place, and time to time. Never has any language or any culture been perfect since its inception. They evolve with time. So it can be considered that the new lingo is evolution English language with new morphological, grammatical format so should not be hurried to label it as mistake or ungrammatical. Converting verb into noun or

vice versa is regularly used well known method in morphology that is derivation. Even use of words like, *Kamala*, *Champak* is examples of 'antonomasia'.

The seventh aspect is very important as it deals with new emerging culture through Younglish. There is no denying that English has been a boon in many ways in India. English is the link language that provides a communicative channel for the Indians belonging to diverse linguistic regions to interact and rather we can say it has helped in binding the Indian Youth as well. Of course the lingua franca is English changing its form into lingua shrunka. This is the result of increased use of modern communication tools.

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This does not mean that such kind of communication is always unproblematic. Speculations about the consequences of this for the type of language used have been mooted from various sides. And, indeed a few changes in conventions seem to have entered the scene. Because much of Internet and SMS communication is (still) by keyboard, the importance of literacy, often in English, has been enhanced, but some of the disadvantages of writing have also lead to changes. One of the limitations of the writing is that everything you want to say must, quite literally, be spelled out. Since this is a relatively time-consuming process, modern communicators have eagerly turned to short-cuts. Among these, we can say abbreviations, acronyms, etc.

From the above discussion, we can see that English language used in the modern communication tools is different from the language used in other written communication. Being language teachers we cannot be neutral, we need to adapt ourselves to this new language. But before that we have to ascertain the structure of this language. The language used in the modern communication tools is

constantly changing. Any language or culture starts with a number of people following the same pattern which then becomes the norm and finally a standard. The standard of this new general variety of English language has to be decided so that there is no semantic gap or error in communication. For that we again need prescriptive rules and its respective grammar. Otherwise everyone shall continue to codify language with not many being able to decode the same way. We are living in a very fast culture hence our pace to form its base has to match accordingly. For all its limitations, language used in modern communication tools is not a spurious concoction, it is a genuine concoction. It is the essence of English, as we want it to be. Time shall test whether it stays and evolves into a standard form or just a passing phase.

The UK and New Zealand have allowed students to use SMS lingo (language) in exams. Indian teachers, scholars are fine with expressing everything in SMS or modern lingo –from lets-brk-up to wl-u-mary –me but language in the classroom should remain sacrosanct. Even a New Zealand party protesting the move put their official statement thus-“Untd Futr is cncernd bout da xeptnce of txt spk 2 b allwd in ritn xams 4 NCEA. Skoolz r ther 2 eduk8 + raze litracy 2 certn standards. (United Future is concerned about the acceptance of text speak

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to be allowed in written exams for NCEA. Schools are there to educate and raise literacy to certain standards.)

But the language is never without irony, is it? And therein lies a tale!

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**LOST IN TRANSLATION: AN EXPLORATION OF POLITICAL WRITING
DURING ANTI-IMPERIAL STRUGGLES IN BURMA IN THE LATE 1930S, WITH
A PARTICULAR EMPHASIS ON WORKS OF TRANSLATION**

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ABSTRACT

During the late 1930s an evolution of Burmese writing took place, which was marked by a conscious movement to introduce new ideas in literature that would motivate the Burmese people to rise up against the British in a bid for independence. Works from western authors were adapted to reflect the growth of national feeling in Burma. The aim of this paper will be to question how far and to what extent can a work of translation become a political tool. Further, what is translation anyway? Translations are never written in a vacuum nor are they received in one, therefore can the translator position himself within the actual text produced, so that the translation will be so close to the cultural centre of the target audience that the translation might become the original? Using a form of discourse analysis this paper will examine the work of Thein Pe in particular and the role of the Nagani Book club to question how far translations can indeed become political and to what extent they were successful as a tool of nationalism. I would argue that the cultural dichotomy between two opposing rationales (East and West) was at the crux of the political/literary debate during this period. This can be examined on several different levels: Eastern vs Western perspective, or capitalist vs socialist ideology, nevertheless the question remains: can a literary translation be termed political and if so to what extent.

Keywords: Translation, politics, nationalism, literature, Burma.

INTRODUCTION

The 1930s were decisive years for Burmese politics. The 1920s had marked a profound change in the way that the Burmese viewed colonialism, and there was a noticeable shift in the way anti-imperialism and nationalism had progressed; political parties, student politicians, and the anti-Indian and Chinese riots of 1929 had shown the British that sections of the nationalist movements were deadly serious in their convictions against the unfairness of colonialism.

During the late 20s and 30s nationalists (many of whom were also writers), saw literature as an opportunity to educate the people, and promote the ideology of nationalism. The

Nagani (Red Dragon Left Wing) Book Club was founded in 1937 in Rangoon, and was based on the model of Victor Gollancz' Left Book Club of London. Nagani became a political platform from which the literature of politics could take place. Most of the founding members were closely linked to the Thakin (Thakin – meaning master and effectively saying to the British “we are masters of our nation”) nationalist movement, and the club itself was dedicated to serve the purpose of establishing a cultural and political revolution in Burma that would benefit the Burmese people, and help re-create a sense of purpose and quest for freedom. During this time many nations were looking towards ‘the left’ for a

political ideology that would oppose colonialism.

The relationship between literature, education and what would evolve into politics had begun in 1924, when the British civil servant (and staunch supporter of all things Burmese), J.S. Furnivall founded 'The World of Books' magazine, and in 1928 'The Burmese Education Extension Association', and Burma Book Club. All served the purpose of bringing the young generation of Burmese students in contact with the diverse amount of international literature and stimulating discussion on current affairs. However, Furnivall's magazine was bilingual, and stressed the importance of understanding English, and this was a contentious issue with many nationalists who wanted to encourage the Burmese language. Nevertheless an ability to read and understand English was acknowledged as a necessary evil, and it was through Furnivall's Book Club that English language Marxist books first became readily available to Burmese nationalists. Translated works of manuscripts of British writers like John Strachey and the theoretician of the British Communist Party R. Palme Dutt, and later books recommended by Pandit Nehru in his *Impressions of Soviet Russia* became key texts that the Marxist nationalists began to use in an attempt to find an ideology that would challenge imperialism.

The left wing Thakins accepted the validity of Marxist revolutionary and international political analysis, but it was only in 1937, when the Nagani Book Club and publishing house was founded by Thakin Nu, and other prominent politicians that writings in Burmese became readily available. In analytical terms, the nationalists of Nagani placed Burmese politics and the struggle for independence within the context of world politics. Burma's subjugation was seen as part of a worldwide system of capitalism and imperialism, and the Burmese nationalist movement was described, not as an isolated phenomenon, but as part of a

global struggle of the oppressed colonies and independent capitalist states against their exploiters. Nagani began to publish from a wide range of sources, but the main objective was to be free of British rule and in order to do this they would have to revolutionise the minds of the people. In 1939 two prominent politicians, U Nu and Hle Pe produced a double volume of texts entitled *Political Map and Dictionary of Political Terms from around the World*. The two volumes were taken together in an aim to instruct the people of the political / historical situation around the globe. This was a form of geo-politics – the forerunner of post-colonial globalisation theory – a study that analysis geography, social science and history, with reference to spatial politics and patterns of reference at various scales, ranging from local level of the state through to international. Thus the theory examines the political, economic and strategic significance where it is defined in terms of location, function and relationships of places and resources. Both volumes gave particular emphasis to countries that had been subjected to suppression, in particular the situation in Ireland, and the nationalist work of the political poet Patrick Pearce, who was part of the nationalist 1916 Easter Rising against British occupation, and the Burmese would often refer to themselves as "The Irish of the East". The Philippine nationalist writer Jose Rizal also featured very heavily within the literature. Similarly, Rizal is referred to as "the father of Philippine independence". Thus, by using actual examples of revolutionaries and translating their reasoning and philosophies, and by educating the Burmese people about the wider world, with a strong focus of suppressed countries, a united Burmese identity might be forged against imperialism. Revolutionary ideas and experiences of other countries were thought to be the way forward. Prominent politician Ba Thaug, 1939 echoes the words of Nietzsche:

The goal is not the creation of a national unit built upon military power of wealth, but the

production of an elite from which genius will arise who will show mankind new values (Ba Thaug, 1939).

Nietzsche's 1822 *The Gay Science* was itself a variation / collection of thoughts and feelings, but based on thirteenth century European poetry. Nietzsche based much of his work on moral psychology and the origin of values. He experiments with the notion of power, but does not advance into any systematic theory, but instead focus's on the doctrine of eternal re-occurrence and a proper attitude towards human suffering and human achievement. Therefore, his ideology would have fitted into the value system of Buddhist based nationalism, and furthermore advocates just how well versed the Nagani translators were in western philosophy.

As the Nagani became increasingly political British intelligence became aware of its purpose, and in December 1937 records note "It's aim is to train leaders to fight against imperialism and it proposes to issue books in furtherance of this objective"¹. The British were suspect of any organisation, which might threaten their rule, but at this period in time they were less concerned with left-wing ideology as any ideology that might give threaten to their authority. Indeed, the Burmese nationalists themselves were searching for 'any' philosophy which could challenge imperialism, and the prominent perspective during the 30s appeared to be left-wing (Marxist/socialist/communist), but this would become something that threaten international political complexities and uncertainties that surrounded Asian

nationalism during the 30's and 40's and beyond.

MAIN BODY

With outbreak of war in Europe, the nationalist movement gained a new impetus in Burma. The Thakins joined forces with Ba Maw's Sinyetha party to form the "Freedom Bloc", and to press for independence. Both U Nu and Thein Pe were a founding members of the Freedom Bloc, and both were prolific opinionated writers. By looking at their work, juxtaposed with the political situation at the time, how far can we judge the work to be political, and indeed successful as tools of nationalist, anti-imperial propaganda?

The most distinctive feature of Thein Pe's stories are the political content, and his political philosophy is reflected in them. In the introduction to his 1938 story *A Song to Make One Weep* he states: "I had always wanted to be a novelist, but while the political situation in Burma was not to my liking, I felt I had to take an active part in righting it". His solution was to try and combine the two careers of literature and politics, and to use his writing to propagate his views. His art reflects the view that literature must make a conscious effort to reflect life, as opposed to the philosophy "art for art's sake". Further, another important feature of the stories is the sense of actuality which they convey. Thein Pe used his own experiences mixed with those of his generation, thus making the stories semi-autobiographical, in addition the stories are often based on actual events, and the main characters are intended to be representative of the period in which they are set. However, within this premise there lies a dilemma: Thein Pe's writing was often an adaptation / translation of another story. Indeed one of the most relevant is his 1938 story "*Oil*", which was written after his return from India, and is an adaption of Upton Sinclair's 1927 novel of the same name. the East vs West situation is a prominent feature, but how Thein Pe

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constructs and adapts his narrative to fit the Burmese culture is particularly significant.

Sinclair's novel centres on the lives of oil field workers in Southern California and their struggle against the rich, bigamists who exploit the workers of small town in America. Thein Pe's narrative too describes the life of oil field workers and the beginnings of their opposition to capitalism. Pe's story concerns oil field worker, Ko Lu Dok, and his reaction to a frustrating predicament: because of lack of money to buy oil, even though he lives in the midst of plenty in a village on an oil field, he cannot provide a light so that his son learn 'proper' i.e Buddhist prayers. His answer to this is to steal some oil, and he rationalises this by claiming that he is only taking back what is rightfully his as a Burman. However, when he finds out that a fellow worker has been fined because of the missing oil, he steals his daughter's ring to pay the fine, and this in turn causes his son and daughter to argue. His realisation that the oil has caused dissension for his own family, trouble for his friend, and degradation for himself leads him to pour the oil back into the ground with a curse. The story works on two levels to juxtapose the literary with the political and nationalist dogma: The greed of the capitalist imperialist regime that propagates personal greed, and thus undermines traditional Buddhist values, and serves as a critique of the type of social systems that imperialism has brought with it.

Thein Pe's personal centre of culture at the given historical period thus conveys a sense of actuality that the reader would be able to comprehend. At the time that it was written there was much industrial unrest within the oil-fields in Burma, which was being encouraged by the Thakin nationalists. However, BOC (Burma Oil Company – British owned) regularly had strikes: from 1920-30 strikes took place on a yearly basis, and from 1931-36 there was an average of four strikes per year. Therefore, his choice of translation would appear to be particularly apt.

Further, using Lefevere theory of translation, in which he gives four reasons why a writer would choose to translate rather than create an original, these are: A way of giving direct information; a means of belonging to the cultural capital; for pure entertainment; an attempt to persuade the reader to adopt a particular course of action. Thein Pe's adaptation would therefore fit neatly into the latter rationale.

Similarly, Sinclair's novel is set in Southern California in the early part of the 20th century. It is a social and political satire concerning rich oil tycoon, James Arnold, and his relationship with his socialist thinking son, set with the evangelical movement in the background. The oil tycoons' 'rip' the oil from the earth, and the contagious greed drives other men to do the same in the name of capitalism, whilst building a ruthless empire on the other men's' blood (the 2007 film *There Will be Blood* is based on the novel). *Oil* closes with the son realising that "an evil power roams the earth, giving nations to destruction by visions of unearned wealth" (Sinclair, 1927, pp67).

Both writers had a strong critique of capitalism, which favoured a socialist approach to politics and nationalism, and Thein Pe's communist leanings were well documented, but as the ultimate aim of the nationalist Thakin party was freedom from British rule, they became increasingly aware that in order to do this it would be necessary to gain access to an external source of supply for arms and ammunition. The British government's growing fears of the strong appeal of Marxism led them to arrest members of the Thakin party, so many that Insein jail in Rangoon began to be known as a "school for communism". Papers seized from jailed Thakin's indicated that they were studying Nagani translations of the Russian Revolution, and other communist renditions. However, the arrest of so many left-wing nationalists had far-reaching and unforeseen consequences.

Party members who remained outside detention entered into conspiratorial manoeuvres with the fascist Japanese, a move that would influence the future of Asian politics for decades to follow. Japanese troops were welcomed as heroes against the occupying colonialists in many parts of Southeast Asia, as the rising power of the fellow Asian nation proved a compelling incentive regardless of the Japanese fascist ideology. The Burmese nationalists did indeed side with the Japanese, and British forces were defeated. However, the promised independence from Japan never materialised. The consequences of this were dire, and splits between factions of the Burmese nationalists were the cause of civil unrest for the decades to follow.

In summery, how far then can we conclude that the Burmese translations were successful as political tools against colonialism? I would argue that the Burmese political authors were well versed with the political climate at the time, and naturally anti-imperialistic views; socialist based, were at the forefront of any ideology that the Burmese nationalists were seeking. Without a doubt Thein Pe's *Oil* was a strategic move to promote this philosophy. A clue to his conviction lies within the preface to his version:

The Burmese word for 'oil' is *yenan*, a smelly water. There is no water in oil. It is a combustible liquid and its qualities are a far cry from ordinary water. Although it is simply called 'oil', it is different from other oils as sesame oil, coconut oil, groundnut oil, mustard oil, etc. You can't extract expensive materials from these ordinary oils, but from petroleum oil, you can extract good quality petrol, low quality petrol, kerosene oil, candle wax, tar, etc. There is a considerable output of oil in Burma but before Burma deteriorated, it was not deemed valuable. What the Burmese kings esteemed were gold and silver mines, sapphire and copper mines, and not the oilfields. The petroleum sellers were looked down upon and

can be surmised from such derogatory proverbs as 'The castor oil plant reigns in a forest where there are no rich or valuable plants', 'The petroleum seller is waving his head band' (i.e. he is showing off his lowly status when he has no reason at all to do so). In bygone eras, petroleum was used only in lighting torches, and in coating surfaces such as boats, carts and houses to prevent from decay by termites. When Burma disintegrated, there were also many changes in the world. You can call those times as the oil era. You can even call the First World War as the Oil War. Nowadays in the developed and cultured world, no one is immune from the usage of oil. You light candles at your altar at night, you ride on cars and crafts that are moved by oil, those dreadful aeroplanes that are dropping bombs are driven by oil. Oh Oil! You have been beneficial in our daily lives but you have also been a cause in our destruction. If you blame oil for our inconveniences, how do you think the oil will answer back? "Friends! I am just a lifeless material. Because I like to be alone and do not want to have relations with you humans, I stay hidden under layers and strata of earth and rocks. Only when you humankind comes with your big machineries to extract me from under and use me in your nefarious acts, then these difficulties arise. Why blame me from all the consequences?" If the oil wraps a pickled *laphet* tea and hires a lawyer (an old Burmese custom on hiring a lawyer), how shall we answer him back in the court of law? Oh Oil! You are meant to be good. Humans have tarnished and destroyed your reputation. Oh! How pitiable! (Thein Pe, 1939).

In conclusion, the ideology that Nagani sought to promote ultimately failed, but the resulting literature proved to be a sustaining force. and although the decades following independence were filled with civil and national unrest, the literature produced during the years of Nagani has survived as a source of inspiration for future generations of Burmese who now look

at as a driving force in an ever challenging world.

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**SRI LANKA, THE IMAGINED HOMELAND: MALE AND FEMALE
TRANSNATIONAL MEMORY IN CHANNA WICKREMESEKERA'S DISTANT
WARRIORS AND CHANDANI LOKUGE'S SOFTLY AS I LEAVE YOU**

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ABSTRACT

Transnational writers often turn to the notion of memory and home in their writings. Transnational Sri Lankan writers, both male and female are no exception as one often finds that the homeland of Sri Lanka and her conflict is often used as the focal point of their stories. The land, the experiences as well as the relationships with the people are often discussed in the representation of their homeland. Keeping this in mind, this paper then seeks to examine these images as depicted to examine the way Sri Lanka is remembered in Distant Warriors by Transnational Sri Lankan writer Channa Wickremesekera and Softly As I Leave You by Chandani Lokuge. The discussion, framed by Robin Cohen's notion of the diasporic motherland and fatherland will delve into the memories of Sri Lanka that emerge in the narrative thread to uncover how the sentiments of both transnational writers, male and female differ.

Keywords: Sri Lanka, transnational memory, home, imaginary

INTRODUCTION

The homeland Sri Lanka and her conflict have often been discussed by transnational Sri Lankan writers who rely on the notion of their memory and the representation of home. Memory plays an important role in the novel as with most transnational diasporic writings as does the concept of home. One often wonders, what is home perceived as? What precisely, is home, especially in the lives of those who have left it? How do characters cope when they are removed from that home? Does home remain as a fragment of a memory long forgotten or does it lie in a memory which is forever etched in their lives? These are some questions that both male and female writers often offer different insights as to how home is represented in their memories. This paper then seeks to examine Channa Wickremesekera's Distant Warriors

and Chandani Lokuge's Softly As I Leave You. Both novels highlight the lives of transnational Sri Lankans who reside in Australia. Using Robin Cohen's notion of the diasporic motherland and fatherland, the lives of the Sinhalese in Australia in both novels will be studied to determine how Sri Lanka is represented in their memories. At the same time, this paper will also reveal whether or not traces of trauma exist within these representations of Sri Lanka as home within the transnational Sri Lankan narratives.

**SRI LANKA AND TRANSNATIONAL
LITERATURE**

There is no denying that there is an emergence of writers outside Sri Lanka who continue to write about Sri Lanka. These writers according to D.C.R.A. Goonetilleke (2005) can be divided into writers who write in Sinhala, Tamil as

well as English. For the purpose of this paper, the focus is mainly on writers who employ the usage of the English language in their writings. Minoli Salgado (2004, p.5) describes Sri Lankan literature in English as something that is increasingly read in terms of its relationship to the country's ethnic conflict and the ability to narrate history as it is "being made". The idea here is that these writings in English offer a narration of history which is relevant to the nation's present state. Similarly, Chelva Kanagayakam (1998, p.151) interpolates the birth of diasporic writings as due to writers who fled the country and chose to write about her from afar. Writers such as Romesh Gunasekera, Roma Tearne, Yasmine Gootneratne, Michael Ondaatje, Shyam Selvadurai as well as many more, have begun providing an insight to life outside the nation, while still being affected by life within the nation. Similarly, the lives of the Sri Lankans residing in other parts of the world, in this case, Australia can be examined through the works of Channa Wickremesekera and Chandani Lokuge to uncover what the memories hold in terms of the notion of home.

HOME AND MEMORY IN THE TRANSNATIONAL CONTEXT

Scholars often discuss the role of memory as well as home in the context of transnationalism. One of the prominent scholars who probe into the notion of home is Robin Cohen who introduces the idea of the motherland and the fatherland. Robin Cohen (2008: 103) discusses the "complex interplay between the feminine and masculine versions of homeland". He stresses, motherland is perceived as the "feminine rendition" where it is "a warm, cornucopian breast from which the people collectively suck their nourishment". On the other hand, Cohen adds that the fatherland is seen as a place where the soldiers of the land defend the soil with their blood. In other words, "the nurturing white milk of the motherland is replaced by the blood of soldiers", as the soldiers fight to defend the

land from near and afar. Cohen also draws from the German definition of "citizenship and belonging – *jus sanguinis*, the law of blood – that emphasizes descent rather than place of birth or long residence" (Cohen 2008, p.103). While other scholars such as Avtar Brah (1994:192) argue that home lies in the representation as "a mythic place of desire or place of lived locality", Cohen on the other hand reiterates the notion of fatherland through the example of the Sikh diaspora. The Sikh religion which is considered "syncretic" and offers "egalitarian relations between Sikh men and women" is also often remembered for its "masculine and militaristic ideology" (Cohen, 2008). Through the notion of a soldier who sheds blood for his fatherland, the concept of a "soldier-saint" in the Sikh community is introduced. The Sikh soldier-saint, as Cohen puts it, forms a brotherhood called the Khalsa to "advance the cause of Sikhdom" and to ultimately fight for the imagined Sikh homeland, Khalistan (Cohen, 2008 p.113). This notion of home, which stands for the imagined land that one must fight for and defend, is another representation of home which exists in the memory of the transnationals. Similarly, this notion of defending the homeland is evident in the works of transnational Sri Lankan writer Channa Wickremesekera.

THE IMAGINED HOMELAND IN CHANNA WICKREMESEKERA'S DISTANT WARRIORS

As Vertovec discusses (2009:3), practices and meanings from a specific geographical or historical place of origin become "transferred" and "regrounded" in a new place. These practices may be carried out through the language that is spoken; the food cooked and the lifestyles of transnationals who leave their homelands. At the same time, the conflicts in the homeland can also be transported to the diasporic communities.

Hanna Wickremesekera in his novel *Distant Warriors*, addresses the relationships within a transnational Sri Lankan community residing in Melbourne. For these transnationals, the conflict which takes place in Sri Lanka resonates in their everyday lives in Melbourne. Both Sinhalese and Tamil diasporic communities in the novel maintain contact with Sri Lanka and her plights. While the narration shifts back and forth between the diasporic Sinhalese and Tamil community, the focus of this paper is to examine the ways in which home is represented for the Sinhalese. The novel starts with Ralph Seneviratne, a transnational Sinhalese practising law in Melbourne, receiving an email from an anonymous sender who calls himself “Son of Lanka”. The heading of the email itself creates anger in him as it says, “THE BLOODY TAMILS ARE HAVING A FUNDRAISER AGAIN! ARE YOU AWARE OF THIS?” (Wickremesekera, p.8). From the very start, Seneviratne is revealed to be engulfed in the memory of the ethnic conflict in Sri Lanka as he reads his emails. For him, a fundraiser as such only means that more money is going to be funded to “the terrorists in Sri Lanka...that killed innocent Sinhala civilians and brave Sinhala soldiers.” (Wickremesekera, p.8). Here, readers are given the idea that the trauma of the conflict remains in his mind as Seneviratne recalls the deaths of his fellow Sinhalese back in Sri Lanka. Seneviratne is perceived as a transnational who engages with the trauma felt in Sri Lanka as he feels the anger of a fundraiser being held near his own neighbourhood, hence echoing the idea of a relationship that transcends borders, as discussed by Vertovec. The anger reflected within him at the very start of the novel suggests that Seneviratne maintains contact with Sri Lanka through the memory of ethnic conflict. Upon reading the email, Seneviratne immediately decides to respond by organising a protest. The tumultuous feelings experienced by Seneviratne reflect Cohen’s idea of a soldier who enlists to defend his fatherland, in this case from the transnational Tamil

community which plans to host a charity dinner to send funds back to Sri Lanka. Seneviratne then moves to gather the support of the others within the Sinhalese community residing in Melbourne. In his email calling for support, Seneviratne urges his fellow Sinhalese to fight against the “bloody terrorist” who he believed will only be satisfied once they have “thrown every Sinhalese to the sea” (Wickremesekera, p. 56). He also reminds his associates who may sympathise with the Tamils that “no man with Sinhala blood in his veins would utter such profanities” (Wickremesekera, p. 56). The notion of Sinhala blood is similar to what is discussed by Cohen when discussing the German definition of “the law of blood”. We are given the impression that despite living far away from Sri Lanka, Seneviratne and others within the Sinhalese community in Melbourne relate to the trauma that is being endured in their homeland. The sentiments reflected by Seneviratne upon learning about the fundraiser reveals the resentment he feels towards the conflict which is taking place back in Sri Lanka. The novel proceeds with Seneviratne successfully gathering a handful of Sinhalese who are willing to participate in the protest namely Bertie, Rohan Bandula, Devendra and Roland Fernando. This can be seen as a rendition of Cohen’s idea of soldiers defending their fatherland. He then conducts a meeting at his house where he declares the urgency in rescuing “our hallowed motherland” from the “despicable enemy” (Wickremesekera, p.61). What can be observed here is that although Seneviratne refers to Sri Lanka as their “hallowed motherland”, his actions and call for protest does not suggest anything peaceful or motherly. In fact, by organising a protest, Seneviratne’s actions emphasise on the fact that Sri Lanka is their fatherland, which needs to be protected. As Seneviratne reiterates the idea of defending the land from the enemy, he reiterates the idea that the fatherland, Sri Lanka needs to be protected even from afar. The protest that is being planned reveals the

transference of the conflict from Sri Lanka into their new homes. The battlefield is then transported from Sri Lanka to Melbourne where these two communities maintain their hostility towards one another while retaining their memories of Sri Lanka. At the same time, to accentuate the significance of the masculine notion of soldiers who are set to defend the fatherland, it can be noted that only the men have been given the invitation to participate in the discussions that lead to the protests. Seneviratne, during the meeting further elaborates that the Sinhalese have seldom chosen to interfere with matters pertaining to the Tamils in Melbourne. However, this time, they have decided that something needs to be done. They can no longer sit back and allow “Australia being turned into a safe haven for terrorist financiers” (Wickremesekera, p. 62). What this also suggests is the idea that Australia too has become a country that needs defending. Here, one can observe how Seneviratne draws a parallel between Sri Lanka and Australia, while clearly suggesting that the Sinhalese have rightful control over both nations. Seneviratne further justifies his actions by saying, “the Terror agents will lose hearts. For so long, they have been used to having their way in this country without any opposition from us that they will never know how to deal with an aggressive band of Sinhala patriots” (Wickremesekera, p. 65) Seneviratne’s actions in wanting to defend Melbourne also echoes Robin Cohen’s notion of identity, where he stresses that through his observation, in order to overcome a sense of “fragmentation, there is an important class of identity-constructs that focuses on exclusive territorial claims” (Cohen, 2006:101). Therefore, despite being a minority in Melbourne, Seneviratne asserts that by protesting at the fundraiser, the Sinhalese community in Melbourne is able to defend both Melbourne as well as Sri Lanka. Through his plan, Seneviratne believes himself and the other Sinhalese to be Sinhala patriots who are fighting for their fatherland, regardless of where they are; within or outside

the nation. Here, Cohen’s metaphor of the blood that should be shed for the sake of the fatherland is clearly depicted through Seneviratne’s actions. Nevertheless, there are also characters in the novel that do not seem to echo Seneviratne’s sentiments. These sentiments of those who seem to lack the interest in the ethnic conflict of Sri Lanka can be seen resonating especially in the younger generation. One of the prominent characters who represents the younger generation residing in Melbourne is Priyantha, who is more than eager to participate in the protest. “As he was nearly 6 foot 2 inches tall and built like a truck, people asked his aid in matters that required physical exertion, like fights. Most of his school friends turned to him when they wished to have something sorted out” (Wickremesekera, p. 78) Due to his physique and his mannerism, Priyantha is often sought whenever a problem arises. Naturally, when his uncle asks him for his help, he immediately agrees. What can also be deduced is that Priyantha’s eagerness to participate in the protest has little to do with his affection towards his homeland, but rather more to do with his devotion towards his uncle Bertie. This can be seen when Priyantha has an argument with his Malaysian girlfriend, Mei. “He had simply heard that there was a protest and jumped at the opportunity to take part in it partly because it sounded exciting but largely because it was his uncle Bertie’s request. But what was this protest about? This was hardly the time to think about such deep issues.” (Wickremesekera, p.130) Priyantha is unable to justify his reason as to why he deems it necessary to partake in such a protest. Initially, he clarifies by saying he is doing a favour for his uncle. However, as Mei presses on, Priyantha recalls what his uncle told him about “being Sri Lankan in Australia”. He tells Mei that it is vital for the Sinhalese to remain together in their community. “We have to stick together with our people” (Wickremesekera, p.135). This idea of “sticking together” in Melbourne reflects Vertovec’s notion of the home that becomes “transferred” and

“regrounded” into this new space. Indirectly, the Sinhalese remind us that they are not alone and all that is brought from Sri Lanka still remains with them. However, this does not define anything for the younger transnationals as apart from being in a community; they are unable to relate to the situation back in Sri Lanka. “Saving the Sinhala nation or fighting terrorism were meaningless things to him. Occasionally he heard the ethnic problem in Sri Lanka being discussed at Sri Lankan dances and get-togethers but he always steered clear of them. He had nothing to contribute because he had no interest.” (Wickremesekera, p.140) For Priyantha, it is evident that the struggles of the Sinhalese hold no relevance to him. At the same time, it also becomes clear that his involvement in the protest has little to do with the actual struggle against the Sri Lankan Tamils. Little is discussed in terms of his sentiments towards the struggle taking place in Sri Lanka and this implies that the fatherland is a place that is distant from his memory. What can be said is that, Sri Lanka does not stand as home in the minds of the younger generation. His detachment towards the struggles of his nation is also evident as he carries a toy gun to the fundraiser (Wickremesekera, p.210). By taking a toy gun to the fundraiser, he not only exhibits the fact that he is not interested in the struggles of his nation, but also that he does not actually want to partake in the violence directed towards the Sri Lankan Tamil community at the fundraiser. Priyantha’s detachment is further demonstrated in the treatment that is given by the Melbourne Sinhalese community towards him. He is ridiculed for having a Malaysian girlfriend and he is not taken seriously because of his age (Wickremesekera, p.156). This not only depicts a sense of alienation that is felt from Sri Lanka, but also within the transnational Sinhalese community. Their reluctance in accepting Priyantha’s girlfriend also indicates the refusal of hybridity amongst the community members. As a result of this, Sri Lanka as home does not translate as a memorable place for the younger generation,

especially for Priyantha. While the emphasis of this novel is placed on the male characters and their views of home, it is also necessary to examine how the female characters within a transnational Sri Lankan narrative reflect upon home. Chandani Lokuge’s *Softly As I Leave You*, a novel which highlights the trials and tribulations of a Sri Lankan woman living in Australia with her Australian husband and son, can be examined as it provides a female rendition of the homeland.

IMAGINING SRI LANKA AS HOME: CHANDANILOKUGE’S *SOFTLY, AS I LEAVE YOU*

Chandani Lokuge captures the experiences of Uma, a Sri Lankan woman who leaves Sri Lanka to pursue her studies in Australia. In Melbourne, she meets and marries Chris, the son of a Venetian migrant and an Australian woman. Their lives are then blessed by the presence of their son Arjuna who Uma and Chris both shower with love and affection. The narration within the novel shifts back and forth between the present as well as the flashbacks of memories both Uma and Chris have of their lives together. Chris, who is at home in Australia, opens his life and home to Uma. However, despite having left Sri Lanka for a life with Chris, Uma is unable to leave behind the memories of her homeland. This is evident through her upbringing of Arjuna who embraces both his Australian as well as Sri Lankan heritage. The novel begins in present day as Uma leaves for a trip to Sydney to meet Liam, the man she has been having an affair with. Despite being married to Chris, Uma realises that she can no longer speak to him as freely as she used to and prefers the company of Liam over her own husband’s. As she is watching the fireworks from her hotel room, Uma’s thoughts wander “unbidden back to that other home, Sri Lanka that offers no such festivity” (Lokuge, p.18). From the beginning, we are given the insight that Uma remains in touch with all that is taking place in her

homeland. As she watches the fireworks, she recalls the trauma and suffering that is taking place in her homeland. "All she heard was how war raged there, how children huddled in their homes, how suicide bombers were rampant. And how violence crouched at every door." (Lokuge, p.18) The memories that remain of Sri Lanka are those full of pain and trauma. However, Uma seeks comfort in the fact that she is able to contribute through donations that are sent back to Sri Lanka. Her efforts in ensuring that donations are sent to "Metta, the orphanage for war-victims in Kandy" highlight the idea that Uma is able to keep the memory of her homeland etched in her mind. Uma, like the characters in Channa Wickremesekera's *Distant Warriors* transfers the practices and meanings from Sri Lanka and "regrounds" them in Melbourne. This can also be noted through her attire. Uma, despite having spent many years in Australia, maintains her traditional Sri Lankan attire. She chooses to wear her traditional clothes to special events and gatherings. This can be seen when she chooses to wear a sari for her university gathering. She draws the pallu of her sari close around her shoulders. The border frames her neck and face like a gilded collar." (Lokuge, p.21) The fact that she is comfortable in her traditional clothes exemplifies the idea of "regrounding" and transferring the practices of the geographical land in a new home, as introduced by Vertovec. At the same time, Uma continues to maintain contact with Sri Lanka by going back to visit her family as often as she can. What this also depicts is a sense of homeliness that is felt as she goes back to her homeland. This echoes the thoughts of a motherland as discussed by Robin Cohen. The notion of the motherland is personified into the fact Uma and Chris decide to conceive their child in the very house Uma grew up. "I think..." she whispered, warm and close, tracing his face with the tips of her fingers. 'I think...let's start our baby here, in my bed, in my house, in my country.'" (Lokuge, p.58) This also emphasises on how comfortable Uma is able

to feel back in her home in Kandy and at the same time, wants to share those sentiments with Chris. The idea that Sri Lanka is represented as a motherland to Uma is also mentioned by her father during her first visit back to Kandy with Chris. During a heated argument about the Anglo-Australians' treatment of the Aborigines, Uma reminds her father of the plight and violence that is faced by Sri Lankans due to the pain inflicted upon by their own people. "You talk about the violence there, but how conveniently you forget the violence here, appachi and for how long has it been going on?...There is so much tension in Kandy- as if everyone is waiting for the country to blow up outside the bedroom. What do you want me to come back to?" (Lokuge, p.70-1) Uma reminds her father of the pain and trauma that has engulfed their family as well as the rest of the population. She argues that perhaps it is better for her to remain far away from her homeland. However, she is reminded by her father that as a child of the motherland, she too has a contribution to make. "It is still your country, duwa. Your country is your mother – doesn't our national anthem begin by venerating her and her bounty to her children? That being the case, doesn't your country deserve the comfort of her children in her time of need? But you have deserted her. It was your duty to return." (Lokuge, p.71) Uma's father reminds Uma that Sri Lanka is her motherland, the place she is able to seek the comfort and warmth as a child seeks from her mother. At the same time, as a child of the nation, she too has the duty and responsibility of ensuring she does not abandon her mother at time of need. This analogy that has been drawn emphasises the notion of the motherland as brought forward by Cohen. As Arjuna is born, Uma and Chris shower him with affection and love. At the same time, Uma ensures that Arjuna remains in touch with his Sri Lankan heritage. This can be seen as she nurtures him and provides him with all the knowledge of Sri Lanka through the language as well as culture. One example of his deep interest is exhibited as Arjuna

becomes intrigued by the contents of the glass cabinet in his father's bookshop. The glass cabinet that was installed in the bookshop contained "the old Sinhala classics" which Chris specially imported for Uma. "Arjuna's interest in the glass cabinet continued into teenage. There were also all those school projects, particularly in social studies. When Arjuna wanted to experiment with new topics, Uma persuaded him to focus on some aspect of Sri Lanka- historic sites, temples, architecture." (Lokuge, p.97) At the same time, Arjuna is also often taken back to Sri Lanka to visit his relatives and maintain a bond with the people there. Over time, Sri Lanka too becomes the motherland that Arjuna gains love and affection from. As a result of the affection, Arjuna chooses to assist his mother in her efforts to raise donations for the war-affected children back in Kandy. What can be noticed is that, both Uma and Arjuna maintain a strong bond with Sri Lanka despite being far away from her. Uma, who makes sure that the essence of Sri Lanka and all that she remembers is brought along with her to Australia, also ensures that her son is reminded of his Sri Lankan heritage. It can also be said that Arjuna is able to love Sri Lanka due to the fact that he has been taught and shown everything about it by his mother. The motherly affection, through which Uma teaches Arjuna, fills him not only with love and devotion for his mother, but also for his motherland. Sri Lanka then becomes the land that nurtures and nourishes Arjuna as well as Uma. However, as the novel progresses, an older Arjuna discovers the truth about his mother's affair and he begins to feel torn inside due to the betrayal that is felt. At the same time, matters become worse as Arjuna is mistakenly accused of supporting terrorist acts through the funds he has raised for the war relief. As a result of this, he is brutally attacked one night at a bar by some Australians who accuse him of being a terrorist. This eventually leads to his demise. What can be observed is the trauma that Arjuna goes through due to the betrayal of

both his mother and his motherland. Despite his love and affection towards his mother, he is unable to prevent her affair from taking place. At the same time, despite his efforts towards his motherland, he is unable to cast away the misunderstanding that ultimately takes his life. After Arjuna's death, Uma too begins to feel a sense of unhomeliness towards her motherland. She tries to "let go of Sri Lanka that she felt had betrayed her" (Lokuge, p.132). At the end of it, it is the cause that she and her son had been working on that contributes to the brutal passing of Arjuna. The warmth and love that she used to feel for Sri Lanka is no longer there as her son is no longer with her. Uma begins to feel a void in her life that can no longer be filled. Sri Lanka begins to feel like a place that only seems to offer violence and death, even to those who are far away from her. Uma then begins to feel as though she played a part in Arjuna's death by putting pressure on making sure he knew all about his motherland. "For her, sorrow was Arjuna's troubled eyes when she persuaded him into his Sri Lankanness, the unvoiced plea that she had momentarily detected in his sparkling eyes- to be left alone to grow naturally-not into a hybrid of two cultures, not into a hybrid of two people- just into a wholesome adult free of such halves and quarters." (Lokuge, p.231) Uma believes that perhaps it may have been better to let Arjuna discover his heritage on his own. A sense of regret fills Uma as she realises that the motherland that she loves so much has indirectly caused her to lose her son. She realises that her actions have cost the life of her son who from the very start showed love and affection towards Sri Lanka due to the love and affection his mother had showered upon him. In this sense, the motherland and the mother become two entities that are forever linked together for Arjuna. His affections towards Sri Lanka are the same affections that are felt towards Uma. What can be noted here is that although at the start of the novel, we are introduced to the trauma and suffering of Sri Lanka, Uma manages to

capture the love and passion that she feels towards her nation. At the same time, she is able to pass on her love towards her land, the people as well as the culture to her son, Arjuna, who is able to embrace his sense of hybridity while still maintaining a bond with his Sri Lankan heritage. However, the trauma back in Sri Lanka eventually seeps into their lives in Melbourne as Arjuna is brutally attacked after mistakenly accused of being a terrorist who is sending fund to aid the attacks in Sri Lanka. The trauma that is felt by Uma intensifies as she loses her son due to a misunderstanding of his role in aiding the community back home. Suddenly, Uma realises that the pain and suffering that she has felt for her people back home becomes a trauma that she is able to engage with. As a result, the warm succouring milk of the motherland becomes a reminder of all the violence that continues to engulf the people, far and near.

CONCLUSION

Both *Distant Warriors* and *Softly, As I Leave You* evidently depict what Cohen discusses in relation to the homeland. Both novels lay an emphasis on raising funds for the people back in Sri Lanka. However, in Wickremesekera's novel, the funds are being raised by the transnational Sri Lankan Tamil community, hence creating a hostile reaction from the transnational Sinhalese. Due to the fact that the transnational Sinhalese community in Melbourne is not pleased by the fund raising efforts which pose as a threat to the community back home, the narration takes a military warfare stance. Here, the fatherland is represented in a more aggressive manner here as the characters of Seneviratne and his comrades are willing and ready to fight to defend the honour of their fatherland from anyone who is trying to inflict harm to its good name. Similarly, Chandani Lokuge's characters are able to capture their memories of the homeland, where the land is warm and full of affection, like the affection that is given to a

child by a mother. Uma and her son affectionately maintain close ties to the motherland through their frequent visits there as well as through their love for the Sinhala language and literature. Here, the motherland becomes the place that nurtures and enables the characters to grow into knowledgeable adults who are aware of their culture and heritage. The fact that both Uma and Arjuna continue to help the children orphanages in Kandy, also reveals their loyalty and regard for their motherland. One can also observe how there is no mention of the ethnicity of the race of the children that they are assisting. While both novels project a sense of loyalty towards their homeland, one can also observe how both novels seem to allude to a sense of trauma that is endured by the people. The trauma back in Sri Lanka continues to affect their lives in Melbourne as they continue to maintain contact with Sri Lanka. What can also be compared between the male and female representations of the homeland is that, despite maintaining contact with their practices and traditions, the male representation presents a more aggressive and unfriendly representation of the homeland. Wickremesekera's characters take on a more accusatory tone, which eventually perpetuates the trauma that is felt. The female representation on the hand, offers a warmer representation of the homeland as it becomes a place where Uma and Chris embrace the hybridity of both their cultures. By making sure that Chris and Arjuna follow her back during her visits to Kandy, Uma creates a path towards embracing the homeliness that is felt in Sri Lanka. Nevertheless, the loss of her son leads to the deepening of the trauma that is felt by Uma. In contrast to the trauma that is evident in *Distant Warriors*, it can be said that the trauma that Uma feels is stronger as it is something she is connected to at a personal level. The loss of her son translates into trauma as she comes to the realization that his connection to her homeland lead to his death. Ultimately, it can be said that both Channa Wickremesekera and Chandani Lokuge

are able to provide an insight into the lives of transnational Sri Lankans in Melbourne who in their respective ways hold on to their imagined homeland where the blood spilt for the fatherland and the nurturing milk of the motherland linger in their memories.

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**A STUDY ON COIMBATORE UNIVERSITIES STUDENTS' IN INDIA,
PREFERENCE ON EDUCATION PATTERN: AN ANALYTICAL SURVEY ON
'PEDAGOGY AND ANDRAGOGY'**

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ABSTRACT

In the recent days students prefer for a quality education through simple means of learning. The traditional methods of education make some limitation by setting a platform for a slow and uneasy process of learning. It does not support at higher level through pedagogical method of learning is applied at surface level in education pattern. This study aims to explore the opinion of students' method of adapting two major approaches of learning i.e, Pedagogy and Andragogy. The simple method of education depends on grasping, understanding and utilizing through some effective way. The Researcher used survey method and analyzed using SPSS.

Keywords: Pedagogy, Andragogy, Survey method, Educational pattern

INTRODUCTION

Education is the universal identity for all. The success of humans in the society depends on quality education. Parents in every part of the world hunt across many places to identify the best education institutions for providing quality education for the children early from childhood to higher education. Because in every day's life, parents may happens to realize the benefits of quality education and its mean. Even the parents belongs to uneducated background, they wants their children to have quality education, which the parent themselves fails to get it. Parents expect their children to achieve all their wishful thoughts. They know very well that career of oneself depends on education. According to Robert Frost, 'Education is the ability to listen to almost anything without losing your temper or your self confidence'. According to Oscar Wilde, 'You can never be over dressed and over educated'. Education is the kinetic power of the world. If the society is well educated, then

they will be blessed persons in part of the world. Everything in the world is mortal other than knowledge of oneself. Education channelizes the thoughts of persons, make them wise and civilized. Apart from wisdom, maturity and civilization, education plays a significant role in choosing their profession. If education is well served, none trembled to choose their profession. When any one struggles to land their choice of profession that shows ignorant level and amateur in their kind. Quality education should help the students to choose their profession on their own. Choosing the profession is not an easy task. But everyone supposed to do so at one point of time, where choice must be on self confidence.

EDUCATION PATTERN IN INDIA

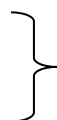
Education in ancient India mostly influenced by its diverse heritage and culture. But the traditional education system is distorted at due course of reasons, like race, caste, religion and

economy. Lord Macaulay¹ introduced uniform education system in India (1857), in which English language and its significant are taught to make clear British propaganda, later education got its new phase when people identified the benefits of education and tries to enroll themselves and register their thoughts, ideology among universal learned society. Early the patterns are classified into formal and informal education, where formal education is value based and structured education. Informal education is unstructured pattern which does not support for seeking job. There are various patterns of formal education naming Andragogy², Pedagogy³ and heutagogy⁴. Among which Andragogy² (adult learning technique), Pedagogy³ (practice cum theory) and heutagogy⁴ (self determined learning), but among these pedagogy and andragogy are in practice. Pedagogy³, the practical way of teaching gives more flexible way of learning. The order of doubts may reflect easily as one's mistakes when practical method of learning is adapted. When doubt and mistakes sort out at surface level, the inherent on purpose of education is served.

Pedagogy is the science and art of education, specifically based on instructional theory. An instructor develops conceptual knowledge and manages the content of learning activities in pedagogical settings. Modern pedagogy has been strongly influenced by the cognitivism of Piaget⁵, 1926, 1936/1975. Pedagogy³ in other words, using of new and easy adapting teaching technique, which makes even average students to understand the purpose of it through simple way either using technology. Andragogy² is the adult learning method popular all around the world. Malcolm Knowles⁶ described andragogy as the "art and science to teaching adults to learn". It is often interpreted as the process of engaging adult learners with the structure of learning experience. The term 'andragogy' has been used in different times and countries with various connotations. Originally used by Alexander Kapp (a German educator) in 1833, andragogy was developed into a theory of adult education by Eugen Rosenstock-Huussy and was popularized in the US by American educator Malcolm Knowles⁶.

Patterns of education:

- a. Chalk and Talk
- b. Study Materials



Andragogy

- c. Demonstrated
- d. Experimental / Practical
- e. ICT complementation (animated, projector, presentation)
- f. Virtual class room (internet)



Pedagogy

Early studies of Piaget⁵ on theories of cognitive development and genetic epistemology clearly states that the real

education begins from birth (neonatal) and people above the age of nineteen are called adults.

Jean Piaget's Stages of Cognitive Development

Figure 1

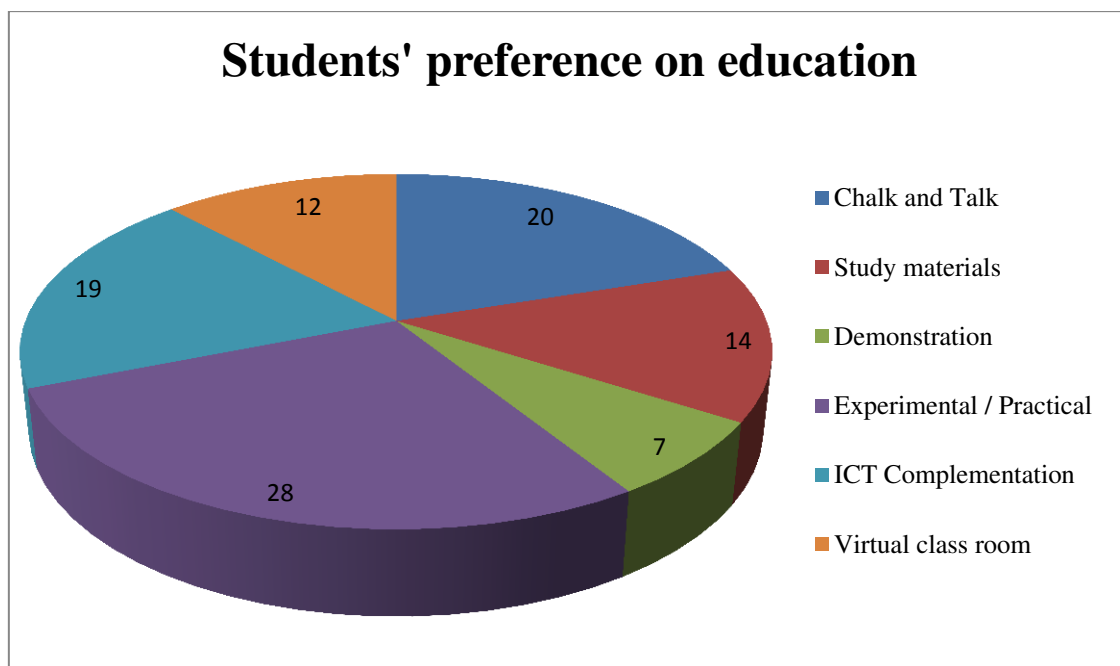


The researcher adapted Cognitive development theory⁷ and Adult learning theory⁸ to carry the research. The research aims at identifying the simple method of learning as preferred by students at university level, Coimbatore, Tamil Nadu, India. The purpose of education and its pattern of learning aim to benefit students for their further progress which takes them to travel next level. But in contemporary many debate and discourse in practice of crammer due to overcrowded in educational institutions. When class rooms are overcrowded the attention of teacher distorts. Reducing the strength of students became the practical problems for educational institutions. But finding the alternative method of teaching could benefits the students. Andragogy, the adult learning method exist from the origin of Macaulay education system in India. Pedagogy, the instructional method of learning partially implemented in universities. The researcher identifies that survey methods with in an ideal size over two hundred samples on various technical disciplines like Aeronautical Engineering, Aerospace Engineering, Bio-Technology, Civil Engineering, Computer science & Information Technology, Electrical and Electronics Engineering, Electronics and Communication Engineering, Electronics and Instrumentation Engineering and Mechanical Engineering and non technical disciplines like Literature, Sciences (Bio- medical, Chemistry,

Physics and Mathematics) and Humanities from six Universities namely, Amrita Vishwa Vidyapeetham-Deemed University, Anna University of Technology, Coimbatore, Avinashilingam University, Bharathiar University, Karpagam University and Karunya University Coimbatore, Tamil Nadu, India. Education aims oneself to gain knowledge through it. The purpose of education needs to remove ignorance and gives confidence by improving mental stability. The mental stability on education makes oneself average, above average, normal and studious. The classification from average to studious depends on pattern of education, levels of understanding and levels of interest. The levels of understanding are depending on maturity of their age and sex, assuming elder the age the maturity improves day by day and stage by stage. But informingly puberty attained by both sexes does not make oneself mature. But maturity attained through various means such as mental development, Social herd behaviorism (Peer group behaviorism, good and bad are easily reflected) and Environmental exposure. Based on students response, researcher identified from the current study that Pedagogy is the most preferred and simple method of learning for technical and non- technical students of Coimbatore universities students, Tamil Nadu, India. From the study, researcher analyzed that 20 % of students prefer chalk and talk, 14 %

prefer for study materials, 7 % prefer for demonstration, 28 % of students experimental / practical, 19 % of students depends on ICT
Figure 2

complementation and 12 % of students depends on virtual class room.



Andragogy² and Pedagogy³ are still in practice in Indian education system. The only apparatus used to measure andragogy methods through class room interactions between teacher and students and also through examinations. When dealing with N numbers of students, teacher students interactions and clarification of doubts in the class room is tedious and time consuming. Andragogy though dealing with adult students prevents students rising of their doubts due to following factors:

- a. Mental development
- b. Social herd behaviorism (Peer group behaviorism, good and bad are easily reflected)
- c. Environmental exposure

The researcher is coining various modes of pedagogical learning based on following factors:

1. Listening
2. Observing
3. Grasping
4. Clarification

5. Understanding
6. Reciprocating on examination.

Clarity of education at the surface level induces the levels of interest. The levels of interest are based Curiosity, Enthusiastic / Enticing, Convincing, Persuading and Perseverance. Studious regularly raise their doubts that can be easily tackled, whereas average, above average, normal students fails to do so. Clarifications of doubts will solve early problems in understanding. When understanding is clear that makes further development of one's thorough and expertise. The memorized materials would not give a long term impact/memory on any subject. When the long term impact/memory does not serve as objective, then the purpose of education is questioned under validity. Post secondary and higher education of one are based on the field of interest or by choice. Pedagogy plays a vital role in choosing the profession. Choosing of one's profession based on understanding capacity of one on particular field through education,

interestingly that appears field of interest. Either surface level curiosity or clarity attained through education on particular field makes their involvements to choose one's career; unknowingly that curiosity and clarity becomes one's field of interest. When people asked about their field of interest, they respond telling their lovable profession which comes from one's heart.

Choice of profession may also be based on following factors:

1. Passion
2. Inheritance
3. Compulsion
4. Circumstance

CONCLUSION

The researcher identified that; pedagogy will be a suitable and simple method of teaching

and learning for technical and non technical universities students Coimbatore, Tamil Nadu, India. The success of pedagogy cannot be measured through crammer (paper examination and score), but through examining depth of knowledge, understanding and everlasting recall on particular field. Researcher also suggests that routine practice of following education pattern will promote quality education.

Easy, when the students learn, memorize early vanish from their mind at any point of time. But when the teachers and students adapt some pedagogical method with following suggestions like listening, observing, grasping, clarifying, understanding and reciprocating, will have long lasting and eternal gifted memory. When students have a strong hold on practice, they turns expert. Then educational institutions would produce expert rather than producing book warms.

<ol style="list-style-type: none"> a. Demonstrated b. Experimental / Practical c. ICT complementation (animated, projector, presentation) d. Virtual class room (internet) 	Existing Pedagogy partially implemented.
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Footnotes

¹ Lord Macaulay In one point I fully agree with the gentlemen to whose general views I am opposed. I feel with them that it is impossible for us, with our limited means, to attempt to educate the body of the people. We must at present do our best to form a class who may be interpreters between us and the millions whom we govern – a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population.

² Andragogy assumes that the point at which an individual achieves a self-concept of essential self-direction is the point at which he psychologically becomes adult. A very critical thing happens when this occurs: the individual develops a deep psychological need to be perceived by others as being self-directing. Thus, when he finds himself in a situation in which he is not allowed to be self-directing, he experiences a tension between that situation and his self-concept. His reaction is bound to be tainted with resentment and resistance. It is my own observation that those students who have entered a professional school or a job have made a big step toward seeing themselves as essentially self-directing. They have largely resolved their identity-formation issues; they are identified with an adult role. Any experience that they perceive as putting them in the position of being treated as children is bound to interface (sic) with their learning.

³ Pedagogy is the science and art of education, specifically instructional theory. An instructor develops conceptual knowledge and manages the content of learning activities in pedagogical settings. Modern pedagogy has been strongly influenced by the cognitivism of Piaget, 1926, 1936/1975; the social-

interactionist theories of Bruner, 1960, 1966, 1971, 1986; and the social and cultural theories of Vygotsky, 1962. These theorists have laid a foundation for pedagogy where sequential development of individual mental processes—such as recognizing, recalling, analyzing, reflecting, applying, creating, understanding, and evaluating—are scaffolded. Students learn as they internalize the procedures, organization, and structures encountered in social contexts as their own schemata. The learner requires assistance to integrate prior knowledge with new knowledge.

⁴ Heutagogy is the study of self-determined learning. The notion is an expansion and reinterpretation of andragogy, and it is possible to mistake it for the same. However, there are several differences between the two that mark one from the other. Heutagogy places specific emphasis on *learning how to learn, double loop learning, universal learning opportunities, a non-linear process, and true learner self-direction*. So, for example, whereas andragogy focuses on the best ways for people to learn, heutagogy *also* requires that educational initiatives include the improvement of people's actual learning skills themselves, learning *how to learn* as well as just learning a given subject itself. Similarly, whereas andragogy focuses on structured education, in heutagogy *all* learning contexts, both formal and informal, are considered. ⁵

Jean Piaget was a Swiss developmental psychologist and philosopher known for his epistemological studies with children. His theory of cognitive development and epistemological view are together called "genetic epistemology". Piaget placed great importance on the education of children. As the Director of the International Bureau of Education, he declared in 1934 that "only education is capable of saving our societies from possible collapse, whether violent, or gradual." Piaget created the International Center for Genetic Epistemology in Geneva in 1955 and directed it until his death in 1980.

The number of collaborations that, its founding made possible, and their impact, ultimately led to the Center being referred to in the scholarly literature as "Piaget's factory." According to Ernst von Glasersfeld, Jean Piaget was "the great pioneer of the constructivist theory of knowing." ⁶Malcolm Knowles was an American Adult Educator, famous for the adoption of the theory of andragogy—initially a term coined by the German teacher Alexander Kapp. Knowles is credited with being a fundamental influence in the development of the Humanist Learning Theory and the use of learner constructed contracts or plans to guide learning experiences. ⁷Cognitive Development Theory Piagets theory is generally thought to be the most comprehensive theory of cognitive development. The general principles of Piaget's theory include the following. He felt that intelligence is an aid in how one adapts to the environment. Intelligence can be displayed on a continuum and is shown as one has increasingly complex responses to their environment. Equilibration refers to how development occurs through stages - a process of cognitive development in which children seek a balance between the information and experiences they encounter. Piaget considered four main stages of development. The sensorimotor stage is when an infant develops in terms of sensory input and motor output. In other words the infant responds reflexively to their environment (i.e., crying, sucking, and grasping). As well they begin to gain representational thought at about 18-24 months as they start to be able to think about objects and people who are not in their immediate environment. The Proeoperational stage (2-7 years) is made up of a development in how children can mentally represent things

and verbally communicate. The concrete-operational stage (7-12 years) is characterized by a child's ability to mentally manipulate their thoughts about real objects. They now have thoughts and memories of objects, and can perform mental operations on these. The final stage of the formal operational stage (12 onwards) is characterized by the ability to make mental manipulations on internal and abstract symbols - they begin to see others perspectives.⁸Adult Learning Theory n 1980, Knowles made 4 assumptions about the characteristics of adult learners (andragogy) that are different from the assumptions about child learners (pedagogy). In 1984, Knowles added the 5th assumption.

1. Self-concept
As a person matures his/her self concept moves from one of being a dependent personality toward one of being a self-directed human being
2. Adult Learner Experience
As a person matures he/she accumulates a growing reservoir of experience that becomes an increasing resource for learning.
3. Readiness to Learn
As a person matures his/her readiness to learn becomes oriented increasingly to the developmental tasks of his/her social roles.
4. Orientation to Learning
As a person matures his/her time perspective changes from one of postponed application of knowledge to immediacy of application, and accordingly his/her orientation toward learning shifts from one of subject-centeredness to one of problem centeredness.
5. Motivation to Learn
As a person matures the motivation to learn is internal (Knowles 1984:12).

[06]

RETHINKING CULTURAL UNIVERSALITY TODAY AND THE QUESTION OF THEOLOGICAL TRANSCENDENCE

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ABSTRACT

Rethinking Cultural Universality Today in the Interstices between Cultures

The universal keeps up a constant pressure of self-surpassing on all forms of achieved identity; it undermines the self-satisfaction or sufficiency of any institutional form or structure. As such, it is the unconditioned that moves in history, reversing and overstepping all exclusions in its path. It keeps the common run of history and politics on the march and constantly in search of itself throughout all its never final metamorphoses. The universal prevents the common from declining into mere communitarianism, with its inevitably sectarian tendencies. The universal keeps humanity in quest of itself—guided by an ideal. Even though no culture can ever step outside of its own singularity, so as to be universally valid as such, since there is no position (or stable ground to stand on) outside all cultures and their respective languages, still a transcendental Unconditioned nevertheless motivates such aspirations. In Kant's terms, which François Jullien evokes, the universal is effective as a "transcendental ideal."

Keywords: *intercultural, universality, the common, the transcendent*

[07]

CHANGING DYNAMICS OF ISLAMIC DISCOURSE IN MODERN GLOBAL WORLD: THE CASE OF TURKEY

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ABSTRACT

Over the last three decades Turkey has been experiencing a new phenomenon; the rise of religiously conservative elite as a new economic and political power. Unpredictably, many Anatolian cities have, over the last two decades, witnessed a great degree of social, economic and cultural transformation, which is commonly termed modernization. In this paper, the economic development among the new economic elite will be occurred within a framework of moral and ethical codes in a religiously conservative Anatolian city, Kayseri. In order to identify a new entrepreneurial profile in the city of Kayseri, the ideology of Muslim-capitalists and their way of life will examine in a socio-economic context. In this context, by combining conservative values with capitalism, Kayseri will be taken as a remarkable example of the possibility to assume alternative models of modernity in Turkey. The economic development among the new economic elite has occurred within a framework of moral and ethical codes in the city of Kayseri. In this context, by combining conservative values with capitalism, Kayseri has become a remarkable example of the possibility to assume alternative models of modernity in Turkey.

Keywords: *Islam and modernity, political economy, Turkey, Islamic capital*

INTRODUCTION

The emergence of the new religiously conservative economic elite after 1980 can be viewed as a group shifting from the periphery of the society to the center while maintaining its identity and world-view through a rationalization and individualization process. In fact, since the 1990s, Islamic business has become one of the major actors in the Turkish political economy. Many small Anatolian cities have witnessed remarkable economic growth and have turned into centers of Islamic investments and businesses. An examination of the distinct social character of these Anatolian cities, such as Kayseri can therefore help us better understand the factors behind economic success in these urban areas. To achieve the goals of this research, in-depth

interviews were held with thirty Turkish business people from both religious and secular backgrounds. The qualitative data was interpreted by using a discourse analysis technique. The new pious economic elite is following a path of modernity by directly addressing needs that have been ignored by the secular republican project and its elites. The case of Turkey indicates that Westernization is not the only possible path to modernity. This new development, if indeed it continues, may prove to be one of the most important transformations determining the future of Turkey.

COMBINING STRICT PIETY WITH RAGING ENTREPRENEURSHIP

In order to investigate how Islam meets modernity at the local economic level, Kayseri, a religiously conservative but economically liberal city, was chosen as a representative of Anatolian cities. Actually the number and success of businesses that were founded by pious investors and industrialists, it is perhaps the leading city in the Anatolian region.² Since the 1980s, Kayseri has been transformed from an ordinary underdeveloped Anatolian town, dependent on the state for agricultural subsidies and industrial investments, into a city which has an ambitious private sector, and which is home to several of Turkey's most profitable companies. What makes this city interesting is that many of Kayseri's top entrepreneurs are members of an association of religious-minded businessmen and the story of their economic success is very different from that of the existing secular economic elite in Turkey. Kayseri demonstrates that the increase of economic power shapes the boundaries of culture and limits the rise of militant interpretations of religious belief. As a result of the success of small and medium sized Anatolian businesses, the "network structure of Anatolian capitalism" has gained much scholarly attention. For instance, in 2005 the European Stability Initiative prepared a report on Kayseri titled, "Change and Conservatism in Central Anatolia." The report claims that Kayseri has become one of the most industrialized Anatolian cities and that its remarkable economic progress is an indication of the socio- economic evolution of a

religiously conservative and traditional region. The report highlights Kayseri's success as proof that economic modernity and capitalist values can coexist with Islam. The distinct feature of this in Kayseri businesses model is the sharing of common beliefs and ideals, specifically because Islam is the basic component of the moral life in town and cities across Anatolia. This contributes to the establishment of a shared understanding concerning business ethics, corporate responsibility, and commonality of interests (Buğra, 1994). Economist Ayşe Buğra points to the minority spirit and solidarity shown by pious Muslim businessmen, and notes the possibility that Islamic business might enjoy advantages that others do not by virtue of their periphery status in society. It is questionable whether there is discrimination against religious investments in rural regions by secularist groups but the truth is that the internal tensions between tradition and the contemporary needs of the country have increased due to an identity crisis. The rise of liberalism and the rapid change of socio-economic life have highlighted the inequalities in the distribution of wealth and have further enhanced pre-existing social cleavages. When the state does not help to the welfare of individuals, traditional communal ties such as kinship and community bonds become more important, (Bowring, 1997). In modern societies, the traditional institutions of social security have been weakened during the liberalization process, and this has resulted in the emergence of informal social networks. The other important factor behind the success of Islamic corporations is the form of production in Anatolian cities, which has strengthened personal and informal interaction between members of society. This facilitates what are known as transnational practices (TNPs). TNPs affect all national economies, in areas such as employment conditions, profit repatriation, currencies, and levels of local production, (Sklair, 1995). This change has resulted in the increasing popularity of flexible

² For the purpose of this study, when I use the term, religious/pious and I mean *Sunni* Muslims who are majority of the population of Kayseri and other Anatolian cities. Again when I use the term of religion I mean Sunni Islam.

working forms, which allows TNCs (Transnational corporations) to invest and manufacture in local markets worldwide.(Rabinson, 2004). This globalization of production entails a division and decentralization of complex production chains. The new production method, i.e., flexible-accumulation models that involve two distinct dimensions (capital/labor), also changes as a result of transnational production. Flexible production modes entail flexible working forms such as informalization, (Rabinson, 2004). According to Robinson, identifying outsourcing, displacement, informalization are the main characteristics of what he calls ‘the globalization of market.’ When the mass production method is replaced by a flexible production method, kinship, ethnicity and religion become the closest common ties between individuals, (Gereffy, 1995). The main characteristic of mass production is standardized goods. As a result, hierarchical management is strong and largely excludes the use of ‘tacit knowledge,’ i.e. creative skills of workers acquired in the production process(Buğra, 1997). Instead of belonging to and identifying with the activity of production, workers gain certain social rights both as producers and as consumers. In order to provide economic fairness such as social security benefits, income stability and employment security, welfare state practices are effective in this system. There is no room for impersonal relations in either the structure of the work process or state-society relations in mass production, (Gereffy, 1995). Buğra claims that this mass production system could not successfully fulfill the needs of small and medium production with to shortened product cycles of more specialized and individualized commodities. She adds that flexibility with a limited size has become a new production method for small and medium sized companies. Flexible production thus suggests that labor productivity can be increased by the mobilization of tacit knowledge. According to Buğra, instead of hierarchical, top-down

management practices less rigid and more personal relations in both management and production positions are being increasingly favored in flexible production. Since family and common religious bonds alleviate potential differences, formal social security programs have become less effective, while solidarity and social collaboration have turned out to be the major characteristics of small business practices under this new system of production. Since flexible production methods are very popular in SMEs, it comes as no surprise that Islamic corporations in Kayseri have benefited from the characteristics of flexible production and management techniques. This helps explain the close relationships, loyalty and solidarity of SMEs in Anatolian cities. In stark contrast to İstanbul-based businesses, which are involved in mass factor-based production, Anatolian businesses demonstrate their Muslim identity with traditional *esnaf* (artisans) and medium entrepreneurs. In Anatolian cities, despite a few giant holdings, business practices are generally centered on small and medium-scale economies. The capital and resources for investment in the regions are provided through family relationships or community networks, largely without support from the state. This renders local businesses more independent of the state ideology and policies. Collective capacity and regional networking have shaped local identity in Anatolian cities. Hence, they have developed their own community spirit, methods and strategies that are not only economic but are entrenched in the historical social discourse of the region. In fact, personal and informal interaction between people bound by organic ties of kinship, ethnicity or religion has shaped the development of these Anatolian cities. As Buğra explains, it is possible to assume that if the characteristic informality of small business practices progressively becomes the rule, the legal provisions for social security enforced by the state might also be expected to become less important over time, (Buğra, 1997). These

cultural and economic factors appear to be especially important in the evolution of SMEs where the unregulated character of business activity becomes dominant, (Buğra, 2002). Before going any further, however, it is necessary to clarify the term “Islamic capital,” referring to the economic model of the Anatolian Tigers. The main characteristic of Anatolian SMEs is that their owners are religiously inclined, (in some cases even a religious group or brotherhood sect, *tariqats*). Nevertheless, the occasional disappointment in Islamic businesses has not prevented their spread. By the 1990s, Islamic businesses were flourishing, although what had changed was their traditional independence, as now they had forged a closer connection with the ruling political party. Beginning in 1994, the Islamist *Refah Partisi* (RP) came in power and as it began to penetrate the local government, the Islamic groups discovered that they now had some political clout. This, however, created economic and cultural tensions between religious businessmen and the traditional İstanbul and İzmir based secular capitalists, (Yavuz, 2006). Consequently, it seems that Islamic businesses (often indistinguishable from modern *sufi* communities) that have integrated modernity without rejecting Islamic values, demonstrate a great degree of compatibility between capitalism and Islam. Thus, new socio-economic developments are patterned on the Muslim businessmen model whose general profile can be defined as morally conservative but economically liberal and also socially and culturally active/innovative. Besides, it seems that religious businessmen have forged relations with the government, especially as they avoid calling for radical social and political changes. The roots of the Islamic economic ethics at the individual and organizational levels had a significant impact on present developments in Anatolian businesses. It can be explained by specific common values or the impact of minority spirit, but the truth is that the cities of Anatolia demonstrate an interestingly

successful form of the embedded nature of economics engaging in the global market process. These collective local forms in the cities of Anatolia make them competitive, not only at the national but also at the international and global levels.

ANALYZING THE RELIGIOUS IDENTITIES OF KAYSERI

Competing and in fact succeeding in the global capitalist economy is a new phenomenon for the pious Muslims of Kayseri. If modern, developed infrastructures with tall buildings are enough to render a city modern, then Kayseri can be counted as a modern city with its huge industrial zones and modern appearance. However, the cultural and social life in Kayseri is completely different from other large cities in Turkey, such as İstanbul, İzmir or Ankara. For instance there is an unspoken prohibition against drinking alcohol in the city. The roof of the Hilton hotel in Kayseri is the only place you can order a glass of beer which is extremely expensive. It is also not possible for couples to find a restaurant for a romantic dinner, but only kebab houses. There are no movie theatres or play houses. Even the numbers of bookstores are quite limited. The few bookstores located in the downtown area sell only religious books, magazines or school books. Qur'an expositions and exam books are sold together. In fact, the city, known for its conservative and religious identity, is home to over 500 mosques. The majority of women in the city cover their hair in a traditional way or more religious style. Some young women who cover their hair use heavy make up and wear tight fitting clothes. Distance between women and men can be seen easily on the streets of Kayseri. Even married couples do not walk hand in hand and are very careful about their body language. Despite the religious character of the city, there are only few women who wear the black chador to cover themselves. It is highly possible to see many of them on the streets of İstanbul. Also there are no men who

wear a cloak or turban, which have become the symbolic uniform of some religious communities in İstanbul. It shows that the traditionalism and religiosity in Kayseri is not displayed in an aggressive manner. A small example helps to demonstrate how commercialism meets with religion in Kayseri. In Develi, a town in Kayseri, two books about regional folk songs were made by Köseler Village Association. The income that they received from their books was used to start a new Qur'an course in the village, (Kayseri Cihan Newspaper, 27 September, 2010). The religious characteristics of the city are not a coincidence; religious education is demanding and supported by the people of Kayseri. In the town of Hacılar, alone, a total of 41 Qur'an courses were opened in 2010, (<http://www.hacilarmuftulugu.gov.tr/>).

It is quite possible to see religious issues and advice for entrepreneurs in local magazines which are published for specifically merchants and entrepreneurs in Kayseri. For instance, an article on helal (permissible) food in Kayseri Business Stock Market magazine explains how new technologies are used in the production of helal food. An article about tombs of religious figures was published in a periodical of Kayseri Chamber of Industry, (Kayseri Ticaret Odası (March 2009). There are many short stories or ideas of important religious saints which encourage working for community, fight with selfishness, and modesties and having knowledge with money. Since very often religious and ethical advice is given in these articles, it would be right to claim that Islam is a reference point for businessmen in Kayseri. As Professor Binnaz Toprak points out, the religious communities, especially the Fethullah Gülen group are very influential, even in commercial relationships in Kayseri, (Toprak, Bozan, Morgül, and Şener, 2009). She asserts that membership in these religious groups opens a number of doors and provides advantages in economic life. Some small traders have grown dramatically in a very short time because of the powerful network

between the Gülen group and the AKP. Binnaz states that the Gülen group's members work together, members of the Gülen groups prefer to belong to TUSKON, the Turkish Confederation of Businessmen and Industrialists (Türk İşadamları ve Sanayicileri Konfederasyonu), which has 15,000 businessmen and 50,000 firms, (Milliyet, 26 July, 2010). They are very active and influential in Anatolia and also in Kayseri. All this social and economic networking has helped to transform Kayseri and creates new religious elite. At the same time this transformation has arisen from religiously traditionalism, and so, it would not be wrong to conclude that conservative social pressure has also risen in Kayseri. As the interviews with pious businessmen show, the new religiously conservative economic elite are happy about the socio-economic transformation in Turkey. Many of them believe that only economic power can provide a real modernization and transformation in a society. They say without economic well-being, prohibitions and rules that come from the top never work to raise a society to a high level. Pious businessmen's experience shows that a growing economy and a new religious business class will be more important than decisive ideologies in determining how the religiously conservative groups interact with the world. Interviews in Kayseri commented that religious entrepreneurs' distinctive blending of Islam and capitalism is the key to bringing about modernization, but not fundamentalism. Religiously inclined businessmen called 'Muslim entrepreneurs' in Kayseri have represented the general characteristic of new religiously conservative economic elite that shares the economic and political power with the secularist elite in contemporary Turkey. Mostly they were born in Kayseri and established or transformed a family business. The young generation is well educated, as well as polyglot, and has knowledge of other cultures. They learned the rule of trade from their families and have

combined this capacity with modern techniques and methods in economy. While a majority of the participants emphasized that they are good believers, they also noted that religion is not the fundamental guide in the business life and that they would prefer to act according to today's requirements of economic markets. They contend that without having economic power it is impossible to express and live their religion. Hence, they obey the rules of business. As the interviews reveal, the religious businessmen do not believe in a classless society within Islam, as economic disparities are pervasive and the existence of economic equality is an unattainable dream. Yet, wealthy Muslims are responsible for helping the needy in their community. They work very hard to improve their city and community and support charity organizations. Instead of expecting all services from the government, they try to establish services in health, education, and provision of food for the poor and needy. In social and economic life, traditional moral ethics and family values are still dominant. Pious entrepreneurs have a modest life style in Kayseri. However, recently, there seems to be a trend towards ostentatious consumption. Some activities that are strongly present among İstanbul based bourgeoisie such as enjoying the nightlife, taking an interest in arts and membership in high society, and sports, such as tennis and golf are not to be found among the Kayseri elites. As a result, these religiously conservative economic elite have not socially diverged from other low economic groups of the society. That is to say that the wealthy class of Kayseri cannot be conceived of as a bourgeoisie since they lack the socio-cultural elitism.

A religiously conservative Anatolian city, Kayseri, was chosen as an existing example to demonstrate how "the global economy" has diffused to a local level, and reshaped economic life despite the city's unique and conservative culture. In other words, Kayseri is an example of the possibility of economic

modernization limited by a single form in different local cultures. The rising pious Muslim entrepreneurs in Kayseri propose a sociological imagination that is panoramic, moving from the local to the global, trying to make sense of how our existential condition is enmeshed with broader changes in economy, culture and politics. What this research illustrated was that the introduction of pious Muslim entrepreneurs into "the global economy" is part of a "new passively developed world order" which is not the result of authoritarian rule, but has developed through a progressive evolution of our individual freedom to choose alternative economic possibilities. Unlike earlier times, now "economic modernization" is not imposed by a central government as a state ideology, but is diffused passively and constantly according to changing needs of "the global economy." The structural and cultural analysis of conservative economic elite in Kayseri provides a better understanding of the empirical facets of a surprising force; 'Islamic capital' in contemporary Turkey. The interviews indicate that the "new economic elites" are challenging the established secular elites. In fact, this class has participated in more traditional social networks such as voluntary associations, self help groups and social welfare organizations. All these characteristics indicate the central location of these pious entrepreneurs, their identification with modern values and their relationship to the essential structure of society. Interviews and observations in Kayseri show that the new pious economic elite are far from demonstrating any radical tendencies and strive for a peaceful world. Business people in Kayseri are not interested in radicalism, because they are aware that in order to sell their products in Europe or the United States the image of their country and the image of their companies is important. As the number of pious entrepreneurs in Kayseri increases, the indication is that their rising economic success cannot be construed to depend only on

the integration of religious values into economic life; other factors include the enlightenment of religious businessmen. Islam is simply a way of life for them. In towns and cities across Anatolia, we do not see the kind of hard-edged fundamentalism, and even less so an echo of extremism, that has inspired radicalism in Pakistan and parts of the Arab world. Islam here may be conservative, but it has a pro-European, pro-democratic and above all pro-capitalist character. The modern approach of religious entrepreneurs in Kayseri can even be seen in the rise of religious Puritanism, for as is obvious from my interviews and in Turkish media, they have integrated religious ethics with business. They justify their emphasis on work, success in economic life and the acquisition of wealth by attaching both a religious meaning to it and proposing that it provides access to a legitimate worldly modern life. These social changes prove what sociologist Zygmunt Bauman argued; the old logic of stable identities is no longer effective. (Bauman, 2000). In contrast to the relative stability of the old 'solid' containers of class and groups, as Bauman argues, capital flow has produced a new, more flexible and fluid social condition, which is called 'liquid modernity', extending the 'liquid' metaphor to characterize the 'melting' of previously 'solid' bonds of collective identity. As Bauman claims, in the past two centuries societies have moved from a solid to a fluid phase of modernity, in which nothing keeps its shape, while social forms are constantly changing at great speed. According to Bauman, like liquids, modern societies cannot maintain their existing forms indefinitely but are susceptible to change. He claims that liquidity leads to the instability of all social, economic and private ties. Bauman indicates that for power to be free to flow, the world must be free of fences, barriers, fortified borders and checkpoints. Thus gradual economic recovery in recent years has put Muslim countries back on the road to the citadels of solid modernity, (Bauman, 1998).

Bauman's arguments can be applied to analyze the changing dynamics of Islamic discourse in Turkey. In Kayseri's case, it is no longer useful to classify these new pious economic elite in the dichotomies of "modern-traditional" or "urban-rural." As can be seen from the interviews, Kayseri has witnessed an intense interaction between the modern and new requirements and traditional values, creating a synthesis in economic life. Kayseri entrepreneurs have strong connections with the whole world in terms of trade. One also observed that the entrepreneurs are not strangers in the present global socio-economic culture, such that the city has been in the process of transformation from an isolated conservative rural city to an urban city. Thus the city has become active in economic affairs and acts as an open market not only for Turkey, but for the whole world. The religiously conservative culture of Kayseri has not limited the capital flow and homogeneity of the global modern economy. As Bauman claims, in the past two centuries societies have moved from a solid to a fluid phase of modernity, in which nothing keeps its shape, while social forms are constantly changing at great speed. According to Bauman, like liquids, modern societies cannot maintain their existing forms indefinitely but are susceptible to change. He claims that liquidity leads to the instability of all social, economic and private ties.³ Bauman indicates that for power to be free to flow, the world must be free of fences, barriers, fortified borders and checkpoints.⁴ Thus gradual economic recovery in recent years has put Muslim countries back on the

³ Ibid.

⁴ Bauman, *Globalization: The Human Consequences* (Cambridge: Polity Press, 1998), 68.

road to the citadels of solid modernity.⁵ As Bauman argues, modernity is a “liquid” concept and takes different shapes which change constantly and unpredictably. Modernity cannot be identified only as a form and it cannot be enforced as a state ideology. Accordingly, liquid modernity is the modernity of uncertainty (regarding ethics and religious systems), flexible forms of work and organization, and de-territorialized politics and economy. Bauman argues that the possibility of other ways of living or alternative economic systems is adopted by a collusion of rational economic forces that exists beyond our control. Yet, they continuously and progressively dissolve our different characteristics and our social lives by acting only in the interests of international oligarchs. Bauman says these forces operate under the rules of a modern economic system with no controls. On the other hand, he also points out that when it is to the advantage of these international oligarchs, even the rules of economics can be changed.⁶ Bauman further believes that under the immense force of the global economy, our societies have been reshaped and reordered constantly, and they have begun to take on new, more menacing and autonomous forms. These forces have begun to work independently, resulting in a new world order.

CONCLUSION

What is happening in Kayseri at present is a redistribution and reallocation of modernity. It is possible to argue that Muslim societies, as in the Kayseri case, have participated in this process by producing a new synthesis between old and new. Thus, a reshaping of Islamic dynamics that encourages the free accumulation and movement of capital has

slowly emerged as part of a privatized version of modernity. In this regard, the advent of religiously conservative economic elite in Kayseri indicates a suffusion of modernity and secularization into religious values. This paper argues that the challenge of capitalism in different religious and cultural contexts has resulted not only in cultural pluralism but also in economic homogeneity within a global system which can expect to undergo further changes in the near future. In particular this paper indicates that the rising pious Anatolian entrepreneurs are economically compatible with capitalism, but culturally maintain their traditional conservative values. The new pious economic elite retain its community-based identity, which still has links to the solid indisputable social foundations. They have an ethic of craftsmanship but at the same time they do not sacrifice their core values to success in the capitalist market. However, only the future will tell us whether community bonds, religious values and an ethics of craftsmanship are strong enough to allow people to keep their identities when they actively integrate within the modern capitalist market, or whether ethical codes will be diluted by modernity’s ‘melting powers.’

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[08]

IDENTIFYING TWO BASIC CONCEPTS OF JAVANESE IDEOLOGY IN LOCAL TRADITION RITUALS

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ABSTRACT

The distribution pattern of Javanese people, the biggest ethnic group in Indonesia, is scattered. Long before the European colonial era, the empires in Java Island took a great part in spreading Javanese people through invasion and conquest other kingdoms. Dutch colonial system exploited the Javanese as labor force for plantation and mining, not only within Nusantara but also in particular parts throughout the world. After seizing its independence, Indonesian Government issued transmigration program to breakdown the population density in Java. Today's modern mobile life, however, is unavoidable and Java Island becomes the densest populated area. Therefore, to trace the existence of the Javanese ethnic group and its culture, the demographic phenomena are the main obstruction. But, the social impact of modernization and the influence of the mainstream religion cannot be disparaged. These three factors are intimately tied each other and often stimulate questions about the Java ethnic and the Javanese cultural identity. The research results show that there are two striking basic concepts of Javanese ideology preserved: rukun, life in harmony, and gotong-royong, the spirit of volunteerism. The field observation over local tradition rituals performed at three villages in East Java discovers that though Javanese and its cultural identity are not easily to identify, they do still retain.

Keywords: : Java ethnic, mainstream religion, cultural identity, harmony, volunteerism

INTRODUCTION

Java is the fifth biggest island of *Nusantara*, Indonesian Archipelago, and the most populous island in Indonesia; even “one of the most densely populated areas in the world” (Grolier, vol. 10, p. 334-5). Accordingly, the dynamic of social, political, economical, and cultural life in this island becomes a significant indicator for the development of Indonesia. For some reasons, Java is a magnet for people of other ethnic groups from different parts of *Nusantara*. And, intermingle between Javanese and other ethnic groups inevitable. In other words, though Java is inhabited by around 60% of the total Indonesian population, this percentage does not mean that all the people in Java are Javanese.

Javanese take approximately 45% of Indonesian people. Besides they occupy the central and the eastern part of Java Island, the rest is spread to a lot of places throughout Nusantara, even in abroad. The distribution pattern is mainly back-dropped by the long historical journey experienced by Indonesian. It has made Javanese settle and be resettled; either because of their individual choice or external factors such as institutional, political, and economical. This Diaspora, of course, sustains the proliferation of Javanese culture but leads it difficult to render its authenticity. In addition, the modernization current which internalizes the advances of technology and mobile life, and the expanding influence of religion blemish the concepts of Javanese ideology.

In connecting with the religion, Geertz (1983) classified the Javanese society into three groups: ‘Abangan’, ‘Santri’, and ‘Priyayi’. Furthermore, Geertz underscored the dichotomy of religion role in Javanese society. Religion does not merely play its role to build social integration, but, on the contrary, also break society into pieces. Regardless the controversies over this classification, because ‘priyayi’ refers to social strata whereas ‘abangan’ and ‘santri’ adhere to the quality of how the groups obey Islam teachings; the research done is focused on the people of ‘abangan’ who still actively involves in indigenous communal ceremonies. As traditional agents, they hold firmly local wisdom which is tied tightly to indigenous values and beliefs – the candid source of the Javanese ideology on *Gotong-royong* and *Rukun*.

Since demographically most Javanese occupy the central and eastern Java, the ‘abangan’ group is easier to find in villages of these areas. The field observations over local tradition rituals highlighted in this paper, hence, were executed in the three villages in East Java. They are (1). *Selamatan Ruwat Desa* in Dusun Sukorame – Tejo Village in Jombang, (2) *Opak-opak Tradition* in Dusun Rambaan – Klandungan Village in Malang, and (3) *Ruwatan Sukerto* in Dusun Sendi – Pacet Village in Mojokerto. By concentrating on the communal ceremonies, the research aims to identify the concept of *gotong-royong* and *rukun*; whether they do still exist and can be retained.

These reasons are taken into consideration due to long before the Indonesian Independence, the concepts of *gotong-royong* and *rukun* has inspired the Indonesian founding fathers to be basis of the nation-state ideology. Soekarno, the first President, in his speech on ‘Pancasila’, Indonesian ideology, in June 1, 1945 expressed that the ideal Indonesia is “*Negara Gotong-Royong*” (an independent country wherein the people place the *gotong-*

royong concept as their way of life). Since then, the term *gotong-royong* and *rukun* seems to take the attention of national, regional, and local leaders. Up to now, the word *rukun* is institutionally used to establish an association based on the principle of *gotong-royong*. In Java, particularly, the neighborhood association comprising some families is organized by a leader of R.T. (stands for *Rukun Tetangga* which means a group of neighboring families). And, to the higher administrative unit this communal organization is called R. W. (stands for *Rukun Warga* which means a community under the same a village / local area administration). The fifth President of the Republic of Indonesia, Megawati Soekarnoputri, took the same step as her father in elevating the *gotong-royong* ideology by naming her Governmental Cabinet “*Kabinet Gotong-royong*”. Now, the new trend is coming. *Gotong-royong* and *rukun* are eminent words for Indonesian notwithstanding the philosophical root is mostly unknown.

GOTONG-ROYONG AND RUKUN:

A CONCEPT OF JAVANESE IDEOLOGY

According to *Longman Dictionary of Contemporary English*, ideology means “a set of ideas, especially if typical of a social or political group”. So, in terms of Javanese ideology, the discussion of this paper will attribute to a social group in connecting with how the ideology is represented, that is in communal ceremonies. These kinds of ceremonies convey the Javanese thought that chiefly is embedded in local wisdom. For local wisdom is considered as a product of ideas, beliefs, and practices of ethnic culture, it has been a significant root that can be used to trace the concepts of basic ideology owned by Javanese. Local wisdom accommodating noble values is most likely preserved by Javanese from villages because they are relatively far from the influence of modernization. And, of course, the social awareness will synchronize with their communal life.

If Meliono (2011) classifies the values system in the world of *Nusantara* thought into three categories: values of harmony, values of humanity, and values of morality; the concept of *gotong-royong* and *rukun* can be understood as an assembly the three of those. Javanese from villages still perform local tradition rituals, as a part of the past inherited ethnic culture, to manifest their belongings of the ideology of *gotong-royong* and *rukun*. For Javanese, practicing *gotong-royong* means they should work together with all members of their community. While, working together covers help each other, always be hand in hand, and put the community interest in the first place. Community is oneness, each member considers to respect one another. This kinship system is believed to be able to build harmonious life of which people can live in peace. With regard to 'respect', Suseno (1993) stated that ethically Javanese demand 'respect' to prevent open conflict. Showing respect in the right time and place is considered an honor attitude because morally one who respects others means he keeps society living in harmony. In social mechanism, the practice of *gotong-royong* inherently attaches to the concept of *rukun* to preserve harmony. Javanese society expects each individual should act in accordance with the principle of togetherness, so do the people of villages. "The social system in the village communities acquire that each member should think of the interest of the community first and of his own interest only after that" (Soemarjan in Suseno, 1993: 71).

Koentjoroningrat (in Suseno, 1993: 51) affirmed that there are four fundamental values serving to be the nucleus of *gotong-royong* concept. First, man should realize that he cannot live alone – in his social life he is dependent human being. Second, man should be willing to helps others, and third, he should conform to his community he belongs to. As an expression of togetherness, *gotong-royong*, emerges because of Java people's social awareness in shaping a conformably human

interaction. Basically, the spirit of oneness is communal moral-ethical value to intensify the social relationship in harmony. Shouldering, sharing, giving without expecting reward or return, and only sincerity are 'the gift' to embody *gotong-royong*. 'The gift' in Javanese understanding is different from what proposed by Marcel Mauss in *The Gift* (1966). According to Mauss, "the gift carried with it a reciprocal moral obligation. The gift had to be returned, in some, at a later late" (in Edgar and Sedgwick, 2008: 76), whereas native Javanese esteem the essential of *gotong-royong* as 'the gift' embracing volunteerism spirit that should be far from interest. There is no obligation to repay the gift. In local tradition rituals or other social activities, the gift is in a linkage chain from one gift to another endlessly.

From these points, Javanese place the principle of deliberation as human virtue. In their social life, Javanese have to keep harmony by embodying the spirits of *gotong-royong* and *rukun* accordingly. They will discuss each problem and other crucial things of their community until all the members can accept the decision taken. Discussing and compromising (Javanese = *rembug-an*) are the best way to articulate togetherness. It is a shaping process of how *gotong-royong* and *rukun* are to be intimately tied together.

VISITING GOTONG-ROYONG AND RUKUN IN LOCAL TRADITION RITUALS

Even though Erikson (1993: 73) argued that the relationship between culture as ideology and culture as fact is weak; he strongly recommended the role of cultural agents to function their culture will provide their ethnic identity powerful. In the line with cultural identity, Javanese' sense of belonging to their ethnic group leads Javanese to be cultural agents who keep within their beliefs and values of their culture. But, from historical side, practicing traditional culture for Javanese does not always run smoothly. Over decades,

Javanese traditions, in the context of communal ceremonies, especially of which in connecting with rituals experienced a lot of challenges. In 1960-s most of them were paralyzed. For succeeding years, then, they were marginalized, neglected, even nullified. Nonetheless, when Indonesian government entered industrialization era, local traditions revived but transformed. They became economical and political commodity. Local tradition festivals flourished everywhere throughout the country as tourism objects or the 'vehicle of democracy'. Pamberton (2003) in his book *Jawa, On the Subject of Java*, successfully scrutinized how in 1980-s local traditions were modernized to be festivals or carnivals. Various festivals were performed for the sake of political interest to attract local innocence voters in every general election. He sums up that this era put local tradition into a frame of disavowed position.

Today, globalization and the mainstream religion take over the past obstructions. As a direct impact of globalization, modernization is unavoidable. The progressing sophisticated technology in transportation, information - electronic media, communication, and other modern products including dress and food have gripped all aspects of human life. The agents of culture who involve in some local tradition rituals have to genuinely sacrifice. They have to race with the influence of modernization and face conflict of the out-groups - intruders in the name of religion. As Giddens (1973) said, modernization and its side impacts change traditional culture coincidentally with the change of social structure; that is why the cultural ideas in certain societies change too. This social phenomena can be traced through almost traditional rituals done by Javanese, such as *Selamatan Ruwat Desa* in Dusun Sukorame - Tejo Village, *Opak-opak Tradition* in Dusun Rambaan - Klandungan Village, and *Ruwatan Sukerto* in Dusun Sendi - Pacet Village .

1. *Selamatan Ruwat Desa* in Dusun

Sukorame - Tejo Village

Selamatan Ruwat Desa is ritual held by people for community's welfare and safety. As social integration, originally, the ceremony can be done once, twice, or even three times every year after padi harvesting time. However, the execution today has shifted together with the change of the social structure of the society in Dusun Sukorame. And, the striking change of the ceremony happened by the 2000-s when the non-natives expanded Islam teachings.

The coming of Islam in Java, in some extents, has successfully colored the local traditions. But, in turn, it can be intruder leading to severe conflicts when it touches social integration. When these two groups happen to involve in communal ceremonies, the people of 'abangan' frequently have to face the intervention from 'santri'. Here is the example of the debate between the natives of Dusun Sukorame (in-group), more than 85% are 'abangan', and 'santri', the out-group who want to purify Islam teaching. As they see the *Selamatan Ruwat Desa* as a pagan, the out-group insists to change this kind of ritual into ceremony affiliating to Islam culture; guide the infidel to the right way.

Out-group: ... *pas rapat ndik masjid biyen iku iku karepe ya tetep ngilangake ngujub Jowo. Ngene, karep kulo wayang niku nggih ditinggal mawon, trus diganti dadi pengajian Qur'an.* (when we had a meeting at the mosque, we remind you that 'ngujub Jowo' - pray using Javanese words / traditional Javanese mantra, should be left. Then, we also decided to omit the wayang puppet performance and replace it with the ceremony of reading of the Qur'an).

In-group: *Ji, Islam mblebune ning Jowo ker, wong Jowo iku disikan. Jowo ten Jowo wis enten Jowo. Mosok lek diarani tuwan rumah dikon ngalah karo dayoh. Kait jamane Rosulullah, wong apik, wong elek, wong*

Yahudi lan sing macam-macam itu wis onok. Lek wong Sukorame mbok kongkon koyok kon kabeh, yo ra iso! (Ji, Islam came in Java far later than the existence of ‘Jowo’ – the local belief, and the Java people. Here is our home, it does not make sense a guest like you controls us ... the host. Since the era of Mohammad, the prophet, there have been bad people, good people, Jews, and others. You cannot ask the natives of Sukorame to be uniform as you want, never!)

The Dusun Sukorame natives’ argument reveals that actually they don’t want to be homogenized or converted, only be respected. They don’t refuse other people come and settle together in the same place. They just want to live in harmony though they are different. To avoid open conflict, the local leader of Dusun Sukorame offers win-win solution.

“Kabeh wis onok nggonne dewe-dewe. Suro-an ning prapatan iku wayangan. Lek Rejeb-an iku nok masjid, pengajian. Yo wis ngono, ora usah diubah. Umat iku ono wong abang ono wong putih, kait biyen wis rukun. Awakmu hurung mesti bener, nggak usah nyalahno wong liyo”. (Each ritual has its own space. ‘Suro’ ceremony is held on the cross road with the performance of wayang puppet. While the ceremony of ‘Rejeb’ is in mosque together with reading Qur’an. That is the Javanese life, it cannot be changed. In Javanese society there is ‘abang’ and ‘putih’, and both are in togetherness, ‘rukun’. You are not definitely right yet, so don’t judge others).

This statement signifies how Javanese thought of *rukun* is manifested. The local leader’s suggestion to separate the place of two local traditions held demonstrates that the native Javanese never regards ‘differences’ as a problem. In social integration, they prefer to respect the difference rather than to force or to be forced to be uniform. They are convinced that the fit place for ‘Suro-an’ tradition which belongs to ‘abangan’ is on the cross-road, the nearest location to the river flow and the rice fields. It is because this kind of ritual

embodies not only the values of the relationship between human and God / Supreme Being but human and the nature as well. River, water, and rice fields, are the closest things for farmers representing ‘abangan’. This relationship symbolizes how the natives of Dusun Sukorame grace the nature, the root of all human life. And, wisely enough for they suggest mosque as the place for ‘santri’ who celebrate ‘Rejeb-an’ to follow Islam tradition, reading Qur’an.

In addition, native’ practicing *gotong-royong* in Dusun Sukorame is unquestionable. To make the traditional ceremony run well, they give everything the have – from collecting various materials such as wood, sweet potatoes, corn, banana, chicken , eggs, and other products of corp and farming, preparing food, cleaning the place needed, to contributing money. All they do and give are for oneness.

2. Opak-opak Tradition in Dusun Rambaan

– Klandungan Village

Opak-opak ceremony is yearly tradition conducted by people of Dusun Rambaan in Klandungan Village, Dau, Malang Regency. It is time to be grateful for God blessing, so all members of the community can live in harmony, rukun, with sufficient basic necessities. That is why, in this activity, people share to show various of tuber, vegetables and fruits, rice, other kinds of food they eat everyday including dishes and snacks. The collection of these things is called *opak-opak*. The whole night before opak-opak ceremony performed, people do *gotong-royong*. Women prepare cooking, men working together for arrange the following morning carnival, elderly and traditional leaders pray for all the people (Picture 1 and 2). More importantly to observe in this tradition is a ritual called *ngujub punden* (praying and offerings to spirits occupy *punden*. It is regarded as sacred place which can be a huge tree, spring, or grave of a

spiritual leader). This ritual, which has been generated from generation to generation since Dusun Rambaan existed, is conducted early in

the morning before the sunrise. It aims to articulate grace to nature and Devine being.



Picture 1



Picture 2

Like in other rituals in Javanese community, there is special thing symbolizing the main objection of the ritual. In *ngujub punden, anak*, traditional food tray made of the banana bunch and leaves, takes dominant role exposing *rukun*, life in harmony because to make anak and its content people have to work together, pray together, eat together without any barrier of age, social status, even different group – ‘santri’ or ‘abangan’.

Opak-opak tradition can be said as an intermingle of two poles, between festival and ritual, between old and young generation, between local and global, between male and female, and between in-group, ‘abangan’, and out-group, ‘santri’. The harmony in opak-opak

tradition does not only refer to the embodiment gotong-royong and rukun spiritually but also physically.

Picture 3, 4, and 5 show how local things fuse in harmony with global things; traditional food not merely covered with banana leaves but wrapped with plastic and paper as well. *Ancak* is side by side with plastic trays by the reason of practicality and performance proving that modernization, the advance of material technology. The *opak-opak* cart is drawn by motor cycle and *ngujub jawa* uses loudspeaker. More interestingly, the symbol of national pride, red and white flag, is not forgotten. The local identity fuses in harmony with national identity.



Picture 3



Picture 4



Picture 5

3. Ruwatan Sukerto in Dusun Sendi – Pacet Village

Basically, *Ruwatan Sukerto* is a tradition for individual concern. Sukerto in Javanese language means bad energy (*suker* = dirty, wrong). *Ruwatan Sukerto* is held by family whose son or daughter is regarded bringing negative energy, such as the only son, the only daughter, a son between two daughter, or vice versa. This tradition aims to clean out the bad things so that peace and safe will always surround the family.

Today, however, *Ruwatan Sukerto* transforms from individual to communal tradition by the reason of cost. This tradition mostly includes

dalang, narrator and puppeteer of traditional shadow plays – wayang, or spiritual leaders. *Ruwatan Sukerto* conducted in Dusun Sendi – Pacet Village is also done yearly. But, the community involves in this ceremony will be different each year depends on the family who wants to ‘*meruwat*’ (freed someone from the negative bondage) its member. And, Javanese believes that throwing away the bad things needs sacred ritual through meditation and pray at *punden*.

Picture 6 shows how people who participate in this ceremony should take along walk to reach an appropriate location – a peaceful, quite, and remote place, far from hurly-burly of the crowd.



Picture 6

Like the other Javanese traditional rituals, *Ruwatan Sukerto* cannot be separated from *ngujub Jawa* and offering *punden*. For Javanese, when the two activities become the same purpose of whoever they are, the concept of *gotong-royong* and *rukun* will emerge automatically. Shouldering ritual offerings and eating together (Picture 7 and 8) reflect the sense of togetherness. The symbol of national identity, red and white flag, in picture 9 is paradoxical to the police guarding the ritual (see the arrow). Freedom of (cultural) expression seems to be a myth.

By tracing the local tradition rituals which expresses the concept *gotong-royong* and *rukun* as the basis of Javanese Ideology show that building identity is not simple. Conflict,

transformation, threat, segregation, and amalgamation color Javanese cultural agents in conducting communal ceremonies. It is because identities “are always constituted, constructed, invented, imagined, imposed, projected, suffered, and celebrated. Identities are never univocal, stable, or innocence. They are always an accomplished and ceaseless project” (Mendeita in Linda Martin Alcoff, 2002: 414)



Picture 7



Picture 8



Picture 9

CONCLUSION

The scattered population distribution, modernization, and government political make Javanese experience of being neglected, discriminated, nullified, and shifted. This kind of experience speed the maturing of building identity.

The emergence of grass-root movements involving Indonesian ethnic groups flared up after the fall of new order in 1998. Cultural identity consciousness boosts the revival of local tradition. This deliberate effort enunciates ethic group uniqueness. And, Javanese issue the slogan '*uri-uri budayane dewe*' which means to perpetuate own culture – a local culture which is abundant of wisdom. Globalization, modernization and the influence of the mainstream religion, does not get rid of the concept of *gotong-royong* and *rukun* as the embodiment of the values of local ideology as such.

The research findings discover that a lot of challenges has whirled Javanese, however, they still able to retain the basic principles of *gotong-royong* and *rukun* as their moral and ethical guide. Serving as the way of life, *gotong-royong* and *rukun* is up and down in accordance with the history of each era.

Though in some cases this ideology can only survive under layer, it is everlasting. And, today is a precise time for Javanese to awaken, preserving the precious values; keep living in harmony both between human and God and human and human, as well as human and nature.

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[09]

VOTIVE PLAQUES WITH THE YE-DHARMĀ INSCRIPTION: GLOBALISM OF THE BUDDHIST WORLD

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ABSTRACT

The Votive Plaques with 'ye-dharma' inscription show some evidence that there was a global spread of the Buddhist culture in the 6-10th centuries in Asia. The carving the 'ye-dharma' on the votive objects, which was commonly conducted in India's major sacred places such as Bodh-Gaya, has spreaded out to Southeast Asia, China, and Korea in this time period. As a form of the gatha of the Pratītyasamutpādagāthā, the 'ye dharma' reflects certain Buddhist ceremonies carried out by the locals in Asia. These are the important artifacts, which have roles to propagate the core lessons of Buddhism or the 'patītyasamutpāda'. These votive tablets took a function as the substitute of the Buddhist laws. People were able to learn the Buddhism easily by reading them and practice some good deeds by offering them to some sacred places. The convenience of these tablets was found in its massive productivity and portability. The 'ye-dharma' plaques have actually boosted the unity and homogeneity of the pan-Buddhist world. The translated version of the gatha by the Chinese monk, Yi-jing, was found inside of the stupas in the Buddhist temples of Sokjang-sa and Bowon-sa in Gyeongju, Korea. These objects tell us that the devotion of 'ye-dharma' were spreaded out through the sea routes. Although votive tablets made in different countries show some varieties, many things are common. The ceremonial rituals and the symbolization of the Buddhism found in these plaques were also identical across the Asian countries. This shows the Buddhist world of globalism in this period.

Keywords: Votive Plaques, ye- dharma, globalism, Yi-jing, Sokjang-sa, Bowon-sa

INDIANIZATION OF SOUTHEAST ASIA AND GLOBAL BUDDHISM

The ancient civilization and beginning of history in Southeast Asia is intimately related to Indian immigrants and their culture. Coedès defined this as the 'Indianization' (Coedès, 1964). The Indianization of Southeast Asia is caused by the social and cultural change made by Indian immigrants and their settling in the region. The inflow of the Indian culture including Buddhism provoked the various responses throughout the region. Robert Brown claimed that Indian art was spread out all over the different regions of Southeast Asia, which interacted and competed within each other (Brown, 2011). Albert Le Bonheur

argued that all the Mahayana Buddhist arts before the Angkor era shared a common vocabulary of styles. The vocabulary of styles can be a key point to explain the pan-regional characteristics and the subtle distinction of Buddhist arts.

The votive plaques are evidence of the widespread of Indian Buddhism throughout Asia, not only limited to Southeast Asia (Fig.1). Even though votive plaques are pertinent instances showing the Pan-Asiatic spread of Buddhism, due to the lack of creativity and artistic distinction, they were not considered important from the point of view of art history. Among them, especially the plaques those with the *ye-dharmā* inscriptions

show the globalization of Buddhism in Asia from the sixth to the twelfth century.

The votive plaques with *ye-dharmā* inscription show the homogeneous rituals of Buddhism which began in India, and also found in other various areas of Asia. The homogeneity of Pan-Asiatic Buddhism can be found in the Sutras, images and rituals. The definition of the 'globalism' in the dictionary is "for an event happening in one region to spread and have effect on places very far away on a planet-wide scale and enforcing the interdependence among them". According to this definition, both common factors that transcend space and the essential regional differences that cannot be transcended need to be carefully examined. The 'visual vocabulary of styles', which Le Bonheur indicated for the Mahayana Buddhist arts in Southeast Asia before the Angkor period, and the inscriptions on the various artifacts are significant materials displaying globalism in Buddhism (Le Bonheur, 1972).

VOTIVE PLAQUES WITH THE YE-DHARMĀ INSCRIPTION FOUND IN SOUTHEAST ASIA

Votive plaques offered as religious customs have been found from early periods in India. Recent researches about this custom inform us that the votive plaques found in Southeast Asia are related to those of India and would be the evidence of Southeast Asia and India sharing similar religious rituals (Pierre-Yves Manguin, 2010). On the votive plaques, it is most common for personal information such as the donor's name, reason for offering to be inscribed, but there are also many plaques with *gāthā* or *dharani* inscribed, most popular among which are the '*ye dharmā*' verse. '*Ye dharmā*' verse is a simple and poetic version of the *pratītyasamutpāda*, which is believed to be the essence of Śakyamuni's enlightenment. Since the *gāthā* embodies the core in the Law of the Buddha. Therefore, '*ye dharmā*' verse is also known as the *dharmākāya gāthā*.

The making and offering of votive plaques are involved with the pilgrimage to the sacred places of Buddhism in India. Many pilgrims who visited those sacred places bought votive plaques or made the locals to provide the plaques as religious offerings instead them. These votive plaques are found in almost all of Asia such as India, Southeast Asia, Nepal, China and Korea (Fig.2). Inscriptions were written in Sanskrit, Pali, or southern Indian local characters. Sometimes there were inscriptions translated into Chinese characters. Since the plaques were normally small in size, easily portable, they were not created in the same place where they were found. Due to their mobility and the method of making, the plaques which were found in various locations all have great similarities. For this reason, they were not considered as a significant part of Buddhist art history. The devotees wanted to practice good deeds by offering the votive plaques and they could easily review the Buddhist creed by reading the inscriptions. The votive plaques functioned efficiently as a tool for bearing in mind the Buddhist faith, and also contributed to the spread of Buddhism and unification of Asian Buddhism.

The production, consumption, and circulation of the votive plaques, which rapidly increased after the Gupta period in India, played a role in establishing the Pan-Asian globalism. The votive plaques are not only small and portable, but also easy to produce. Sometimes from tens and up to hundreds of them can be produced from a single mold. The votive plaques were promptly mass-produced with mud, and were affordable for anyone who wanted to dedicate. The votive plaques in those times can be compared to the contemporary 'fast fashion', and 'fast food'. The attributes of the votive plaques including the function, purpose, accessibility from the cheap price, and portability made them very popular. Especially, the production and offering of the votive plaques with the *ye-dharmā* inscription accelerated the globalism at that time. Thousands of clay votive plaques embossed

with Buddhist imagery (*Buddhist clay plaques* from now on) found in Xian, China, proves their widespread up to Northeast Asia. Some of the Buddhist clay plaques have ‘*Indian Buddha Image* (印度佛像)’ or ‘*Sū-cháng-shì* (蘇常侍)’ inscribed on its back (Fig.3). They show strong Indian impressions and some of them have the *ye-dharmā* inscription, translated into Chinese.

The Bukit Meriam inscription, found by Low in 1840, in Kedah, Malaysia, shows that the *ye-dharmā* verse was spread to Southeast Asia. This artifact tells us that people in the 5th century Kedah believed in Buddhism and performed its rituals. One of the votive plaques with *ye-dharmā* inscription in the earliest stage of Southeast Asia was discovered in Tha Chana, Chaiya, and Nakhon Si Thammarat, Thailand (Jacq-Hergoualc'H, 2001). These regions are considered to belong to an area of the ancient country called Pan-pan. Judging from the foundation of where the votive tablet was found, the plaque is conjectured to have been made no later than the 7th century. The plaque has the *ye-dharmā* inscription in accurate Pali. Around the top, *maudgalyāyana* and *Utpalavarna* are expressed. This plaque is categorized as ancient Dvaravati arts of Thailand. At the historic area of Yarang, in the Pattani province of Thailand, many little votive stupas, votive plaques, and various kinds of products offered to the Buddha were excavated. These artifacts now owned by the Prince of Sonkla University museum, are similar to those excavated from the southern Kedah area in Malaysia. The southern Kedah and Lankasuka were on the same commercial sea route, so they shared the same trading route that passed through the Malay Peninsula (Jacq-Hergoualc'H, 2001). At a sacred place near Tham Khuhaphimuk in the Yarang area, a massive number of 5,820 votive tablet pieces were excavated. Both baked and sun-dried kinds were found, which are assumed to be made in the 6th century. The oldest form among them has a meditative Buddha image in the middle of the plaque with

two stupas on both sides. Beneath the throne of the Buddha image, there is the *ye-dharmā* verse inscribed with Sanskrit in the script of central India (Skilling, 2011).

The water-drop shaped votive tablet housed in the Singapore Asian Civilizations Museum also has the *ye-dharmā* verse inscription (Fig.4). On the front of this votive plaque, which was discovered in the Malay Peninsula, is a small statue of the 12-armed Avalokitésvara and a circular stamp with *ye-dharmā* inscription branded on the back (Guy(a), 2011). A votive tablet similar to the one found in Bodh-Gaya was also discovered in Phatthalung of Chaiya area. They all had an image of the Buddha with the *bhumisparsha* mudra in the middle, and *ye-dharmā* inscription at the bottom of its throne. The votive plaques found in various areas of Southeast Asia show that the act of dedication was clearly spread through marine routes.

VOTIVE OBJECTS WITH YE-DHARMĀ INSCRIPTION IN CHINESE SCRIPT

Votive objects with *ye-dharmā* inscription are also found in Korea. Jan Fontein focused on the *ye dharmā* verse written on a Sarira casket found inside the five-storied stupa at Bowonsa temple site in Seosan, Korea (Jan Fontein, 1991) (Fig.5). The *ye-dharmā* inscription on the Sarira casket was translated into Chinese, unlike the excavated artifacts from Southeast Asia. The inscription said

“Those *dharmā* which arise from a cause

The Tathāgata has declared their cause

And that which is the cessation of them

Thus the great renunciant has taught

(諸法從緣起 如來說是因 彼法因緣盡 是大沙門說)”

The *ye-dharmā* verse also known as *dharmākāya gāthā*, is a *gāthā* that Assaji told Śāriputra and Maudgalyāyana in Rajigir. The *ye-dharmā* verse was already imported to the

Unified Silla Kingdom (Jang Chungsik, 1987). The eight tiles which were engraved with stupas with *ye-dharmā* inscription were also found at Seokjangsa temple site in Gyeongju, Korea (Museum of Dongguk University, 1994). The top of these tiles were engraved with two rows of five Buddha statues and two rows of five stupa images with the *ye-dharmā* verse inscribed in between each row of stupas. (Jang Chungsik, 1987) (Fig.6). The translated words are the same as the Sarira casket from Bowonsa temple site (Kim Jihyun, 2010). Similar translations appear in *dharmāguptaka Vinaya* (四分律), *Mahāprajñāpāramitā Upadeśa* (大智度論), but the Chinese characters were differently translated. The *ye dharmā* verse on the Sarira casket excavated in Bowonsa temple site and the tiles engraved with stupas excavated in Seokjangsa temple site follow I-Tsing's (635-713) translation of the verse. This translation only appears in I-Tsing's *A Record of the Buddhist Religion: As Practised in India and the Malay Archipelago* (南海寄歸內法傳, 691), the *Vinayavastu* (根本說一切有部毗奈耶出家事, 700-713), and the *Sutra on the merit of Washing Buddha Spoken by the Buddha* (Yufugongdejing 浴佛功德經, 710).

Also at Hwangryongsa temple site, a silver tablet was found with *ye dharmā* verse 'those dharmās which arise from a cause (諸法因緣生)' inscribed (National Museum of Korea, 1991). The Chinese characters on this silver tablet, inscribed in 871, appear to follow *Mahāprajñāpāramitā Upadeśa* and differ from those found on excavated articles from the clay tiles of Seokjangsa temple site and Bowonsa temple site sarira casket. It is the same translation as the *ye-dharmā* inscription on the Buddhist clay plaques-fired Buddha excavated at Xian, China, and differs from those of I-Tsing's. These two different versions of *ye-dharmā* verse tell us that they were brought into Korea via different routes.

I-Tsing, in *A Record of the Buddhist Religion : As Practised in India and the Malay Archipelago*, wrote that there are two kinds of sarira enshrined inside a stupa. These are the relic-sarira being the Buddha's remains and the law-sarira referring to the Buddhist scriptures. In *The Great Tang Dynasty Record of the Western Regions* (大唐西域記), Xuanzhang (玄奘, 602?-664) wrote, 'In India, a 15-20cm sized stupa built with incense clay with scriptures stored inside are called the law-sarira.' I-Tsing especially designated the *ye-dharmā* verse as the law-sarira. In *A Record of the Buddhist Religion : As Practised in India and the Malay Archipelago*, he wrote 'Stupas or images are made of clay, and by piling them up, after they are at some height, they build a larger stupa using them. When building this big stupa, two kinds of sariras are enshrined inside, one of which is the bone of a great monk and the other is *ye-dharmā* verse.' What was mentioned merely as a sutra in *The Great Tang Dynasty Record of the Western Regions* was specified as the *ye-dharmā* verse in *A Record of the Buddhist Religion: As Practised in India and the Malay Archipelago*, distinctly clarifying its nature. I-Tsing's recognition regarding the practice and rituals of the Buddhist faith precisely reflects contemporary situations. It would seem reasonable for the *ye-dharmā* verse to be included in a wide spectrum called law-sarira as an important *gāthā*. As *ye dharmā* verse started to become important, it was often inscribed on a statue of the Buddha or bricks as well as on votive plaques. However, it is strange that those are not commonly found in Central Asia dating from the same period.

Tsukamoto thought that the religious background of the *ye-dharmā* verse is closely related to the development of the *Lotus Sutra* (Tsukamoto, 2000). Before "Fāshī pīn (法師品)" was first compiled among the *Lotus Sutra* (法華經), construction of the stupa and offerings were regarded important, but parts after that deny the stupa worship and place

more importance on enshrining the pustaka, building and making offering to the caitya. Therefore it was natural to make votive plaques with *ye-dharmā* inscription on those plaques since the object of worship had changed. In fact the accomplishment of the *Lotus Sutra* went exactly with the change. Although it is not easy to find out whether the change of the religious act brought the production of the law-sarira or the change of content in the sutra led to the change of religious act, it is certain that it reflects the custom of those days.

The fact that most of the votive plaques with *ye-dharmā* inscription have a Buddha image in the middle with the *bhumisparsha* mudra, symbolizing the enlightenment of Śākyamuni, means that the origin of the votive plaques is linked to the Buddha statue with *bhumisparsha* mudra. Therefore originally, *ye dharmā* verse began to be inscribed on the throne of the Buddha image with the *bhumisparsha* mudra, and the reason was for the holy power of the sacred place of Bodh-Gaya to indwell into them (Boucher, 1991). It means that the bodhi-manda of *Bodh-Gaya* became an established space of pilgrimage and began to be treated the holy place itself. The place became a subject of worship. In other words, because the place where the Buddha achieved his enlightenment has the essence of the Buddha himself, there is no need for any sarira in the stupa. Instead, the teachings of Buddha have to be re-explained, re-written or praised. So it could be replaced to the votive plaque.

Among lots of clay tiles with various images excavated from Seokjangsa temple site, there are several examples of the Buddha with the *bhumisparsha* mudra around the three-storied stupas in a row. The fact that the articles with *ye-dharmā* inscription and a Buddhist statue was found in the same location means that the people of the Silla period had the idea that the *ye dharmā* verse and the Buddha with the *bhumisparsha* mudra were closely related. In India, as paying respect to the enlightenment

of the Buddha changed into worshipping the stupa, stupas and the seated Buddha were colligated. Also, the act of worshipping the votive plaques with the *ye-dharmā* inscription was conveyed to Silla, at the east end of Asia.

THE SPREAD OF *YE-DHARMĀ* VERSE BY SEA ROUTE AND THE GLOBALISM IN BUDDHISM

The votive plaques inscribed with the *ye-dharmā* verse mirrors the globalism of 6-10th century Asian Buddhism culture. The religious act of inscribing *ye-dharmā* verse into sculptures and dedicating them started in a sacred place in India, and spread to China and Korea. The votive objects range variously from miniature stupas, votive plaques to mere thin plates of silver or gold, and around the stupas, beneath the throne of a statue of Buddha were the places where the *ye dharmā* verse was inscribed. Major ingredient was clay, and for mass production, mold cast was used. In earlier times, craftsmen's hands were used instead of molds and it was from around the 10th century that the metal mold was put to use. Due to mass production, the votive plaques were not at the center of attention art-historically, but were articles which played an important role of spreading the simple core of Buddhism called *pratīyasamutpāda*. The *ye dharmā* verse, a perfect *gāthā* of the *Pratīyasamutpādagāthā*(十二因緣頌), was inscribed in various scripts such as Sanskrit, Pali, Tamil as a reflection of the Buddhist ceremonies performed by local communities in Southeast Asia and Northeast Asia (Guy(b), 2011).

The first goal of miniature stupas and votive plaques was for anyone to easily get their hands on for dedication and thereby practice good deeds. The votive plaques were not only for practicing good deeds but they also played a functional role as a souvenir for a pilgrimage place, making people who have been there remember the place. Since the *ye-dharmā* verse is a symbol for propagation and conversion, inscribing the *ye dharmā* verse on

a votive plaque boosted the sense of unity and homogeneity in the pan-Buddhist world. The votive plaques, the Buddha image with bhumisparsha mudra, *ye dharmā* verse were all means to objectify and substantiate the Śakyamuni's enlightenment, in other words, law of Buddhism. The fact that the votive plaques with *ye-dharmā* inscription is found in various places in Southeast Asia and that the 'gāthā' in Chinese characters translated by I-Tsing was found at Seokjangsa temple site in Gyeongju and Bowonsa temple site in Seosan, Korea, tells us that they were spread over the ocean. Though inscribed in different letters such as Sanskrit, Pali, Chinese characters, the content of the *pratīyasamutpāda* is the same. How *ye dharmā* verse was spread, enshrined, distributed was the same in the entire Asia, with the only difference being how far and wide. The essence of this is globalism.

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Figure 1. Votive Plaque from Phra Srisanpet Stupa in 1952, Ayutthaya, Bangkok National Museum



Figure 2. Votive Plaque from Phatthalung, Bangkok National Museum



Figure 3. Votive Plaque from Xian, China, Historical Museum of China



Figure 4. Votive Plaque from Kedah, Asian Civilization Museum, Singapore



Figure 5. Painting from Sarira Cascket found in the Stupa of Bowonsaji Temple, 9th Century



Figure 6. Clay Tile from Seokjangsa temple site, 8th Century



[10]

A MUSICAL INSTRUMENT FROM PHRYGIA (DOUBLE PIPE); PHRYGIAN MODE AND ITS REFLECTIONS ON MODERN ANATOLIAN MELODIES

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ABSTRACT

Music and dance have a significant role in the life of human being. The examples of such events are well seen in the neolith petroglyphies that were found in the archaeological excavations in Anatolia. The music and dance figures of ancient civilizations were clearly seen in the heritages of Phrygia, Hittite or Urartu periods in Anatolia and various ancient forms of musical instruments that were used in those periods were exhibited in museums in Türkiye today. One of those musical instruments that have been used since the ancient times is the double pipe of Phrygia. The best example of it can be seen in the hand of Anatolian Mother Goddess, Cybele. The music of Phrygians, who were the inhabitants of Anatolia for a long period, is the bare bones of the pentatonic musical mode that might be named as “Anatolian Pentatonism”. The roots of this mode, which was known as Phrygian mode in ancient Greek and standardized by the School of Athens, is based on the music and musical instruments of Phrygian civilization. It can be claimed that, the pentatonic mode of ancient Greek or Hellenic Pentatonism is also based on the cultural interference between ancient Greeks and Phrygians. Thus, it can be claimed that the Phrygian pipe which is known as double pipe today is the basis of ancient Greek Aulos. In this presentation, I would like to share the musicological findings of a multi-disciplinarian study on a musical instrument from Phrygia and its effects on the melodies of the folk music in Anatolia.

Keywords: Double pipe, Phrygian Mode, Anatolian folk Music, Musicology

INTRODUCTION

“King Midas has the ears of an ass ...”

This well-known mythical phrase of our childhood, was passed on today by the Metamorphoses of a Roman poet, Publius Ovidius Naso, known as Ovid.

According to the legend, Midas, who was a wealthy king of Phrygia, was called upon to attend a musical contest between the gods Apollon and the satyr Marsyas. The foolish king declared his preference for the music of the pipe and was inflicted with a pair of Asses' ears by the angry lyre-god, Apollon.

Although the Phrygians were talked about for centuries by means of the myths on their King, Midas, and become a legend in the Asia Minor for more than 300 years, they were the dark horse and mysterious civilizations of Anatolia.

In terms of Musicology, if a phenomenon that belongs to a culture has to be examined, the first thing that should be known is the definition of the music and then what might be assumed as music in line with the philosophy and aesthetic perspectives. Actually, music is

identified as the association of sounds and silence within an aesthetic perception.

Music and dance have a significant role in the life of human being. Essentially, music is an aesthetic concept and the aesthetic of music is mostly based on four fundamental assumptions. The first assumption claims that music is the collection of objects and signs. The second assumption argues that musical works can only be heard aesthetically. Thus, listening to music aesthetically means focusing on its structural elements as well as its aesthetic aspects and its characteristics. The third aspect of aesthetic concept in music is the value of musical work is always intrinsic and genuine. The fourth assumption claims that if audience listens to the music as an aesthetic work, they will gain an aesthetic experience. Thus, gaining an aesthetic experience means having pleasure and emotional bond with the music they hear.

It is believed that the aesthetic concept in music is first used by James Mursell (1893-1963). In his work "Human Values in Music Education" Mursell (1934) explains the aesthetic aspect in music as; "Music neither colors the picture nor narrates a story, nor has a system that freely expresses the ideas. It does

not paint for us the sunset, recount the love affair, tell the story of a tragic loss, but it takes the emotional essence of that experience and crystallizes it in tone. It is a psychological fact. Thus, music is the most pure and emotional one among the other arts".

Music was not only reflected in the daily life experiences of the societies but also used to express their fears, happiness and sadness, and they were important features even in their religious rituals. The examples of such events are well seen in the neolith petroglyphs that were found in the Catalhöyük archaeological excavation, Anatolia. The music and dance figures of ancient civilizations were clearly seen in the heritages of Phrygia, Hittite or Urartu periods in Anatolia and various ancient forms of musical instruments that were used in those periods were exhibited in museums in modern Türkiye today.

One of those musical instruments that have been used since the ancient times in Anatolia is **double pipe** of Phrygia. The best example of it can be seen in the hand of Anatolian Mother Goddess, Cybele¹.



Figure 1. Anatolian Mother Goddess, Cybele

The double pipe figure on the lower right-hand corner and lyre figure on the right hand side is very important in terms of musical-

archeology. It should be noted that the immemorial musical instrument of Anatolia – double pipe- was still in use around Eskisehir,

Kütahya and western central Anatolia during the end of the 20th century. It should also be noted that the region that the double pipe was in use during the 20th century was the Phrygian region once upon a time.

The available documents revealed that the double pipe was made of the bones of jaegers

once, and lance like materials in the recent years. Most probably, the Jaeger in the hand of Anatolian Mother Goddess, Cybele is the sign of the production of the double pipe. Even, the double pipe that used in Anatolian folk music in the 20th century might be a sacred musical instrument that devoted Anatolian Mother Goddess, Cybele .

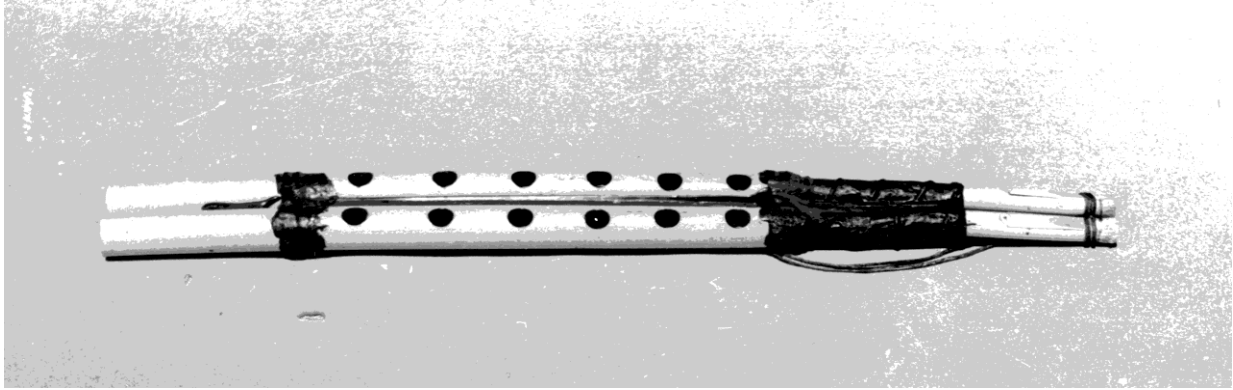


Figure 2. The double pipe of 20th century

A VERY IMPORTANT ANTIQUE FROM GORDION, CAPITAL OF THE PHRYGIAN KINGDOM

One of the most important findings of American archaeological excavation team of Gordion that was excavated in 50s on the Phrygian layer is the “double pipe” which is a very precious, unique and untouched discovery that was not examined by

musicologist till the recent yearsⁱⁱ. Although it was assumed as two separate pipes at first by the American archeologists, other discoveries signals that the musical instrument is a double pipe in fact.



Figure 3. Double pipe from Phrygia (front side)



Figure 4. Double pipe from Phrygia (back side)

The findings of double pipe consist of two pipes, the first one has six holes and the second one has two holes as if an incomplete pipe. However, since the both part was found on the same layer and next to each other it is assumed that these two pipes could be the 'double pipe'. After excavations, the founded

antique double pipe was scaled and illustrated by Assoc. Prof. Dr. Hakan SIVAS from Anadolu University Classical Archeology department and rebuild in wooden material by Zafer GUNEY from Anadolu University State conservatory with respect to its original form.



Figure 5. The Phrygian double pipe that was rebuild in wood

PHRYGIAN MODE

When the concept of mode is examined in line with the modern musical theories, it is observed that there are two main modalⁱⁱⁱ structures as ancient and medieval modes. The structures of ancient modes formed through

combinations of combined or separated quartettes that named as tetracordal mode. The names of those ancient modes are; Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian, and Hypodorian^{iv}.



Figure 6. Ancient Phrygian mode structure on a scale

A new perspective to Phrygian mode structure on a scale



Figure 7. A scale that was composed by a six-holed pipe: "Pentatonic structure"

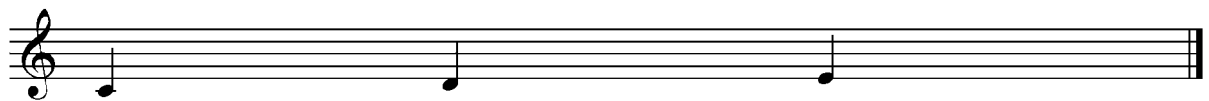


Figure 8. The representation of sounds of two-holed pipe.

As it is seen, the scale of the double pipe with six holes has a pentatonic structure. Although this structure shows similarities with Chinese pentatonic structure, since it is originated from Anatolia we called this structure as Anatolian Pentatonism. Additionally, the music of Phrygians, who were the inhabitants of Anatolia for a long period, is the bare bones of the pentatonic musical mode that might be named as "Anatolian Pentatonism".

The transformation of pentatonic structure to Modal structure

In the Anatolian folk music, especially, in bagpipe or similar musical instruments that used in Anatolian folk music has a temporization^v, which can be considered as a

secondary melodic structure. Interestingly, the double pipe that was rebuilt with respect to the origin that was found in the Phrygian layer has almost the same melodic structure. I think the function of the two-holed second pipe is the temporization of the musical structure and it is the continuation of temporization tradition of Phrygian mode to modern day Anatolian folk music. That is, it can be claimed that the temporization tradition of today's Anatolian pipe based music, roots back to the Phrygian culture.

If we reformulate the melodic structure of temporization tradition to the double pipe that was rebuilt today, the following structure can be obtained.



Figure 9. Scale and formation of the Ancient Phrygian mode.

The structure of Ancient Phrygian mode

When we examine the Octacordal^v structure, which consists of “B – C sharp – D – E” musical notes, it is clearly seen that ancient Phrygian tetracordal structure comes to surface. This obviously evidenced that the pentatonic structure that was used Phrygia becomes “ancient Phrygian mode” within the course of time. As a result, it is a fact that the pentatonic structure which we named as ‘Anatolian pentatonism’ is obviously seen in Phrygian music structures. Actually, it is strongly believed that this mode is the transformed form of Phrygian tetrachordal mode. The roots of this mode, which was known as Phrygian mode in ancient Greek and standardized by the School of Athens, is based on the music and musical instruments of Phrygian territory of Anatolia. It can be claimed that, the pentatonic mode of ancient Greek or Hellenic Pentatonism is also based on the cultural interaction of ancient Greeks with Phrygians. Thus, the Phrygian pipe, which is known as double pipe in today’s world is the basis of ancient Greek Aulos which is an ancient Greek wind instrument.

Phrygian Mode in Anatolian Melodies

The recent inhabitant of ancient Phrygia is the western central Anatolia including Eskisehir, Kütahya, Bilecik, Afyon, Uşak and Ankara provinces. When we examine the musical structures of folk music of Afyon, which was

assumed as the sacred lands of Phrygia, we easily notice that the musical structures of modern day mostly represent or overlap with the Phrygian mode. In another saying, the Phrygian mode and its structure is still exist in Anatolian folk music melodies. The melodic structure of the western Anatolia is commonly known as “kûrdi mode” and “A – B flat – C – D” quartet forms the fundamental structure of kûrdi mode. If we transpose this tetracordal structure one fret, we came across with “B – C sharp – D – E” which forms the basis of Phrygian mode.

If we examine the first whole fret in the kûrdi mode in line with the features of double pipe that was found in Phrygian excavations, it is observed that this structure covers both whole and half fret melodic structures. Thus, a connection between kûrdi mode and Phrygian mode come to scene instinctively.

The following examples of Anatolian folk music structures are the best examples of Phrygian mode that still exist in recent Anatolian musical structures. Especially, when the folk music structures and melodies of western central Anatolia namely, Eskisehir, Kütahya, Afyon and Bilecik are examined in detail, it is clearly seen that almost all of those melodies are in kûrdi mode, that is, they possess the features of Phrygian mode automatically.

TRT MÜZİK DAİRESİ YAYINLARI
THM REPERTUAR SIRA No: 973
İNCELEME TARİHİ: 30_4_1975

YÖRESİ
ESKİŞEHİR
KİMDEN ALINDIĞI
OSMAN ÖZDENKÇİ

SÜRESİ:

BU DAĞLARDA BAĞ OLMAZ

DERLEYEN
OSMAN ÖZDENKÇİ

DERLEME TARİHİ
19_9_1949

NOTAYA ALAN
OSMAN ÖZDENKÇİ

BU DAĞ LAR DA ... BA ... Ğ O ... L
BE NAĞ LA RI ... M SA ... ZA ... Ğ

MAZ LAR KA RA Ü ... ZÜ ... M
KAR ŞİM DA ... Bİ ... R

A KOL MA' ... Z HAY DİN Dİ A KO ... L MAZ HEY
KI ZAĞ LA ... R HAY DİN Dİ KI ZA ... Ğ LAR HEY

KOM SU KI Zİ ... SE ... VE ...
AĞ LAR SA A ... NA ... MA ... Ğ

NİN LAR YÜ RE Ğİ ... N DE ... N
GE Rİ KA ... LA ... N

YA ĞOL MA ... Z HAY DİN Dİ YA ĞO ... L MAZ HEY
A ZAĞ LA ... R HAY DİN Dİ A ZA ... Ğ LAR HEY

N. Uysal

Figure 10. A modern day Anatolian folk music that reflects ancient Phrygian mode

YÖRE
AFYON / Emirdağ
T.H.M. REPERTUAR No: 4576
İNCELEME TARİHİ : 18. 11. 2005

DERLEYEN
REYHAN ALTINAY
HÜSEYİN YALTIRIK

DERLEME TARİHİ

NOTALAYAN
HALE GÜR

ÖNÜNE GUŞANMIŞ YANDIMDAN ÖYNÜK

YÖRE
AFYON / Emirdağ

KAYNAK KİŞİ
HALİT FIRAT AYDEMİR
PINAR HALAÇ

SÜRE:

(SAZ - - - - -)

Ö BU NÜ NE GU ŞAN MIŞ YAN DIM
BU GÜN BU LA Nİ Ğİ VAR DIR

DAN ÖY NÜK NİN Ö NÜ NE GU ŞAN MIŞ YAN DIM DAN ÖN LÜK
HA VA NİN BU GÜN BU LA Nİ Ğİ VAR DIR HA VA NİN NİN

(SAZ - - - - -)

İ ÇE RİM YA Nİ YO YAR GÖY
ŞA HAN SAG YA NİN DA DO NER

NÜK GÖY NÜK GİZ GÖY NÜK GÖY NÜK
YU VA NİN DÖ NER YU VA NİN NİN (SAZ - - - - -)

A NA BA NA BİR İ ZİN VER BU GÜN LÜK A NA BA NA
AR DI KIRK BE LİK Lİ GÜ ZEL SE VE NİN AR DI KIRK BE

BİR İ ZİN VER BU GÜN LÜK
LİK Lİ GÜ ZEL SE VE NİN NİN (SAZ - - - - -)

Figure 11. A sample of modern day Anatolian folk music that reflects ancient Phrygian mode

As a conclusion, we can claim that although languages, religions, nations and states have been changed throughout the centuries in Anatolia, one thing remain constant and stable, that is the musical culture, structure and melodies. The musical melodies that exist in Phrygia roughly 3000 year ago are still take place in the melodies of Anatolian folk music.

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Footnotes

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- ¹ The statue of Anatolian Mother Goddess (Cybele) and her Musicians from Bogazkoy. Anatolian Civilization Museum, Ankara.
- ¹ Phrygians "In the Land of Midas, In the Shadow of Monuments", s. 378-387, Yapı Kredi Yayınları, Aralık 2012
- ¹ Phrygians "In the Land of Midas, In the Shadow of Monuments", s. 378-387, Yapı Kredi Yayınları, Aralık 2012
- ¹ Mode: Generally refers to a type of scale, coupled with a set of characteristic melodic behaviors.

¹ Modal: a kind of music that was structured with respect to sound texture. The 3rd and 6th levels of a musical structure that separate it from its rest (pause).

¹ Tetracord is a short melodic structure that formed through four notes in the ancient music

¹ The names of the structures used by ancient Hellenic culture and the School of Athens. According to Platoon, those structures reflects several emotions such as, warship, resting and decision making, on the other hand, Phrygian mode is assumed as having a negative effect on humankind and therefore was forbidden to perform.

¹ Pentatonic structure; as its name suggests (penta = five in Greek) is a musical mode with five notes per octave which based on Asian or far Eastern music modes that is commonly used in modern day jazz music as well.

¹ Temporization can be considered as providing an ongoing sound for the actual melody.

¹ Octacordal is an eight-noted musical structure

¹ The samples of the music notes were taken from Assoc. Prof. Dr. F. Reyhan ALTINAY from Ege University State Conservatory.

[11]

‘WORDS OF PRACTICAL WISDOM’ THROUGH INDIAN FOLKLORE PANCHATANTRA

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ABSTRACT

*Pancatantra, is a collection of short stories and fables transmitted orally from parents to children and preserved as a written document of wisdom in almost all Indian and the world languages. It is said that a Brahmin named Visnuserman had written it in Sanskrit. It consists of five books including Prelude, which deals with the Indian mind-set, of caste, class and religion and the marginal status of women in patriarchal society. It is the best document about political science that illustrates basic principles of good governance. These principles are narrated by the Brahmin Visnuserman to the inactive and dull sons of the king Amarshakti of the city Mahilaropya. The king desired that his dull sons should become ‘men of wisdom’. In order to illustrate simple techniques of happy life three stories from the collection have been selected for the close study that represent ‘words of wisdom’ and ‘cases of trickery’ for all individuals. The first story is from the first book. The story **Monkey that Pulled the Wedge** ends with the moral that one should not meddle in affairs that do not concern one’s own self. The second selected story is from the third book. The story **How the Rogues Tricked the Brahmin** teaches a lesson ‘Believe in yourself’. The third story is from the book five. The story **Building Castle in the Air** deals with the aftermaths of day dreaming with a message, ‘You can’t paint a picture unless you have a canvas’.*

Key Terms: *Pancatantra, folklore, Visnuserman, fables, words of wisdom, story*

INTRODUCTION

Darwin’s theory of evolution describes the development of a human being from a savage to rational being and a barbarian to a civilized person. The evolution of man is a deliberate and continuous process in which conscious efforts have been made by the predecessors in making the lives of their successors happy and contented. Myths and folklores are included in secondary literature which plays an important role in initiating human beings socially, culturally, managerially, psychologically, and spiritually. The new encyclopedia Britannica Micropaedia defines folklore as,

“... the learning of a non-literate society; it is the sum of that society’s literature, material

culture, and customs as transmitted in its oral traditions, and diffusion of folklore”. (The New Encyclopaedia Britannica, Vol. IV, 1st Ed. p. 211)

Though the tales in Pancatantra were initially transferred orally they directly or indirectly help even modern men and women us to become rational and judicious in the present times. The emergence of ‘a new man’ of the 21st century is known for his excellence in using his wisdom and rationality. Wisdom is a complex term to define but simply means the ability to use knowledge most judiciously, virtuously and rightly. Almost all thinkers and philosophers have tried to define it as sagacity, intelligence, understanding, insight, perception, shrewdness, judiciousness,

foresight, prudence, commonsense, knowledge, education, scholarship and in many other forms. In simple words it is a sensible and wise thinking that leads to right actions. Practical wisdom is a practical way of making use of the right way to do the right thing. It is said that intelligence is utilized to make the rules and wisdom is the power that finds the grounds to break them. Greek philosopher and thinker Aristotle tried to classify the branches of human knowledge in his *Nichomachian Ethics*. In this treatise Aristotle has discussed *Ethics* as a 'character' that plays major role in living enriched life. His concept of *Phronesis* in philosophy is known as 'practical wisdom', which according to the views of Mary Stefanazzi is a practical science about the action. According to Aristotle it is a virtue of practical thought, wisdom or prudence. It deals with the nature of right reason behind the actions. Being wise is a continuous lifelong process. Aristotle has illustrated the process with an example,

"But we must add that in a complete life one swallow does not make a summer nor does one day or a short time a man blessed and happy." (Aristotle, *Ethics*, p. 1735)

"... Therefore how we act determines our state; by doing the acts that we do in our transactions with others we become just or unjust, brave or cowardly, good-tempered or self-indulgent. Thus states arise out of like activities. This is why the activities we exhibit must be of a certain kind. The agents themselves must in each case consider what is appropriate to the occasion." (Aristotle, *Ethics*, p. 1743)

In *Phronesis* he has mentioned three different paths and grounds for becoming wise. They are namely character, virtue and goodwill. Martin Heidegger, the twentieth century Existentialist philosopher analyzes *Phronesis* as a meaningful action processed with resolution. According to Mary Stefanazzi:

"Ethics is concerned with action. Aristotle acknowledges that intellect and knowledge are important, but he stresses repeatedly, that they are not ends in themselves- but the means to an end. In order to act morally, investigation and deliberation are required, followed by decision and the corresponding right action.

...Practical wisdom is an ongoing process of personal development, integrated into the psyche by the process of inquiry, deliberation, and right actions in the everyday lived experience.

Aristotle's aim in writing his *Ethics* was to provide an account of how the good person should live, and how society should be structured in order to make such live possible." (www.interdisciplinary.net/at-the-interface/wp.content/uploads/2012/03/MStefanazziWpaper.pdf)

All the definitions about wisdom in general and practical wisdom in particular are applicable to the tales, fables and parables of ancient Indian literature in particular *Pancatantra*, *Hitopdesh* and others. A brief survey of ancient Indian Myths and Folklores will enable modern readers help us to understand the strong philosophical, cultural and spiritual base of Indian mind-set.

Myths and Folklores are the roots and strong pillars on which post-modern Indian psyche has rested in comforts and contentedness. Northrop's Frye's 'archetypal Criticism', Carl Jung's 'Collective Unconscious', and T. S. Eliot's 'Historical Perception of 'pastness of the past and the present' in his essay *Tradition and Individual Talent* have clearly brought out the relationship between the present action and the inherited past. Our innate thoughts, feelings, instincts and memories that reside in our subconscious are transformed from one generation to the other and become a part and parcel of the rich cultural heritage of myths and folklores. In order to look into the strong

cultural heritage few famous books of myths and folklores in India need to be mentioned. *Fairy Tales* by Hans Anderson originally were written in a foreign language but have been made available through translation in Indian languages. Fairy Tales with the Indian background nurture fantasized world and take listeners to fly into imaginative world of fantasies, and moreover, these folktales with fragrance of Indian culture are deeply rooted with the real life experiences of the soil. Folklores are narrated with the enchanting characters like animals and humans that take us to the realm of romance and adventure. Tales of *Vikram and Betal* are originally written in Sanskrit based on King Vikramaditya and Betal, a vampire spirit, half-human and half-animal. A challenge to rational thinking is thrown whenever Betal asks universal questions to the king. The reader along with the king tries to find out solutions for problems. Each answer is deeply rooted in the quintessence of Indian moral philosophy. *Jataka Tales* nourishes the thought that all living creatures die to be reborn. The tales deal with Lord Buddha's various stages of enlightenment about practical wisdom through Bodhisatva. These tales are about right thinking and right living with the message 'Good ultimately triumphs over evil'. Turning to historical characters in the folklores, which try to empower the populace about how to face day today situations efficiently. The contact with the middle eastern countries from ancient times have made *Mullah Nasruddin's tales* very much popular in India and abroad due to his sense of humour and sharp wit. These tales make people laugh and teach them how to deal with the tricky situations. *Raman of Tenali* is a Telugu poet and jester of the court of king Krishnadevraya of Vijaynagar Empire from South India. He has always turned the tables clearly on his enemies by displaying his expertise on practical wisdom. He is compared with Birbal in his practical solutions, sense of humour and perception. *Akbar and Birbal tales* of the sixteenth century Emperor and his

minister are all time favorites of people from all ages. Birbal was one of the nine gems in the court of Akbar. He saved his emperor from many embarrassing situations. He was very sharp witted and wise fellow who had an answer to all problems. The fables of Aesop from Greece known as *Isapniti* are a collection of folktales in which children are taught moral values. *The Ramayana* and *the Mahabharata* are the most well-known epics of ancient India which contain vast treasures of such moral stories. Tales of Rama as a very sensitive and sensible king for his family and subjects try to instill in us how to be ideal and virtuous. Krishna and Arjun are widely acclaimed characters from *The Mahabharata*. Krishna is a role model of how to be a protector or Messiah for his countrymen, his family and friends. Arjun teaches us to be a very sincere disciple of his elders and Gurus. Thus Indian psyche is an amalgam of the everlasting impact of the folk tradition that teaches an Indian to be strong and powerful in all walks of life. The folk tales retold by Vishnuserman in *Pancatantra* have the same intention of instructing men to lead life rightly and virtuously.

The reason behind selecting *Pancatantra* stories for analyzing 'practical wisdom' is the real life situations and cultural connection. The tales are originally written in Sanskrit later on got translated in almost all languages from the world due to their universal appeal. *Pancatantra* is a collection of animal and human fables about 'how to live life successfully'. The tales are known for shrewdness and cleverness. The stories are written by Vishnuserman, a Brahmin whose regional identity is a debatable issue. He was challenged by the king Amarasakti from the city Mahilaropya to teach the principles of good government to the three dull sons. Vishnuserman was eighty years old but accepted the challenge. If he would not have been able to train his dull sons experts in Government within six months the king would have kick him out. He taught the sons under

the guise of stories and became successful in making the sons wise in the end. He wrote five books followed by a *Prelude* or *Kathamukha*. The first book, *Mitra-Bheda, The Separation of friends* is the longest and very impactful of all the five. The first book tells us about 'how to break up alliances and friendships in order to promote one's own interest'. The second book, *Mitra Samprapti, The Gaining of friends* is about the adventures of four animals namely a crow, a mouse, a turtle, and a deer. It teaches us about the 'value of alliance'. The third book, *Kakolukiya, Of Crows and Owls* is about the worst nightmare of a king and a kingdom. It deals with the techniques of 'dealing with the enemy of superior strength'. The fourth book, *Labdhapranasam, Loss of Gains* gives the message that 'a bird in the hand is worth two in the bush'. The fifth book, *Apariksitakarakam, Hasty Action Last Book: Prelude or Kathamukha* is about the stories of a Brahmin and his initiation into life through his experiences. Artola has found the books based on individual topic within a particular field of knowledge that he guessed as *Niti-panca-tantrakhyayika* as the little story-book on the five topics of the government.

These tales are more of real and less of fantasy world. They can be looked upon as the torchbearer of the civilization. The relevance of Aristotle's approach and Vishnuserman's deliberations becomes remarkable as Aristotle philosophically conveys what Vishnuserman teaches through the sugar-coated pills of practical wisdom through the ordeals of experiences and trials and tribulations of human life in general. The present paper is a modest attempt to interpret the tales from the post-modern perspective. It emphasizes the universality of the solutions of practical wisdom in the work. Edgerton mentions popularity of it in following word:

"No other collection of stories has become so popular throughout the length and breadth of India. It has been worked over again and again, expanded, abstracted, turned into verse,

retold in prose, translated into medieval and modern vernaculars, and retranslated into Sanskrit." (Edgerton, F. 1924, p.3)

The animal characters in *Pancatantra* are depicted with human characteristics and behavioral patterns such as the lion is brave and the fox is cunning. They can talk and discuss the issues in human fashion. Their names are culture specific and originated from Sanskrit as the lion is called *Madonmatta* and the Jackal is called *Pingalaka*. The choice of the animals in the tales is suggestive of the human world in which two kinds of people exist like for example the domestic and the wild having the qualities of submissive and aggressive human beings respectively. The wild animals such as an Ass, the Boar, the Camel, the Cat, the Crab, the Crocodile, the Crow, the Deer, the Dove, the Fish, the Frog, the Hare, the Heron, the Jackal, the Leopard, the Lion, the Mongoose, the Monkey, the Mouse, the owl etc. reflect natural wild instinct of living whereas the domestic animals selected by the author are an Ass, the Camel, the Dog, the Elephant, the Goat, an Ox etc. reflect the cultivated instinct of living. The narrative of *Pancatantra* is in prose but the prose is interspersed with the verses. Patrick Olivelle in his book *Pancatantra* mentions his opinion about complicated narrative technique:

"It is unclear why the author should so abruptly and so drastically change his narrative structure. One possible reason- a reason I propose with caution- is that the author is bringing his reader from the fantasy world of the wild and wild animals back into the human world. And it is here that *Pancatantra* ends." ((Olivelle, 1997, intro. xvii)

The stories that have been told to the three dull sons of the king by the Brahmin Vishnuserman narrated during the voyage through forest, 'the world of parallel animal society built according to the same principles of

government and political science as the human’.

In order to understand the dignity and distinction of *Pancatantra* stories have been selected as representatives of the philosophy and practical wisdom of life. The selection of the three stories from collection is based on an animal fable from book I and II human fables from the book III and V. The analysis of the stories would be based on social, cultural, managerial, psychological and spiritual initiation of the mankind along with dull sons of the king.

The first story, *The monkey and the wedge* in brief is as follows. The wild monkey in this animal fable sets an example for his friends and the readers for ‘not to meddle in affairs that does not concern them.’ In a certain village for a temple construction, few carpenters were cutting logs. It was lunch time. The very carpenters left the job, keeping a wedge in the half cut log. Few monkeys were playing around. Monkeys are known to be being naughty and curious in nature. One of the monkeys began to play with the wedge. His over confidence and boastful attitude made him pull the wedge. He got himself injured and lost his tail from the middle. There are various adaptations regarding the climax of the story. In children adaptations the monkey is injured and gets his tail cut. In adult adaptation monkey dies due to pain in the testicles getting trapped in the half cut log. Death is the only penalty in the second situation where as the half cut tail is lifelong lesson to all the viewers and the next generation of the monkeys. The lesson of practical wisdom that has been acquired by all of us and the monkey, his friends and the carpenters can be summed up as follows.

Firstly from the social perspective, the carpenters can take the monkey as over-smart due to which he lost his tail. They would try to avoid such kind of un-thoughtful behavior that will lead to unwise decisions. In the point of view of his peers, ‘never trod the unknown

path and set limits for mischief.’ Secondly the cultural transmission through the story from the forefathers to the present generation of readers is, “Avoid interfering in others business, that do not concern them.” Thirdly from Management perspective, take into consideration the involved risk. Take calculated risk. Analyze relevant historical information and current data points, co-relate these to evaluate deviation. With this probability of failure reduces. Fourthly from the psychological and physical perspective half cut tail is a sign of your misdeed that can create a scar on the mind and would make one alert in taking unnecessary risk. Tail being an important part for body balance will be a permanent obstacle to stand erect. On the other hand, right actions occur with proper synchronization of mind and body for effective decision making. With a half cut tail this stigma will affect the decisions. Lastly considering the spiritual aspect one should listen to the inner voice of self for being patient while taking decisions.

In the original text, Vishnuserman through the jackal Karataka advises his friend Damanaka in this verse’

“When a man wants to meddle in affairs

That do not concern him’

He will surely be struck down dead, like the

Monkey that pulled the wedge.” (I, v. 6)

The second story selected for close study is *The Brahmin and the three crooks*. It is an excellent example of two opposite forces of life like good and bad, virtues and vices and wisdom and ignorance. It warns us, ‘believe in yourself’. If you come under anybody’s spell without strong reason there are chances that you may be ridiculed’. The adaptations of the story have made interesting changes for the sake of entertainment and education. Once a Brahmin was returning from a ritual of sacrifice, where he had received a goat and

was carrying it on his shoulders. On his way back three rogues ridiculed him with an intention to get the goat. The Brahmin was tricked by telling him that the goat was a dog. When the Brahmin was tested for his priesthood he immediately decided to get rid of his burden. The rogues were successful in getting the goat and having feast. The poetic justice of 'virtue is rewarded and evil is punished', is not applicable to virtuous, simple, naïve Brahmin on the surface level but the deeper level clearly brings out the shrewdness of the Brahmin who maintains his status in the society intact by refusing the free gift of a goat.

Firstly from the social perspective Indian society is caste and class structured society. Brahmin is an upper caste and wants to identify the same. The wise rogues understand his caste ego and get their motive done by challenging it. The goat is a pet animal and it is prestigious to have goat in your possession but the dog, being wild and inferior class animal Brahmin doesn't want to spoil his purity by holding him. The purpose of the rogues gets served. The notions of class and caste superiority are clearly brought out by the story. Secondly from Cultural perspective there is a cultural and professional gap between the protagonist and the antagonists due to which both the parties stick to their respective identities and become victorious in cultural context. The rogues get the goat and the Brahmin gets his superior identity. Thirdly from Managerial perspective the rogues possess the managerial skills as they manipulate with Brahmin's thoughts to get their motive accomplished. Fourthly the Psychological perspective deals with the identity crisis of the Brahmin. Priesthood stands above all materialistic gains for him. He decides to be with his socially superior identity. His conscience asks him not to go with momentary happiness but to stand by the permanent status of his caste in the society. The Brahmin is wiser than the rogues because they indulge in temporary gains and forget

about their permanent loss of social identity as idle rogues. Lastly from Spiritual perspective the Brahmin is supposed to be an ardent follower of God but the Brahmin in the story doesn't realize the noble soul in the animal. He should have realized that service to man is a service to God. He gets rid of the goat considering it as a dog as an inferior wild animal. His priesthood is nobler than God or anything else for him.

In the verse from the original text, Raktaksa utters same kind of philosophy that the Brahmin would have understood,

"When a foe is weak, one should kill him off,

Before he gets to be strong" [60]

The third story, *Building Castles in the Air*, deals with the aftermaths of day dreaming. The moral of the story is 'You can't paint a picture unless you have a canvass'. The outline of the story is as follows. A Brahmin who was engaged in Vedic studies could barely meet his daily needs. He used to feed himself on the offerings made by the rich merchant. Once while having his lunch he started dreaming about his future. He would get rich by selling his offering and make money from the other small businesses with the earned money. He was so engrossed in fantasy that he kicked out his plate of food. Thus his food was wasted and awakened him from the dream. The story ends with a message, 'not to count one's chickens before they are hatched.'

Firstly from the Social perspective the Brahmin was not socially and financially secure. Unless and until one is socially and economically secured one's mind would not stop oneself from continuously thinking on that line even though it is a daydream. He understands that food fulfils hunger of the stomach but daydreaming takes one away from reality. Secondly from the Cultural perspective, one should believe in work-culture. It is a learning that only fools

and lethargic people indulge in daydreaming to the extent of losing everything. Thirdly from the Managerial perspective, the lesson one learns is to set realistic goals sticking to ground reality. Fourthly from the Psychological perspective, mind has tremendous power. It can create and destroy anything. The Brahmin forgets the destructive power of the mind and loses his control on mind. If he would have used mind power for better future prospects the end of the story would have been different. Lastly from the Spiritual perspective one has to believe in hard-work. One's spiritual strength helps him or her not to get driven by illusionary world.

With reference to the original text, here is a verse that can perfectly fit into the context of the story:

“The very slips of the mind that we make,

Surely they serve to enlighten our minds.”[20]

The selected stories deal with a very small single component and element of our day today encounters with a message that if one masters the art of living with the trickeries and practical wisdom one can surely be the king of his own world. The stories are basically told to make the sons of the king wise with some tricks that can be used in different situations and on different backgrounds. Vishnusaarman tries to generate and instill an attitude in the sons that concepts of virtues and vices can get changed in good political governance. He breaks age-old anecdotes by taking side of ‘dishonesty can be the best policy if it is times need’ or ‘simplicity is not always the best policy if the other involved in the situation doesn't understand its value’. Lord Krishna in *Shrimad Bagwat Geeta* in the *Mahabharata* did similar kind of “Hitopadesh” to Arjuna on the battlefield and Buddha's philosophy did the same in *Jataka Tales* before Vishnusaarman. The basic emotions of human life are same from ancient to post-modern times due to which Vishsaarman's observations can be applicable to super-humans of today.

All the myths and folklores end with the message that there is hardly any list of good deeds and bad deeds, virtues and vices and pure and impure. The simple practical wisdom for successful living lies in deciding the action plan that suits to the situation he or she is facing at that particular moment. In other words, the message that can be driven is that one has to take into consideration his/her time's social conditions, cultural set-up, economical status, financial position, intellectual capacities, psychological strengths, and spiritual insight for living happy and successful life.

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THE USE OF FOLKLORE IN SECOND LANGUAGE TEACHING

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ABSTRACT

In the United States, Filipinos who were former colonials of the U.S. are the second largest Asian population. Filipino/Tagalog is the 4th among the ten most commonly spoken languages at home excluding English & Spanish. Although this is the case, it is a less commonly taught language. Among the first generation Filipino immigrants, the indigenous language and culture have been a source of shame rather than a source of pride; yet second generation youth in search of their identity long for their native tongue and culture. With the use of folklore, cultural pride is instilled among these students called heritage learners. Bernardo Carpio, the main protagonist in a popular folklore, is the Filipino legendary strongman whose tale of mythic courage inspired both Jose Rizal, the Philippine's national hero, and Andres Bonifacio (leader of the 1896 Revolution against Spain) in the nation's quest for freedom and justice under oppressive colonial rule. Drawing on the message of freedom-quest, the paper will delineate students' reflection and revaluation of their cultural identity. With the Bernardo Carpio legend as springboard, students are guided through a process of dialogue, mask making and symbolic synthesis, where cultural forms, images, and narratives become dynamic recreations – a composite of one's search for identity and meaningful liberation in their adopted homeland. In this strategy of language teaching, the legend provides a framework for teaching Filipino language and culture, as well as answers the heritage language learners' quest for their roots and identity.

Keywords: *second language learning, cultural identity, folklore, Bernardo Carpio*

INTRODUCTION

Identity, What are my roots? What am I? Who am I? What is my heritage? Jose Rizal, the Philippine's national hero, became acutely aware of his ethnicity and identity because he was immersed in foreign cultures most of his adult life while studying in Europe, traveling in the United States, and practicing medicine in Hong Kong and Germany. He articulated Philippine culture through his research on the Philippines in European archives. The following verse in praise of one's native language ascribed to Jose Rizal, encapsulates the Filipinos' struggle against colonialism and quest for identity.

Ang hindi magmahal sa kanyang salita One who does not love one's tongue

mahigit sa hayop at malansang isda is worse than a beast and putrid fish

kaya ang marapat, pagyamaning kusa what is worthy is to cultivate (it) freely

na tulad ng isang tunay na nagpala.as by one who is truly beneficent.

The Filipino-American experience, I suggest, is no different from Rizal's predicament for there is language in culture, and culture in language. Knowing the native language of one's progenitors is a definite mark and mooring of one's culture and identity. With this in mind, this paper will describe the use of folklore, indigenous concepts, and the arts in teaching a second language as an effective tool in raising proficiency and cultural knowledge of students, at the in an engaged and involved way, and how such a strategy aligns with the 5 Cs of the U.S. National Standards for Foreign Language Learning in the 21st Century.

Briefly, the 5 Cs and their corresponding Standards (ACTFL 2014) are the following:

1: Communication

Standard 1.1- Interpersonal Communication: Students engage in conversation, provide and obtain information, express feeling and emotion, and exchange opinions.

Standard 1.2 – Interpretive Communication: Students understand and interpret written and spoken language on a variety of topics.

Standard 1.3 – Presentational Communication: Students present information, concepts and ideas to an audience of listeners or readers on a variety of topics.

2: Cultures

Standard 2.1 – Practices and Perspective: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Standard 2.2 – Products and Perspectives: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

3: Connections

Standard 3.1 – Knowledge of Other Disciplines: Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 3.2 – Distinctive Viewpoints: Students acquire information and recognize the distinctive viewpoints that are only

CAPRII: Six Key Concepts that Guide Language Education

Contextualization- meaningful language use for real communicative purposes; lessons presented in context enhance meaning; meanings change depending on context in which it occurs

available through the foreign language and its cultures.

4: Comparisons

Standard 4.1 – Nature of Language: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Standard 4.2 – Culture: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

5: Community

Standard 5.1 – Beyond the School Setting: Students use the language both within and beyond the school setting.

Standard 5.2 – Life-long Learners: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

Together with these National Standards, there are ACTFL (American Council on the Teaching of Foreign Languages) and ILR (Interagency Language Roundtable) proficiency guidelines that help students in tracking their own language progress and teachers in crafting lessons, curriculum, and assessment tools. The target proficiency for the 3rd quarter of the study of Filipino/Tagalog language is Intermediate.

Aside from the Standards, the following six concepts called CAPRII (Tedick 1996) informs my language teaching.

Authenticity of Text & Task- reflect the intention of a real communicative purpose for a real audience

Process- language acquisition is an ongoing process that requires a great deal of time, patience, thought, effort, & encouragement. Recognition of the nature of this process needs to guide instruction & assessment

Reflection- both teachers & students need time for deliberate thought, or reflection

Interaction- learners must use language in meaningful interaction in order to learn it

Integration- an integrative approach to language teaching sees the connection of languages & cultures to what we do, how we think, and who we are

Language learning has traditionally been focused on the grammar and the correctness of utterances. With the current National Standards and proficiency guidelines, the shift has been to authentic language use in the real world and in real life situations and content-based curriculum. It is not so much the correctness of structure as the process of creating meaning in plausible human interactions that is the emphasis and focus of foreign language learning in order to prepare students in an increasingly globalized world.

An old proverb made current by Hillary Clinton says: “It takes a village to raise a child.” With language, it takes the whole society to socialize a child into learning a language and the proxemics and social rules accompanying the use of language. As part of my curriculum for Introductory Filipino course, I invite guest speakers from the community to enrich undergraduate education and to be able to experience interacting with native speakers who are culture bearers. The class had the good fortune of interacting with the elders from Silverlake Adult Day Health Care Center through its Program Director, Mila Anguluan-Coger.

Filipinos and Filipino-Americans are caught between two cultures: east and west, straddling two worlds but belonging to neither. The Filipino is like a person dancing the “tinikling,” gracefully and adeptly navigating the two clashing bamboos. The Jesuit priest Fr. Jaime Bulatao called this phenomenon among Filipinos in the homeland “split-level personality” where the western culture is on

the upper level for all to see and the indigenous culture below, hidden, pointing to a deep colonial mentality, self-deprecation, and miseducation. 1976 Philippine National Artist for Literature Nick Joaquin (1917-2004) examined this ambivalence in Filipino identity in his novel *The Woman who had two Navels* (1961). The Fil-Am students themselves use the metaphor of the coconut: brown outside but white inside. But for the needs of the youth growing up bi-cultural in the U.S., the tale of Bernardo Carpio offers a wealth of images and metaphors who like a youth with so much strength and power, needs to be awakened, whose energy needs to be utilized into productive and meaningful ways that would liberate the youth from the affliction of colonial mentality and whatever challenges facing them. Thus begun the peregrination of Bernardo Carpio in America.

The elders came to class to present a dramatization of the folktale Bernardo Carpio, a legendary hero in Filipino folktale who is said to be the cause of earthquakes. There are many versions of this tale. Some versions say Bernardo Carpio is a giant, as supported by the enormous footsteps and mark of his palm he has left behind on the mountains of Montalban according to the folk imagination. Others say he was just the size of an ordinary man. The hero originated from a Spanish romance. Bernardo was a natural child of a courtier and the sister of the king of Spain. He grew up to be a committed defender of Spain and the Catholic faith until he discovers that his parents are unknown. He vows to find his parents and legitimize their union and his identity. From here, the Filipino imagination would put him between two clashing rocks and that when he becomes free, he would save the Filipino people from oppression.

Among all the other Philippine folktales, the legend of Bernardo Carpio holds a special place in Philippine history. Jose Rizal, the Philippines’ national hero who fought for justice and reforms from the Spanish colonial

government exposed in his two novels *Noli Me Tangere* (*The Social Cancer*) and *El Filibusterismo* (*The Subversive*), the corruption of the Spanish friars who wielded the greatest influence in the Philippines from 1565-1898. The publication of these two novels caused him his life. He was shot by firing squad in 1896 at Bagumbayan, now popularly known as Luneta. Rizal immortalized the hold of the legend in the minds of the Filipino people in the sequel *El Filibusterismo*. The scene below is taken from Chapter V “A Cochero’s Christmas Eve.” (Derbyshire, trans. 1912; 1956).

While Basilio and the rig driver or cochero who was earlier beaten with a rifle-butt by the civil guard for not having his I.D. card or *cedula*, were waiting for the Christmas parade to pass to proceed to Basilio’s destination, the narrator described the predicament of the abused cochero who “took off his hat reverently” and uttered an Our Father to the image of an old man. The narrator disclosed to the readers that the venerable old “saint” was actually Methusela, the equivalent of Santa Claus.

“In the time of the saints,” thought the cochero, “surely there were no civil-guards, because one can’t live long on blows from rifle-butts.”

Behind the great old man came the three Magian Kings on ponies that were capering about, especially that of the negro Melchor, which seemed to be about to trample its companions.

Then, observing that the negro wore a crown and was a king, like the other two, the Spaniards, his thoughts naturally turned to the king of the Indians, ... “Do you know, sir, ... if his right foot is loose yet?”

Basilio had him repeat the question, “Whose right foot?”

“The King’s!” whispered the cochero mysteriously.

“What king’s?”

“Our King’s, the king of the Indians.” ... The Indians in the country places preserve the legend that their King, imprisoned and chained in the cave of San Mateo, will come some day to free them. Every hundredth year he breaks one of his chains, so that he now has his hands and his left foot loose— only the right foot remains bound. This king causes the earthquakes when he struggles or stirs himself...

“When he gets his right foot loose,” muttered the cochero ... “I’ll give him my horses, and offer him my services even to death, for he’ll free us from the Civil Guard.” With a melancholy gaze, he watched the Three Kings move on.

“No, there couldn’t have been any civil-guards,” decided the cochero, secretly envying those fortunate times, “because if there had been, that negro who is cutting up such capers beside those two Spaniards” Gaspar and Bathazar (sic)— “would have gone to jail.”

On the other hand, Andres Bonifacio, the founder and leader of the 1896 Revolution against Spain had searched for the cave of Bernardo during the Holy Week of April 1895 and on Good Friday, with a piece of charcoal wrote on its walls the words “Long live Philippine Independence!” in Tagalog (Mabuhay ang Kalayaan ng Filipinas!) (Constantino 1975; Agoncillo 1956, Ileta 1989) as though launching the Revolution to free the Filipino people. According to Ileta (1989), he “hinged his separatist ideas” on this popular mindset to enable the masses to realize “the meaning of nationalism and separatism through the mediation of the familiar (song) *awit* and (passion of Christ) *pasyon* language.”

Why use folklore in language teaching? As was mentioned earlier, students enroll in the

class to know their roots and claim their past. Since language serves as container for a people's past, present, and can help shape and chart their future, the dialog involved between the elders in the Filipino community and the language students at UCLA was a most appropriate way to pass on indigenous knowledge and wisdom to instill pride among the youth and encourage positive ethnic identification as Filipinos. On the one hand, the elders feel displaced and of no use like full grown trees transplanted onto a new soil—except to take care of grandchildren to allow parents to take on 2 or 3 jobs to support the family. There's a common perception that Fil-Am grandchildren have no respect for their elders because they do not speak the language, specifically Tagalog/Filipino where the use of the respect particle “po/ho” is expected of young people addressing elders. The youth on the other hand feel confused. In school, they are taught the virtue of individualism and survival of the fittest. The culture from the homeland where the elders were nurtured and socialized emphasized *kapwa* and *pakikisama*. The first refers to the self in the other or fellow human being and the second cultural trait refers to going with the flow to maintain

Filipino: The Philippines' National Language

Filipino became the national language of the Philippines as mandated by the Philippine Constitution of 1987. It is a vital language with contributions from Tagalog and 80 or more different extant languages in the Philippines, as well as from foreign tongues -- particularly Spanish and English, which were the languages of its colonizers, Spain and the United States. It uses the English alphabet plus the Tagalog letter *ng* and the Spanish letter *ñ*. The present alphabet mirrors in brief the history of the archipelago, *i.e.* 350 years under Spain and 50 years under the United States. The name of the country itself is a testament to its colonial past. It was named after the Spanish monarch King Philip II.

harmony. The Parents may have valid reasons for not using their indigenous language to communicate to their children. They may have suffered discrimination because of the color of their skin, their different accent, and for some, the inability to speak English. Broadly speaking, the elders are “white-washed” or imbued with colonial mentality where everything coming from the States is superior to one's own culture due to the colonial education and environment obtaining in the home country wrought by more than 350 years of Spanish colonization and 50 years of American “benevolent assimilation,” and the prevalence of western media, specifically Hollywood. All these have a devastating effect on mental health, identity, and self-esteem. Because of these, Filipinos denigrate themselves, as not white enough, not good enough, not Asian enough (Espiritu 1992, Nadal 2004, Okamura 1998 in Anguluan-Coger 2013, 41) mistaken for Hispanics because of their Spanish names, always falling short of the ideal western standard.

To put the language learning in context, a note on Filipino language, a less-commonly taught language in the United States, and on US-Philippine relations is in order.

Tagalog, on the other hand, is one of the eight major languages of the Philippines, out of the 80 or more. It is Malayo-Polynesian in origin and belongs to the Indonesian subfamily of the Austronesian family of languages Gunther (1999). Before Spanish colonial times, it used its own syllabary called the *baybayin*, which has three vowels and 14 consonants. With the colonization of the Spaniards, Roman letters supplanted the Tagalog syllabary.

In 1898, Spain ceded the Philippines to the United States for 20 million dollars. Thus began the American occupation of the Philippines and the export of Filipino cheap labor to the United States. To prevent the influx of Filipino laborers who were seen as a threat to American labor during the Great Depression in the 1930's, the Tydings Mc

Duffie Act provided for the inauguration of the Philippine Commonwealth under the United States of America on November 15, 1935, which would transition the Philippines from a colony to a neo-colony (Constantino, 1975). As part of the preparation for its impending independence, Tagalog language was chosen as the basis of the Philippine national language, which would be called **Pilipino**. Philippine independence was achieved in 1946 after the Pacific war. Prior to this, in the 1900's, Filipinos had been considered US nationals and had no need for a visa to work and travel to the United States. Filipinos filled the need for laborers in the fields of California and Hawai'i as well as the fishing boats in Seattle and Alaska.

One result of capitalism and the importation of cheap labor is the formation of communities of people of color. In 1965, Filipino farm workers in the grape fields of California went on strike to fight for just compensation and humane working conditions. The predominantly Mexican United Farm Workers (UFW) union joined the Filipinos who were members of the Workers Organizing Committee (AWOC) in the strike. The strike which lasted for 5 years was successful. Aside from unfair labor practices, Filipinos and other people of color suffered discrimination and racial prejudice and were not allowed to mix with white people until 1967. In the 1930s, a sign hanging at a West Coast hotel read: "POSITIVELY NO FILIPINOS ALLOWED." With the great tide of civil rights movement, women's liberation, anti-Vietnam war movement and inspired by the success of the Great Grape Strike, the students of San Francisco State College Third World Liberation Front staged the longest student strike ever in the history of student movements that lasted from November 6, 1968 to April 1969. Their objective was to advocate for a relevant education for all not just for white people. From this activism of the combined forces of people of color and native American Indians was born the first School of Ethnic

Studies in the United States. With this initiative came the study of the different languages spoken by the different people of color.

In America, Tagalog/Filipino language is taught in many universities in the different parts of the United States, at the college and elementary and secondary levels. Tagalog has more currency than the term Filipino for the homeland language. The course at UCLA back then was called Tagalog. At present, the national language is called Filipino and there are only two years of study of Filipino at UCLA: Introductory and Intermediate and with a total enrollment of 69 students born and raised in the U.S. or moved to America when they were 5 or 7 years or teen years. These are the present crop of language students called Filipino heritage language learners or HL. At UCLA, Tagalog (Filipino) was the first Southeast Asian language to be taught at the Linguistics Department in 1960. At present, it has moved to the Asian Languages and Cultures Department (ALC) and has remained a non-major, non-minor less-commonly taught language. Considering that currently, Filipinos are the second largest Asian population in the U.S. (3.4 million) with 1.6 million speakers of Tagalog/Filipino (Census 2013), the need for Philippine studies and language courses has not been addressed due to extenuating factors that are not within the scope of this paper.

As was mentioned earlier, foreign language teaching was focused on grammar, syntax, phonology, morphology, and has no direct bearing or relation to the culture from where the language originated. With the shift on the kind of learners in the classroom who grew up immersed in the culture of the homeland and Philippine traditions and beliefs, who can understand Filipino/Tagalog or another major Philippine language, and understand Filipino/Tagalog but can not speak, respond, read, and write, teachers and administrators saw the need to adapt to these new type of

learners and a corresponding change in the curriculum that is content base and rich in culture. (Peña-Gosalvez 1999). Using folklore addresses all the 5 National Standards in foreign language education as can be seen in the succeeding section detailing the

Theme: Self and *Kapwa*

Standards: Communication (1.1, 1.2, 1.3); Cultures (2.1, 2.2); Connections (3.2); Comparisons (4.1); Communities (5.1)

Level: Heritage University students in their First year study of the Language;

Tinme Frame: 5 in class sessions of 2 hours each

Purpose: To gain cultural and historical understanding of the Filipinos in the diaspora using reading, speaking, listening, and writing; to become aware of different forms of oppression from historical to contemporary everyday life using the target language

For the presentation of the elders, the following are the characters: Bernardo Carpio, played by a male elder, an angel, 2 elders representing the 2 clashing boulders, and a narrator. The elders come in their full Philippine regalia everytime they meet with the students. The narrator was played by Lola (Grandma) Bibiana who spoke in English since her native tongue is Ilocano, another Philippine language. With this encounter with an elder who did not feel at home in Filipino/Tagalog language, the students become aware of the multiplicity of tongues in the Philippines and the issue of a common language as a means to unite a geographically divided and linguistically diverse nation. Before the presentation, the elders serenaded the students accompanied by a guitar, before introducing themselves to the class. Each elder shared his or her life story from their earliest memories in the Philippines, hardships experienced during World War II under the Japanese occupation, up to the time they moved to the U.S. and became aware of racial

application of the use of folklore in teaching a second language.

Bernardo Carpio sa Amerika

(Bernardo Carpio in America)

prejudice and living on the margins of American society.

Session 1:

For the elders' presentation, the story is streamlined and the narrative simplified to accomodate the students' level of proficiency in the first quarter of study of the Filipino language. At this time, the students' level of proficiency is expected to be at 0 (0 to Novice Mid & Low) to 0+ or even 1 (Intermediate Mid & Low) depending on individual student's level of proficiency language exposure, and language capability. Note that some HLs have very good listening comprehension skills in the language and may be able to utter some phrases and sentences. Since this is the situation, the narration was in English with some lines consistent with the current lesson on Introductions and social interaction in Filipino such as: "Ako si Bernardo Carpio." (I am Bernardo Carpio.) "Malakas ako." (I am strong.) "Naipit ako sa nag-uumpugang bato." (I am caught between two boulders.) "Ako ang anghel." (I am the angel.)

The elders' presentation of the legend of Bernardo Carpio ends in a question: "Will Bernardo Carpio ever be able to free himself?" The students were given time to ask questions and speak with the elders and reflect on their own chosen cultural symbols. After some discussion, our guest, Mila distributed blank paper masks to the students and were asked to draw their cultural symbol on the mask. Afterwards, the students shared their symbol with a partner. After the sharing, the students laid their individual mask on a beautiful woven Philippine mat symbolizing what has just transpired—a weaving of stories between the elders and the youth.. This allowed the

students to view the masks their “kapwa” students made.

Session 2:

In the following sessions, Lola (Grandma) Francine shared a *subli* (hat) dance with the students. Lola Tindeng shared courtship songs, accompanied by Mila on the guitar. Lola Bibiana and another elder from the northern part of the Philippines performed a “Dallut” in Ilocano language, the ritual of asking for the hand of a woman in marriage and the meeting of the families of the woman and of the man and the discussion of marriage plans all in verse and sang in a sing-song manner.

As a response to the elders, the class was divided into smaller groups and later performed their own versions of the legend of Bernardo Carpio depicting their own challenges as Filipino Americans. The students got help from the elders as well as from classmates who were more advanced in writing out their scripts. They also utilized google translate.

Session 3:

The interaction like the previous ones began with the *harana*. The class played games played by children in the Philippines such as “tao-bahay-bagyo” (human-home-storm), “Hinog na ba ang langka?” (Is the jackfruit ripe?) Daga at Pusa (Mouse and Cat) as ice breakers and to encourage close bonding among the students. In all these activities, language needed to function in the situations was used making the task a total physical response (TPR) learning experience.

During this meeting when the elders and students have somehow bonded together through stories and songs, Mila, distributed preformed papier mache masks and colored pens to volunteer students who would like to create their own mask of the struggling Bernardo that would represent their own conflict. The 8 students and 6 elders were

given the following question: “If you were Bernardo Carpio today in search of your Filipino identity, what would the clashing rocks represent in your life?” They were guided to use cultural symbols that would signify and give expression to this inner conflict or challenge. The students brought home the masks as an assignment to be brought back the following meeting with the elders.

Session 4:

The volunteer students and the elders shared their conflicted masks with the rest of the class. After narrating and describing the symbolisms on their masks, a discussion in English followed. Towards the end of the session, a second set of blank masks were given to the volunteers and were instructed to depict on the mask “How he or she as a present day Filipino Bernardo/Bernarda liberate oneself from oppression.” The next homework was to compose on the mask using symbols, their act of liberating themselves. In addition, the students were to write 3 short paragraphs about 1) the conflicted mask, 2) the liberated mask, and 3) about their own reflection of the whole process of listening and interacting with the elders.

Session 5:

Culminating activity: the students and the elders shared with the whole class, their masks of liberation and oppression together with the narratives. Afterwards, there was a question and answer portion. At the end of the session, the class and the elders partook of Filipino food laid out fiesta style in celebration of the meaningful exchange between the elders and the students and the new insights and new vocabulary gained from the creative process of liberation hinged on the legend of Bernardo Carpio--- like Bernardo emerging from his deep slumber -- awakening the energy and potential of the youth to move forward.

Lakbay-Laya: Writing Products from the Interaction

The masks with their corresponding descriptions and photos of the creators were posted on facebook, a social media networking site on February 27, 2012 to share with the

greater community and to invite “kapwa” (fellow humans) to participate in the process of decolonization—a journey to freedom or “lakbay-laya.” At the computer lab, students responded to the following prompt:



Figure 1 Conflicted Bernardo Masks



Figure 2 Liberated Bernardo Masks

Pumunta sa sumusunod na link:

www.facebook.com/LakbayLayaFacesOfTheFilipinoAmericanJourney

Pumili ng maskara o salaysay na napupusuan mo. Choose a mask or story that you resonate with. Respond to that mask by writing your own experience from being in a challenging situation-- like Bernardo Carpio caught between two boulders--and your journey to freedom, self-knowledge or fulfillment and empowerment. It could be any situation at all or any parallel experience.

Pagkatapos mag-respond sa FB, i-cut and paste ang iyong isinulat sa isang word document at isalin sa Filipino. Pwedeng gumamit ng google translate o magtanong sa guro. I-upload dito ang iyong talata. Upload your paragraph here.

Halimbawa (Example): LUBIANO, ELINORE FLORES - Thursday, 5 April 2012, 10:43 AM
<http://www.facebook.com/photo.php?fbid=345548628829562&set=a.345547688829656.97646.331391483578610&type=3&theater>



Ingles:

Finding your inner strength to stand up for what you believe in is essential to our society today. Everyday people struggle to have their voices/ opinions heard and it takes great strength to make your voice heard.

Salin sa Filipino (Filipino Translation)

Ang paghahanap ng iyong lakas ng loob na manindigan sa iyong pinaniniwalaan ay mahalaga para sa ating lipunan sa ngayon. Araw-araw nakikibaka ang mga tao upang madinig ang kanilang mga tinig/ mga palagay at kinakailangan ang matinding lakas upang maiparinig ang iyong tinig.

Figure 3 Instructions and writing prompt for students

Below are two examples of the cultural products -- masks and texts-- produced from

the interaction. These products are the prompt for the writing assignment.



Figure 3 Student A's Response showing conflicted & liberated masks

Growing up in a predominantly Hispanic hometown, I knew nothing about my being Filipino. I was constantly pressured into believing that the American way of life was superior to all other cultures. At times, I felt ashamed of my Filipino culture and instead chose to embrace being only an American.

Listening to the elders made me realize our common desire for freedom. Today, my generation struggles with imposed ideologies and racial injustice in the workplace, which keeps us from being ourselves and succeeding in America. When these two groups come together to fight for their rights, their

collective voices are heard. These two generations can achieve their goals by working together.

My face shows the blending of the two cultures. I learned how to be not just one identity, but to be myself. This encompasses embracing the culture and language of my parents, yet living out my life in America. There are still many struggles within the Filipino-American community. I want to increase awareness about Filipino-American health and social justice issues, and improve the overall welfare of my community here in America as well as overseas.



Figure 5 Student B's Response showing conflicted & liberated masks

My face shows the inner conflict of one who struggles to come to terms with a multi-cultural identity, of the Filipino and American cultures not meshing with one another. As a result, one often lives according to two distinctly opposing sets of principles.

The struggles that I have faced as a Pilipino-American have, in a sense, been normalized based on the stories I have heard from my peers and elders. My obstacles are the same

Benefits of Using Folklore in 2nd Language Acquisition for HLs

The use of folklore in second language acquisition utilizes reading, writing, speaking and listening, and addresses all the National Standards in Foreign Language Education. It is student-centered and provides a real-life task in that students need to understand and reflect on others and their own sense of oppression, requiring students to communicate meaningfully and creatively in the target language. This activity also provides the

ones faced by members of my community in the past, present, and in the future.

I have learned to synthesize two conflicting cultures that has led me to liberation. There is a synergy that I would not have obtained if I did not allow my cultural values to mix. Instead of discord, the two cultures complement each other and enable me to tailor my values and beliefs to my own identity.

larger context of the use of language in narrating and describing the predicament of Filipinos in the diaspora.

Responding to the writing prompt requires reflection and gives them the opportunity for a real communicative purpose and practice in the target language and culture. Students have different perspectives, and in the website and in class, they share these with fellow students and other people who may visit the facebook site. Throughout the task, art, history, ethnic studies, and literature are incorporated in the

process. The activity helps develop user need and culture specific vocabulary. This activity also teaches students to be life-long learners and enable them to use the resources that are readily available to increase their language proficiency such as google translate and the grammar rules to correct the errors in translation. The writing exercise encourages students to think of specific words therefore experiencing new vocabulary words in a specific context. The oral presentations help train the ear for the sounds of the language. It makes students aware of the role of folklore in the home country's history and the collective unconscious embedded in the story. The masks and the story of Bernardo as metaphors open to the students the possibilities of various interpretations and stimulate critical thinking. The use of the legend of Bernardo Carpio has a built-in analytical framework that allows students to compare and contrast their own sense of oppression with varying points of views that force them to think critically, thereby exercising and enhancing their analytical skills in the process. Language education is not just acquiring the language and becoming proficient in it, but part of the holistic education of the total person. Through the sharing and discussions, students are able "to see the world from the eyes of another person" their "kapwa." which may promote mutual understanding, and therefore beneficial in a globalized and diverse culture like the United States. Moreover, being analytical and being able to process the barrage of information coming from youtube, twitter, and the benefits from the revolution of cyber technology, the ability to discern, analyze, and think critically is very important in modern man's life. In the writing exercise, the responses of the students mirror Filipino cultural identity and worldview.

The use of folklore --songs, games, stories, legends -- has succeeded in improving writing proficiency as well as cultural competence and has also fulfilled the five (5) Cs of the Standards for Foreign Language Learning

namely: Communication, Cultures, Connections, Comparisons, and Communities. Students became aware of their community outside of the university; they were able to compare themselves with other students and exercise their critical thinking faculties through reading and analyses of symbols used in the masks and in the process, students expanded their vocabulary; they were able to demonstrate in their writing language functions such as clarification, agreement, disagreement, synthesis and creation of new knowledge collectively, express and support opinions, obtained more information, and comparing and contrasting new ideas and old from different perspectives. The language output in student responses can help shape and give direction to the course, which may be quite unsettling for teachers who have been so used to the tried and tested syllabus "etched on stone" to accomplish the goal of improved Filipino language proficiency and cultural competency, making the class, a student-centered classroom. In this way too, the writing experience and presentations becomes more meaningful and a genuine exchange of ideas, negotiating meaning with their limitation in the language thereby driving the students to take a risk to put across their meaning. Using folklore helps the class in really discovering Filipino culture, analyzing and drawing insight from the product of their own thoughts expressed in their own language.

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[13]

RUMINATION OF MUSIC ON BUDDHISM

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ABSTRACT

Universe is Naad i.e. The sound and the vibration. Universe has originated from the pattern of frequency and therefore the matters that seem firm including the emotional, physical and mental and even the spiritual realms are all through the Naad: the sound and the vibratory basis. Einstein even formulated and accepted this fact of origin of universe. According to "Einstein": 'Every atom and molecule is formed out of energy vibrations'. Everything around us is musical. Music gives us the capability to express the deepest intuitive feeling of human soul. Every individual has unlike ways of evincing the inner self through different forms of habituating music. Some prefer just listening to different genres of music, other might just like to play an instrument and some prefer to meditate or chant holy hymns or sincere chants of praise, that helps in lifting up the mind to a sublime state. Music has played crucial role in spreading religious chants to a great extent especially in Hinduism and Buddhism. In Hinduism 'Om' and in Buddhism 'Om Mani Padme Hum' and 'Nam Myoh Renge Kyo' has played an awe-inspiring role in human beings life, through the mystical vibrations that generates while chanting these hymns. Further in my paper I'll be elaborating more on the reflection of music on Buddhism including the chants: Om, 'Om Mani Padme Hum' and 'Nam Myoh Renge Kyo' with brief historical background, its effect on body and personality when chanted melodiously.

Keywords: Benefits of chants, Buddhism, Hinduism, Mystical, Nam Myoh Renge Kyo, Om, Om Mani Padme Hum, Personality, Sound, Vibrations.

INTRODUCTION

Music expresses the deepest feeling of human soul, either through holy hymns or chants. Music is capable of lifting our minds to a sublime state. In Buddhism teaching of Buddha mentioned music on many occasions. As quoted in 'Amitabha Sutra' that *singing and chanting is heard all day and night as flower softly rain down from the heavens*. All kinds of melodious sound, present naturally become mindful of the Buddha, mindful of Dharama and that of Sangha. All Buddhas and bodhisattvas are very skilled in utilizing music to spread Dharama and guide sentient beings to enlighten. In one of the Buddha's teachings [Mahaprajnaparamita Sutra] it is said that: *'In order to build a Pureland, the Bodhisattvas*

make use of beautiful music to soften people's heart, as with their heart softened, people's mind are more receptive and thus easier to educate and transform through the teachings.' For this reason music has been established as one type of ceremonial offering to be made to the Buddha. From its humble beginnings, Buddhist's music has developed to such an extent that it is currently performed in temples and concert halls throughout the world and can now rival the beauty of western philharmonic orchestras.

CONTRIBUTION OF BUDDHIST MUSIC

Buddhism has contributed a unique style to the world of music. Buddhist music includes esteemed and beautiful collection of gentle melodies that give praise to all the Buddhas and great Bodhisattvas. These were originally composed as expressions of the deep faith of Buddhist disciples, and by virtue of their beauty, they have left a rich legacy of superb melodies and literature. These include all kinds of gathas praising various Buddhas, such as the *Bhaisajyaguru Gatha*, the *Avalokitesvara Gatha*, as well as statements of Buddhist vows, which have contributed significantly to the broadening, enrichment, and variety of literatures. Buddhist music is characterized by a relaxed and easy pace, soft tones, and a dignified, solemn manner. It gives elegant expression to the five virtuous qualities of *sincerity, elegance, clarity, depth, and equanimity*. According to the *Vinaya in Ten Recitations*, regularly listening to Buddhist music can give the following five benefits:

- A reduction in bodily fatigue,
- less confusion and forgetfulness
- A reduction in mental weariness,
- A more elegant voice, and
- Greater ease in both personal expression and communication.

Regarding the regular practice of chanting or singing *fanbei*, *A Record of the Buddhist Religions as Practiced in India and the Malay Archipelago* (ch. Nanhai Ji Gui Zhuan) makes mention of six kinds of merits that can be obtained:

1. Knowledge of the depth and extent of the Buddha's virtue.
2. An intuitive realization of the truths of the Dharma.
3. A reduction in negative or harmful habits of speech.
4. A clearer and healthier respiratory system.

5. A mind freer from fear and anxiety.
6. Longevity and improved health.

Buddhist music is not designed to try to elevate or excite the emotions of participants or practitioners, but in fact aims to achieve the opposite effect. Its main functions are:

- To conserve emotional energy,
- Calm thoughts,
- Reduce desire,
- Allow practitioners to see their true nature with a clear mind.

The Flower Ornament Sutra and The Lotus Sutra contain phrases such as “conduct ceremonies and teach the Dharma with music” and “with a joyful spirit, sing the truths of the Dharma.”

BHUUDDHIST MUSIC IN CONTEMPORARY WROLD

The idea to modernize Buddhist Music is based on a need to respond to changes in society in order to provide the most appropriate and suitable methods to help purify the hearts and minds of the public. Indeed, the lifestyle common to most people today is very busy and quite stressful, and with many people seeming to have no place to take any kind of spiritual refuge it can often become quite easy for them to lose themselves. Buddhist melodies are characterized as being strong, but not fierce; soft, but not weak; pure, but not dry; still, but not sluggish, and able to help purify the hearts of listeners. Through using music to perform the task of spreading the Dharma and saving sentient beings, we can reach the most remote places and overcome the limitations of time and distance, as well as differences in cultural backgrounds and nationalities. Music can help us achieve the task of widely propagating the Dharma and spreading the wisdom and compassionate vows of the Buddhas and Bodhisattvas across every corner of the globe. Contemporary Buddhist Music is focused on bringing harmony into people's everyday

lives, purifying people's minds, and performing the function of educating and transforming listeners so as to bring their emotions in line with the teachings of the Dharma. With modern media and information equipment constantly improving, we need to make full use of technology to find more efficient means to give Buddhist Music public coverage, such as through the use of electronic broadcasting media including television and radio stations. We need to use music to break through the barriers of differences in cultural backgrounds, social customs, and languages. By using all sorts of equipment such as classical instruments, laser disks, electronic organs, the piano, and many other kinds of musical implements we can create and distribute music that can suit the tastes and meet the needs of people from around the world.

PSYCHOLOGY OF BUDDHIST

Psychologist *Freud* have lumped Buddhism with all of the theosophical rest. The psychoanalysis towards Buddhism can be seen in the title of psychoanalysts *franz. Alexander's* paper "Buddhistic Training As an Artificial Catatonia (1961, cited in Hall and Lindzey, 1978, p.376). According to the *Jung's Analytical Psychology* 1968 – he did not seem to appreciate that Buddhism is not the same in Tibet as India, in China as Tibet, in Japan as China that is Buddhism adapts itself to the culture at least as much as individuals adapt themselves to Buddhism (Dalai Lama, in Lama Surya Das 1993).

Buddhism as a religion is distinguished by faith in the three treasures:

1. The Buddha,
2. The Dharma (Law -natural, spiritual, and teachings),
3. The Sangha (originally community of monks, but more generally the Buddhist religious community).

The Buddhism religion contains beliefs in supernatural phenomenon such as rebirth and entities (such as devas and demons and their associated realms) which could be entertained by empirical science. These beliefs do have some influence in the psychology and philosophy of Buddhism cosmology in order to attain full liberation (1993, p.128). Psychologists from Freud to the present times, a great deal of importance have been attached to the development through childhood. This is a period when infants develop into a person. In Buddhism greater importance is placed in death (esp. Tibetan Buddhism, dalai Lama 1994). Actually this is an area where it is difficult to separate the psychology from the religion. A concept like *tabula rasa* is totally unthinkable in Buddhist Context since each child is born with an accumulation of *kama* which will have profound effect on their development. In Buddhism psychology there is no concern with mind body, nature/nurture sorts of dichotomies. There is a distinction made between biological, situational and psychological states, but they are viewed more holistically (Hall and Lindzey, 1978, p-360). Buddhism is an atheistic religion, something of an anomaly kind. There is no God. A distinction may be made here between the early Pali Canon and Abhidhamma and later more elaborated Buddhisms where Buddha, is a God like being, where chanting the name of Bodhisatva of Compassion will assure one rebirth into a deva realm. However in these Buddha is a supernatural teacher not a mighty creator, God, and Supreme Judge. To phrase Buddhism in more psychological terms: there is no 'self' – Soul. Buddhism has strong concern with ethics. While there is an emphasis on altruistic behavior in Buddhism, ethical conduct is also critical for personality development and well being. One of the keys to the experimental understanding of Buddhism is meditation. Buddhist psychology is very phenomenological, concerned with the inner experience of the individual, as opposed to mainstream academic.

MANTRA OR HYMNS

The word Mantra or hymns means something that 'protects the mind'. Mantras originated from Hinduism and Buddhism. In the mainstream Buddhist and Hindu practices, mantras were and are still considered as the most essential practice in attaining spiritual advancement and enlightenment. Till date, every ritual practiced in the Hindu or the Buddhist culture is based on mantras, as they are believed to bring positivity, strength, spirituality and wealth too. Mantras often contain syllables like *Om*, *Ah*, and *Hum* (approximately pronounced *Hoong*), which have no literal meaning. There are various "understandings" or interpretations of what these might mean, and the three syllables have been correlated with *body*, *speech*, and *mind* respectively; or *the Dharmakaya*, *Sambhogakaya*, and *Nirmanakaya* respectively. It is also believed that, during the Vedic period, mantras were used by the humans to influence Gods, to get their wishes granted. Mantras are sounds that can create vibrations and can evoke the subconscious mind and spiritual forces. Mantras or hymns are commonly used in the form of a short prayer or for meditation by repeating a mantra several times. Mantras are recited either in a melodious tune or in a heavy tone holding a particular rhythm and pitch. So, the effect of the mantra lies in the placement of words and giving right-stress on different syllables in the words used in a mantra. Mantras are ideally to be chanted 108 times as per the Hindu specifications. This is because by the time you recite the mantra 108 times you reach a stage where your mind goes beyond all the worldly matters and that's when you can attain spiritual knowledge. It is also associated with the calculation that there are 12 months in a year with 12 different zodiac signs and there are 9 planets ruling them. Therefore, $9 \times 12 = 108$ and hence a mantra is chanted 108 times. Many priests chant mantras even 1000 times while performing their pastoral duties. Every word that we say produces a vibration and affects

our physical and mental well-being. These vibrations are also sent out to the universe. Therefore, the belief that temples/ churches have a positive energy is based on the fact that, these places have positive vibrations because a lot of prayers and mantras have been and are still recited there, by thousands of people. Mantras create vibrations that are helpful for spiritual healing and increasing energy. Every mantra has a different purpose and a different positive effect on an individual. There are mantras for protection against the evil, for prosperity, for knowledge and also for gaining love. How mantras can help you, can be understood by observing how listening to different music styles affects a person's well-being. Say for example, Beethoven's and Mozart's music is said to increase concentration, positivity and improve performance at work or in education. On the other hand, when we listen to Death metal music, it makes you hyper, restless and wild. It certainly does not calm you down or relax you or even put you at peace. This comparison is done to look at the broader view, to understand and experience how different vibrations can affect one's mental state. It is rare that a person who loves heavy metal also loves classical music. Therefore, you can then see the influence of the music one listens to, in the way they dress and talk. Further we will discuss the meaning and effects of *AUM*, *NAM MYOHO RENG KYO AND OM MANI PADME HUM* on human body.

AUM IN BUDDHISM

Aum in Buddhism is used in Mantaras and Dharanis. Om is spoken at the beginning and the end of Hindu mantras, prayers, and meditations and is frequently used in Buddhist and Jain rituals as well. Om (also spelled Aum) is a Hindu sacred sound that is considered the greatest of all mantras. The syllable Aum is composed of the three sounds a-u-m (in Sanskrit, the vowels A and U combine to become o) and the symbol's

threefold nature is central to its meaning. It represents several important triads:

- the three worlds - earth, atmosphere, and heaven
- the three major Hindu gods - Brahma, Vishnu, and Siva
- the three sacred Vedic scriptures - Rg, Yajur, and Sama

The symbol of AUM consists of three curves (curves 1, 2, and 3), one semicircle (curve 4), and a dot. The large lower curve 1 symbolizes the waking state (jagrat), in this state the consciousness is turned outwards through the gates of the senses. The larger size signifies that this is the most common ('majority') state of the human consciousness. The upper curve 2 denotes the state of deep sleep (sushupti) or the unconscious state. This is a state where the sleeper desires nothing nor beholds any dream. The middle curve 3 (which lies between deep sleep and the waking state) signifies the dream state (swapna). In this state the consciousness of the individual is turned inwards, and the dreaming self beholds an enthralling view of the world behind the lids of the eyes. These are the three states of an individual's consciousness, and since Indian mystic thought believes the entire manifested reality to spring from this consciousness, these three curves therefore represent the entire physical phenomenon. The dot signifies the fourth state of consciousness, known in Sanskrit as *turiya*. In this state the consciousness looks neither outwards nor inwards, nor the two together. It signifies the coming to rest of all differentiated, relative existence. This utterly quiet, peaceful and blissful state is the ultimate aim of all spiritual activity. This Absolute (non-relative) state illuminates the other three states. Finally, the semi circle symbolizes maya and separates the dot from the other three curves. Thus it is the illusion of maya that prevents us from the realization of this highest state of bliss. The semi circle is open at the top, and when ideally drawn does not touch the dot. This means that this highest

state is not affected by maya. Maya only affects the manifested phenomenon. This effect is that of preventing the seeker from reaching his ultimate goal, the realization of the One, all-pervading, unmanifest, Absolute principle. In this manner, the form of OM represents both the unmanifest and the manifest, the noumenon and the phenomenon. As a sacred sound also, the pronunciation of the three-syllabled AUM is open to a rich logical analysis. The first alphabet A is regarded as the primal sound, independent of cultural contexts. It is produced at the back of the open mouth, and is therefore said to include, and to be included in, every other sound produced by the human vocal organs. Indeed A is the first letter of the Sanskrit alphabet. The open mouth of A moves toward the closure of M. Between is U, formed of the openness of A but shaped by the closing lips. Here it must be recalled that as interpreted in relation to the three curves, the three syllables making up AUM are susceptible to the same metaphorical decipherment. The dream state (symbolized by U), lies between the waking state (A) and the state of deep sleep (M). Indeed a dream is but the compound of the consciousness of waking life shaped by the unconsciousness of sleep. AUM thus also encompasses within itself the complete alphabet, since its utterance proceeds from the back of the mouth (A), travelling in between (U), and finally reaching the lips (M). Now all alphabets can be classified under various heads depending upon the area of the mouth from which they are uttered. The two ends between which the complete alphabet oscillates are the back of the mouth to the lips; both embraced in the simple act of uttering of AUM. The last part of the sound AUM (the M) known as ma or makar, when pronounced makes the lips close. This is like locking the door to the outside world and instead reaching deep inside our own selves, in search for the Ultimate truth. But over and above the threefold nature of OM as a sacred sound is the invisible fourth dimension which cannot be distinguished by our sense organs restricted as

they are to material observations. This fourth state is the unutterable, soundless silence that follows the uttering of OM. A quieting down of all the differentiated manifestations, i.e. a peaceful-blissful and non-dual state. Indeed this is the state symbolized by the dot in the traditional iconography of AUM. The threefold symbolism of OM is comprehensible to the most 'ordinary' of us humans, realizable both on the intuitive and objective level. This is responsible for its widespread popularity and acceptance. That this symbolism extends over the entire spectrum of the manifested universe makes it a veritable fount of spirituality. Some of these symbolic equivalents are:

- Colors: Red, White, and Black.
- Seasons: Spring, summer, and winter.
- Periods: Morning, Midday, and Evening.
- States: Waking-consciousness (jagriti), Dream (svapna), and deep-sleep (sushupti).
- Spheres: Earthly, Heavenly, and Intermediary.
- Poetic Meters: Gayatri (24 syllables), Trishtubh (44 syllables), and Jagati (48 syllables).
- Veda: Rigveda (knowledge of the meters), Yajurveda (knowledge of contents), Samaveda (knowledge of extension).
- Elemental Deity: Fire (Agni), Sun (Aditya), Wind (Vayu).
- Manifestation of Speech: Voice (vak), Mind (manas), Breath (prana).
- Priestly Function: Making offering, Performing ritual, and Singing.
- Tendencies: Revolving, Cohesive, and Disintegrating.
- Quality: Energy (rajas), Purity (sattva), and Ignorance (tamas).
- Ritual fire: Of the home, of the Ancestors, and of Invocation.
- Goddess: Amba, Ambika, and Ambalika.
- Gods: Of the elements (Vasus), of the sky (Adityas), of the sphere-of-space (Rudras).
- Deity: Brahma, Vishnu, Shiva.
- Action: Creation, Preservation, and Destruction.
- Power: of Action (kriya), of Knowledge (jnana), and of Will (iccha).
- Man: Body, Soul, and Spirit.
- Time: Past, Present, and Future.
- Stages of Existence: Birth, Life, and Death.
- Phases of the Moon: Waxing, Full, and Waning.
- Godhead: Father, Mother, and Son.
- Alchemy: Sulphur, Quicksilver, and Salt.
- Buddhism: the Buddha, Dharma, and Sangha (three jewels of Buddhism).
- Qabalism: Male, Female, and the Uniting intelligence.
- Japanese Thought: Mirror, Sword, and Jewel.
- Divine Attributes: Truth, Courage, and Compassion.

According to Indian spiritual sciences, God first created sound, and from these sound frequencies came the phenomenal world. Our total existence is constituted of these primal sounds, which give rise to mantras when organized by a desire to communicate, manifest, invoke or materialize. Matter itself is said to have proceeded from sound and OM is said to be the most sacred of all sounds. It is the syllable which preceded the universe and from which the gods were created. It is the "root" syllable (*mula mantra*), the cosmic vibration that holds together the atoms of the world and heavens. Indeed the Upanishads say that AUM is god in the form of sound. Thus OM is the first part of the most important mantras in both Buddhism and Hinduism, e.g. *Om Namoh Shivai* and *Om Mani Padme Hum*.

NAM MYOHO RENGE KYO AND OM MANI PADME HUM

In Buddhism Nam Myoho Renge Kyo and Om Mani Padme hum are amongst the important mantaras of Buddhism. Let's see the brief details of above mentioned mantaras:

NAM MYOHO RENGE KYO

Nichiren (1222-82) established the chanting of *Nam-myoho-enge-kyo* as the way to awaken one's Buddha nature and tap into the deepest levels of our existence, on which our own lives and that of the universe are one. He first taught the invocation of the phrase to a small group at Seicho-ji temple in Awa province, Japan, on April 28, 1253. Myoho-enge-kyo is the name of the Lotus Sutra in Japanese pronunciation of classical Chinese characters, and so the literal meaning of Nam-myoho-enge-kyo is "I devote myself to the Lotus Sutra." As the following explanation shows, there are deeper levels of meaning attached to each element of the phrase.

Nam

Nam derives from the Sanskrit word *namu*, meaning "to devote oneself." Nichiren established the practice of chanting Nam-myoho-enge-kyo as a means to enable all people to put their lives in harmony or rhythm with the law of life, or Dharma. In the original Sanskrit, *namu* indicates the elements of action and attitude, and refers therefore to the correct action one needs to take and the attitude one needs to develop in order to attain Buddha hood in this lifetime.

Myoho

Myoho literally means the Mystic Law--the underlying truth or principle which governs the mysterious workings of the universe and our life from moment to moment. *Myo* refers to the very essence of life, which is "invisible" and beyond intellectual understanding. This essence always expresses itself in a tangible form (*ho*) that can be apprehended by the senses. Phenomena (*ho*) are changeable, but pervading all such phenomena is a constant reality known as *myo*. *Myo* also means to open, to revive, and to be fully endowed with the qualities we need to develop our lives.

Renge

Renge means lotus flower. The lotus blooms and produces seeds at the same time, and thus represents the simultaneity of cause and effect. The circumstances and quality of our individual lives are determined by the causes and effects, both good and bad, that we accumulate (through our thoughts, words and actions) at each moment. This is called our "karma." The law of cause and effect affirms that we each have personal responsibility for our own destiny. We create our destiny and we have the power to change it. The most powerful positive cause we can make is to chant Nam-myoho-enge-kyo; the effect of Buddha hood is simultaneously created in the depths of our life and will definitely manifest in time. The lotus flower grows and blooms in a muddy pond, and yet remains pristine and free from any defilement, symbolizing the emergence of Buddha hood from within the life of an ordinary person in the midst of the struggles of day-to-day existence.

Kyo

Kyo literally means sutra, the voice or teaching of a Buddha. In this sense, it also means sound, rhythm or vibration. In a broad sense, *kyo* conveys the concept that all things in the universe are a manifestation of the Mystic Law.

1) OM MANI PADME HUM:

Buddhists believe that saying the mantra (prayer), *Om Mani Padme Hum*, out loud or silently to oneself, invokes the powerful benevolent attention and blessings and the embodiment of compassion. It is said that all the teachings of the Buddha are contained in this mantra: Om Mani Padme Hum cannot really be translated into a simple phrase or sentence. The *Mani* mantra is the most widely used of all Buddhist mantras, and opens to anyone who feels inspired to practice it -- it does not require prior initiation by a lama (meditation master). The six syllables of the mantra, as it is often pronounced by Tibetans -

- Om Mani Padme Hum -- are here written in the Tibetan alphabet:

Reading from left to right the syllables are:


<i>Om</i>	<i>Ma</i>	<i>Ni</i>	<i>Pad</i>	<i>Me</i>	<i>Hum</i>
(ohm)	(mah)	(nee)	(pahd)	(may)	(hum)

The six syllables perfect the Six Paramitas of the Bodhisattvas.

Gen Rinpoche, in his commentary on the Meaning of said:

“The mantra *Om Mani Pädme Hum* is easy to say yet quite powerful, because it contains the essence of the entire teaching. When you say the first syllable **Om** it is blessed to help you

achieve perfection in the practice of generosity, **Ma** helps perfect the practice of pure ethics, and **Ni** helps achieve perfection in the practice of tolerance and patience. **Päd**, the fourth syllable, helps to achieve perfection of perseverance, **Me** helps in achieve perfection in the practice of concentration, and the final sixth syllable **Hum** helps achieve perfection in the practice of wisdom. So in this way recitation of the mantra helps achieve perfection in the six practices from generosity to wisdom. The path of these six perfections is the path walked by all the Buddhas of the three times. The six syllables purify the six realms of existence in suffering. For example, the syllable *Om* purifies the neurotic attachment to bliss and pride, which afflict the beings in the realm of the gods.

	Purifies	Samsaric Realm
<i>Om</i>	bliss / pride	Gods
<i>Ma</i>	jealousy / lust for entertainment	jealous gods
<i>Ni</i>	passion / desire	Human
<i>Pe</i>	stupidity / prejudice	Animal
<i>Me</i>	poverty / possessiveness	hungry ghost
<i>Hung</i>	aggression / hatred	Hell

RUMINATION OF AUM, NAM MYOHO RENGE KYO & OM MANI PADME HUM

Chanting is a potent tonic which increases the efficiency of the human organism in a profound manner. The chanting Aum, Nam Myoho Renge Kyo and Om Mani Padme Hum leads to excellent mental and physical health, has positive effect for cardio vascular health lowering blood pressure and increasing efficiency of all the cells and organs in the body. In essence *Omkar* relaxes and rejuvenates the mind increasing concentration and memory therefore the ability to learn. When chanting mantras like Aum, and Aum Mani Padme Hum, the first pronunciation of "A" creates vibrations, which affect the spinal cord increasing its efficiency. The second pronunciation of "U" creates vibrations in the throat and affects the thyroid glands. The last pronunciation of "M" brings vibrations to the brain centers, as a result of which, the efficiency of the brain increases. Thus the efficiency of the brain increases, ones outlook on life, alleviating depression, bringing an increased level of concentration, increased memory and decreased fatigue, also chanting Om, Nam Myoho Renge Kyo and Om Mani Padme Hum increases oxygen uptake which has a positive effect on health.

In a way chanting Aum, Nam Myoho Renge Kyo and Aum Mani Padme Hum is also a meditation practice when focuses the mind on the breath and the correct pronunciation, when chanting one should focus on the symbols and the significances of the mantras. They can be chanted audibly, whispered or repeated internally with focus breath, symbol, meaning or body awareness. One method of Aum chanting is to inhale fully (relaxed) pronounce A (ah) for 3 seconds, U (ooh as in room) for 5 seconds M for 6 seconds. The M should be pronounced longer than A and U. A second method of is to repeat Aum 5 times whispering and 10 times internally. This sequence should be repeated for a minimum of 15 minutes. For maximum benefit Aum should be chanted for

two 30 min sessions twice daily. When chanting mantras it should never be forced and one should relax, remaining focused on the vibration created by it. Early morning recitation of Aum, Nam Myoho Renge Kyo and Aum Mani Padme Hum will create an attitude of relaxation while increasing pranic energy for the day. Evening chanting will induce mental calm, physical relaxation and act as a sleep tonic. Therefore these mantras which while rejuvenate the entire human organism and if chanted earnestly will bring profound awakening relief from stress and anxiety.

Effect of Om, Nam Myoho Renge Kyo and Om Mani Padme Hum:

- Chanting mantras sends out positive vibrations.
- It also creates positive energy and strengthens the mind.
- Chanting these mantras evokes the subconscious mind and thus helps you in taking decisions and also brings realizations.
- Chanting them can heal the mind and the body. It can help you overcome the effects of past harsh events.
- It can help curtail feelings like depression, anger and jealousy
- Improved concentration
- Enhanced creativity
- Improved vision (physical, mental and spiritual)
- Brain hemisphere balancing
- Restoration of equilibrium in the endocrine system by vibrating the pituitary.
- Relief of sinus congestion and headaches
- Induction of alpha brainwave activity or deep meditation
- Increased energy through stimulation of the cerebrospinal fluid (possibly the physical form of kundalini energy)

- Chakra and aura balancing and cleaning (and corresponding organs and glands)
- Space clearing
- Easier access to intuition and higher consciousness

CONCLUSION

Hinduism and Buddhism being one of the oldest religions in the world are very much influenced by the music. The mantra whether it is Aum, or Nam Myoho Renge Kyo or Aum Mani Padme Hum, they all have positive effect on one who chants if sung melodiously. When these mantras are chanted, mind is not invaded either by greed, hate or delusion. His mind is quite upright. And by absence of the invasion of greed, etc., his mind faces the subject of meditation with rectitude; then his applied and sustained thoughts occur with a tendency towards the special qualities of the Buddha and happiness arises in him. And then with his mind happy, his bodily disturbance and mental disturbance are tranquillized by tranquility which has happiness as proximate cause. Bodily bliss and mental bliss arises in one. There is lots of positive impact on body as well as on one's health. Therefore we could conclude that music have very important impact and rumination on Buddhism though this paper is still in its infancy stage and more work could be done in this area.

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BEING WOMAN: (EMPOWERED) MATRONS AND DAMSELS (NOT QUITE IN “DISTRESS”) IN THREE BLAAN FOLKTALES

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ABSTRACT

Philippine Folk Literature abounds in tales where female characters take major roles: from heroines to villains to maidens in distress. Many of these tales have been recorded, written down, published, and used as pedagogical materials intended to inculcate cultural values and promote appreciation for culture and tradition especially among grade school pupils. Because direct interactions with tribal communities - from whom these significant cultural literary legacies originate- are rare, concepts and impressions about the experiences and status of indigenous women are most often based on what has been written about them, including the folktales, legends, and myths. This paper aims to scrutinize how female characters are portrayed in three folktales from the Blaan tribe of Mindanao in the southern part of the Philippines. Shared by native female bards, these three folktales (Nga B'nai, D'lag, and the Night Creature and the Beautiful Maiden) reveal how the storytellers themselves perceive and interpret the roles of the women in their tribe. A prominent theme in the folktales focuses on the relationships between mothers and daughters, nieces and aunts, husbands and wives. How the elder women (the matrons), and the younger women (the damsels not quite in “distress”) deal with situations forced on them reflect the merging of traditional and actual characteristics of the women of the Blaan tribe.

Keywords: *Blaan, folk literature, tribal women*

INTRODUCTION

Snow White, Cinderella, and Sleeping Beauty are among the most familiar fairy tale characters of stories relayed through generations and shared in many countries in the world. In these tales, the female protagonists are portrayed as beautiful damsels, victims to circumstances caused by the envy of other females: the wicked stepmothers of Snow White and Cinderella, and a spurned female witch in Sleeping Beauty. The three tales are in fact dominated by female characters stereotyped as either the “damsels in distress”, and mature women or matrons who cause the suffering of the central female characters. The damsels are brought up as princesses and as heiresses in affluent or royal families and are therefore dependent on the protection afforded to them by others, so

that when confronted by adversities, they are unable to fend for themselves and become hapless victims. In these stories, the central female characters await the arrival of the Prince Charming who eventually rescues them from their predicaments.

This paper discusses three folktales documented by the writer from the Blaan indigenous community in North Cotabato, a province in Mindanao in the southern part of the Philippines. These are three of the more popular folktales which have women as their central characters: young women growing up in domestic environments, and in the company of elder women, their mothers, who influence their decisions and their behaviors. The paper explores the dynamics in the relationships between the women, and the impact of this

phenomenon on their interactions and relationships with the male characters.

RESEARCH METHODOLOGY

This research was guided by Arsenio Manuel's methodology of collecting, recording, and verification of the oral tradition samples based on specificity, subject coverage, documentation, and folkloricity (1965).

Specificity refers to the selection of a particular ethnolinguistic group, and identifying a definite area where the study is to be made (Manuel, 1965). The particular ethnolinguistic group in this study is the Blaan. The Blaan are found in South Central Mindanao. There are communities in South Cotabato, Davao del Sur, Sarangani Province, General Santos City, Sultan Kudarat, and North Cotabato. Brgy. Pag-asa in Mlang, North Cotabato, with its B'laan community, was the subject and respondents of this research.

Subject coverage refers to the specific category of folk literature to be studied (Manuel, 1965). The oral literature shared by the native informants are categorized as: legends, folktales, folk songs, riddles, historical accounts, and descriptive accounts of tribal practices.

Documentation refers to the identification of the sources of the oral traditions: the name of the native storyteller/ singer, as well as the date and the place where the recording is done (Manuel, 1965).

Folkloricity refers to the authenticity of the oral literature texts. The three-generation test which seeks to establish three generations of story-telling was used to determine the folkloricity of samples in this study. This was done by asking the informants from whom they learned about the stories, the riddles, or the songs that they shared. All claimed to have learned of these from their parents and grandparents, as well as other elders in their community. The requirement that determines

the folkloricity of the samples was thus achieved.

The **Direct Method** was used in the actual collection of the samples. The narration and singing of the oral literature were recorded in a voice recorder and written down on paper at the moment of sharing. The transcription and translation of the samples from the original Blaan version to Visayan, one of the major languages spoken in the Philippines, was done by members of the community who have attended college. They are Morena Panta, who is currently a Literacy Worker in the Barangay; and Paul Panta, the community coordinator of Brgy. Pag-asa, and a graduate of an Agriculture course in MSU, Marawi.

RESULTS AND DISCUSSION

The Folk Literature of the Blaan

Although several studies have been done on Philippine folk literature, there is still a vast treasury of untapped and unrecorded oral literature especially among the indigenous communities in Mindanao. Based on Arsenio Manuel's goals for Philippine folklore scholars, this research aims to (1) collect original samples of existing oral literature; (2) preserve the samples in their original versions; (3) and, translate the samples to either Filipino or English to facilitate appreciation of them by non- speakers of the pertinent indigenous group.

The Blaan community in Brgy. Pag-asa, Mlang, North Cotabato has its unique set of folk narratives, songs, and riddles collected by the author using Manuel's methodology of collecting, recording, and verification of oral tradition. The major goal of this collection is to record and translate the oral literature shared by the Blaan storytellers, singers, and riddlers of Brgy. Pag-asa, and to make this collection of oral literature available to other researchers and folklorists who might want to conduct in-depth studies of these materials.

The Blaan is one of the *lumad* or indigenous groups in Mindanao. They “traditionally live in the hills near the Davao gulf and in the Davao and Cotabato watersheds; more recently they have moved into the coastal area (<http://class.csueastbay.edu/anthropologymuseum/Philippines>).” They are located in Davao del Sur, Saranggani Province, General Santos City, South Cotabato, Sultan Kudarat, Maguindanao, and the towns of Tulunan, Makilala, and Mlang in North Cotabato (Garot, 2002, <http://www.ncca.gov.ph>). The recording and preservation of folk literature is an important undertaking as it embodies a significant heritage of pre-colonial culture. The beliefs and traditions of a people are revealed in their oral literature which must be written down for posterity. There is urgency to this task since the singers and storytellers who still remember and who still possess the skill of chanting and narrating the different genres of oral literature in their original forms are getting fewer. Knowledge of an indigenous community’s oral literature, such as those of the Blaan of North Cotabato, will promote appreciation of the indigenous people’s traditions which will eventually lead to a better understanding of Philippine indigenous culture.

The Blaan Folktales

Eugenio (2002) points out that there is a rich pool of *lumad* or indigenous literature in the country, and that these are in fact available to advocates of the genre. In defining folk literature, Eugenio (2007) stressed at its being oral, or transmitted by word of mouth. Its classification includes the folk narratives (myth, legend, folktale), folk speech (riddles, proverbs), and the folk songs.

Among the folk literary genre, it is the folktale that is more popular especially among young readers. It is worthy to note that female bards of the Blaan community shared the stories because the male members of the community rarely remember any tale. They are more enthusiastic in sharing riddles and folk songs. It was observed that the women narrated the

stories with ease, and with gusto, especially when they described the female characters in the stories.

Here are brief plot descriptions of the folktales:

Ngâ B’nai is a story about a beautiful maiden who lived with her mother in a forest beside a great lake. Nobody had laid eyes on ***Ngâ B’nai*** because her mother saw to it that she didn’t leave the house except when sent on an errand. She spent most of her time weaving, and went out of the house only to find food for her mother. Until one day, when she was on her way back from her Aunt’s house asking for food but was refused, a man, described as young and handsome, spotted her and eventually followed her home. When interrogated, the maiden’s mother denied that there was somebody else in the house, and insisted that she lived alone. But the young man did not believe her and came back later with his family asking for the young woman’s hand in marriage. Meanwhile, the Aunt who had two daughters, wanted the young man to marry either one. But the young man said they didn’t know how to cook, and therefore shunned their attention. With his family, the young man, later known as Lagi Adnato, was successful in making Nga B’nai’s mother agree with his marriage proposal. He then brought mother and daughter to his own kingdom. Later in the story, Lagi Adnato’s mother, who turned out to be a goddess, descended from the Sky World to scrutinize her son’s wife. Satisfied that the young wife indeed met her standards she brought them with her back to her abode in the Sky.

The Night Creature and the Beautiful Young Woman tells about the adventure of a young woman, who also lived alone with her old mother at the edge of a forest. One night, she was sent by her mother to look for edible frogs for dinner. Despite her fear of the dark, the maiden set off towards the riverbank where she encountered the frightful night creature. She was afraid but thought of her mother, and

therefore endured the company of the creature who offered to help her look for frog. When she got home, she told her mother what happened. The creature had followed her and demanded that she serve him. The mother mustered enough courage and kept her cool and firmly instructed her daughter to do as the creature said. The creature slept in the maiden's bed that night. When she woke up, the maiden saw that instead of a fearful creature, a handsome young man was lying beside her. He had transformed into his true form, Datu Ulo E-el, the king of the river. With her mother's approval, the young woman married Datu Ulo E-el who disguised himself as a night creature in order to find a wife.

D'lag documents the story of a young woman who lived with her widowed mother in a place where two mountains stood. One day, a young man saw her, and fell in love with her. He then asked his entire family to come with him to ask for the young woman's hand for marriage. They eventually got married, and the young husband brought his new bride to his place called *D'lag*. A few days after the wedding, the man's first wife descended from the sky, demanding proof that the new bride was indeed beautiful and came from the place where two mountains stood. This indeed was true, and the first wife was pleased. She then invited them to come with her to her kingdom in the Sky.

The Representations of Women in the Blaan Folktales

In her article *Active Heroines in Folktales for Children*, Schimmel (1992), observes that "In most familiar folk tales with female protagonists, the woman or girl plays a passive role, waiting to be rescued or, at most, helping her male rescuer by her special knowledge of her captor. Women with power tend to have secondary roles: wicked stepmother, fairy godmother." This observation is true in the stories of Snow White, Cinderella, and the Sleeping Beauty where the central female characters had to be rescued by a Prince

Charming from the cruelty of the other women, namely the stepmother and the spurned godmother. The same observation is expressed in *The Damsel in Distress* (May 17, 2013) that

The damsel in distress is a stereotype that has often been used in the earliest fairy tales, and can still be seen in modern popular culture. The stereotype is a female character (obviously) who finds herself in a situation that requires someone to save her. She is portrayed as helpless; unable to or reluctant to do something about the situation herself. The pursuit of the rescuing of the damsel in distress is often the event that puts the characters, and the plot, in motion. (<http://stereotypeoftheday.blogspot.com>)

One of the common features of fairy tales is that "the lead characters, perhaps because they were originally told by groups of females, are women" and that "several different types of women exist and the reader is often able to deduce each character's moral character based on their physical appearance... Attractiveness is the most important attribute that a woman can possess, and is often an indicator of chances of future happiness." (Neikirk, <http://hilo.hawaii.edu/academics/hohonu/documents>).

The Damsels (not quite in distress)

A significant feature that stands out in all three folktales is the key characters: young women living with their mothers. They are described as extraordinarily beautiful, isolated from society, obedient to their mothers, docile, and domestic. They do not seem to have any preoccupation but weave all day and leave the house only when sent to an errand by their mothers. At the end of each story, they get to marry young men described as rich, handsome, and related to immortal beings living in the Sky World, or immortal themselves just like Datu E-el who takes the form of a fearful night creature to test his future bride.

The young women do not have to contend with life threatening trials, except perhaps for the central character who has to suppress her fear when in the presence of a frightening night creature. Are they in distress? This again is not evident. Each young woman lives with her mother, content to perform domestic tasks such as weaving and preparing food for her. The arrival of the young man in each of their lives propels their stories forward. Unlike in the story of Snow White and the Sleeping Beauty in particular, the young men in the Blaan folktales do not have to battle against witches or monsters to rescue the young women. All they do is ask for the permission of and make marriage arrangements with the mothers, and the young women become their wives no questions asked.

The readers can either question this seemingly passive nature of the young women, or accept this as part of the cultural traditions and practices of the indigenous community, which are above reproach. The young men in the tales do not need to rescue the young women from adversity. Considering their lifestyle, the young women seem content living with their mothers, even if they are isolated from the rest of society. No desire to “escape” from a life of monotony is perceived in them. They embrace their fate as long as their mothers assure them that all will be well. They do not even question the reason for their isolation, nor defy their mother’s decision to marry them off to young men they know nothing about. Eventually, there is no hint of distress or scorn in them, just acceptance of their fate, and confidence on their mother’s decisions.

In the story about the maiden who encountered the night creature, the young woman is bound by her duty to bring food to her mother so that despite the terror she feels, she struggles to stand her ground until the night creature brings her the food, the edible frogs for her mother. When she gets home, the young woman eventually breaks down, but is assured by her

mother everything will be all right. And when the night creature comes visiting later that night, the young maiden obeys her mother’s instructions, fully trusting her authority and instincts. But still the young maiden is far from being distressed or in need of a rescuer. The night creature who turns out to be the king of the river does not at all fit the image of the stereotypical prince charming, her rescuer.

In the stories Nga B'nai and D'lag, the young women, too, are similarly far from being distressed. The young men they end up marrying do not likewise fit the prince charming stereotype. They are not the young women’s rescuers at all. They are looking for wives, and find the perfect matches.

The Matrons

Older female characters in many fairy tales are either portrayed as evil-doers whose motivation is envy and always intent on making the lives of the central female characters miserable, or as passive characters controlled by a more aggressive character. The evil stepmother, the witch, the equally cruel elder sisters, or the passive elderly nanny, the good-hearted mother whose death exposes her daughter to the cruelty and envy of the former – these are the common roles the matrons in popular fairy tales take, except for the occasional fairy godmother who possesses supernatural powers that save and protect the central character from some dangers.

In the three Blaan folktales, the mothers are the dominant characters, taking charge of their daughters’ destinies, making decisions for them, especially on how to deal with men. They are protective of their daughters, to the extent that they hide the young women from the outside world. Despite this imposition of authority, the mothers are not portrayed as cruel or demanding. There is no conflict existing between them and their daughters. The tales not only establish the dependence of the young women on their mothers, but also their high regard, respect, and obedience to

them. This dynamics is proven to be effective especially in insuring a comfortable future for the young women as they marry well-to-do and powerful husbands.

Aside from the young women's mothers, two other women appear in the stories of Nga B'nai and D'lag. These are the young man's mother in Nga B'nai, and the young man's first wife in D'lag. Both women appear at the end of the tales. Their goal is to determine whether the wives of their son/husband meet the criteria they have imposed. They need to be assured that their son/husband has chosen a wife who passes their requirements. In both tales, the young man's mother in Nga B'nai and the young man's first wife in D'lag are satisfied with the choices of the men. It is assumed that if both women are displeased, the young wives will meet opposition and probable misunderstandings which will lead to conflicts in their relationship with their in-laws. Despite this possibility, the mother-in-law and the first wife are not portrayed as cruel or over-imposing. And so the tales have happy endings.

CONCLUSIONS

The Blaan, like most indigenous communities in the Philippines, are patriarchal in their socio-political and domestic systems. In the family, it is the elder males who are dominant. Cariño (2004) observes that "indigenous women find themselves living within traditional and largely patriarchal societies." They are expected to "serve her father, her mother...her husband...and her in-laws in some cases." This system is evident in the three folk tales. However, the matrons or the matriarchs of each family are accorded with high respect, even by the dominant males. In fact, the home is the women's turf. Whatever she does and says is viewed as important. The future of her children is among her responsibilities, and she takes this duty seriously, for she is accountable for the kind of lives they will live and the kind of individuals they will become.

The folktales, and other genres of folk literature, are not only for entertainment. They, most importantly, embody the customs, the belief systems, and the traditions of the indigenous or the tribe where they originate. They are likewise vehicles of the values that the elders intend to imbue in the younger generation. And who can best relay these but the women. That is why the bards and the storytellers in most indigenous communities are women, and when they tell stories about women, they are actually talking about themselves.

The docility of the young women, the damsels (not quite in distress), in the three folktales does not mean they are passive and weak and submissive. On the contrary, this portrayal shows the damsels as confident in the stability of the domestic system they are in where their mothers ably take charge of their lives until they transfer to a home of their own when they get married. The damsels do not see any reason to struggle against any external adversarial forces because they know that no harm will befall them as long as their mothers are with them. The protective environment of their domiciles is brought about by the strength in character of the matrons. Despite their being widows, despite the absence of a male character, the stereotypical protector of the homes, the matrons are themselves empowered. Trying to ensure a comfortable future for their daughters is a major responsibility. Yet they are empowered by the knowledge that no one else can do this for their daughters but themselves. The mothers in these folktales are empowered matrons, not helpless widows or cruel mothers.

By relating the folktales this way, the female bards, the storytellers, are actually highlight their own capacities as women. In a male-dominated society, the women assert their significance, their important roles, and demand and eventually earn the respect they deserve.

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HAKUNA MATATA!: NEO-COLONIAL DISTORTIONS IN ULRICH SEIDL'S *PARADISE: LOVE*

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ABSTRACT

In the context of postcolonial theory, the concept of Neo-colonialism addresses the continuous legacies of colonial ideals, and their economic and sociocultural effects on Third World territories. Underscoring the complex and accordingly invisible power structures with regards to global capitalism, scholarly research has often thrown light on how the Neo-colonial economic dependency shapes the subaltern identities and whether there remains room for resistance and counteraction. However, this sharp emphasis on the alteration of “the oppressed” neglects the other pole, namely, the transformation of the bearers of Neo-colonialism. In this paper, reflecting critically on GayatriChakravortySpivak's, Butch Lee-Red Rover's, Lila Kitaeff's and Gayle Wald's accounts , I aim to look into the Neo-colonial panorama of Paradise: Love (Paradies: Liebe, Ulrich Seidl, 2012). I argue that Ulrich Seidl's film not only distorts the portrayal of Western civilization in terms of desire, but it also subordinates the Neo-colonial authority to a commodity. Unattractive in its essence, the Neo-colonial body functions merely as a sexual product providing money and economic recovery.

Keywords: neo-colonialism, commodity, third world, self-construction

INTRODUCTION

The role of audiovisual media in fostering Neo-colonialism has verged on a more vigorous extent. On the one hand, representations of military interventions in such countries as Iraq, Afghanistan, Republic of Côte d'Ivoire and Mali have led to ethical and political interrogations with respect to the awakening ideals of colonialism and imperial violence (Willsher, 2011; Batou, 2013). On the other hand, parallel to the demonstrations and protests in the Arab Spring, the aesthetic and affective reflections on atrocity, coercion and torture have perplexed the traditional modes of identification (McClintock, 2009; Middleton, 2011; Malkovski, 2012). Underscoring the complex and accordingly invisible power structures of globalisation, scholarly research has often thrown light on how the Neo-colonial economic dependency shapes the

subaltern identities and whether there remains room for resistance and counteraction. However, this sharp emphasis on the alteration of the oppressed neglects the other pole, namely, the transformation of the bearers of Neo-colonialism. Within a landscape where the sociocultural portrayals of the Third World have undergone a radically unforeseen change, the blurring facets of Neo-colonial self-construction demand recognition. In this paper, drawing critically on postcolonial theory (Spivak 1988, 1991); Lee-Rover, 1993; Kitaeff, 2003; Bhabha, 1983, 1984; Wald, 1999), I aim to look into the Neo-colonial panorama of *Paradise: Love* (Ulrich Seidl, 2012). Seidl's film is a thought-provoking case in point, since it both deforms and inverts the discourses on colonisation and exploitation through complicating the prevailing images of

Western civilisation. Before providing a more detailed discussion on *Paradise: Love*, I shall at first delimit my study of postcolonial theory with reference to Neo-colonialism.

TRACES OF COLONIALISM: NEO-COLONIAL ENCOUNTERS

Involving the historical means of Colonialism, Neo-colonialism accounts for the current praxis of West-centric domination and regulation in economic, political and sociocultural terms. Ghanaian thinker and political leader Kwame Nkrumah (1965) has introduced this broad term as one of the most effective aspects of imperialism. Unlike Colonialism performed by literally spatial invasions, he stresses, Neo-colonialism not only makes itself invisible in exploiting (de)colonised countries, but it also presents them as if they were liberated and sovereign (Nkrumah, 1965, p. xi). In the African context, Neo-colonialism has by and large pertained to the economic dependence, international/global capitalism and the control of labour and class (Amin, 1973; Sartre, 2005). As Frederick Cooper (2002) highlights, the concept of Neo-colonialism stands out as “a critique of a world economy that imposed tight constraints on African economic policy or of Western powers which punished independent states that deviated too far from certain expectations” (p. 57).² While the discussions in Colonial theory center on such crystal clear dichotomies as Coloniser/Colonised and Self/Other; the Neo-colonial landscape has conversely drawn attention to the shift to the multipolar, complex and diverse foci of power structures (Domatob, 1988, p. 153; Lee and Rover, 1993, p. 161, Turvey, 1985).³ In terms of marxist and critical theories, the account of Butch Lee and Red Rover, for instance, directs attention to the diverse systems of domination and regulation. Functioning as “a drastic overhaul of imperialism forced by both internal and external factors (p. v-125),” Neo-colonial projects dramatically commodify the constructions of race, gender and nation. For

Lee and Rover, particularly Third World women, who are presented to Third World men as sexual objects by Western media, are the key commodity of the transnational capitalist corporations. Similar to Lee and Rover, Lila Kitaeff (2003) underlines the hegemonic practices of Neo-colonial ideals. Yet, she shifts the focus to military interventions deemed to be “liberating” and “emancipatory.” In the Middle Eastern context, her main argument centers on the inevitable influences of George Bush's regime and its very mission, “war on terrorism” employed in Iraq.⁴ Exposing the underlying neocolonial tendencies in Hollywood narratives to which “Neo-colonial Cinema” spectator relate as desirable goals, Kitaeff states that the filmic representations of “undemocratic,” “illogical,” “anti-humanist” Arabic nations account for the discourse that the Arabic world is mysterious and can never be known, and that Arab leaders are evil and irrational. Events of the last year and a half have widened the gap between Arab and American, making it possible to advance a neocolonial theory about the need to control and dominate that unknown territory, more recently disguised as and ubiquitous ‘war on terrorism.’ (para. 54) Beside its material conditions, Neo-colonialism as a dialectical continuity has been used as a wider concept comprising cultural and political (re)formations on both individual and social levels. Such influential theoreticians as Gayatri Chakravorty Spivak (1988, 1991) and Ania Loomba (1991) argue that Neo-colonialist projects ground in the idea of cultural relativity that leads to the control of Third World territories. By virtues of acknowledging the specifically internal politics, Neo-colonialism underpins the predominant construction of class-based culturalism (Spivak, p. 225). The concepts of hybridity and multiculturalism, Spivak asserts, are the most instrumental formations of Neo-colonialism, which put the Subaltern identification and representation into crisis (p. 226). Underpinning Spivakian subaltern

identity, the unstable and ambiguous condition of Neo-colonial subject echoes eminently in Homi Bhabha's (1983, 1984) study of stereotype and mimicry. More of a political response to the determinist ways of considering stereotype as a colonial identification, Bhabha's approach delves into the process of subjectification comprising a productive ambivalence (1983, p. 18-19). For Bhabha who departs from Lacanian psychoanalysis and Foucauldian apparatus theory, the concept of stereotype is moulded by the complex power structures as well as the fetishistic notions of desire and denial (1983, p. 26-30). Performing the colonial discourse by virtues of its "metaphoric/narcissistic and the metonymic/aggressive positions (Bhabha, 1983, p. 29)," the stereotype, as a signifier of diverse and conflictual notion, offers the information for otherness. Yet, it coincidentally rejects and conceals the formulaic images of otherness. Consequently, this enables the colonised others to enact mimicry "as a subject of a difference that is almost the same but not quite (Bhabha, 1984, p. 126)." Rather than merely underscoring the regulative and limiting influences of colonial power, Bhabha suggests that such a twofoldness generates a crisis for both the authority and its objects of cultural specificity, in an effective fashion (1984, p. 131-132). From one standpoint, mimicry highlights the accomplishment of being similar to the dominant culture/race/class/history. However, from another standpoint, it renders this accomplishment as incomplete and fragmentary, its subject has by all means a partial presence (Bhabha, 1984, p. 127-132). That is to say; the act of racial, ethnic or class passing in a given sociocultural realm is not able reach an integrity, a unity. Regarding the ongoing progression of Neo-colonialism, the aforementioned theoretical views provide illuminative insights on both actual and virtual levels. However, I would argue, in search for the Neo-colonial effects on exploited and underprivileged communities, they overlook the reformation of the performers, namely the

Neo-colonial Western individuals. For instance, despite the attempt to highlight the multi-lateral status of postcolonial subject, an idealisation of Western identity as *concrete* and *unequivocal* underlies Bhabha's and Spivak's perspectives. The inelaborate assumption that the Western subject *per se* is isolated as the bearer of oppression and control overshadows contemporary modes of interaction and engagement as well as the compelling influences of transnational capitalism on First World individuals.

PERFORMING NEO-COLONIAL IDENTITY: *PARADISE: LOVE*

In response to this neglect in postcolonial studies, Gayle Wald (1999) fashions a mind-opening analysis of the Western praxis of identification from a feminist perspective. In the case of U.S., by means of cinematic representations in relation to race, gender and nation; Wald profoundly stresses "the capacity of economically privileged First World women to realize their complicity with neocolonial relations of domination ... and to recognize the mutuality of their experience with economically disadvantaged and/or Third World women (1999, p. 53)." Due to the intertwined discourses of marketing and gender, she asserts, the privileged Western women lack an understanding of their own selves (1999, p. 67-68). For Wald, the subject position they have engaged "paradoxically denies them status as *political* and *intellectual* [emphasis added] agents, thereby diminish their ability to resist (1999, p. 53)." Therefore, to the same extent as Third World women, their *clueless* and *ignorant* agency is subject to commodity consumption. The idea of whiteness they have engaged has become *injured*.⁵ In what follows, I would like to analyze Ulrich Seidl's *Paradise: Love*. Since it draws concrete parallels to her text, and I would suggest, it furthers Walde's arguments by creating a western female character who bodily and psychologically realises the delimited essence of her identity. *Paradise:*

Love depicts the story of an Austrian women, Teresa, who goes to exotic Kenya for an adventurous vacation. Together with other western women, she, at first sight, aims to make use of oversexed African men to fulfill her sexual pleasures. Yet, conversely, she is indeed in search for love. Referring to the current state of Western identity, the film opens with an elucidative sequence in which bumper cars, ornamented with the flags of Western/European countries, are driven by handicapped people. Followingly, in front of a pictorial landscape of skyscrapers, Teresa with her inaesthetic, fat body is introduced to the audience. Dissimilar to the visual representations of colonial identity arousing desire or longing, Seidl's overall expressive introduction reverses the social and cultural conventions through misshaping the tangible characteristics of Western civilisation. Furthermore, as this outline shows, the film locates its accordingly Western audience outside the comfort zone where the classical constitution of spectator identification meets with Neo-colonial obstacles. When it comes to the stage of Kenya, Seidl's film renders an explicitly graphic representation of Neo-colonial control: In the beach, black men have to stand behind a rope which separates them from sunbathing western women. Providing money, First World women direct and exploit black men for sexual pleasure; and Kenyan men use western women in order to fix economic and educational problems in Kenya. Kenyan men/women show no resistance to the established system in *Paradise: Love*. On the contrary, it is just *HakunaMatata!*, there is no problem. In this context, the narrative structure is not documentarily articulated, nor does it consist of deeply political references to colonialism. This is not to suggest that *Paradise: Love* refuses to pay attention to Kenyan history, but to suggest that the masking of the intellectual aspects of colonial past enables the viewers to engage with the shallowness of Western perspective. Foregrounding the stereotypical patterns as well as the exotic and colourful spots of Kenya

, the narrative, thus, pertains to the "tourist gaze." As John Urry (2002) points out, "to consider how social groups construct their tourist gaze is a good way of getting at just what is happening in the 'normal society' (p. 2)." In this respect, *Paradise: Love* both employs and complicates the tourist gaze to rethink Neo-colonial functioning and performance of identity in a broadened sense. Seidl's film, overall, distorts the conventional depiction of Western beauty, the deep, affectionate feelings of love no longer apply to Neo-colonial body. Undesirable in its essence, it functions merely as a sexual commodity providing money and economic recovery. More significantly, in the current stream of Neo-colonialism, Teresa's journey showcases the fact that First World women are not clueless as discussed by Wald (1999). In contrast, as it is seen in the last scene of *Paradise: Love* where a black man rejects to kiss Teresa's vagina, she faces the reality of what her body or intellectual capacity mean in Third World territories. Hence, while African people enjoy repeating *HakunaMatata!*, the problem concerns western women's recognition of their undesirable, demarcated and commodified identities.

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Footnotes

¹ The phrase of *HakunaMatata*, which means "No Problem!" in English, belongs to Swahili language spoken in Kenya.² Indeed, according to Cooper, Neo-colonialism oversimplifies the historical complexities of Colonialism (p. 57). Yet, I would argue, he merely foregrounds the economical aspects of the very concept which has also been used as an analytical tool to understand the sociological and cultural changes.³ Turvey's article is particularly noteworthy. Since, analyzing *Xala* (Ousmane Sembéne, 1974), it shows the ways in which Neo-colonialism creates black elites who dominate the low class and lead to economic conflicts.⁴ U.S. military interventions and their reflections on media in the last decade are of great importance in the context of Neo-colonialism. Under the label of "War on Terrorism"; *The Hurt Locker* (Kathryn Bigelow, 2008), *Zero Dark Thirty*

(Kathryn Bigelow, 2012) and *Argo* (Ben Affleck, 2012) exemplify the Neo-colonial ideals which render Middle Eastern territories as undemocratic, violent and deprived of the liberating western structures.⁵ Employing the adjective *injured*, I base my line of inquiry on Robyn Wiegman's (1999) definition and theory of whiteness. In her view, this injury derives from “the economic transformations of Emancipation, the perceived loss of all-white social spaces, ... the reformation of a national imaginary of white citizen-subjects. (p. 117).” Wiegman argues that such injuries pertain to the attempts of whiteness studies in which the universal white subject gains its historical and political particularity, and therefore constitutes new channels of justification and domination.

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A STUDY OF THE BUTONESE TRADITIONAL ELITES IN INDONESIA: THE NATURE OF POWER AND RESPONSES TOWARD SOCIAL CHANGES

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ABSTRACT

This article examines the rise and fall of the power of the traditional aristocracy class in Buton, Indonesia. The Butonese have kept a rigid social stratification. The Butonese aristocracy during the traditional era controlled society by wielding its executive and legislative powers. During the Dutch colonial period in the 19th century, its position as the dominant group was still sustained, although they were deprived of many of their powers. The early 20th century marked a watershed in terms of the status of the aristocracy throughout the archipelago in general because their status began to be challenged by the emergence of other societal powers, especially the Islamic and youth forces. By contrast, there was no social revolution or emergence of other societal powers against them. This power began to collapse suddenly in the early Suharto Era with the spread of the rumor that this region was the stronghold of the Partai Komunis Indonesia since 1965. The sudden collapse of the aristocracy class in Buton can be attributed to three factors: first, ethnic rivalry in southern Sulawesi area; second, the rivalry between the higher and lower aristocracy classes; and third, lack of preparedness for the new social changes.

Keywords: *Buton, Aristocracy, Communism, Indonesia*

INTRODUCTION

This article examines how the power and status of the traditional elite classes in Buton, Southeastern Sulawesi Province, Indonesia have changed since the precolonial to the contemporary periods. The Butonese have rigidly kept social stratification, which still has a great impact on the current society. The Butonese-ruling classes, during the traditional era, controlled society, wielding its executive and legislative powers. Although many of the important sultanates and the ruling elites in other parts of the archipelago were wiped out in the vortex of the Indonesian revolution and the subsequent creation of the Republic, the Butonese traditional elites still sustained their dominant power in the administrative positions until the early New Order period (1966-1998)

under President Suharto. Their dominance weakened during much of the New Order period, but after the fall of the regime in 1998, these traditional elite groups re-emerged in local politics. Their current return to power implies that they somehow maintained their position in the society in the last decades. This revival, then, demands for further studies on the dynamics where these groups have reinvigorated themselves over time.

By investigating the traditional elites in Indonesia, this paper attempts to answer questions with regards to: what was the nature of power of the Butonese elite groups?; how did these groups respond to the social changes throughout the Dutch colonial and Republic eras?; what led to their marginalization in the society during the Suharto period?; and finally,

what enabled them to be back into the power in the post-Suharto period? This study will suggest that these traditional elite classes should be examined as heterogeneous groups, which responds to various social changes with different ideas and strategies.

LOCATING BUTON IN A HISTORICAL CONTEXT

It was in the late 13th to the early 14th centuries that the Malays from Johor began to settle down in Buton. The four leaders of the group, who were called Mia Patamiana (Zahari 1977, 26), formed four kingdoms. Buton became an integrated kingdom when Wa Kaa Kaa, a Chinese descendent, was placed as the first queen. The Kingdom of Buton became a Sultanate as the sixth ruler adopted Islam in 1511. As in most places in Indonesia, Muslim maritime traders introduced Islam to the island. Yet, the process of Islamization in Buton was slow (Schoorl 2003, 75). Butonese Islam was an amalgam of Shia and Sunni sects, and strongly influenced by the mystical doctrines of Sufism (mysticism) as well as other facets borrowed from other religions and beliefs such as Hinduism, Buddhism, and local animism (Schoorl 2003, 11-12).

The kingdom of Gowa centered on current Makassar City was a constant enemy of the Butonese, while the kingdom of Ternate posed threat to them from time to time. Eventually, in the 17th century, Buton became a part of the military alliances of the Kingdom of Bone under the legendary hero, Arung Palaka, and the V.O.C., both of which were the fervent enemies of Gowa. This alliance then defeated Gowa in 1669 (Schoorl 2003, 45-68). Following this victory, Buton enjoyed its status as an independent kingdom at the time of Pax Nederlandica until the 19th century. In 1906, according to the Asyikin-Brugman Treaty, which was signed between Sultan Asyikin and the Dutch Resident, Burgman, Buton became a Dutch colony (Rabani 2010, 43).

Throughout the archipelago, the Dutch colonial government constructed an elaborated system of direct and indirect rules. From 1909, the Butonese traditional elites began to receive monthly salaries from the Dutch administration. In 1915, Buton became Afdeling (similar to the current district level) Buton, which was further divided into four Onderafdeling (sub-district level) of Buton, Muna, Kendari, and Kolaka, each of which had an Assistant Resident (Zaenu 1985, 121). The Dutch rule continued until March 1942 when the Japanese force began to colonize the land.. When occupying it, however, the Japanese were more interested in Southern Sulawesi where they could acquire natural resources. Thus, Buton did not experience much social changes.

When the Dutch returned to the archipelago right after Japan's defeat, Buton became one of the members of the State of East Indonesia (NIT: Negara Indonesia Timur), the entity realizing the famous Van Mook's idea of the federal state. When the Dutch finally withdrew from the archipelago, with the end of Sultan Muhammad Falihi's reign (r. 1938-1960), Buton was merged into the Republic of Indonesia in 1945 and consequently the Sultanate was abolished in 1960.

In the post-Suharto era, as decentralization laws to promote regional autonomy were promulgated, local people came to select their administrators through local elections. In this new atmosphere, the Butonese are trying to emerge as the new power center in the eastern part of Indonesia. The following section examines the social structures of the aristocracy class in the traditional era in order to contextualize current tensions among the classes.

BUTONESE SOCIAL CLASSIFICATIONS AND POWER BALANCE BETWEEN THE KAOMU AND THE WALAKA

The society was stratified into four groups, two of which formed the ruling elites. First, the kaomu was the highest elite group in charge of administration, where the sultans were elected. The kaomu was a group of descendants along the male line of the first queen, Wa Kaa Kaa (Schoorl 2003, 78).

The walaka was the other ruling group. It was originated from the first settlers of Mia Patamiana. Although the kaomu produced sultans, the walaka held great power as well by being in charge of legislations and the elections of sultans. Sultans, elected by the walaka group, were not allowed to produce sons, and if they did, the children were given to the families of the walaka (Rudyansjah 2008). Sometimes, the walaka dethroned or killed the sultans who were regarded as being corrupted. Consequently, unlike other regions where sultans inherited their power, the Butonese sultans were subject to the authority of the walaka.

In the political administration, although a little more positions at the sultanate were given to the kaomu than the walaka, power was almost equally divided among these two groups (Schoorl 2003, 83). The power of the walaka came from its control over adat, traditional customs including customary law, which was of importance to the society. Siolimobona, nine elders from the walaka group, held the right to elect sultans as well as watch the deeds of the kaomu.

Yet, this power balance between the kaomu and the walaka sometimes faced internal challenges. Soon, the introduction of Islam in Buton was used as a source to weaken the position of the walaka because Islam was a new knowledge system to promote a different formation of power structure. Prior to the advent of Islam, adat was the only knowledge

system under the control of the walaka (School 2003, 154). The kaomu's attempt to weaken the walaka took place in the time of Sultan La Elangi in around 1610 when he wrote a constitution called Martabat Tujuh. It was apparent that, in Martabat Tujuh, the important positions were all assigned to the kaomu, while no positions were appointed to the walaka. The first three levels that God emanated himself were in the three sub-kaomu groups of Tanailandu, TapiTapi, and Kumbewaha. (Schoorl, 2003, 84-86). These three kaomu clans were diverged for the first time by La Elangi. La Elangi made a rule that, if one group of these clans produced a sultan, the other highest positions at administration such as sapati and kenepulu would be chosen from the other two clans to balance power. He also initiated a rule that the son of the first wife would be given the right to replace his father (Zahari 1977, 142). Yet, this decision faced strong reactions from the walaka group (Zahari 1977, 142-143). They regarded this introduction as an obvious sign of weakening their social positions. As the conflicts between the kaomu and the walaka intensified, all the walaka members threatened the kaomu that they would leave the country, which would eventually result in the abolition of the new regulation.

Yet, except for this brief period under Sultan La Elangi, generally, the kaomu and walaka groups tried to balance power in their positions through various institutional supports. Power balance between them was one of the most important political issues in the society throughout history.

SOME CHANGES IN THE POWER BALANCE OF THE RULING ELITES DURING THE COLONIAL AND REVOLUTIONARY PERIODS

During the Dutch colonial period, some changes in social mobility began to take place throughout the archipelago. One significant change was the rise of new power groups that

would challenge the aristocracy. The first seed of change came from the influx of new religious ideas, for example, Christianity and reformist Islam. During the time, the only organized socio-political force rooted deep in South Sulawesi was the reformist Islamic organization, Muhammadiyah. Although the power of reformist Islam was not as strong as that of Sumatra, and no social revolutions against the aristocratic classes took place, it is certain that this Muhammadiyah group of people became the local elite group and competed with the aristocracy in local politics. Yet, despite the changes beyond its borders, few groups emerged as new leaders within Buton, and the aristocracy was able to hold onto its power as the only dominant group in the society throughout the Dutch period. Not only did Christianity not enter the region, but Islamic forces based on the commoners also failed to spread there. No local accounts supported that reformist Islam with self-organization could hold power against sultan. In Buton, the important Islamic positions such as ulama and kyai were taken up by the aristocracy classes. Pesantren (Islamic boarding school) was owned by the Sultan. Muhammadiyah did not make its entry either, and there are no influences of other Islamic sects from the outside. Although the keratin and the surrounding kadie were the center of Islam, not many of the Butonese living inland knew about Islam.

However, as Schoorl (2003, 154) noted, it was Sufism which deterred such new ideas from growing on grass root levels. Schoorl argued that the sufistic Islamic tradition that was alive at the center did not consider strict religious obligations or practices, i.e., daily prayer and pilgrimage, as important in the society. Furthermore, a small number of Butonese, who claimed to be the followers of reformist Islam, were actually strongly influenced by Sufism either, which is evident from their belief in reincarnation (Schoorl 2003, 146).

In the colonial era, other chances for social mobility included Dutch education that was intended to bring up effective bureaucracy in the colonial administration. In Sulawesi, Dutch missionary schools began to be established throughout the Christian stronghold areas of Minahasa and Tana Toraja. The aristocracy classes benefitted in general from the Dutch educational system. Yet, among them, it was the lower aristocratic classes that benefitted the most because the higher aristocrats were reluctant to send their children to the Dutch schools partly because they did not feel the necessity of modern education and partly because they wanted to maintain their “exclusivity” against other groups.

In Buton, educational opportunities were severely restricted and it was too short a time for an intelligentsia to develop in the brief colonial period. Christian missionaries gained little foothold in the strongly Islamic Buton areas. Very few Butonese aristocracy classes were educated in the Dutch institutes. As in many other parts of the archipelago, the walaka showed more exciting responses to the social changes, and sent their children to the Dutch educational institutes. In contrast, as in the cases of the highest aristocracy classes in other regions, the kaomu did not feel the need to educate their children since they would mix with other lower class people.

As seen earlier, traditionally, the kaomu and the walaka were supposed to have a balance of power - the former in the executive, and the latter in the legislative. However, the Dutch government eradicated such distinctions in the social roles, and appointed the walaka as the administrative workers. As the Dutch introduced new positions, in the beginning, the positions were given to the kaomu, but later also given to the walaka. They actually favored the walaka group because this group, being the lower aristocracy class, was more open to modernization and social changes. It was this time period that many walaka people began to question the regulation that

administrative positions, including Sultan and ministers (such as Sapati and Kenepulu), should be dominated by the kaomu, while they were only able to be the heads of the villages (bonto). Then, Van den Berg reported that, in 1938, there were 6 walaka and 5 kaomu in the administrative positions (Schoorl, 2003, 83).

This pattern of absence in power configuration in the society was continued during the revolutionary period from 1945-1949, when the Dutch tried to reoccupy the archipelago after Japan's surrender. In other parts of the archipelago in this revolutionary period, new social leaders, equipped with various new ideologies and religious ideas, began to confront the Dutch efforts and collaborated with the Republic forces. Yet, as seen earlier, these forces were still inactive in Buton.

THE DEMISE OF THE BUTONESE ARISTOCRACY GROUPS DURING THE NEW ORDER PERIOD

On September 30, 1965, with the bloody suppression of the alleged Communist coup, called Gestapu (September 30 Incident), Suharto replaced Sukarno as the president of Indonesia. While the New Order regime was based upon civic nationalism and thus theoretically social classifications were not acceptable, the local aristocrats were able to consolidate their political powers at least in the early New Order period. While the Javanese priyayi (traditional ruling elites) officers played significant roles in administering the Outer Islands, the New Order government tried to minimize the allegation of Javanese domination by forming an alliance with the local aristocrats. It was because the aristocracy in the Outer Islands remained to be local in nature, and their political influence was restricted to their region. They were not seen as a threat to the center (Magenda 1989, 62). In this atmosphere, the Butonese aristocracy sustained their dominant positions in the society until the early Suharto period.

Yet, the power of the Butonese aristocracy groups suddenly began to collapse with the spread of the rumor that this region was the stronghold of the Partai Komunis Indonesia (PKI: Indonesian Communist Party) since 1965 (Hanan 1999). In 1969, when suspicions against the PKI members reached its peak in South Sulawesi, a rumor that a Chinese ship containing weapons was on its way to the PKI in Java circulated nationwide, and an army troop was formed. This ship was never found, as the government later confirmed, but the army seized 40 officials, including the Bupati (District Head) of Buton, Muh Kashim. After being tortured, Kashim was brutally murdered, although the security authority claimed that he committed suicide.

After the purge of the alleged communists, the Butonese suffered from various enduring oppressions. Many Butonese were arrested for harsh investigations and dismissed from their jobs. Important administrative positions were taken over by Suharto's military men, who were mostly from Makassar or Medan (Yusran 2008a, 215). Many Butonese emigrated to other regions, and changed their Butonese names to Javanese ones in order to avoid any disadvantages associated with their background. With the murder of Kashim, the local aristocracy completely lost its political prestige in the society.

It was later revealed that this sudden fall of the aristocracy classes did not have any substantial meaning, which led to the questions of whether this PKI incident was merely an unfortunate historical happening, or whether this incident reflected certain local reactions against various social changes brought by the opening of the new era. It can be argued that, behind the scenes, there are a few factors that can explain the incident, in particular the survival strategies taken by some political actors against some Butonese aristocracy in the time of new power adjustments.

The first cause for the army's purge of the Butonese aristocracy can be related to ethnic rivalry in southern Sulawesi, particularly with the Makassar and the Bugis (Yusran 2008a, 214). The two ethnic groups had developed the historical resentment against the Butonese. In the republic era, the Makassar and Bugis began to emerge as the strong forces in the region, and even on the national level. Yet, few Butonese were involved in this strong powerful military instrument. It is reported that many Butonese emotionally stated that the army was not their duty but a more appropriate observation would be that they failed to compete with other ethnic groups in military rivalry. Many Butonese then believed that these military men, particularly those from Makassar, intentionally stifled the development of the region because of historical resentment regarding the earlier subjugations of Gowa centuries ago. Accordingly, the Butonese, without the backup of the army, became the easy victim of other ethnic groups, who took important roles in the army.

Besides this ethnic rivalry factor, internal conflicts between the kaomu and walaka groups accelerated the misfortune of Buton. Due to the 1969 incident, many people whom I interviewed noted that the victims were mainly the walaka, and the kaomu were not affected by this incident at all. Tahara (2008) also noted:

...the Butonese, who became the victims of the PKI at the time were mostly from the walaka class. This happened because the intellectual group of Buton generally came from the walaka group.

Some people believed that the kaomu group informed the army that the walaka group was the strong supporters of the PKI; thus, eventually causing the death of Kashim, the bupati of Buton from the walaka. However, Yusran, who investigated the PKI incident in Buton, revealed that there were actually some kaomu, who fell to victims as well. According

to his research, among 45 officials who were sent for inspection by the army, 10 were the kaomu, while the rest were the walaka (Yusran 2008a, 201-202). Thus, it cannot be argued that it was only the walaka that were being victimized

Although the rumor about the kaomu being the informant to the army requires further evidence and sources, it is certain that antagonistic emotions between these two classes were clearly presented in the Butonese society. Indeed, it seemed certain that the rivalry feeling between the two groups continued in the republic era, when the local leadership fell into the hands of the walaka. The first bupati of Buton District was from the kaomu, but the seat was soon given to Kashim from the walaka. Kashim was the representative of the new intellectual group in the society, which was based upon his ability and education (degree from Gadjah Mada University in Java) as well as the first figure to undercut the supremacy of the kaomu class as executives. Accordingly, his appointment as the district head gave rise to social debates. La Ode Anshari, one of the kaomu intellectuals, revealed that, "in the time of Sultanate, the kaomu, although they were not educated, became lalaki – kaomu and controller - ." Yet, in the Dutch colonial period, the walaka began to be educated." He further argued that this social disorder eventually led to disastrous consequences, namely the PKI incident in 1969. He further argued, "I see this incident as the realization of justice, as what our ancestors had predicted" (Yusran 2008a, 204).

BRIEF REMARKS ON THE ARISTOCRACY CLASS IN THE POST-SUHARTO PERIOD

Right after the Suharto's downfall in 1998, a series of regional autonomy laws were passed during the short presidential period of B. J. Habibie (May 1998-Oct. 1999). Decentralization and democratization brought about an unexpected result which was the

proliferation of regional identity politics. The central forces of identity politics were adat and the revival of old sultanates. As adat emerged as a useful political means, various regions are employing adat as the source of power.

In such a social environment, the traditional elites began to dominate administrative positions in Buton. After being integrated into the republic, the administrations of Buton District and Baubau have been dominated by the five clans of the kaomu and walaka groups. These clans named after the streets where their members have resided together include Wajo, Lamangga, Badia (or Keraton), Pulau (or Wakatobi), and Gulamas. Among them, the Badia and Wajo clans have been in domination. Initiated from La Ode Abdul Halim, the first bupati (district head) of Buton District, Badia clan (accordingly, kaomu), who were the last sultan's family, occupied important positions in Buton District and Baubau. Yet, in Baubau, this family was soon subdued by Wajo clan (walaka), from whom the last mayor, Amirul Tamim, came. Tamim's family dominated local administration and economic spheres. The last bupati of Buton District (Laode Muhammad Safei Kahar, in position: 2001-2011) was also from Wajo, and his current son became the bupati.

In local elections, no single candidate team emerged from the non-aristocracy class since local leadership was open to the public in the post-Suharto era. The former mayor, Amirul Tamim (2001-2012), was from the walaka group and formed a candidate team with a person from the kaomu class in the mayor election of 2001. The newly-elected mayor La Ode Mustari (2013 - present) is from the walaka group, and he teamed with a woman from the kaomu group. In 2010, the Regional Parliament of Baubau consisted of 25 members, 19 of who had an aristocracy background, four from Papara, one Chinese Indonesian, and one Bugis. Yet, the small number of non-aristocracy members was also controlled by the aristocracy people.

Nevertheless, emotional tensions and power struggles were still noticeable between the kaomu and walaka groups in the society. The kaomu families, which lost its power base when Tamim became the Mayor of Baubau, became certainly antagonistic towards the walaka families, and complained that these walaka were wielding their dictatorship in the region. The walaka group endeavored to hold onto power in Buton by placing the walaka families in important government positions.

Yet, as represented in their teamwork for the mayor elections, the reason why the kaomu and walaka groups have been teaming for the local elections is obvious: they all recognized that their powers should be balanced without excluding the other as shown in the traditional ruling practices. As the society is becoming more open and the increase of educational chances is driving social changes, someday the kaomu and the walaka will lose their dominant power. Yet, it is certain that, for the time being, their influence will be sustained through various mechanisms such as adat and family bonds.

CONCLUSION

As a part of the studies on the traditional ruling elites in Indonesia, this paper dealt with the Butonese two aristocracy groups. From the traditional times to the early New Order period, the kaomu and walaka groups had sustained their dominant power positions in the society by wielding executive and legislative powers, respectively. While these two groups maintained the harmonious and mutually-supportive relations, there were sometimes power struggles between them to win over the other group.

The chances for the winning usually came with the introduction of foreign or outer influences, such as the introduction of Islam, Dutch rule, or the establishment of the Republic. These influences provided the Butonese with chances to be exposed to new knowledge and wider connections with outsiders. When Islam came, it was the kaomu

who showed quick actions to appropriate this new knowledge against the walaka who controlled adat knowledge system. When the Dutch began to rule, the walaka showed more astute responses by receiving Dutch elementary and medium educations. This enabled them to be hired as an administrator by the Dutch. In contrast, the kaomu group kept exclusive attitude towards social changes. In the Republic era, the walaka as the administrator continued, as seen in the case of Bupati Kashim. Yet, when the PKI incident devastated the region in 1969, it seemed that long-laden dissatisfactions of the kaomu against the walaka being administrators worsened calamity. The widespread rumour that the kaomu were involved in the brutal accusations of the walaka as the PKI members. After the incident, it was one of the outsider groups that controlled this region, while the influence of the two ruling groups remained only in the adat ceremonies and people's memories. The post-Suharto period opened a new opportunity for them to emerge as the local politicians once more. During this period, the walaka have been elected as the bupati or mayor of the Buton more than the kaomu. Yet, one interesting thing is that, these walaka leaders have always chosen their political partners from the kaomu, as this combination of walaka-kaomu is commonly regarded by the Butonese as the most ideal pair, embodying the traditions of power balance between these two groups. Yet, the feeling or rivalry between these two groups still strongly exists in today's society.

In this regard, the current situation where the traditional elites are emerging as the power holders in regional politics needs a nuanced approach that requires further investigation on the restructuring of the society across time and space. In particular given that the Butonese traditional elites are not homogenous, but heterogeneous in their responses to the social changes throughout history, future studies should engage in more detailed and specified examination on their responses.

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BUDDHIST RELIQUARIES OF MIREUKSA PAGODA IN BAEKJE

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ABSTRACT

The Buddhist reliquaries excavated from Mireuksa stone pagoda in Korea in January 2009, have offered a significant turning point not only in the study of ancient Korean history but also in the study of early East Asian Buddhism and Culture. This reliquary set was discovered from a relic chamber inside the main central pillar of the pagoda. It was made and enshrined in 639 supported by a Queen of Baekje kingdom in Ancient Korea. The reliquary set was composed of total four containers made of glass, gold, gilt-bronze and stone. The gold and gilt-bronze bottles were very rare and outstanding examples of Baekje metal crafts with their original techniques and design styles. Many valuable votive objects such as gold jewelry and glass beads were found with the reliquary set. In addition, the bottom of the pagoda, there were found several terracotta hairs of the Buddha and silver nails. The relic cult and style of Mireuksa Pagoda shows the original relic cult of the royal family of Baekje Kingdom, converged their own traditional artistic style and those contemporary foreign cultural influences.

Keywords: Buddhism, relic cult, Baekje, Korea, China, Buddha's relic

INTRODUCTION

Baekje was one of Three Kingdoms in ancient Korea, and many kings of Baekje worshiped Buddhism very sincerely (Go, 2009; Han, 2010). In recent archaeological excavations of ancient temple sites in Baekje territories, many important new Buddhist artifacts of Baekje period were discovered, including the famous Buddhist incense burner of Baekje and Buddhist reliquary of Wangheungsa temple site (Kwon, 2008). Mireuksa temple in Iksan, North Jeolla Province in Korea was built during the reign of King Mu, the thirtieth King of Baekje. Despite the historical importance of this temple site, there remained only the half-collapsed stone pagoda and several basement stones before the archaeological researches and maintenance programs in the late 1970s. The pagoda had remained in a very precarious state on the verge of collapsing down; therefore the National Research Institute of Cultural Heritage (NRICH) of Korea started to

dismantle for reconstruction in 2002. During this dismantling process, the reconstruction team discovered a magnificent relic deposit in the center of the pagoda in January 2009. In this relic deposit, they found a set of Buddhist reliquary with many royal votive objects buried in 639, the 31st year of King Mu in Baekje (Editorial, 2009; Kim Bon Gon, 2009; Lee Kwang-Pyo, 2009). The official excavation report for this relic deposit has not been published yet. However, many conferences and exhibitions for this relic deposit had been held in Korea and Japan (NRICH, 2009; 2010a; 2010b; 2011; 2013; Sinkawa 2013), but not yet in Western academia. Here I introduce the history and excavation process of Mireuksa temple site and examine the configuration and cultural significance of the Buddhist reliquaries of Mireuksa Pagoda.

HISTORY AND EXCAVATION OF MIREUKSA PAGODA

Buddhism was first transmitted to Baekje from the Southern China in 384 (Ilyon, 1972, 178-179). Many Kings of Baekje kingdom believed in Buddhism and sponsored to build many temples. The Buddhism of Baekje flourished most when the capital was located in Buyeo, South Chungchung Province, and many temples and pagoda sites remained there. Although it is uncertain when the Buddhist relic cult was transmitted to Baekje, the cult might have been originated from the Southern China during the six century. According to Nihon Shoki, King Uideok of the 27th sovereign of Baekje sent the Buddha's relic to Japan in 588 (Aston, 1896). The first remaining Buddhist reliquary of Baekje period from Neungsanri temple site was made in 567, the thirteenth year of King Uideok (Joo, 2011, 15). Based on above two records, it can be surmised that the worship of Buddha's relic would have been known to Baekje royal family around the mid sixth century. King Uideok also built a great wooden pagoda of Wangheungsa temple site in Buyeo, and a set of Buddhist reliquary donated by him in 577 was excavated in the site (BNM, 2008). These records and excavated remains show that the Buddhist relic cult of Baekje royal family significantly developed during the reign of King Uideok. King Uideok ruled the country for forty four years and attained his prosperity under the Buddhism with many Buddhist monuments and artifacts. The successors of King Uideok were also Buddhist Kings, but they reigned over only a few years (Best, 2006) without leaving any Buddhist artifacts behind them. King Mu, the founder of Mireuksa temple ascended the throne two years after the death of King Uideok. Although the lineage of King Mu is not clearly defined, he earned the highest political status and ruled the country for more than forty years in a very stable and prosperous condition. The legend of Mireuksa temple in SamgukYusa told that he married with Princess Seonhwa and built the temple for his queen (Best, 2006; 2007; Ilyon, 1972). During his reign, he wanted to move the capital to Iksan, the south

plain of Buyeo and Mireuksa temple might have been a crucial spot for the construction of a new capital. Mireuksa temple had survived until the early Joseon period, but most construction of the temple had been in ruin for a long time except for a stone pagoda on the west side. During the Japanese colonial period, Japanese archaeologist repaired the stone pagoda just on the verge of collapsing with cement in 1915. From 1974, the archaeological excavations of this site had been progressed for many years and numerous important artifacts were discovered these days. The plan of this temple was very peculiar in Early Korea, which was consisted of three sections in the center, west and east. Each section has its own pagoda, courtyard, and a hall (NRICH, 1989; BNRICH, 1996; Kim Bong Gon, 2009). The central pagoda was built in wood, but the east and west pagodas were built in stone. The east pagoda newly reconstructed at the excavation pagoda site in 1994 following the style of the remained old west pagoda. In 1997, NRICH conducted the structure safety test of the west stone pagoda, and they decided to repair it as soon as possible for fear of collapse. During the dismantlement of the pagoda structure, which started in 2001, the reconstruction team of NRICH excavated many artifacts in the pagoda. The most important excavation was made in January 2009. They found the relic chamber in the middle of the central stone pillar of the pagoda. There found more than 9900 artifacts in the relic chamber including a set of Buddhist reliquary and many votive objects donated by the other royal queen of King Mu (NRICH 2009; 2010a; 2010b; 2013). The team dismantled the basement structure of the pagoda in 2010 and just started to reconstruct the pagoda in November 2013.

CONFIGURATION OF THE RELIC DEPOSIT IN MIREUKSA PAGODA

The relic deposits found in Mireuksa Pagoda were situated in the two spots; one in the central pillar the other in the basement. The

main Buddhist reliquary set enshrining a Buddha's relic was deposited in the relic chamber inside the central pillar, discovered with pristine and undisturbed condition in 2009. The other relic deposit was found in the basement of the pagoda, near the beneath of south corridor of the ground floor in 2010. The basement relic deposit had been already robbed substantially that the remaining artifacts were in disturbed and fragmented state. However, there found several terracotta objects in the form of Buddha's hairs and two large silver nails (NRICH 2012, 2013), which might be related to the worship of Buddha's relic. It is pity that the basement deposit was disrupted, but we can know these two relic deposits of Mireuksa pagoda were arranged in a very orderly way according to the process of the Buddhist relic cult and pagoda construction in Baekje. The main relic deposit in the relic chamber was consisted of more than 9900 artifacts. Their placement was also arranged in an orderly way inside the limited space of the relic chamber. The relic chamber was a square hole, 25 x 25 centimeters in each side and 26 centimeters in deep, made inside the center of the central pillar, which stands in the center of the ground floor of the pagoda (NRICH 2009). The central pillar is constructed by three large square stones and nobody expected that the Buddhist reliquaries might exist inside this pillar before the excavation. This was a very important rediscovery of a long forgotten Buddhist relic cult of Baekje. The stone pagoda of Mireuksa temple have four gates on the first floor, therefore everybody could come inside the pagoda and look at the central pillar with their own eyes, where the Buddha's relic was placed hidden inside the pagoda. Now visitors of the pagoda can recognize the location and presence of the Buddha's relic in the pagoda, which people were not aware of before. The disintegrated square stone with relic chamber of the central pillar resembles a large stone relic casket. Its real religious function was performed at the most outer relic casket of the main relic deposit. Thus the central pillar of

Mireuksa pagoda functioned not only as the architectural context to support the upper structures but also as the religious context for relic enshrinement. When the excavation team of NRICH opened the upper stone carefully, they found the relic deposit inside the central pillar for the first time after its original deposit in 639. They investigated the relic chamber and its numerous artifacts with very sophisticated and scientific methods. According to their summary report (NRICH, 2009), a gilt bronze reliquary for Buddha's relic was placed in the center and a gold inscription plate was laid beside. Just under the reliquary, there found many votive objects with several layers although many artifacts in a disintegrated state. At the most bottom of the chamber, there was laid a thick square glass plate fit for the square hole. On the glass plate were six bronze round and flat containers with a lid. The space on top of the containers was filled with numerous glass beads and votive objects. Some artifacts would have been wrapped with silk fabrics, however the conditions of fabrics are not good enough to configure their original form and design. Those bronze containers are filled with many small artifacts such as pearls, gold earrings and glass beads. On the top center of these votive objects placed the main reliquary set and its gold inscription plate, which suggests that the configuration of the relic deposit in the establishment was processed by Buddhist rituals with a hierarchical arrangement system. The gold inscription plate is made of a thin pure gold sheet, of which the thickness is 1.3mm, and the length and width are 10.3 x 15.3 centimeters. Total 193 Chinese characters were inscribed on its bothside. Each character were engraved with a very sharp chisel and filled with red pigment. According to this inscription, a queen of King Mu, who was a daughter of SataekJeokdeok, the senior official of Baekje, built the temple and buried the Buddha's relic here on the twenty-ninth day of the first lunar month in 639 (NRICH, 2013, 20-21). Thus it can be said that the foundation of this west pagoda began in 639. This queen

named Sataek is another consort of King Mu and she had been not known in East Asian history before this excavation. The only known queen of King Mu in historical records was Princess Seonhwa of Silla kingdom; however the inscription does not contain any mentions of Princess Seonhwa. After the excavation of this gold inscription, many scholars debated on the historical reality of the famous legend of King Mu and Princess Seonhwa without reaching any conclusion because of her absence from this inscription. In any case, this inscription confirmed the historical documents that the west pagoda of Mireuksa was built by another queen of King Mu and Mireuksa temple was founded under the royal family of Baekje during the reign of King Mu. The relic deposit of the pagoda was made and donated in favor of Baekje royal family during the early seventh century. The main reliquary set inside the stone casket was consisted of three reliquaries, each in the form of an urn or a bottle. The first outer reliquary is made of gilt bronze and the second one is made of gold. The third and the most inner reliquary is a very small and thin glass bottle. The first and second reliquaries are in the same types made of the form of an urn with a lid, which is similar to the Hu type of ancient Chinese Bronze vessels. These two metal reliquaries are the most important ones in this relic deposits, because they were made in the royal style of Baekje and these are the first and only remaining magnificent artifacts of the seventh century Baekje royal culture discovered by the archaeological excavation. The larger glittering gilt bronze outer reliquary was made of bronze with casting technique and was decorated its whole surface with many floral and vine patterns. This gilt bronze reliquary was fully filled with many small glass beads and opened in the middle of its body. Inside its body, the smaller gold inner reliquary was enshrined in the midst of the glass beads. This second gold reliquary is made of pure gold sheet with hammering and soldering techniques. These two reliquaries looks alike each other, but their material and

forming techniques are different from one another. In the second gold reliquary, there also found many beads and broken fragment's a small glass bottle with a glass lid. Unfortunately, the broken glass bottle cannot be restored, but the color of this bottle is translucent light brown. This was the most inner container which placed the Buddha's relic inside and the earliest remaining glass bottle used as a Buddhist relic container in Korea. Although there are several grains of uncertain materials found in the gold reliquary presumed as Buddha's relics, the smallest one must be the only one Buddha's relic deposited in this pagoda, for the diameter of this glass bottle's mouth is only four millimeters. In conclusion, the reliquary set of this pagoda was consisted of one Buddha's relic with four reliquaries, made of glass, gold, gilt bronze and stone. It is different from the arrangement of earlier Wangheungsa pagoda, which was consisted of four reliquaries made of gold, silver, bronze and stone. This new arrangement of Mireuksa reliquary might have been influenced by Chinese Sui imperial Buddhist relic cult. Emperor Wendi of Sui built more than one hundred pagodas in his empire during the Renshou reign year (601-604) for enshrining Buddha's relic. The reliquary set of this Renshou Buddhist relic cult was consisted of four reliquaries made of glass, gold, bronze and stone (Joo, 2003a). Such reliquary configuration system would have been transmitted to ancient Korea. According to Guanhongmingji, three envoys from Goguryo, Baekja and Silla separately requested Buddha's relic to the emperor, and they received it equally only to bring it back to each homeland (Daoxuan, 1922, 217). Therefore the royal family of Baekje could accept the new relic cult process and configuration of Sui China and transformed them into their own style. Next, I want to survey the style and cultural significance of the Mireuksa main relic deposit.

THE STYLE AND CULTURAL SIGNIFICANCE OF MIREUKSA RELIC DEPOSIT

The artifacts of Mireuksa main relic deposit in the relic chamber can be classified into two categories as a set of main Buddhist reliquary and votive objects donated by the Buddhist devotees of Baekje royal family and nobles. The materials and functions of the votive objects are very diverse, but these can be divided into five groups according to their own functions; the first group of several gold and silver plates with inscriptions, the second group of six bronze containers with small votive objects, the third group of metal prestige goods of Baekje nobles, the fourth group of numerous beads, the fifth group of silk fabrics for wrapping. They show the original culture and style of Baekje nobles based on their artistic traditions and newly encountering foreign cultural influences during the early seventh century. The most important ones to understand the original artistic style of Baekje are the two main reliquaries of gold and gilt bronze. These two reliquaries were made by the most outstanding craftsmen in Baekje workshops and show the most sophisticated and splendid style of Baekje metal crafts. The forms of these two follow the form of the silver reliquary from Wangheungsa pagoda, which was made in 577 during King Uideuk. Such shape of an urn-like reliquary with a lid has been discovered only in Baekje until now, so this shape is one of stylistic features of Baekje Buddhist art. Unlike the silver reliquary of Wangheungsa with no decoration on its surface but with an incised lotus flower on the top of the lid, the reliquaries of Mireuksa pagoda have full of surface decorations, which were incised and chased with diverse chisels and small chasing tools. The main motifs of these surface decorations are lotus flowers, vines and small dots and rings. This floral and linear design reveals the most decorative and gorgeous style, which did not appear in the

earlier Baekje art. The floral vine motif must have been new influences from foreign cultures such as Chinese or more western Asian art style in 6-7th century. We can see another example of floral and linear designs on the lid of a bronze votive casket in the relic chamber. However, the densely incised short lines for decorating lotus flower leaves and vines in the reliquaries of Mireuksa originated from traditional Baekje decorative art, such as a silver cup of King Muryong, and lotus pattern of Wangheungsa Buddhist reliquaries. Thus this new floral and linear decorative style design was created by Baekje craftsmen, who could integrate their own artistic traditions with new contemporary influences of foreign techniques and styles. In Chinese art, such a new decorative style flourished during Tang dynasty, especially in the late seventh and eighth century, influenced by Sogdian and Persian art after the collapse of Sassanid Persian empire in 651. But these Baekje reliquaries show that such decorative styles had already flourished in Baekje royal family during the early seventh century. The other important new decorative style of these two main reliquaries is related with an fashionable usage of a new chasing tool, named as "fish roe tool" or "nukkaljeong" in Korean. A fish roe tool was made of steel, and used to express tiny ring patterns sharply incised on a metal sheet. Such tool was first used in ancient Egypt and Near East, and transmitted to Northern nomadic peoples of Asia during Xiongnu period before the first century B. C. E. In East Asia, the usage of this tool has been prevalent during Tang dynasty in China, under the influence of Sassanid Persian or Central Asian culture. It is important that the usage of a fish roe tool in Mireuksa reliquaries show a slightly different style of Tang gold and silver. In Mireuksa reliquaries, the craftsmen used this tool in three types to express surface patterns; the first for a separate tiny dot type, the second for a pearl-string type, the third for a ring matted background pattern type. Especially the third ring-matted background pattern has been known as a typical Tang gold

and silver works, but the style of Mireuksa reliquaries are in slightly different from those Chinese patterns. The Chinese ring-matted patterns are arranged in very dense lines of tiny rings row by row, but the Baekje patterns are incised more sparsely and freely along the outer lines of the main designs. It means that this reliquary set was made in original Baekje artistic style, which created by the Baekje craftsmen who accepted new tools and techniques from foreign cultures. It is not certain that from where and who came such outer influence on Baekje culture during the early seventh century, but at that time, Baekje traded not only with Tang China but also with Funan and Kunlun of South East Asia through the maritime transportations. There are several historical records on international exchanges of Baekje and South East Asia, and many pearls from South Asian or Persian Sea was discovered in the relic chamber of Mireuksa. Therefore, such techniques and tools originated from the west might have been transmitted to Baekje through the marine silkroad in the early seventh century, slightly earlier than the flourish of Tang Chinese gold and silver works. Mireuksa reliquaries show a very high level of craft techniques and international ornamental and splendid style of Baekje royal family of the time. Another important feature of Mireuksa relic deposit is the beads filling up style. All reliquaries of Mireuksa main relic deposit were stuffed full of numerous glass beads when they discovered in the original state. Such beads filling up system of the Buddhist relic deposit was excavated only in Mireuksa pagoda of Baekje and Horyuji wooden pagoda of Japan. Before the excavation of Mireuksa relic deposit, such relic cult was thought to be original in the late seventh or early eighth century in Japan. But we came to know that this beads filling up style of Buddhist relic cult was originally developed in Baekje earlier than the Japanese one, which might have been influenced by the Baekje Buddhist culture.

CONCLUSION

Here I briefly examined the excavation and configuration of Mireuksa relic deposit in the early seventh century, Baekje and its cultural meanings. The excavation of Mireuksa relic deposit was the first undisturbed example of Buddhist relic deposit in Baekje, which enshrined a Buddha's relic by the Queen of King Mu. Many important artifacts donated by Baekje royal family and nobles were deposited inside the relic chamber of the pagoda, and they implicate the possibility of alternative history writing and new dimension of culture both of Baekje and multifaceted international relationships of East Asia and Silk Road. The kingdom of Baekje was collapsed in 660 under the reign of King Uija, son of King Mu by the allied forces of Silla and Tang China. Most materials of Baekje kingdom were destroyed during the wars of unification; therefore, we had no clues of material cultures of Baekje royal families in the seventh century before the excavation of the relic deposit of Mireuksa pagoda. The relic deposit of Mireuksa pagoda is not only a Buddhist cultural artifact but also a newly found original material culture of Baekje royal families related with foreign interchanges. Such ornamental and splendid artistic style might be the unique style in Baekje royal family and nobles during the early seventh century. After the kingdom's collapse, some of the royal family were forced to be sent to Tang China and some fled to Japan, and some were left in the old Baekje territory as peoples of Unified Silla. Until recently, the cultural influence or importance of Baekje in East Asian Cultural history could not be analyzed in a scientific way because of the absence of the material cultural resources. But this new excavation of Mireuksa reliquaries came to shed a new light on the new researches not only for the international relationships of East Asia and Baekje during the seventh century but also for the cultural influence of the migrants from Baekje after its collapse. In future studies, I hope to examine these cultural alterations and stylistic changes

in East Asia not only in relation to the unified Silla but also to China and Japan after the collapse of Baekje. The relic deposits of Mireuksa pagoda is a valuable and significant resource for providing material evidences in studying ancient East Asian history, art, cultural relations, and Buddhist culture, which was unrecorded and thus not recognized so far.

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[18]

**THE EXCLUSIVITY OF SRI LANKAN FEMININE IDENTITY IN NIHAL DE
SILVA'S *THE ROAD FROM ELEPHANT PASS*.**

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ABSTRACT

*Traditional gender roles that had limited woman's participation in production process have undergone substantial changes over the years. Consequently, the identity of the Sri Lankan woman has also shifted from one of typical 'caregiver' in the patriarchal family to one who has steadily been forced to occupy the 'male domains' in terms of social, economic and cultural dynamics of the contemporary society. In the capitalist economic system, a dichotomy between activities in public and private spheres prevents women from contributing to social production. This study uses Poststructuralist Feminist critique to explore Sri Lankan femininity by examining Kamala Velaithan's search of identity in *The Road from Elephant Pass* by Nihal De Silva. The protagonist is initially determined to sacrifice herself for the duty of her community, society and family but eventually regulates herself to accept her own desire as her motive for life by accepting the Responsibility for Consequences of Choice (Postconventional Morality) which initiates her endeavour to the stages of moral development for women. Kamala's transformation from a hardboiled LTTE cadre filled with hatred for the Sinhalese to one who falls passionately in love with a captain of the Sri Lankan army assumes a 'social space' in which a range of cultural, political and gender ideologies come into play in determining her transition. Kamala's consolidated decision to choose what she confidently needs instead of what society has constructed as her purpose is a response to the tenets of Sri Lankan feminine identity.*

Key words: Gender Roles, Patriarchal Family, Public/Private Dichotomy, Social Production, Post Conventional Morality, Sri Lankan Feminine Identity.

[19]

CINEMA AS CULTURE

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ABSTRACT

The art can be defined as production of pleasing objects. It is considered as pleasure for common man. But art has impact on the society. It is an act of communication and social interaction. There are many types of arts which are interconnected and associated with the public. Among them "the cinema" encompasses various arts like music, dance, drama etc., which can bridge the gap between the different nationalities, cultures and economic groups. Cinema is one of the powerful tool that can please and transform shapes of public mind. This powerful tool should not only release the feelings, insights and impulses possible within the particular field of human relations in which the action takes place, but encourage those thoughts and feelings which can help the field to get transformed.

Indian Cinema has transformed through time morphing the social communication. Cinema could easily be considered as one of the pillars of the culture. It is a medium which speaks at once to individuals and to the masses. The audiovisual culture of the present time is moving towards the age where image is becoming more important than the object itself. When cinema is getting globalized adopting various technologies and lifestyles, the regional culture which is the identity of India is slowly fading off. The culture needs to get conserved in certain forms in Indian cinema which can get integrated with the Present lifestyle of public to preserve the cultural identity of particular region.

Keywords: Cinema, Culture, Urban, Public, Identity

INTRODUCTION

Indian cinema

Cinema is a art form which encompass music, drama, dance, mime etc. in the year 1876 cinema came to India and within next 50 years, India became the largest producer of full length fiction features in the world. Cinema got assimilated into the culture of the Indian society. Films with idealistic plots were made. Indian mythology epics formed the central

focus of early Indian films. Some of the best poetry in many languages found its way into film songs around 1950s. The process of filmmaking is both an art and an industry. The cinema of India consists of film produced across India. The cinema as a medium gained popularity in the country as many as 1000 films being produced annually in various Indian languages. India is the world's largest producer of film.



Fig:1

The first Indian documentary film was “The Wrestlers” (1899) by H S Bhatavdekar showing a wrestling match at the hanging gardens in Mumbai. The first full-length motion picture in India was produced by Dadasaheb Phalke, Dadasaheb is the pioneer of Indian film industry a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his *Raja Harishchandra* (1913), a silent film in Marathi. The post colonial time is regarded by film historians as the 'Golden Age' of Indian cinema. The 'art film' bent of the Film Finance Corporation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to encourage commercial cinema. The 1970s did, nevertheless, see the rise of commercial cinema in form of enduring films such as *Sholay* (1975).



Fig:2

“if I were asked under what sky the human mind has most fully developed some of its gifts has most deeply pondered on the greatest problems of life and has found solutions, I would point to india”-Max Mueller

INDIAN CINEMA AND INDIAN CULTURE

Cinema to some extent is a reflection of society, both present and past. Cinema is a form of communication which can address a individual as well as a group at the same time. Cinema can be a powerful vehicle for culture, education, leisure and propaganda. “The influence of cinema on culture is greater than news papers and books combined”ⁱ. Many things have changed historically through

CULTURE OF INDIA

The culture of India is one of the oldest and unique. In India, there is amazing cultural diversity throughout the country. The South, North, and Northeast have their own distinct cultures and almost every state has carved out its own cultural niche. India is a country with variety of geographical features and climatic conditions. India is home to some of the most ancient civilizations and religions. The culture of India dates back about 5,000 years. Many sources describe it as "Sa Prathama Sanskrati Vishvavara" — the first and the supreme culture in the world. India is a very diverse country, and different regions have their own distinct cultures. Language, religion, food ,architecture, clothing, customs, celebrations and the arts are various unique aspects of Indian culture.

times. Every decade is different from the other .cinema which was appealing 10 years back might not appeal to the youth of today and might not even appeal the directors of today.”Indian cinema has virtually become a parallel culture .A talk of India with a foreigner and debate virtually centers around Indian filmsⁱⁱ

LIMITATION

This paper is limited to Indian cinema and Indian culture .the specific regional culture (south indian,north-east etc..) is not addressed individually. The emphasis is only on hindi cinema being the biggest cinema industry in india.

PRESENT INDIAN CINEMA

The transformation of present day cinema is depended on many factors. Technology, Media, opportunity etc effects the face of it. Predominantly the industry is surviving the factor of “entertainment”.

TECHNOLOGY



Fig:3

GLOBALIZATION

There is a well-meaning point of view being expressed at this point of time that globalization has catapulted Indian films in the global market and audiences; it has altered the basic spirit of the domestic audience that was its fundamental support base. In other words,

obeying the laws of finance capital of the dominant capitalist order of the West, Indian film industry transformed its aesthetics and thematic occupations. The laws of the capitalist world redefined the form and content of Indian Cinema. but the cinema is slowly losing the traditional Indian values, that define the Indian society.ⁱ



Fig:4

One of the huge manifestations of this change has been the emergence of super budget films. It is not just the crores of rupees spent on production of films that one needs to understand in this context. It has altered the sensibilities of the Indian audience and almost

wiped out films made on very modest financial and technical resources and erased themes that dealt with the lives of millions of Indians who belonged to the middle and lower middle classes.

SOCIAL AWARENESS FOR DIFFERENTLY-ABLED

Cinema has been perceived to be of therapeutic value. The narrative and representational aspects of film make it a wholly distinct leisure activity. The unique properties of cinema can have positive effects on mental health because visual simulation can

queue a range of emotions and the collective experience of their emotions through the cinema provides a safe environment in which to experience roles and emotions one may not otherwise be free to experience. The collective nature of narrative and visual simulation makes the experience enjoyable and controlled; thereby offering benefits beyond mere visual simulation



Fig:5

POST COLONIAL CONJECTURES

The success stories of post colonial period have been portrayed from the year 2000.”Lagaan” was the first movie to start the

trend of this kind of picture. This helps to publicize the success stories and to motivate the youth for inspiring future. The art, accent, architecture and clothing of that time was screened to get the story to reality.



TRANSFORMATION OF INDIAN CULTURE

Language

The usage of global languages has become more predominant than regional languages in the cinema. Such a view sees a great crisis of the Indian Cinema in that serious and committed filmmakers in the Indian languages find it almost impossible to cope with the demands made on them by an industry that only nourishes and promotes incredibly high budget films, on the one hand, and, on the other, the taste of an audience that relishes

only spectacular, glamorous and stunning visuals and accepts only a glamorised virtual reality as the authentic representation of life. The pace, tempo, style, locale, context and experience of films are totally regulated by high-speed technology, which controls the very nature of film making. The story of the mainstream Indian Cinema is all about huge investment in expectation of heavy returns. The corporatization of the Indian Cinema is only part of the oligarchic nature and spirit of the general corporate world.

What's in a name?



Fig:6

Relationships

The public themselves has changed in terms of culture, so it may not matter if cinema is changing. The story line of the old movies posses' strength of certain kind. Comparatively the

films that are shown today would encourage more of the regional integration, though its positive in certain way ,it is also leaving the particular religion in loss of culture.



Fig:7

Identity

The cultural identity is fading of due to rapid industrialization after independence. The immense growth of media and urban centers contributed to this change. Between the western and the Indian culture ,the Indian culture is becoming more blurred.

Movies have come to be key cultural artefacts that offer a window into evolving cultural and social history. A mixture of art, business and popular entertainment, the movies provide a host of insights into shifting ideals, fantasies,

and pre-occupations like any cultural artefact, the movies can be approached in a variety of ways. Cultural historians would treat movies as social documents that record the look and mood of particular social settings; as ideological constructs that advance particular historical settings; as ideological constructs that advance particular moral values or myths; as psychological texts that speak to individual and social anxieties and tensions; as cultural documents that present particular images of gender, ethnicity, class romance, and violence; and as visual texts that offer complex levels of meaning and seeing.^{vi}



Fig:8

Music

Music has always remained the interesting and core element of Indian cinema. The way the clothing, language etc changed even music found its way through. One cannot say that all the old music was good and all the new music is bad. Good music and bad music always existed, but right now the number of avenues available are more. There are about 120 television channels and 100 radio channels, there is mobile, there is internet. Every single piece of music which is created either good or bad is reaching out to public. The globalization plays again a main role in morphing Indian music in cinema.

PLAN OF ACTION

To bring back the strong cultural identity to cinema, the journey should start from the micro level. The specific clothing, festivals, celebrations and language need to be identified and documented. Short cinema can be made with the help of these details to satisfy the needs of present requirements, such as addressing regional issues, sports and celebrations. The technology can be integrated with the production to faster reach out. The screening of such motion pictures can happen in societies, parks, grounds and even malls to give the awareness.

By doing this the diversified culture of the particular region gets documented being available to the future generations. It becomes a responsibility for Indian cinema to portray the distinct culture to the world which is unique.

CONCLUSION

India has incredible variable cultural value than any other country on globe because of the different geological conditions which are present in the country. When the Indian cinema is a major strong communication means to transform the culture than it can also help to conserve the same. The adoption of new things is always good but the negligence of great things which are present should not happen. The regional integration in cinema should help to enhance the distinct features of the particular culture. Cinema becomes a document, archive to re-read the technology through the production processes of images and narratives in cinema and its impacts and manifestations in the lived world. The interdisciplinary project engages with issues of labour, imagination, desire, access, spacing and locations, materiality, moving people, viewing conventions, hidden processes and so on. The interdependency of the designing methods, graphic representation, fonts, technological support and the urban form should help the industry to grow wiser.

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AN ALTERNATIVE PATH TO HAPPINESS: REPRESENTATION & CONSUMPTION OF KOREA IN JAPAN SINCE THE 2000S

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ABSTRACT

Japan was known for struggling in the “Lost Decades” since its burst of bubble economy in the early 90s. Since then, various social disorders and difficulties of younger generations making a living emerged as a result of the prolonged economic recession. On the contrary, South Korea has been continuously improving its international status rapidly after its economy matured in the 1990s, with the rise of conglomerates like Samsung, LG and Hyundai sharing the market share of consumer electronics and automobiles that Japan once dominated. This paper will try to examine the image of Koreans represented in Japan media, especially movies, and its image change in the recent years which reflect the transformation of Korea from a laggard country in Asia to a dynamic, competitive rival of Japan in the global market. And from the exchange of popular culture between Korea and Japan, the self-perception of Japanese towards this change will be reviewed.

Keywords: Korea, Japan, Korean image in Japanese movies, Korean popular culture in Japan

INTRODUCTION

Japan has been facing a serious lacking of leadership since the burst of the bubble economy. The prematurity and incapability of prime ministers after the step down of Koizumi Junichiro in 2006 reinforce the fact that the country is lacking of a strong model to follow. In response to the declining image of fathers, terms such as *dame oyaji* (incompetent old man) and *sodai gomi* (oversized garbage) are often used to describe fathers who lost their jobs in corporate restructuring. On the other hand, the younger generations are therefore known by negative expressions due to their inability to live independently or connect to the real world, examples include *otaku* (people with obsessive interests in anime, comics and games), *hikikomori* (people seek extreme degrees of isolation and confinement), *parasaito* (parasite), *furitā* (freeter) *nīto* (NEET) and *sōshokukei danshi*

(herbivore men). *Dainipponjin* (2007, Matsumoto Hitoshi), Big Man Japan in English, a black comedy which reveals the critical situation of nowadays Japan with acid sarcasm, which illustrates the passive and degrading image of Japanese males. The burst of Japan’s bubble economy and economic recession in the 1990s, coinciding with the rise of Asia (particularly China and Korea), prompted Japan to rethink its relations with other Asian countries as well as its position in Asia. Consequently, more and more Asian topics and Asian elements found their way into Japanese films and the portrayal of Asians changed in a drastic way. Compared to earlier images of Asia, this shift in perceptions was reflective of a more positive attitude towards Asia. This appeared to be the case as the “Asia” Japan was willing to approach was now a purer, cleaner, wealthier, more civilized and more

modern region in Japanese eyes. Furthermore, Asian characters or customs were praised in the movies as a means of showing discontent and disappointment with Japan among Japanese. The purpose of this paper is to investigate the portrayal of Korean elements in Japanese films as well as analyze Japan's changing perceptions of Korea in the new millennium. In particular, to explore how Japanese people have taken Korean culture (including male figures) as an alternative of their happiness.

PAST AND RECENT KOREAN IMAGE AND IDENTITY IN JAPANESE MOVIES

After the Second World War, Koreans living in Japan (*zainichi kankokujin*) were not allowed to vote and faced discrimination in schools and in workplaces. Many even chose to use Japanese names to hide their Korean identity in order to avoid prejudice. Japanese movies at that time often portrayed Koreans as victims of discrimination and most of them have a tragic ending. The hardships suffered by Korean migrant workers are portrayed in films such as *Nianchan* (My Second Brother) (1959, Imamura Shohei) and *Kyupora no aru machi* (A Street of Cupolas) (1962, Urayama Kiriro). *Death by Hanging* (1968, Oshima Nagisa) is based on a true murder of a Japanese girl at the hands of a resident Korean teenage boy in 1958. Director Oshima attempted to understand the boy's mentality and suggests that his action was a reflection of resident Koreans' dissatisfaction with their treatment in Japan. Other examples are *Ihojin no kawa* (The River for Aliens) (1975, Lee Ha-gin) and *Kayako no tameni* (For Kayako's Sake) (1984, Oguri Kohei), which reflect Japanese prejudice against Koreans by associating Koreans with hardship and regrets, implying there were no "happy endings" to Japanese-Korean love relationships and signifying Japanese's resentment towards Korean people. As Korea's economy matured in the

1990s, Korean enterprises such as Samsung, LG and Hyundai shared the world market that was once dominated by the Japanese. A change in the portrayal of Korean in Japanese cinema became evident since then. This change is closely related to the declining Japan and the rising Korea. Unlike most Japanese movies before the 1990s that depicted resident Koreans as tragic and passive characters, a different portrayal appeared in films such as *All under the Moon* (1993, Sai Yoichi) and *Blood and Bones* (2004, Sai Yoichi). Both of them are adaptations of Yang Sok-il's novels, and directed by another resident Korean in Japan, namely Sai Yoichi.¹ In 2001, Emperor Akihito made a statement on his 68th birthday, claiming that the Japanese royal family contains Korean royal blood. In the same year, the movie *Go* (2001, Yukisada Isao) was released and became a big hit. *Go* was adapted from a novel by Kaneshiro Kazuki about a third generation resident Korean, Sugihara (Kubotsuka Yosuke), who decides to leave his

¹ Sai Yoichi (1949-) was born in Nagano, Japan. After graduating from high school in 1968, he started working in the film industry as a lighting assistant. Later he began working as an assistant director for films such as *In the Realm of Senses* (1976, Oshima Nagisa). In 1981, he began directing television movies, two years later directing his first motion picture, *Jukkai no mosquito* (Mosquito from the Tenth Floor). In 1993, he directed *All under the Moon* which won major awards at various film awards in Japan, including best picture and best director at the Japan Academy Awards. His other works include *Quill* (2004) and *Blood and Bones*. In 2007, he directed his first Korean movie, *Soo*. He is also an actor and played the role of Commander Kondo Isami in Oshima Nagisa's *Taboo* (1999).

North Korean school and study at a Japanese high school. Although he faces discrimination, he is able to fight back and becomes the best fighter in school. He encounters Sakurai (Shibasaki Ko), a Japanese girl, and they soon fall in love with each other. The movie shows that intercultural marriage and love relationships are common in Japan. The frequent depictions of Japanese-Korean couples in movies are reflective of Japanese society, as marriages between Japanese and Koreans have been rising steadily. In 1994, of the total marriages involving resident Koreans, 81.7 percent were with Japanese. Other movies that depict intercultural love relationships include *Summer of Chirusoku* (2003, Sasabe Kiyoshi), *Break Through!* (2004, Izutsu Kazuyuki) and *Virgin Snow* (2007, Han Sang-hye). The above movies also reflect the fact that the question of nationality has become less and less important for Koreans in Japan. For example, those who had earlier supported North Korea no longer hold to such political viewpoints. In *Haruko* (2004, Nozawa Kazuyuki), a documentary film on the life of a Korean mother who suffers years of hardship to raise her seven children in Japan, at the age of 87, she gives up her North Korean nationality and becomes a South Korean. After living in Japan for seven decades, she cares more about her children and grandchildren than politics and nationality. Concurrent with changing Japanese attitudes towards Korea, a number of resident Koreans, particularly second and third generation residents, have begun using their real names in the Japanese entertainment industry, becoming famous in the process. Another example is Lee Sang-il, director of *Hula Girls* (2006), which was claimed as the Japanese movie of 2006 by Kinema Junpo. Starring Sol Kyung-gu and Nakatani Miki, *Rikidozan: A Hero Extraordinary*, was released in 2004. This Japan-Korean co-production revolves around the life of the legendary wrestler in Japan, whose true identity as a resident Korean was not revealed until after his death in 1963. Japanese war films produced after 2000 also

contain Korean elements that are quite different from before. Both *The Firefly* (2001, Furuhashi Yasuo) and *For Those We Love* (2007, Shinjo Taku) are movies about *kamikaze*. One of the *kamikaze* pilots in *For Those We Love*, Kanayama, is a Korean who on the night before his mission sings the Korean folk song *Arirang*, claiming that he is fighting for his homeland (Korea). *The Firefly*, although produced earlier than *For Those We Love*, seems to be a continuation of the latter. The movie is set in modern times. Yamaoka (Takakura Ken), a former *kamikaze* pilot who survived the war, is asked by a Japanese woman called Yamamoto to return some belongings left by a deceased lieutenant to his family. The lieutenant was a Korean named Kanayama, and Yamaoka has to bring his belongings to his family in Korea and tell them that Kanayama had fought for his homeland and the woman he loved. Apparently, these movies try to simplify and even romanticize the Japanese occupation of Korea during the wartime by pointing out the mutual understanding and friendship between Japanese and Korean folks. 1990s also witnessed the rise of the “386 generation,” those who played a vital role in the cultural and economic sectors of Korea.² This “new” generation, who had not experienced Japanese occupation and the Korean War, were relatively more sympathetic towards North Korea and less resentful towards Japan. The cultural sector at this time played an important

² “386 generation” refers to people who were 30 years old in the 1990s, went to college in the 1980s and were born in the 1960s. They became an influential force in the 1990s in Korea. Kang Je-gyu, who directed *Shiri* (1999), and Park Chan-wook, who directed *JSA: Joint Security Area* (2000), belong to this generation.

role in improving relations between Korean and Japanese. In 2002, the two countries co-hosted the World Cup, an event which greatly improved their relations.³ That year was also the year of Japan-South Korea National Exchange, which witnessed a series of collaborations between the two nations in movies such as *Seoul* (2002, Nagasawa Masahiko), starring Nagase Tomoya and Choi Min-su; *2009 Lost Memories* (2002, Lee Simyung), starring Jang Dong-gun and Nakamura Tooru; and the television drama *Friends*. *Friends* was a two-episode special television drama co-produced by Korea's Munhwa Broadcasting Corporation (MBC) and Japan's Tokyo Broadcasting System, Inc. (TBS). It starred pop idols from both nations, such as Fukada Kyoko and Won Bin. It was also the first time that Japan and Korea co-produced a television show.

EXCHANGE OF CULTURAL PRODUCTS BETWEEN JAPAN AND KOREA

With the lifting of the ban, Japanese cultural products such as Japanese music, comics, *anime* and television dramas became “openly” accessible to South Koreans. In the same period, with the blessing of the Korean

government, Korean pop culture began to spread into Asia and achieved success in China, Hong Kong, Taiwan and Japan respectively. Apart from singers such as BoA, K and Se7en, who score hits in the Japanese music charts,⁴ Korean television dramas also became popular in Japan. NHK's broadcasting of *Winter Sonata* kicked off the Korean boom in Japan in 2003. Bae Yong-joon has been one of the most beloved male icons among Japanese women ever since.⁵ Apart from Bae, stars such as Lee Byung-hun and Kwon Sang-

⁴ Korean pop singers are promoted in Japan through joint ventures involving Korean and Japanese entertainment companies. BoA, who is one of the most successful Korean pop artists in Japan, is managed by SM Entertainment (BoA's Korean agency) and Avex Trax (BoA's Japan record label). Se7en likewise is managed by Korea's YG Entertainment and Japan's Nextstar Records. K's case is different from the other two because he was not famous in Korea before making inroads into the Japanese market. His hit songs were mainly theme songs for Japanese television dramas such as *Only Human* for the drama *1 Liter of Tears*.

⁵ *Winter Sonata* led to the stardom of a number of Korean stars of which Bae Yong-joon is the most popular. In April 2004, when Bae visited Japan for the first time, 5,000 Japanese fans were waiting for him at Tokyo Haneda Airport. When he visited Japan again in November the same year, 3,500 fans gathered at Tokyo Narita Airport. Because of the stir he caused, when he visited Japan in 2005 he kept his arrival date secret.

³The 2002 World Cup aroused Japanese interest in Korean culture. It was also an opportunity for people around the world to feel the energy and passion of Korean through the Korean soccer team's memorable performance (reaching the semi-finals) and their enthusiastic supporters known as the “Red Devils.” Ahn Jung-hwan became a star after scoring the crucial goal that led to Korea's victory over Italy and advancement into the quarter-finals. Later that year, he joined the J. League (Japan Professional Football League).

woo are also very popular in Japan. Their masculine images are very different from the declining masculinity of Japanese male nowadays. In *Hero* (2007, Suzuki Masayuki), for example, Lee Byung-hun makes a guest appearance as a significant figure helping Kimura Takuya fight against the gangs. Korean cinema also developed very rapidly from the 1990s. With the critical and box-office successes of *Shiri*, *JSA: Joint Security Area* and *My Sassy Girl* (2001, Kwak Jae-yong), Korean films received accolades from both Japanese critics and audiences.

CONCLUSION: JAPAN'S SELF-IMAGE PROJECTION TOWARDS KOREA'S IMPROVEMENT

In the early years of the Heisei period, when Japan was faced with various economic and social problems from within and external challenges from China and Korea, the Japanese realized they no longer dominated Asia. The rise of Asia spurred Japan to reconsider its relations with its neighbors and its position in Asia. Japanese films made during the Heisei period reveal Japan to have a different perception of Asia, particular Korea, than before. Japanese filmmakers no longer depict Korea as inferior or evil; instead, Korea today is generally seen as fashionable and dynamic. To Japanese, Korean stars such as Bae Yong-joon and Choi Ji-woo represent purity and modernity in their looks and styles. By expressing their appreciation to Korean culture, Japanese people are able to redirect their anxiety and dissatisfaction towards their declining self-image, and more importantly, project their hopes to the future.

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AN ANALYSIS OF THE SIBLINGS' BOND IN THE IRANIAN MOVIE 'CHILDREN OF HEAVEN'

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ABSTRACT

Iranian Cinema is the most talked-about topic among global audiences at present. One of their most successful Iranian filmmakers is Majid Majidi, whose films have gained plenty of international acclaim. Most of his films showcase strong family bonds and socially relevant plots. Even as the central plot of the movie 'Children of Heaven' revolves around a pair of lost shoes, Majidi shows the beautiful relationship between a brother and sister in the midst of all the struggles and hardships they face. There are a number of scenes in the movie where the siblings' love for each other is narrated through point of view narrative style. This paper analyses and understands how the brotherly and sisterly affection is portrayed in the film through content analysis method.

Keywords: Iranian Film, Content analysis, Family bond.

INTRODUCTION

The family is the most important element of Iranian culture and society. Iranians are extremely intimate in relationships. They openly express feelings like pain, anger and affection in relationships. Family and family relationships are of primary concern to Iranians (Gable, 1959). Another feature of Iranians is that they avoid publically criticising or embarrassing each other. They even hesitate to reveal the truth if it hurts the other person. (Arasteh, 1964). In Iran, the father remains the head of the family and has authority over his wife and children. Another major thing about Iranians is that family is the most important social institution and children get most importance. They are loved and cared like none else. The parent-child relationship is more important than the relationship between the husband and wife. Relationships between brothers and sisters are strong and based on mutual responsibility in Iran. Brothers protect their sisters at all times. Iranian children are expected to be extremely polite and highly respectful towards elders. They are generally well mannered and always behave decently in their elders' presence. Even when there is a

conflict between father and children, the mother intervenes as a support to her children (Nyrop, 1978). Many Iranian films have dealt with themes that highlight their culture, traditions and family bond. Legendary Iranian directors like Abbas Kiarostami, Jafar Panahi and Asghar Farhadi have all shown aspects of their culture through their films. There are many scenes in Majid Majidi's *Children of Heaven* where the characters and situations blend with the culture of Iran.

MAJID MAJIDI

Majid Majidi is one of the most outstanding contemporary Iranian film directors, in the same class as Abbas Kiarostami and Mohsen Makhmalbaf (John H. Lorentz, 2010). With over two decades of experience in film making, Majidi has created some of the most realistic films ever made. His themes have not only been appealing to the people in Iran but also to the global audience across the world. Majidi's natural approach to film making has always given the western audience an understanding of life and culture in Iran. Majidi has often found the right balance in

giving the audience a clear picture of the issues faced by Iranians and Islam fundamentalism, while also portraying the good aspects of Islam (Annie Gregory, 2008). Some of his most acclaimed works include *Children of Heaven* (1997), *The Colour of Paradise* (1999), *Baran* (2001), and *The Song of Sparrows* (2008), among others.

CHILDREN OF HEAVEN

Children of Heaven (1998), written and directed by Majid Majidi, was the first ever Iranian film to be nominated for an Academy award in Best Foreign Language Film category (Bert Cardullo, 2012, Andrew Burke, 2010). It generated an initial of more than 1 million U.S. dollars in 10 Hong Kong cinemas alone and was easily placed among the top ten box-office earners of the summer (Hamid Naficy, 2012). Not only did the film achieve commercial success at the box-office, its theme and content were rated high by viewers and critics. Godfrey Cheshire (2000) argued: "Pardon me, but I would say Steven Spielberg and Majidi are the ones addressing global culture". With this statement, he argued that the Iranian pattern of censorship, most often, doesn't achieve its ideological aim. Some of the great Iranian directors have intentionally subverted ideology in comparison to *Children of Heaven*, which resists ideological critique. "By its nature, ideology works behind our backs" (Ricœur, 1986). The film deals with the story of a brother and sister who live in poverty. Despite their poor condition, they are part of a loving and caring family settled in Tehran (Nacim Pak-Shiraz, 2011). The main thing that stands out in the movie is the high moral values of the children in old Tehran and burden of responsibilities they need to shoulder from such a young age. The film shows how the warm communities and the traditional values of the old generation are still being maintained in the narrow alleys, houses and neighbourhoods of south Tehran. In contrast, it also shows the isolating upper-class buildings and narrow minded people in north

Tehran (Richard Tapper, 2002). The film has its share of twists and turns. Once, Ali nearly loses his own shoes as it falls on a drainage ditch, out of Zahra's reach who tries to retrieve it. At another juncture in the film, Zahra finds her shoes again, but on the feet of a classmate (Bert Cardullo, 2012). *Children of Heaven* works around a simple yet effective plot. The protagonists of the film are two young siblings – the 9-year-old Ali and his younger sister Zahra. The opening scene of the film is a close-up of Zahra's worn out shoes being repaired. After waiting there for some time, Ali rushes to the local grocer to buy cheaper potatoes. He keeps Zahra's shoes in a corner at the entrance of the store. On returning, he is shocked to find the shoes missing. The shop keeper had accidentally thrown it out along with the garbage. Ali is distressed and in tears, thinking of his sister and the poor economic condition of his family. Their father is a devoted labourer struggling to earn a living, doing many small jobs simultaneously while their mother is ill and is often found having a tough time in doing even basic household works. In the initial parts of the movie, their father is often seen shouting at the children for not helping their mother to his expectations and for sharing a few more responsibilities in the house. The children present a much happier picture of love and care despite the poor conditions they live in. The lost pair of shoes adds more misery to their circumstances. On seeing Zahra's disappointment on losing her shoes, Ali promises to return with it. He runs back to the shop and searches for it everywhere. He runs past his friends who play football on the streets. He feels he is no longer a child and assumes the need for more responsibility. He even rejects one of his classmate's requests to play the final of a football tournament. Finally, Ali and Zahra find a temporary solution. Schools in Iran are segregated by gender, which means Zahra leaves for her school in the morning and her brother in the afternoon. They decide that Zahra would wear Ali's shoes to school. After school, she must run

back to a meeting point and return his shoes. Sadly for Ali, he most often reaches late for school as a result of these circumstances. As things stood the way they were, Ali comes to know about a school-sponsored running race. The third prize for the race is a pair of sneakers. Ali's joy knew no bounds. Until that day, he had been running for existence and here comes a situation, where he has to use all his endurance for a pair of shoes he so much craved for. He shares the plan with Zahra and the happiness was evident even on her face. A close shot of their faces showed how much it meant to the siblings. The race begins and Ali starts to run with his worn out shoes and with no sporting gear. The other kids get so much attention from their parents and teachers. Ali runs faster than he ever did, with thoughts of his sister and tears rolling down his cheeks. The fading voice-over of her sister and visuals of his late daily rush to school motivates him to fight till the last minute. Half way through the race, he falls, panics, gets up and increases his pace and finds his way to the finish line. The school principal, who always scolds him for being late for school, announces him as the winner. Ironically, Ali comes first and wins the trophy, when all he wanted was to come third. The pair of sneakers goes to someone else. He weeps terribly but no one bothers to ask about it. On his return, Zahra seems to guess the result from Ali's facial expression. There is no direct conversation, no anger or fear, no complains or no childlike gestures expressed by Zahra. The gold fishes, whom the children fed once, rush to his side as Ali soaks his sore feet into the pond, as if to console him in return. Another interesting finding is how the plot of Majid Majidi's *Children of Heaven* seems to be inspired by Italian Neo-Realism movement. Italian neo realist cinema focuses on post-war problems like unemployment, poverty and social injustice and bases stories on recognisable characters that we see in everyday life. It dealt with unfamiliar threat faced by common man in the wake of World War II, which even questioned his survival. Majid Majidi's

Children of Heaven talks about a family struck by poverty and yet love each other beyond limits. It focuses on the little sacrifices they make and how all of them, despite the financial struggle, don't forget to express their love for each other. The most evident of them is the brother-sister bond between Ali and Zahra. The film maintains thrill and suspense throughout without any sophisticated use of technology or larger-than-life scenarios. The writer-director Majidi narrates the plot through point of view shots and scenes that indirectly pinpoint to more than one central idea. The condition of the family or the situation of the children is not exaggerated. You can relate to the characters and their struggle and there is no attempt to build sympathy for them. The director helps us step into the children's shoes and makes us understand their problems the way they did. The film lets us experience how people who live in such conditions think and feel for each other. It explains how relationships could get thicker and deeper in villages when compared to the cities, where people hardly find time for each other. The sophisticated air of city life is beautifully compared to the simple village life through a few contrasting shots. The film also shows how much the children understand the suffering of their family and the effort they took in not letting their father know about the lost shoes. *Children of Heaven* could be a perfect representative of epic neo realist films among Vittorio De Sica's *Shoeshine* (1946) and *The Bicycle Thieves* (1948) and Satyajit Ray's *Pather Panchali* (1955). It shows how tough life can get for the poor, whether it's in Iran or anywhere else. But more importantly, it explains how one can overcome that with love and mutual respect. By beautifully sketching the brother-sister bond, the film successfully tells the audience that there is nothing more important than love and family despite the circumstances you are in. The paper attempts to analyse the siblings' bond in the film '*Children of Heaven*'. In this film, Majidi shows the beautiful relationship between a brother and sister in the midst of all the

struggles and hardships they face. There are a number of scenes in the movie where the siblings' love for each other is narrated through point of view narrative style. This paper analyses and understands how the brotherly and sisterly affection is portrayed in the film through content analysis method.

THE BROTHER-SISTER BOND IN 'CHILDREN OF HEAVEN'

Children of Heaven follows the classical Hollywood narrative style. It consists of many basic elements, which comprises of an introduction of the problem at the beginning of the film. As it progresses the characters attempt to solve the problem. The problem is solved at the end of the film. Here, in this film, we see the young siblings facing the problem of the missing shoes. Throughout the movie, they attempt to cover up their loss. Every day after school, the girl would run all the way back to her brother just to make sure that he reaches his school on time. But most often, he reaches late and happens to appear before his strict principal. As the movie progressed, we see Ali trying to solve the problem by participating in the running race. Even though he fails to win the third prize and with it the pair of sneakers, their father gets them a new pair of sneakers towards the end of the film. Eventually, the problem is solved. So we see here that the film has followed the classical Hollywood narrative style.



Figure 1

The strong brother sister bond in the Iranian movie 'Children of Heaven' is evident right from the initial scenes, where the brother Ali is full of guilt and sorrow when after losing his

sister Zahra's shoes. He is heartbroken and even started crying after seeing the sad expression on his sister's face (*Figure 1*). He is just back home after being out for long but rushes back to the market, in search for the lost shoes. That shows the intensity of love he has for his sister.

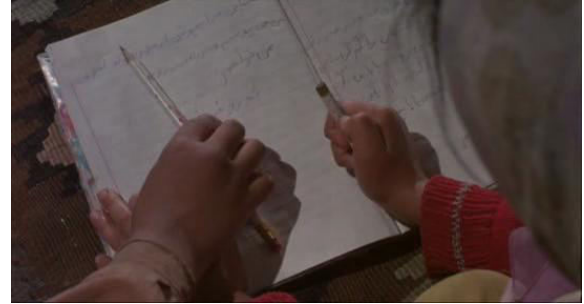


Figure 2

There's another scene where the two communicate to each other by writing on a book while their parents were involved in a heated discussion. The scene is brilliantly portrayed by Majidi, showing the innocence of children and at the same time, how both of them didn't want their parents to know about the lost shoe. There are many instances in this movie where the Zahra threatens Ali that she would tell their father about the shoe. However, she never does that. That beautiful scene (*Figure 2*) ends with Ali replacing the small pencil his sister was writing with a bigger one that he was using. It clearly showcased the brotherly care and concern Ali



Figure 3

As mentioned earlier, Zahra warns Ali many times about reporting the issue (about the lost shoes) to their father but never bothers to do it. Figure 3 shows the strength of the bond as even though they argued and fought over the shoe, she never wanted her brother to get scolded by their father. Majidi has realistically

shown a very common feature in households where siblings would fight amongst themselves but wouldn't let anyone else hurt or punish them.



Figure 4

The scenes that show Zahra running back from school to return the shoes to Ali again shows the intensity of the bond and how desperate she is to make sure that her brother reaches school on time. Most often, Majidi exhibits by extending the shows of Ali and Zahra running to school and back home, to portray the suffering they faced because of the lost shoe.



Figure 5

There is a heart-touching scene where Ali gifts the pen, given by his teacher for being among the top three in class, to Zahra. The pen was a reward for his hard work and efforts but he still finds joy in presenting that to his sister. We can witness the happiness and excitement on her face when she asks him "Really, for me?" (Figure 5)



Figure 6

A rare instance that shows the understanding and empathetic nature of the kids was when they came to know about the other girl (the one who actually got Zahra's shoes). The siblings who had gone behind the girl after school realised that she came from a poor family and that she was the daughter of a visually challenged man (figure 6). The two of them didn't utter a word to each other and walked back home. That beautiful scene shows the level of understanding they had and the common feelings they share.



Figure 7

Figure 7 shows the relationship between the siblings is where the two of them play with bubbles while washing the shoes. Even as they go through a lot of struggles in life, they manage to forget everything for a short while. They laugh at each other and enjoy playing with the bubbles, showing the close bond they share.



Figure 8

One of the most crucial parts of the movie is when Ali rushes to the physical trainer of his school to make a request for his participation in the marathon. After initially failing to register for the race and not turning up for the

qualifying races, he cries and literally pleads to offer him a chance (Figure 8). Ali always used to reject his friends' proposal to play football (much owing to his situation) and had the same attitude when the race was announced. Moreover, he didn't even have proper pair of shoes to be a part of the race. However, when he realised that the third prize winner would get a sneaker (which he could gift Zahra), he was keen to participate in the race. That showed that there is nothing else he valued more in his life apart from his beloved sister. This was also evident when he once requested his dad to get a new pair of shoes to Zahra during their trip to Tehran city.



Figure 9

The intensity of the bond between the siblings was clearly understood by the shots during the race. Ali is shown running with all his heart and the determination written all over his face as the voice-over of Zahra is shown in the background. One of the participants pushes him down half way through the race, tires down due to dehydration but still managed to finish the race for his sister (Figure 9).



Figure 10

The highlight of the movie was the last few scenes when everyone watching the movie, anticipating he either would lose the race or come third. But to everyone's surprise, he

becomes the winner. Everyone came to lift him up, hand him the winner's trophy and pose for a photograph with him (Figure 10). But Ali, amidst all this, was seen looking down and crying because he couldn't win the sneakers for his sister. That clearly says it all.

CONCLUSION

Children of Heaven is one of Majidi's most touching films with a purely apolitical theme. Even as the central plot revolves around a pair of lost shoes, the film succeeds in showing the intensity of the relationship between the two siblings. The film sheds its light on their struggles and temporary arrangements to overcome the loss, without the knowledge of their parents. Through beautiful point of view shots, Majidi draws out the extremely close bond shared by the brother and sister. The director, with his authentic narrative pattern, also manages to indirectly highlight other aspects of Iranian life like the strength of family relationships, the innocent and responsible nature of children, and the difference in attitudes of people in cities and villages.

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[22]

**ANTOINE BOURDELLE'S BEETHOVEN-PORTRAITS —
STYLISTIC AMBIGUITY OF A PARADIGM SHIFT AROUND 1900**

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ABSTRACT

The French sculptor and painter Antoine Bourdelle (1861-1929), who assisted Auguste Rodin for nine years, can be legitimately categorized as a mediator between classical and experimental modernism. In its identity of shape and content, his work appears to be situated between Apollonian and Dionysian principle in Nietzsche's reading, for, it is indecisively pending between object-oriented and process-oriented art: with the positivist classical approach reflected e.g. in his Tête d'Apollon (1900), Bourdelle aims to break free from Rodin's sensual Impressionism; whereas, in Daphné deviant laurier (1910), a sculpture programmatically separated from her Apollonian counterpart, transformation is more reflected in the topic and less in the actual style. The sculptor's transitory urge as a reflex of (re)creation, however, surfaces and unfolds to its fullest extent in the expressive style of his Beethoven portraits, variants of The Great Tragic Mask (1901)—a transition of form to formlessness, directed towards a complete disintegration of physical matter that Bourdelle can only evoke, though, without taking the last consequent step in execution. Therefore, the author of this paper aims to examine the creative evolution of Bourdelle's Beethoven-cycle that includes twenty-one sculptural portraits of the composer and stretches throughout his core career, from 1888 to 1929.

Keywords: Proto-Expressionism; being; creation process; transitory form; deconstruction

[23]

THE SELF -EFFACING ROLE OF WOMAN IN SHASHI DESHPANDE'S SELECTED SHORT STORIES

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ABSTRACT

*Human civilization is divided into two parts- Man and Woman. Woman occupies nearly half of the civilization. Hence, woman and her travails, predicaments, turbulences have become the core part of Indian Writing in English. Indian society, being a male-ordained society causes the self-effacing portrayal of woman in literature. Shashi Deshpande, the most widely acclaimed Indian woman writer in English majorly probes into woman's issues through her novels and short stories. The present paper is a modest attempt to analyze the image of woman in a self-denial mode as reflected in some of her short stories. The paper aims at studying the four selected short stories from her short story collection, **The Intrusion and Other Stories (1993)**, which deals with a variety of women with their both bashful and forceful appearances. **The First Lady** depicts a story of a woman, who is agreed with her husband's decision to adopt a celibate lifestyle on the ground that the purpose of sex i.e. 'procreation' is served. Being a wife of a political leader, she desires to be in her withdrawn status, as she is fed up with wearing masks. **The Intrusion**, a title story deals with a newly married woman, whose self respect is dishonored by the appalling treatment by her husband, whom she thinks as an intruder. **The Wall is Safer** reflects a woman, who is willing to resign into isolation and rejoices at the wall as a symbol of safety. The woman in **Death of Child** appears to be little different comparing to the previous three female characters. Her being uninhibited while taking a decision of abortion finally makes her diffident and weary of herself. Thus, Shashi Deshpande emphasizes the self-effacing role of female protagonists in the short stories under study in a trenchant manner. (294 words)*

Key Words:- woman, male-ordained society, predicaments, self-denial role

Human civilization is divided into two parts- Man and Woman. Nearly half of the world's population has been of woman right from the dawn of civilization till today. The cultural height of a society depends on the kind of status the society offers to a woman, that is, the attitude particularly of the male members of the society to a woman. Though changing, the condition of woman in India is still far from satisfactory on account of sex, caste, class-based discrimination and traditional value system. In the conventional caste system of India, woman herself has always been looked upon as a caste. **Vrinda Nabar (1995:50)** says, 'To be caste as woman in

India is to live out this triple-layered existence. The disparity in the role of man and woman in various walks of life has always created a social imbalance all over the world. While examining the sex-role, the society has been compared to a bird, whose two wings

Prabhati Mukherjee (1978:01) says, represent two sexes, the balanced and smooth functioning of which are absolutely necessary to both these cases. The two wings, to continue to simile are very ill proportioned in India, which prevent Indian society from progressing smoothly.

Woman's social role and her social status are interrelated. That is why woman's role, which is, what the 'mighty' sex wants her to do that determines her status. Therefore, the status of woman has to be seen in the socio-cultural, economic, political and psychological contexts. It is the woman who is supposed to be the custodian of social and religious conventions. Apart from being a machine of perpetuation, she also has to be 'a show-piece.' It seems that even God has done a great injustice to woman by attributing to her the function of reproduction; man has made the most of this 'weak factor.' That is why the status of woman has always been low in the family and society. In case of a woman, subordination results usually from factors like sex-discrimination, economic dependence, traditional customs, unfavorable environment, ignorance, superstitions, prejudices, and so on. These factors conspire together to mould her mental makeup in such a way that she has to accept the subordinate role in the given socio-economic context. Hence the study of woman and her travails, predicaments, turbulences in comparison with that of man as projected in literature could offer the proper diagnosis of the ailment.

Shashi Deshpande, India's one of the most acclaimed woman writers in English did her first experiment in writing fiction with short-story. In one of her haunting collections of short stories, *The Intrusion and Other Stories* (1993), she explores a world blighted with 'despair and unhappiness' of women characters. The present paper is a modest attempt to analyze the image of woman in a self-denial mode as reflected in some of her short stories. The paper aims at studying the four selected short stories from her short story collection, *The Intrusion and Other Stories*, which deals with a variety of women with their both bashful and forceful appearances. The analysis carries its focus on the deepening inner urge of women characters to completely break out their predestined roles. However, they are forced to face their failure due to their

self-effacing stand. Thus, through her writings Shashi Deshpande provides an insight into various aspects of man-woman relationships and emphasizes the self-effacing role of female characters in a trenchant manner. It is worth to quote a comment given by *The Times of India* (1993: cover page) :

Deshpande's finely-honed sensibility infuses the delicate interplay of human relationship with a realistic ambience which serves to crystallize our thoughts, and all at once we see in her a natural extension of our own cognitive parameters.

The image of women in the stories under study can be studied well within the framework designed by a feminist thinker, **Simon de Beauvoir** based on her certain observations. In the introduction to her famous writing, *The Second Sex* (1997:13), **Beauvoir** probes into a question, 'What is woman?' It is record of an argument on the 'interpersonal relationships between man and woman.' Further she states, 'It is not nature that defines woman; it is she who defines herself by dealing with nature on her own account in her emotional life.' (P-69) A critic, **Vidyut Bhagwat** (2004: 63) interprets Beauvoir's feminist thoughts: '... the woman is the other against which man defines himself as a subject. In expressing men's otherness, women are denied their own individuality.' In short in a man-made society man exists with a consideration of 'transcendence' as 'normal' behavior whereas woman is compelled to exist normally with alienated, passive and immanent position.

In her article, *The Short Stories of Shashi Deshpande*, **T.N. Geetha** (1991:170) summarizes the place of woman in Deshpande's stories,

Her stories suggest that compromise is what characterizes the life of the common run of the middle-class women in India. Unable to defy conventions or traditional morality, she

finds herself enmeshed by desires and despairs, fears and hopes, loves and hates, withdrawal and alienation, suppression and oppression and marital discord and male chauvinism.

The First Lady depicts a story of a woman, who is agreed with her husband's decision to adopt a celibate lifestyle on the ground that the purpose of sex i.e. 'procreation' is served. Being a wife of a political leader, she desires to be in her withdrawn status, as she is fed up with wearing masks. The story opens with woman protagonist's rejection to the compliment that she receives. Instead, in a self-consoling mode she signifies the physical appearance. Denying the beauty of mind she says, '... what can you expect when you're nearly seventy?' (P-01) In spite of her disappointment with the 'austere atmosphere of her husband's home', she appears to be a satisfied receptive of public award of 'gracious and dignified first lady' though mechanically. Her trivial objection to the their 'comfortable' yet 'meaningless' present invites her husband's aggressive reaction on which she is forced to agreed with her 'feeling of being important' at the cost of attending the more 'irksome' public functions, for which she has meticulously trained herself. It seems to be true what **Simon de Beauvoir (1997: 19)** investigates about women:

They don't authentically assume a subjective attitude. ... the women's effort has never been anything only what men have been willing to grant, they have taken nothing, they have only received.

For instance, wife in the present story easily gets agreed and grants her husband 'a kind of perverse satisfaction in denying oneself pleasure, a kind of hysterical urge for self-denial.. ' As a matter of fact, her husband's decision of abstaining from sexual relations deprives her from the male touch and reduces her to long for the same by the other. As per the reference of Juliet Millett's evaluation of Freud cited by **Vidyut Bhagwat (2004:208)**, it

can be stated that the husband in the story promotes a Freudian theory actually blamed by Millett of 'treating the female character as a static thing ordained by nature.' And further as Freud intents 'to limit female life to the sexual-reproductive level and also to persuade us that women live at a low cultural level because this is the only level that is possible for them.'

The Intrusion, a title story deals with a newly married woman, whose self-respect is dishonored by the appalling treatment by her husband, whom she thinks as an intruder. The story is replete with no of instances where a newly married woman is made aware of her sexual role with which she is forced to identify herself. Gradually, she gets sickened with the fear of impending disaster in the form of 'sex' with a man, whom she hardly knows. Her husband's emphasizing 'complete privacy' deadens her almost with 'Fears, Tremors.' Consequently, she averts her face from the beds. Woman in the story is shown as a silent acquiescent as quite mutely she accepts the marriage proposal. Friendship, which is the basis of husband-wife relationship, is found lacking here. In her narration, it is quite perceptible to sense her withdrawal feeling at the moment she admits her denial 'to hear the intimate sounds that were seeping through the thin walls and flimsy door.' (P-38) She finds it almost disgusting to see herself 'with a strange man in strange room.' (P-39) It becomes quite convincing when she narrates, 'And at present we were not friends, not acquaintances even, but only a husband and wife.' (P-38)

Woman protagonist in the story appears to be a victim of 'body-mind' conflict. Even 'the slightly glazed look' in her husband's eyes she finds revealing and demanding and desperately trying to underline as **Vidyut Bhagwat (2004:81)** expresses in her analysis of Simon de Beauvoir that 'body and sexuality are concrete expressions of existence.' Woman in the story reads out her husband's eyes and narrates her understanding,' ... how unaware

he was of everything but of what was to happen between us, making us truly husband and wife.’ (P-38) She finds it to be extremely startling and reproachful to see him, ‘a nameless stranger’ calling out her name with so familiarity. She is reluctant to acknowledge his attempt of maintaining the mundane affair of husband-wife relationship which is still under construction. Out of fear of rejection that crouches in her, she eats all her fears of ‘exposing the mysteries of her body to him.’ (P-40) However, her stammering attempt to convey their little acquaintance with each other receives a cold, little violent reaction by her husband, but for her it brings ‘a light-hearted sense of escape.’ (P-40) Her relieved state of existence evaporates only to throw her into a daylight humiliating fact of his merciless bodily assault on which we are told that she cries ‘not for the physical pain but for the intrusion into my privacy, the violation of my right to myself.’ (P-41) Thus, the husband draws the boundaries of her sphere even within marriage, where the sexual act for man is legal but for woman it is rape. In order to support woman empowerment, it is necessary to consider a feminist thinker, **Tiffany K. Wayne’s (2008:50)** discussion of Margaret Fuller’s views on the need for the acknowledgement of woman’s need and ability to pursue her own individual interest expressed in her writing, *Woman in the 19th Century*:

What woman needs is not as a woman to act or rule, but as a nature to grow, as an intellect to discern, as a soul to live freely and unimpeded,

The Wall is Safer reflects a woman, who is willing to resign into isolation and rejoices at the wall as symbol of safety. The story is a depiction of highly subservient woman, whose existence is genuinely valued not more than as a cook by her husband. Her conscious understanding of their visitors’ look without any expectation or their getting uneasy with her underscores only her denial to enforce her existence. She narrates, ‘Unnatural, forced

smiles flicker across their faces as they talk to me, staying on even when there is no need. They turn away from me with almost audible sighs of relief ...’ (P-116) The presence of woman protagonist is made visible ‘not out of choice, but because there was none.’ (P-116) Sushama perfectly describes the woman-narrator, ‘And here she is, the woman behind the successful man, the one to whose support you owe everything, the devoted, self-effacing wife ...’ (P-120) The words, ‘self-effacing’ keeps her awake, completely aware. She relates the ‘cry of the new-born’ to the ‘triumphant assertion of being. Of existing’ (P-120), which she lacks and on the contrary allows her cry to be stifled.

Shashi Deshpande hardly allows the notion of ‘female collective consciousness’ to be developed in her stories. For instance, Sushama’s initiation to resist the male-domination is sternly rejected by the female protagonist. The acceptance and the confession of her unexploited position can clearly be marked when she finally blurts out on Sushama’s cross-examination, ‘For God’s sake, Sushama, don’t make me out to be one of your exploited women. I know all my legal rights.’ (P-120) She veils her being contemptuous at her husband, Vasant’s coming home ‘tired, satisfied and full of what he has been doing.’ (P-120) She unnecessarily judges his being callous and reasons out in her narration, ‘Maybe, it’s because I have nothing to offer in exchange. The small cash of my day seems paltry in comparison.’ (P-120) She resists unfolding the truth of the ‘tenuous peace’ she has built around herself. She is shown contended with her walled state and status. She limits her scope for flourishing as a transcendental being with her secret agreement with building a fence with a ‘wall’ rather than with a ‘barbed wire’ hence throws away her sense of aspiration to be a part of the outer universe. Despite the awareness of the truth that the danger is lying inside, she resigns to the world inside the wall, which hassle her subjectivity.

The fourth story under study is **Death of a Child**. The female protagonist in the story appears to be little different comparing to the previous three female characters. The story begins with woman's appearing with agitated mind due to unwanted pregnancy. She expresses a strong aversion at the thought of pregnancy, which for husband it is nothing more than a matter to be managed rather than welcomed. His 'reasonableness' is reflected when he says, 'But if it has happened, why not accept it?' (P-44) Though Simon de Beauvoir's observation of bodily condition in pregnancy is convincing that in pregnancy woman is bestowed with narcissism, in case of present woman it seems to be contrary. She doesn't want to imagine 'that the main purpose of (her) life is to breed.' Her urge 'to live with a new 'yes' to life' (2004:161) invites a sharp criticism of her predefined wife-mother role. She is asked, 'Your life- is that matters to you? How can a mother be so selfish? What about that life?' (P-45) She denies determining the concrete significance of motherhood for woman, as she says emphatically, 'Children stifle your personality. You become just a mother- nothing more.' (P-45)

Shashi Deshpande demonstrates the woman with a different kind of framework of her mental constitution. She is infuriated at the thought of carrying the load of thrust maternity for third time in less than four years. Woman in the story supports the authorial thought of individualism by bringing some change from being 'inessential' to 'essential'. She expresses her thought: 'Now I want to reserve some part of myself, my life.' (P-47) The story carries author's message becoming valid in the course of time that a sexual love of wife should not be mingled with her desire of motherhood. Though, it is understood that 'motherhood' confers the honorable status to Indian woman, woman in the story educates herself and the readers too with the other side of it. We are told that- 'Marriage, childbirth destroy something in a woman. A reserve. A secretiveness. An innocence.' (P-46) However,

her being uninhibited while taking a decision of abortion finally makes her diffident and weary of herself as she carries 'the ghost of 'her' dead child in an unconscious mind.

In short women projected by Shashi Deshpande are not anti-men models. They don't believe in extermination of their male-counterparts. The problem with her woman is to reject the mask and give a full vent to her unconscious feelings and assign them a conscious and visible status. The author supports the need of surpassing the 'polarization' and attaining the new 'human wholeness.'

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[24]

HOW THE KOREAN SOAP OPERA INFLUENCE SRI LANKAN'S LIFE

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ABSTRACT

This research paper determines how, the South Korean soap opera influence Sri Lankan's life. In 2012, Sri Lanka Rupavahini cooperation introduced Korean soap opera to the Sri Lankan home audience. That selected opera is famous in Korean & worldwide audience. That opera contains the Korean culture, religion, myths & also the Korean society. In the beginning of this Korean drama series Sri Lankan audience not allowed this opera. Because of the culture, such as language and the era were the reasons for that. Sri Lankan audience first time watched this drama as a result of their habit of time schedule. To prepare research findings used methodologies are interviews and gave questionnaires. In addition attend as a partner researcher in the Sri Lankan civil society. How does simple television production can be used a tool for effective social changes & wins million of hearts and minds in the region. Most of writers wrote about that series & published news paper articles, books about the theme of this story. Sri Lankans imitate Korean drama characters by their clothes, culture, walk, religion & like everything. As a result of addict audience Sri Lankan market also joined this process. They introduced hairclip, dresses, shoes, makeup items & accessories. Influences of this drama create a big market among the Lankan civil society. Likewise tusion masters, businessmen use the picture of female character as their publicity. Their hidden truth is they use the ideology of this soap opera for established in the Sri Lankan civil society. Korean soap opera had change the Sri Lankan life by the successful characters and ideology.

Key words: Soap opera, Culture, Audience, Era, Ideology

INTRODUCTION

There was a Korean soap opera, Sri Lankan style called "Sujatha diyani or Changumi", but it's real global name is "Jewel in the palace" that became the most famous in Sri Lanka. In the beginning of this soap opera Sri Lankans not much related their dramatic theme, story, clothing styles. Sri Lankan audience cared about only that telecasting prime time of "Oshin" and as a result of the habit became audience in Changumi. However finally Sri Lankantelevision viewers automatically enter to this soap opera also, that tele drama selected by Rupavahini corporation and it's the newest Korean experience to the Sri Lankan audience. So Sri Lanka settled with tele drama day by day. However Sri Lanka audience attacked by this live characters and soap operas fictional

story after passed that attractive incident the systems of Sri Lankan audience attended to watch that soap opera series. Theme of that soap opera is historical one. It's about Korean emperical's period. About 500 years ago during the time of Chosun Dynasty, Korea boasted a rigidly hierarchical and male dominated social structure. Set in this period, "Jewel in the Palace" is based on a true story. This dramatic story surrounded the royal kingdom of King Jung Jogn and who lives in Korea and his palace administrative systems. To achieve this dramatic story for the audience heart director of this soap opera use many female characters. In this soap opera describe how they investigate their lives for king's palace. Always described about "what are the

most valuable customs in this palace” in while the soap opera. Whole story ran away that values, myths and observations. However in this drama’s target group was women and children. Sri Lankan women easily caught by this soap opera from its lovely attractive characters of this fictional story. Specially, Changumi is the most popular and effectiveness character in this soap opera. That Changumi’ character landed herself as a royal cook, later becoming the royal physician, then ultimately the physician in charge of the king. Other characters of this historic theme story such as king and queen, choi, han, min and all the supporting characters also help to develop the story for most successful one. Especially the story of this soap opera flows by the most popular character “changumi” who famous actress is called “Lee Young Ae” has a most suitable face for this dramatic soap opera. Her character describes all the things that have to include for women. At the middle of this soap opera Changumi joined with sir Min, who works in the kingdom military and it grows as a respectable love story between both of them. So that’s also helped to kept in Sri Lankan audience wait other day episodes to watch. Soap opera is more attractive one for all worlds’ audience, because of its theme content full of love, fear all emotional movements. So that’s why people allow connecting and staying with such soap operas in the world. All the characters who act in the soap operas determine what the realities of the world as a story. In this soap opera story give some of ideology hits to our Sri Lankan audience because in this story describes how people rise up from the boundary level. Main character of this drama Changumi gives big potential spot light to the Sri Lanka society, specially for women to achieve their targets with the difficulties of their family, society or any other weakness coming from their lives. So all the characters helped to build up main character with the more successful and other one by one character also show ideologies from their characters. It helps to make a most suitable dramatic story for magnetic way to catch the

audience. Automatically Sri Lankan audience join with this drama but at the finally whole sri Lankan society attacked by this drama’s dramatic story, live characters and whole successful things in soap opera. Jewel in the palace that called “Sujatha diyani” by the Sri Lankan style, if it is not related it’s theme, custom or period of related for this story not context with the Sri Lankan style, most of Sri Lankans embracing of this soap opera story as their lives partner.

WHAT IS SOAP OPERA?

The soap opera began in the early 1930s with 15-minute daytime radio episodes and was inherited by television in the early 1950s and expanded to 30 minutes. By the mid-1950s soap operas dominated late morning and early afternoon weekday television programming as they had dominated a similar time frame in radio programming during the previous decade. _Soap opera is a story about the people’s burning problems that happened & going to happen see and hear by others. In the social life also people like to catch someone’s problem and enjoying with each others. As a human it is a normal habit of the people. Because as a human, people always allow to search other’s garbage and almost try to share with each others. So impact of human life people will explore others things and always try to think and make stories about ongoing situation. Soap opera also the thing that basically aims human likes and dislikes keep in dramatic representation of their own lives and concerns. It is also a dramatic view of the people behavior. _Soap opera is ongoing works of fiction and episode in nature. Soap opera are stories told over extend period with different characters being at different times. Most of story line and it is even rare for a story affects several characters and possibly inter connects with others stories. Soap operas tend to focus their plots and storylines around family life personal and sexual relationship emotional and moral conflict. So it became as a fictional dramatic view in soap opera. While

many of these scenarios might show up in other programs soap are filmed to reveal the day to day lives of its characters building in the story. A crucial element that defines soap opera is the open-ended nature of the narrative, with stories spanning several episodes. The defining feature that makes a program a soap opera, according to Albert Moran, is "that form of television that works with a continuous open narrative. Each episode ends with a promise that the storyline is to be continued in another episode". A crucial element that defines soap opera is the open-ended nature of the narrative, with stories spanning several episodes. The defining feature that makes a program a soap opera, according to Albert Moran, is "that form of television that works with a continuous open narrative. Each episode ends with a promise that the storyline is to be continued in another episode." According to Wright Mills View (1916–62), "Commercial jazz, soap opera, pulp fiction, comic strips, the movies set the images, mannerisms, standards, and aims of the urban masses. In one way or another, everyone is equal before these cultural machines; like technology itself, the mass media are nearly universal in their incidence and appeal. They are a kind of common denominator, a kind of scheme for pre-scheduled, mass emotions." Soap opera is a serial drama on tv or radio story lines dealing with the lives of multiple characters. Soap opera indicate with the multiple characters with the sequence story series passing episodes nature is very narrative. Most of soap opera runs away with the emotional relationship. Soap opera contains emphasis of family lives, personal relationship, sex, emotional and always coverage of tropical issue. Especially soap opera determine a story and contains many behaviors of lives. It was always reality and that's why audience almost love and addict with the soap operas easily. After became a lunacy for the soap opera tele series. The addict audience can't miss even one episode also. So that's why they saw from everywhere that they miss episode story and if

not they asked from any one about the missing story that earlier they lost one. It would a fever. Luciano Berio (1925) Cited, "Opera once was an important social instrument" According to his views enjoy learning about complex relationship between different characters and watching them develop over time from the soap opera. Audience will think about the characteristic relationships among the soap opera. After think that connections in the characters and they thought about what are the situations had influenced to develop the characters. So finally they talk with each others about the soap opera story characters and situations of the dramatic basic. It may be spread like exploration in the society system. People make a discussion about the dramatic soap opera episodes movements, is it true or not ??? Soap opera quoted by Jesse Leonardo (2005) "Any pathetic, fantasy, unreal drama shown on basic cable daytime hour on television." It likes a narrative puzzle, such as opportunities to what is going to happen next in the fictional drama. Audience always alerts to know what is happening in next incident. It will generate large number of audience for the soap opera. In the society soap opera has huge audience for making the social revolution. It gained in talking about soap opera with other fans reading the magazine, newspaper articles and books for get numerical data chatting with each others about the soap opera. In the society criticizes soap opera make a huge campaign in the society for making a new revolution about the soap opera ingredients. Soap opera almost perform at the same set the costumes also same. All the characters help to grow a fictional drama and characters develop with the similarities in the soap opera. "In the opera was every night, It is of all entrainment, the sweetest and most delightful. Some of the song seemed to melt my very soul." by Francis Burney (1752-1840) according to his view same set backgrounds can be used to shoot the whole soap opera. Sometimes it may be very little location for filmmaking the soap opera. However soap opera is a fictional drama, which indicates attractive story perform at the

suitable platform. It was a huge campaign to gain people to make a social revolution about somewhat theoretical background. So finally soap opera can easily catch the audience from its fictional and dramatic story.

RATIONALE

After the John logie baecard, investigated the television system to the world. Whole the world change by the new technology day by day. World connected with the television system for more reasons. But in now a days tv system keep in peak of the mountain after the attacked to the all ways for whole world society and Sri Lankan society also. Some attraction from the television system and in these days it kept in silent way. However in Sri Lanka audience has more experience about the translated foreign soap opera like Oshin, Robinzo crooso, Ocean girl and such as bollywood soap opera named Praveena, Mahagedara and near future there was more effective Korean soap opera telecasted on Sri Lankan rupavahini called full house. But most of foreign soap operas created big argument in the society. But these Korean soap operas with the changumi also no more social comments or arguments from the Sri Lankan society. Audience strongly embracing it talc story and there was a changumi lunacy in that telecasted period. However this jewel in the palace story telecasted in several countries in the world before telecasted it in Sri Lanka. Every countries had been made more effective things all around the world by the ideology of this drama. So as a result of winning ideology and the dramatic story Sri Lankan audience also had more influence by the changumi soap opera. According to Sri Lanka Rupavahini data sources, there was a highest ratings showing in Sri Lankan daubing history. Finally it may be a reason to change the Sri Lankan society system to collapse more things. So that's why rise up more researchers for about that. Sujatha diyani has was a more influence able dramatic story and more effectiveness characters also. It was a most

reasonable thing for rise up more influences for the Sri Lankan society. In that case research pointed out what are the influences for the society in Sri Lanka from this soap opera. It was more researchable and there is more effectiveness about the South Korean society system substitute for the Sri Lankan society also. In this period of this fantastic soap operas theme in the Korean soap opera not related for the Sri Lankan systems but it also embracing by the Sri Lankan audience as their reasonable relationship. However, had been made influence as far as whole Sri Lankan society by the ideology and successful characters may be researchable.

STORY IN DEEP

Jewel in the palace is a historical fictional soap opera that happened real story in South Korea about 500 years ago during the time of Chosun Dynasty, Korea boasted a rigidly hierarchical and male dominated social structure. Set in this period, "Jewel in the Palace" is based on a true story about a legendary girl. This story produced by the Munhwa Broadcasting Corporation and it directed by Lee Byung-Hun in 2003. This soap opera earned highest viewing rates in the podcasted period in the Korea and after that it telecasted more than 50 countries in the world. This story was about really happened incident in the cooking section in the king's palace. Queen's murder case was the main incident and whole drama surrounded that case. Changumi was an orphaned girl because of her mother and father destroyed by the cruelty of palace ruled system. But that daughter also had to work at the palace as a cooking member at the kitchen. When story flows through the scene by scene, it learned the secrets of South Korean cooking methods. In this soap opera main character of Changumi presents many roles such as lady, cook, herbalist, slave, researcher, detective and conspirator. In her memorable life teaches lots of things to whole society how rise up from the endeavor. All the episodes created as a fictional about murder case that happened in

the palace. Changumi was the investigator of that mystery. All the characters also support to develop the main character of this fictional opera. This orphaned girl 15th century Korea who raise from her servant class beginnings to become the first women physician to the king. In the childhood of Changumi, had lost her mother and father also. But her mother taught write and read language very well. So Changumi sets her sights on the long range goal of entering the royal palace and becoming the highest kitchen lady, her only goal was an injustice committed against her mother that written down in the official log book. When her mother had been kitchen lady, Changumi works tenaciously to learn everything. She can and perfects her skills. It makes game among the Choi's family. Choi family had always against with the Changumi. As a result of Choi family ceateral conflict between Changumi for treason who made by Choi family always try to get in the trouble to Changumi. Not only for the Chagumi but her mentor also made trouble in series. All passed episodes their roles included with supreme responsibility to prepare delicious beautiful and healthy foods. As a result of this happened chain of incident Changumi is framed for high treason, demoted to a slave and exiled to a remote island. But Changumi still has a goal to achieve. Then she change her character as a physician lady according to facility that provided by the slave island. She begins studying and training in the field of medicine. Amid the dramatic events a beautiful and moving love story develops between Changumi and military officer sir Min. We can see this love story grows with the as he admires her intelligence courage and tenacity.

METHODOLOGY

To examine the impact of the soap opera for the Sri Lankan audience by using mixed methodology of qualitative and quantitative. For a quantitative methods used questionnaires for gathering data from the Sri Lankan audience for measure, how influence had been

made by the Korean soap opera of Sujatha diyani. In Sri Lankan according to the department of census and population data there is near two lakz of population. They are multinational, multi religion and multi collective of people who lives in Sri Lanka. Among that whole population of 13.6 million of people became television audience in Sri Lanaka television networks. I selected 100 people causally as my sample for the research to collect data. As a sample of my research without age limit of people and without consider about their sex, religion, national statement or living place even didn't consider for that selection of the research. Primary sources were questionnaire to collect the data. In this research used 100 various kinds of people perchance method from all around the country to gather data. In this research to determine how to make a influence for the Sri Lankan audience by the Sujatha diyani of Korean soap opera. For that used several primary data collection methods to collect data for developing the research. As these research data collection resources it used several primary data collection methods to gather data for developing the research. Specially, various types of people used for an interview to collect the data for analysis and get conclusions. Observation also used to gather data for this research as primary data collection methods. In depth observation about the soap opera of Changumi and relevant Sri Lankan society as a memberof the society also observed by the research. As secondary data resources it used news paper articles, books, journals, social networks and web sites also used for gathering data.

RESULTS

After gathered data from using data gathering tools in Sri Lankan audience about the soap opera of "Sujatha diyani" had more influenced by the many views of the Sri Lanka. It sometimes sociological way and sometimes ideological and philosophically change had been established in the Sri Lankan society.

According to this dramatic theme era was not related to the Sri Lankan society. Because it was an empirical era story and Korean society also changed than that story basically cited era. In this drama's main set or background is a king's palace. All the incidents happened in the king's palace and it described how the empirical systems controlled under the ruled. This soap opera costumes also not related to us. Because of these costumes are traditional dresses in the Korea. Their culture also not same to us and only same thing is they has myths like Sri Lankan. But their myths also different than our Sri Lankan myths. Their traditional ways almost help to keep in thought our Sri Lankan's also return to their ways. However as an impact of this dramatic soap opera most of Sri Lankan audience also grasping that topic as their most famous and most viewed time one. As a result of the most popular soap opera it influenced to the Sri Lanka families. Because Sri Lankan house wives had attended with this soap opera from 6.30 without consider about their families. So husbands and children had to wait until mother comes after watched Changumi. But as an impact of the Changumi there are more effectiveness had occurred for the Sri Lankan life styles. Specially according to the

observation results urban areas of Sri Lanka most affected by this soap opera. After got more data from the observation, it made to prove that answer given by who participant for the survey. Suburb areas affected from this soap opera more than urban areas of the country. Especially all the women who live in those main areas of the country made more affected by the drama. According to observation results plantation sector also had affected by soap opera to change their living styles. But women and school children had been most affected by the soap opera series in main areas in Sri Lanka. This soap opera had made the more influence for the women, girls and school children than boys. From the observation results big amount of school children and specially girls and women had been influenced by the Sujatha diyani soap opera. Men and boys also influenced by somehow, but amount wasn't bigger than girls and women. After telecasted Changumi Sri Lankan girls part always going to imitate as Changumi character and ideology. This survey keen in "why actually Sri Lankan audience make big attention for that series?". So got data from the questionnaire it's indicated what is the reality.

Table 01 – why people like this soap opera?

Reasons	Percentage
It's characters	32.3%
It's Ideology	17.1%
Dramatic episodes	35.6%
Social society influenced	15%

This table presentenced what were the really made a social influence among the Sri Lankan audience. Big amount of dramatic episodes indicated the reason for made such influence had made among the society. Its characters also help to grow some influence among the audience. This drama effected for the Sri Lankan fashion industry also. Especially Sri Lankan women had been embracing most of

Korean patterns from this soap opera. After the telecasted this opera according to this research observation and after supplied collected data, there was high percentage of averages indicate there was some society changes had been occurred from the opera. Korean cloths designs, hair styles, bags and number of Korean styles added to the Sri Lankan fashion industry. After surveyed from

the questionnaire data collected how to influence this Korean soap opera among the Sri Lankan fashion industry. This table

indicate how had been made soap opera made some influence for the Sri Lankan fashion industry.

Table 02 – *What are the influences of this soap opera?*

Fashions	Percentage
Cloths	14.6%
Hair styles	56.7%
Bags	8.5%
Accessories	20.2

This table indicates how women alert with the Korean fashions. Especially women have got hair styles from this drama and actually they used Korean type hair clips to decorate their hair. In these days most of women use such as hair clips in that situation. Businessmen who has stoles such accessories had big business from that hair clips. Sri Lankan also seemed like Korea and most of women used such hair dresses. Not only hair clips Sri Lankan women used hand bags and shoes but also like Changumi and impact of the Changumi story. After telecast these soap opera series it extremely impacted for the Sri Lankan media industry also. Because in these days no more very famous drama. In that telecasting time in the Sri Lankan television channels and lots of people alert with the soap opera and made big discussion in the society. That's why most of people alert with this drama and as a experimental first time lots of people join with this drama and but after the impact of this drama most of Sri Lankans were addicted with this drama. Most of day cards issued with the Changumi's face and other famous characters

CONCLUSIONS

After the telecast Sujatha diyani tv series Sri Lankan society had been change by the influence of this series. According to the research results it 45% of Sri Lankan people watched that soap opera series continuously without missed any episode. If missed some episode they watched it however from internet

of this drama such as solider Min, King & white characters of this drama like supervisor women Han in the kitchen had been used to color the day cards. Most of school little ones and lunacy bought dozen of such day cards. Not only for the day cards they used Changumi's face to make publicity in posters of tuition classes and political campaigns and when established more social works in Sri Lanka imagine makers in Sri Lanka imagine makers used changumi's face for their posters. Because of Changumi was the most famous character in the society than Sri Lankan characters and specially people address about the ideology of Changumi in the social, religion and political campaign to describe the power of women. However impact of this drama Sri Lankan media market had more duplicate CDs also. These all CDs about Changumi story who got the Changumi television series from the internet and published as a CD to the audience. So however advertisements that published on the tv, radio and news papers also used Changumi's image as their advertisement terms.

or something else. So as a result of this soap opera Sri Lankan whole society had changed. It was social, political, economy, religion and all the section such as health, agriculture also changed according to the influence of this drama. Most of Sri Lanka television industry had been changed. For an example television producers want to change their day schedule times. They want to make most effective

characters such as Changumi. For an example one of drama made named “Sujatha puthra” such like theme of this Changumi story. However in the whole mass media industry Changumi became a heroic character in the Sri Lankan society. So media also must create such character as a influence and successfulness of this characters. After telecasted this drama Sri Lankan living society has been changed. Specially women changed and always try to become character like Changumi. Then try to learn how to cook like Changumi and how to give medicine like Changumi. Sri Lankan women changed their speaking ways also like Changumi. Sri Lankan babies also named like Korean names in that telecasted time period. As an influenced of this soap opera Sri Lankan home styles also changed. Main thing is people loved to use Changumi image as their daily schedules. So that’s why most of Sri Lankans almost used Changumi styles for their daily use. For an example they used hair clips such like Changumi. According to social changed economic sector also influenced by the Changumi tele series. Because market wants to supply what are the social needs. So, industrial market also wants to set with the social needs. As influenced of this drama there were lots of things come to the market such as day cards, calendars, T-shirts, hand bags with face of Changumi. However market made a lunacy about the changumi for the Sri Lankan consumers. So, finally market and social needs depend with each others to fulfill their needs. Political changes also made by this Korean soap opera. Because of whole society change by the opera and political some characters changed like Changumi from their vision and used Changumi’s characteristic ideology for growing up their political campaigns. At the highest influence of this drama. Sri Lankan president also made his speech with the examples giving examples from Changumi soap opera. Religious monks also attached examples from the Changumi story when they giving speech for the people as a social influence and change in the society. Especially

historical connections Sri Lanka and Korea improved after telecasted that tv series from Sri Lanka rupavahini cooperation. It may be a big rapport building of influence from such soap opera series. As a conclusion can be said there is a big imagine and ideology, physiological, philosophical impact has occurred to the Sri Lankan audience. It came from the after telecasted Changumi soap opera TV series. Whole the society changed with the impact of this tele series. It sometimes became a lunacy for the Sri Lankan society and good and bad effects partly. At last we can see this TV series made a sequence impact for the Sri Lankan whole society.

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[25]

USE OF TASK-BASED ACTIVITIES IN THE TEACHING OF DRAMA

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ABSTRACT

*Drama, as a genre of literature, is often considered to be an interesting area in teaching and learning situations. Many methods and techniques are used while teaching drama in an ESL classroom. It is observed that the use of task-based activities proves to be effective and beneficial in the teaching of drama. The present paper strives to focus on the pivotal role of the task-based activities in the teaching and understanding of drama. The paper presents the varied task-based activities that can be used while teaching Oscar Wilde's *The Importance of Being Earnest* (1994). The task-based activities help the students to comprehend the text in a better way. . In fact students' active involvement and participation in the task-based activities not only enhance their understanding of drama but also help them to unravel the plethora of complex meanings woven in the dramatic text. Through the involvement of the students in the task-based activities they learn to infer, interrogate, and interpret the dramatic text. They make guesses, deduce and derive meanings and through inference and reasoning strive to discover the dramatic text. Thus the present paper makes an attempt to prove that the use of the task-based activities in the teaching of drama not only brings in enjoyment but also enhances the students' understanding of the dramatic text.*

Keywords: teaching of drama, task-based activities, students' participation

INTRODUCTION

The paper discusses the significant role of the task-based activities in the teaching of drama. The varied task-based activities presume students' participation in the teaching-learning situations. The task-based activities prove to be effective with the students' wholehearted participation. The involvement of students in the task-based activities definitely enhances their understanding of drama. In the present study the text selected is Oscar Wilde's *The Importance of Being Earnest* (1994). The paper presents the varied task-based activities that can be used while teaching the play. It strives to prove that the use of the task-based activities augments the students' appreciation of drama. The present study states that the role of the teacher is that of a catalyst who presents the task-based activities to the students and initiates their process of learning. The teacher facilitates the students and encourages them to

engage in the task-based activities. The involvement and engagement of the students in the task-based activities enriches their appreciation of the play. In brief, the task-based activities play a key role in the teaching of drama. The active participation of the students in the varied task-based activities definitely increases their understanding of the play.

THE TEACHING OF DRAMA

It is observed that the teaching of drama in an ESL classroom proves to be beneficial to the students in mastering the target language. The teaching of drama not only involves comprehending its content but also the language associated with that content (Aslam, 2009). The study of the dialogue in drama offers students with "a meaningful context for acquiring and memorizing new language" (Lazar, 2009: 138). Drama provides students

opportunities for improving their communication skills in authentic and dynamic situations and improves their confidence to master the target language (Boudreault, 2010). Drama helps “students gain greater insights into conversational language” (Lazar, 2009: 138). Drama offers an excellent platform for exploring theoretical and practical aspects of the English language (Whiteson, 1996). The recreation aspect of drama is very important and when the students are having fun, they let their second language guard down and become less inhibited (Boudreault, 2010). Through the teaching of drama the students “...learn to express themselves; add new words to their vocabulary and develop confidence” (Jain and Sharma, 2005: 287). Drama has the written text and performance text. The two distinctive features of the play are: it exists in performance and also exists as words on a page or text (Lazar, 2009). The play has many meanings in performance and gestures, movement costumes, sets etc. are also to be taken into consideration. Drama is not made of only words, but of sights and sounds, stillness and motion, noise and silence, relationships and responses (Styan, 1975). Hence, the teacher should always take into consideration the performance aspect of the play (Lazar, 2009). Different techniques are used by teachers for the effective teaching of drama.

Students’ Participation in the Task-based Activities

In the teaching of drama the teacher can use different task-based activities to make the teaching-learning situation fruitful and rewarding. The participation of the students in the task-based activities is very crucial in the teaching learning situation. In fact, the teaching of drama helps shift the centre from the teacher to the students (Maley, 1982). Due to the active participation of the students in the task-based activities there is a shift from the teacher-centred class to the student-centred class. The students partake in the varied task-

based activities and give their valuable input so as to understand the play in a better way. The teacher can motivate the students; can inspire them to give their contribution to the given tasks, but unless and until the students do not involve themselves in the task-based activities; they cannot comprehend the play. “...total involvement on the part of the learner can be guaranteed only if he/she is motivated and interested in the activity” (Kudchedkar, 2002: 198). In brief, true involvement on the part of the students is very important in the understanding of drama. Thus the students certainly play a significant role in the teaching of drama.

The Case Study: The Teaching of Oscar Wilde’s *The Importance of Being Earnest* (1994)

The play chosen for the present study is *The Importance of Being Earnest* (1994) by Oscar Wilde. It is observed that the students find it interesting. It is a comedy of manners full of wit, fun and wondrous events. The theme of love is universal and appealing to the students. Due to the complexities in the plot structure and the element of mystery the play becomes absorbing and exciting to the students. They get engrossed in the play and find it amusing and entertaining. The mystery of Jack Worthing’s birth and the name “Ernest” in the play excite the curiosity of the students and the unraveling of the identity of the protagonist Jack in the end engage the interest of the students till the curtain falls down.

Use of the Task-based Activities in the Teaching of *The Importance of Being Earnest*

The Teaching of *The Importance of Being Earnest* (1994) in the ESL classroom through the task-based activities makes the teaching-learning situation pleasurable and rewarding. The students generally have difficulty to work in the foreign language and to combine the simultaneous demands of comprehension and

language production (Coolie and Slater, 2009:163). But it is observed that the task-based activities make the students, understand the setting of the play, familiarize with the characters, know the scenes, unravel its plot-structure and in brief, comprehend the play in an improved manner. They “stimulate interest and help learners overcome the barriers posed by language” (Coolie and Slater, 2009:164). They successfully overcome the problem of L2 comprehension and grasp the theme, story line and plot-structure of the play. The activities foster a strong sense of involvement on the part of the students and encourage them to learn through active participation (Lazar, 2009

). Thus, the task-based activities induce the students to perform diverse tasks and accelerate their learning process. Language is learnt effectively when the students are made to do things by themselves (Kudchedkar, 2002). The task-based activities make the students do things on their own. While designing the task-based activities for the teaching of drama, an attempt is made to integrate the language skills, listening, speaking, reading and writing. There is not just a single skill, but a combination of different skills at the same time is done. Listening skill is integrated with reading, writing or speaking skill. As the task-based activities are learner-centred, they make the students deploy their cognitive sub-skills, they make the students predict, anticipate, guess from the context, use their previous experience, etc. (Kudchedkar, 2002). The task-based activities that can be actually used while teaching Oscar Wilde’s

The Importance of Being Earnest (1994) are given. (Refer to Appendix I)

See the PowerPoint Presentation and jot down the important facts of Oscar Wilde’s life and his works.

In this activity the students are asked to watch the PowerPoint Presentation and write down the important happenings from Oscar Wilde’s life. They are also asked to enlist Wilde’s literary works. This activity enhances the students’ reading and writing skills. It introduces the students with the life and works of Oscar Wilde. The visual appeal of the PowerPoint Presentation with the photographs of Wilde and the pictures of the title pages of the works makes the teaching-learning situation lively and casts an everlasting impression on the students.

See the PowerPoint Presentation and enlist the characters of the play.

In this activity the students are presented with the PowerPoint Presentation in which the different characters of the play are presented along with a brief introduction of them. The intention behind this activity is to familiarize the students with the characters of the play.

Fill in the sociogram given below.

This activity gives the students clarity about the relationship amongst the different characters of the play. It presents the main characters and their relationships to each other. It also indirectly makes them think about the plot of the play. Figure displays a sociogram based on the play.

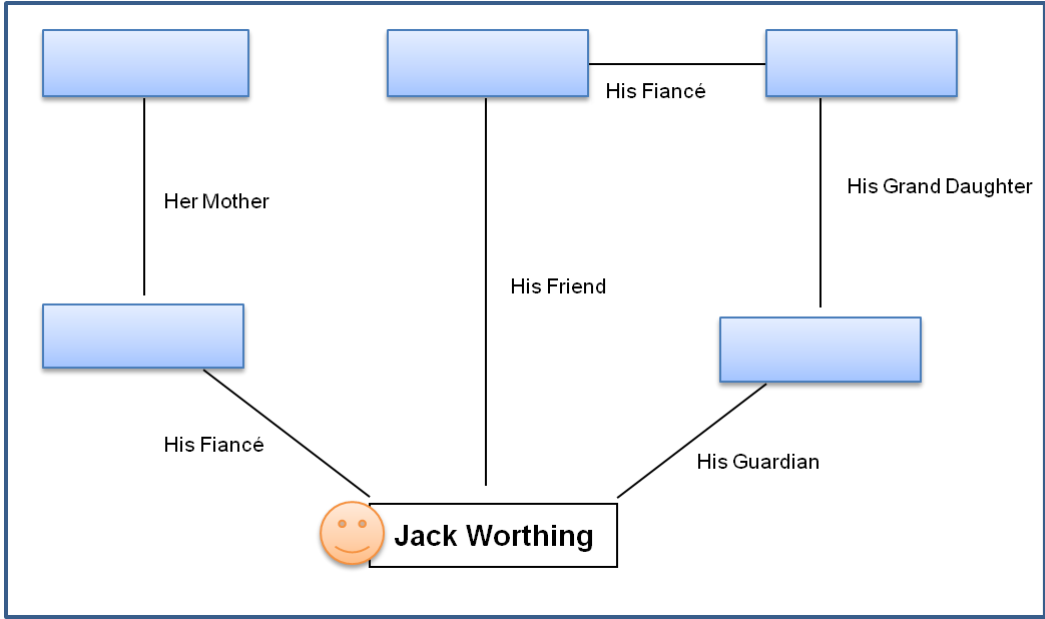


Figure 1

Assigning roles to different students and making them read the text.

The act wise reading of the text is followed by a discussion amongst the students regarding the characterization, setting and plot of the play. In this activity the students are encouraged to participate in the discussion followed by the reading of the different acts. This activity helps the students to acquaint with the characters, to know the setting, to apprehend the storyline and to comprehend the happenings in the plot structure. It also improves the students' reading, listening and speaking skills. It enables the students to read written English correctly. It enables them to use appropriate sounds, juncture, stress and intonation patterns in reading English. It enables them to guess the meaning of unfamiliar words and phrases in the context. It enables the students to understand the lexical and structural meanings of the words, phrases and sentences. It helps the students recognize the meaning of various graphic signals that is, punctuation mark, paragraph indentation, capitalization, etc.

Screening act wise the video clips of the play.

After the oral reading of each act of the play the video clip of the act is screened. The screening is followed by a discussion. This activity improves the students' listening and speaking skills. It also develops the students' cognitive skill. It also supports the students' understanding of the play. It develops the students' critical thinking. The audio-visual aid improves the students' appreciation of the play.

Rewrite the following sentences in paragraph form, in the correct sequence (Collie and Slater, 2009: Pg. 180). In this activity the students are given jumbled sentences. They are asked to rearrange and rewrite the sentences to form a meaningful paragraph. This activity helps the students to understand the chronology of events that happen in the play.

Worksheet 1

Rewrite the following sentences in paragraph form, in the correct sequence.

- Algernon secretly listens to the conversation between Gwendolen and Jack Worthing and writes Jack's address on his shirt cuff.
- Algernon asks Jack to disclose the mystery of Jack's relationship with Cecily.
- Jack tells Algernon that he has created a younger brother named "Ernest" in order to visit London for pleasure.
- Lady Bracknell tells Jack that she would not permit her daughter to marry a railway parcel.
- Algernon informs Jack that his aunt Lady Bracknell and Gwendolen are expected to arrive to tea.
- Jack admits that he has two names: Ernest Worthing in the city and Jack Worthing in the country.
- Jack Worthing expresses his love for Gwendolen and proposes to her.
- Lady Bracknell warns Jack that she would allow her daughter to marry Jack only if Jack can find out the identity of at least one of his parents.
- Algernon confesses that he has created an imaginary character "Bunbury" to facilitate him to visit different places for pleasure.
- Jack explains Algernon that late Mr. Thomas Cardew adopted him as a boy and appointed him as a guardian of his grand-daughter Cecily.
- Jack reveals the secret of his birth to Lady Bracknell. He tells her that he

was found in a hand-bag in the cloak room at Victoria Railway Station.

Worksheet 2

Rewrite the following sentences in paragraph form, in the correct sequence.

- Jack informs Dr. Chasuble and Miss Prism about the death of his younger brother Ernest.
- Cecily tells Algernon alias Ernest that she is engaged to him ever since she had come to know about him from Uncle Jack.
- Jack is shocked to see Algernon in his house as his brother and warns him to leave his house immediately.
- Algernon decides to go to Dr. Chasuble for rechristening.
- Cecily and Gwendolen fight with each other as they think that they both are engaged with the same person whose name is "Ernest".
- Miss Prism goes along with Dr. Chasuble for a walk.
- Cecily tells Gwendolen that Algernon is "Ernest".
- Cecily states that she loves Algernon as his name is "Ernest".
- Cecily informs Uncle Jack about the arrival of his younger brother "Ernest".
- Algernon tells Cecily that he is Jack's younger brother "Ernest".
- Gwendolen tells Cecily that Uncle Jack is "Ernest".
- Cecily is studying German along with Miss Prism.

- The conflict between Gwendolen and Cecily is resolved when Gwendolen introduces Jack and Cecily announces Algernon to be “Ernest”.

Worksheet 3 Rewrite the following sentences in paragraph form, in the correct sequence.

- Lady Bracknell arrives in Manor House and objects Gwendolen’s marriage to Jack Worthing.
- Lady Bracknell tells Jack that he was given the name of his father, a general in the British Army..
- Miss Prism declares that she is unmarried.
- Jack warns Lady Bracknell that he would allow his ward Cecily to marry to Algernon only if she allows Jack to marry Gwendolen.
- Lady Bracknell recognizes Miss Prism and asks her the whereabouts of her lost nephew.
- Lady Bracknell declares that Jack Worthing is the elder son of her sister and Algernon is his younger brother.
- Jack mistakenly considers Miss Prism to be his mother and embraces her thinking her to be his mother.
- Jack embraces Gwendolen, Algernon hugs Cecily and Dr. Chasuble embraces Miss Prism.
- Dr. Chasuble comes and tells about the arrangements he has made for the christening ceremony.
- Jack searches in the Army lists and finds his father’s name to be “Ernest”.

- Lady Bracknell gives her consent to Algernon to marry to Cecily when she comes to know about Cecily’s fortune.
- Jack brings the hand-bag and Miss Prism recognizes it immediately.
- Cecily and Gwendolen forgive Algernon and Jack.
- Miss Prism confesses that she kept the baby in the hand-bag and placed the manuscript of her novel in the perambulator.

Guess what would have happened, if...?

1. What would have happened if Miss Prism would not have disclosed the secret of the hand-bag?
2. What would have happened if Algernon would not have secretly written Jack’s address of the Manor House?
3. What would have happened if Lady Bracknell would have considered the alliance of Gwendolen with Jack Worthing?

In this activity the students are divided into groups and each group is given an improbable situation and is asked to think about the probability of the situation. This activity helps the students to think independently about the given situation. It also helps them to develop their speaking skills as they discuss things amongst themselves. It helps the students to deploy their cognitive sub-skills such as predicting, anticipating, guessing from the context, using the previous experience etc.

Find out the epigrams used in the play and write them in your notebooks.

The teacher explains the students the term “epigram” and makes three groups of students. Each group is assigned one act and is asked to read aloud the act and write down the epigrams. In this activity the students read

aloud the act and do scanning of the act and then write down the epigrams. This activity enhances the students' reading skills. It facilitates them to study and scrutinize the use of language in the play.

The students are divided into small groups and are asked to have a group discussion on the following epigrams used in the play.

The activity encourages the students to think logically and to speak out their ideas systematically in a group. It also helps them develop their speaking skills. It is observed that the students enjoy this activity and present their thoughts in the framework of their own cultural contexts.

3.2.10 Fill in the grid with brief remarks.

Setting	Temporal		Genre	
	Geographical			
	Physical		Tone	
Plot	Rising Action		Theme	
	Climax			
	Falling Action		Major Conflict	

Figure 2

In this activity the students are asked to fill in the grid. This activity helps the students to revise the facts that they have already known. It helps them to enhance their writing skill. It helps them to organize the thoughts and ideas logically.

Prepare a poster on:

1. The setting of the play
2. The plot of the play
3. Life and works of Oscar Wilde

1. "The very essence of romance is uncertainty" (Pg. 5).
2. "...the girls never marry the men they flirt with" (Pg. 6).
3. "...in married life three is company and two is none" (Pg. 6).
4. "The good ended happily, and the bad unhappily. That is what fiction means"
5. (Pg. 27).
6. "...by persistently remaining single a man converts himself into a permanent public temptation" (Pg. 32).

In this activity the students are divided into groups and are asked to prepare a poster on the given topics. This activity enhances the students' imaginative power. It appeals to the creativity of the students and also helps them in understanding the play.

Make a list of comic episodes in the play and discuss the comic element in each of the episode.

In this activity the students are divided into three groups and are assigned with one act each. They are asked to scan the act and enlist

the comic episodes. This activity enhances the students' reading and speaking skills. It also helps them to understand the comic element in the play.

Write a letter on the topics given below.

1. Cecily's love letter to Ernest
2. Gwendolen's love letter to Ernest
3. Thomas Cardew's letter to Jack before his death

In this activity the students are asked to imagine themselves as characters and write a letter from the point of view of the given characters. This activity enhances the students' writing skills and cognitive skills. This activity appeals to the students' imaginative power and make them envisage the point of view of the characters. The students like this activity very much. They predict, anticipate and use their previous knowledge to write the letter. It enables the students to use proper punctuation marks in writing the letter and to use words appropriately.

Read the passage and answer the questions given below:

In this activity the students are asked to think and write the answers of the given questions. This activity encourages the students to write answers on their own. It checks the students' comprehension of the passage and also helps them to develop their writing skills. The answers are discussed in the class and the students are given the feedback on the assessed answer books.

Passage 1

Jack: You really love me, Gwendolen?

Gwendolen: Passionately!

Jack: Darling you don't know how happy you've made me.

Gwendolen: My own Ernest!

Jack: But you don't really mean to say that you couldn't love me if my name wasn't Ernest.

Gwendolen: But your name is Ernest.

Jack: Yes, I know it is. But supposing it was something else? Do you mean to say you couldn't love me then?

Gwendolen: Ah! That is clearly a metaphysical speculation has very little reference at all to the actual facts of real life, as we know them.

Jack: Personally, darling, to speak quite candidly, I don't much care about the name of Ernest.....I don't think the name suits me at all.

Gwendolen: It suits you perfectly, it is a divine name. It has music of its own. It produces vibration.

Jack: Well, really, Gwendolen, I must say that I think there are lots of other much nicer names. I think Jack, for instance, a charming name (Pg.114).

Questions:

1. What is the significance of the passage in plot of the play?
2. How is the name 'Ernest' crucial to the love relation between Jack and Gwendolen?
3. Why did Gwendolen love Jack?
4. Comment on the use of language in the passage.
5. Which is the epigram used in the passage?

Passage 2

Lady Bracknell: Oh, they count as Tories. They dine with us or come in the evening, at any rate. Now to minor matters. Are your parents living?

Jack: I have lost both my parents.

Lady Bracknell: To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call the purple of commerce, or did he rise from the ranks of the aristocracy?

Jack: I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me...I don't actually know who I am by birth. I was...well, I was found.

Lady Bracknell: Found!

Jack: The late Mr. Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.

Lady Bracknell: Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?

Jack: In a handbag.

Lady Bracknell: A handbag?

Jack: Yes, Lady Bracknell. I was in a handbag- a somewhat large, black leather handbag, with handles to it- an ordinary handbag in fact.

Lady Bracknell: In what locality did this Mr. James or Thomas Cardew come across this ordinary handbag?

Jack: In the cloakroom at Victoria Station. It was given to him in mistake for his own.

Questions:

1. Comment on the matrimonial system in England.

2. What was the secret of Jack's birth?
3. Where was Jack found?
4. Comment on the character of Lady Bracknell.
5. What is the significance of the passage in plot of the play?

Watch the movie and write a review of the film *The Importance of Being Earnest* in the light of the following points:

- a) Setting
- b) Music
- c) Props
- d) Gestures
- e) Costumes

In this activity the film is screened and then the students are asked to write a review of the film in the light of the given points. This activity facilitates the students to improve their writing skills. It also assists them to analyze the play as a whole.

Choose a role card and give a performance. The situations written on the role cards are given below.

- a) Jack Worthing proposing Gwendolen
- b) Algernon flirting with Cecily in the Manor House
- c) Gwendolen and Cecily fighting with each other for having "Ernest" as their lover
- d) Miss Prism's encounter with Lady Bracknell
- e) Cecily in Miss Prism's class in the garden

- f) Lady Bracknell's interview of Jack Worthing as a prospective husband of her daughter
- g) Jack' announcement of his brother's death challenged by Cecily

In this activity a pair or group of students are asked to choose a role card and give a performance on the situation mentioned on the card. In this activity the students are given practice in oral communication. This activity builds their confidence, minimizes their stage fright and makes them use language in different situations. This activity also enhances their understanding of the play. The students enjoy this activity.

Level of Difficulty of the Task-based Activities

The level of difficulty of the task-based activities differs from question to question. It is in the range of easy, moderate and difficult. The easy and moderate level task-based activities focus on the factual information which is provided to the students. In case of the difficult level task-based questions the students have to use their imaginative power and creativity. They have to use their cognitive sub-skills. They have to think on their own and then solve the questions or engage in activities. (Refer to Appendix II)

CONCLUSION

Thus the paper makes an attempt to provide taxonomy of variety of task-based activities that can be used for the teaching of The Importance of Being Earnest (1994). It states that the students' active participation in the task-based activities enhance their understanding of drama. While designing the task-based activities for the teaching of drama, an attempt is made to integrate the language skills, listening, speaking, reading and writing. The students are also encouraged to use the cognitive sub-skills. Thus, the paper proves

that the task-based activities play a significant role in the teaching of drama.

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APPENDICES

I. List of Task-based Activities that can be Used in the Teaching of The Importance of Being Earnest (1994)

Sr. No.	Task-based Activity	Development of Skills	Development of Sub-skills	Other Benefits
3.2.1	See the PowerPoint Presentation and jot down the important facts of Oscar Wilde's life. Jot down the works of Oscar Wilde.	Reading and writing skills	Skimming, scanning, note-taking	introduces the students with the life and works of Oscar Wilde
3.2.2	See the PowerPoint Presentation and enlist the characters of the play	Reading and writing skills	Skimming, scanning, note-taking	familiarizes the students with the characters of the play
3.2.3	Fill in the sociogram	Cognitive skill	Predicting, guessing from the context	presents the main characters and their relationships to each other.
3.2.4	Assigning roles to different students and making them read the text	Reading, listening and speaking skills	Loud reading, Skimming, scanning	helps the students to acquaint with the characters, to know the setting, to apprehend the storyline and to comprehend the happenings in the plot structure
3.2.5	Screening act wise the video clips of the play followed by a discussion	Listening skill speaking skill Cognitive skill	Comprehending Pronunciation Conversation Predicting Using the previous experience	supports the students' understanding of the play.
3.2.6	Rewrite the following sentences in	Reading and writing skills	Silent reading Skimming, scanning	helps the students to

	paragraph form, in the correct sequence		Mechanics of writing Organizing cohesive paragraphs	understand the chronology of events that happen in the play.
3.2.7	Guess what would have happened, if...?	Speaking skill Cognitive skill	Pronunciation Conversation Predicting, guessing from the context	helps the students to think independently about the given situation
3.2.8	Find out the epigrams used in the play and write them in your notebooks.	Reading and writing skills	Skimming, scanning, note-taking	facilitates them to study and scrutinize the use of language in the play
3.2.9	The students are divided into small groups and are asked to have a group discussion on the epigrams used in the play.	Speaking skill Cognitive skill	Pronunciation Conversation Intonation	encourages the students to think logically and to speak out their ideas systematically in a group
3.2.10	Fill in the grid with brief remarks.	Writing skill Cognitive skill	Mechanics of writing	helps the students to revise the facts that they have already known.
3.2.11	Prepare a poster	Writing skill	Mechanics of writing Organizing cohesive paragraphs	Enhances the students' imaginative power and appeals to their creativity
3.2.12	Make a list of comic episodes in the play and discuss the comic element in each of the episode	Reading and speaking skills	Skimming, scanning Pronunciation Conversation	helps them to understand the comic element in the play.
3.2.13	Write a letter on the given topics	Writing skill Cognitive skill	Mechanics of writing Organizing cohesive paragraphs Predicting and anticipating	appeals to the students' imaginative power and make them envisage the point of view of the characters
3.2.14	Read the passage and answer the questions given below	Reading and writing skill	Silent reading, skimming, scanning	checks the students' comprehension of the passage
3.2.15	Watch the movie and write a review of the film <u>The Importance of Being Earnest</u>	Listening and writing skills	Note-taking Mechanics of writing Organizing cohesive paragraphs	assists the students to analyze the play as a whole
3.2.16	Choose a role card and give a performance	Speaking skill Cognitive skill	Pronunciation Conversation Predicting, anticipating, guessing from the context, using the previous experience	builds the students' confidence, minimizes their stage fright and makes them use language in different situations.

II. Level of Difficulty of the Task-based Activities

Sr. No.	Level of Difficulty of the Task-based Activities		
	Easy	Moderate	Difficult
3.2.1	√	-	-
3.2.2	√	-	-
3.2.3	-	√	-
3.2.4	-	√	-
3.2.5	-	√	-
3.2.6	-	√	-
3.2.7	-	-	√
3.2.8	-	√	-
3.2.9	-	-	√
3.2.10	-	-	√
3.2.11	-	√	-
3.2.12	√	-	-
3.2.13	√	-	-
3.2.14	-	√	-
3.2.15	-	-	√
3.2.16	-	-	√

[26]

COMPARATIVE STUDY OF THE INTUITION IN THE ARTIST AND THE PSYCHOLOGICAL PROCESS OF SUBLIMATION IN THE CREATION OF ARTISTIC WORK IN PLATO AND FREUD VIEWPOINTS

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ABSTRACT

Various approaches in the formation of artistic work has created a vast arena of highly key issues in philosophy and psychology areas; the two highly important intuition and sublimation categories are among those concerns. The main topic in this research is the parallel viewpoint and compatibility of the two categories in creating an artistic peace and the path it has adopted between the two areas of philosophy and psychology. The present research provides an analytical description. The data is collected in literature review to study the viewpoints of Plato, especially in his Ion epistle on poetry and intuition of the artist versus Freud's theory of sublimation; and in conclusion, the integration and convergence in the theories of these two theorists in two different media led to a single result.

Keywords: intuition, sublimation, artistic creation

INTRODUCTION

The history of aesthetic concepts in antiquity is similar to the history of aesthetic theories. Some of them appeared early and remained throughout the antiquity, such as the concept of "Arts." Others such as concepts of "proportion" and "imagination" grew and evolved through the centuries, and numerous other concepts were also similar to modern aesthetic concepts such as "fantasy," "idea," "intuition" etc. that even the ancient words for which have survived in the modern language. From the aspect that it allows emotion and insight to lead the artistic desired goal, art attains the quality of its work from intuition. In poetry, music, painting, and script writing, etc. the development of the subject is at the end submissive to some form of intuitive comprehension. The Greek's understanding of arts was in a manner, that first they created the concept of "Catharsis", which was a principal

of "Orphic doctrine", and declared that the effects of the arts include: "purification and joy for humans." They explored imagination, imitation, and teleological idealism in search for a criterion for good art. Although, the histories of art and psychoanalysis are dichotomized in two distinctive fields, there many topics that are shared by those two. They both have to do with power of image and its symbolic definition, processes and products and creationism, and history. Exactly similar to those works of art which in addition to images, have to do with dreams, fantasies, day dreams, puns, and psychological symbols, interpretation of imagery is also one of the crucial subjects in the science of psychoanalysis. In this recent article, the author do not aim to make a deductive part by part comparison of the stages of achieving intuition and the process of sublimation from the Platonic and Freudian point of view, the author however, aims to compare the stages of

creating a work of art as a result of intuition (in Plato's opinion, in the Ion eistle) and sublimation (in Freud's opinion and his psychoanalysis).

INTUITION AND PLATO

The background of the philosophical perception in the western school of thinking about art can be searched for in Plato's thoughts. He is the first person in the western philosophy to propose "intuitive identification" and called the path of right knowledge, "intuition". This type of wisdom, in which neither intellectual medium, and nor compatibility or incompatibility can be found, is called "intuition" or "intuitive knowledge" which is a form of knowledge that is free of error and mistake. In his point of view, what is important for the artist is exhilaration and emotion that comes from an emotional eruption, distinct from his or intellect. In Plato's discussions on the subject of art, what today we call art is categorized as Tekhne. Before we go into the subject of artistic intuition in Plato's ideas, it is crucial to first study the position of the artist and the work of art in Plato's epistemology. In this section, Plato does not consider better place for work of art than that of Eikasia, a stage which is subordinate to Doxa, and has to do with Icons. Eikasia is a Greek name, which is the lowest level of imagination and phantasm, Relative to surrounding objects has mirror mode and indicates Seizure of power and human understanding of his emotions. However, this view, which is taken from his belief to the world-idea as the origin and the eternal sample, faces doubt in the Ion epistle. An epistle that was written prior to the establishment of Plato's academy, which means the primary intellectual period of Plato, and the doubt that in opposition to his opinion about the poet and poem in his "Phaedrus" epistle, and therein, he call the brain a sort of Mania, and declares a poet as afrentic and deuced person. In Ion, what poet writes, is not based on awareness and is not the result of

acquired knowledge, it is rather a god given gift, an affair which in both his and Socrates' opinion, is opposed to acquired knowledge. Here, poets create their poems not by technique (Tekhne), but by being inspired by the Muses. Therefore, poets are translators for the gods, and the relation between the gods, poets, and the audience, is like a magnet that attracts metal rings to itself. A god that takes the role of magnet, poets who attain the role of metal rings, and the audience that are attracted and influenced by the music of the poetry as the last link in this chain.

For mimesis in order to create a work of art there are two methods:

1- The method in which the nature is imitated: A nature which is itself an imitation of the world – idea.

2- The method of intuition: In which, the artist uses the the world – idea via inspiration and involuntarily.

The first method lacks the gravitational force present in the second method. The artist works with only what is in front of him or her, and the artist almost knows what he or she is doing. In the second method however (Platonic intuition), the artist exists her or his self into a trance in which the soul, before the intelligible world and the world-idea perception, refers to the heavenly memories of forecasted shadows. At this instant, the artist lacks the awareness that is necessary to understand and describe piece, but, in some sort of trance, benefits from heavenly inspirations.

SUBLIMATION AND FRAUD

Sigmund Freud (1856 – 1939) father of psychoanalysis, simultaneous with his scientific and practical activities in the field of psychoanalysis, has also paid attention to some highlights in the world of literature and art. Based on Freud's theory, the human character is constituted of three elements : Id, ego, and

super-ego. Id, which is a force, constituted of the collection of primary instincts, follows the pleasure principal. The source of this force is entirely internal and unconscious, and is a collection of disharmonic intrinsic inclinations. This section of the discovery point of view is a source for libido and instinctive desire for "creation." Ego, which acts based on the principal of reality and which is the same thing identified as common sense. This part of the personality, in order to balance, reduce pressure, and to prevail against culpability, anxiety, and inferiority which as punishment, unconsciously receives from Super-ego, uses defensive mechanisms such as "sublimation". Super-ego, which is the moral action part of the human, and includes ideals for which he tries. In his view, sublimation is a defensive mechanism and special form of displacement that prevents of occurrence of instinctive's actions to its original and lead them to acceptable social behavior. For example: Tendency to the art and literature can be sublimation of shyness mood. He believed, sublimation is unsatisfied libido that produces all the arts and literature. In terminology of psychoanalytical terms of Freud, libido is the sexual energy that sometimes is used as sexual passion or passion of life. Also that is the origins of life, construction and all the arts and literature and even spirituality. Indeed, libido is the driving force of life and all the people have it. But its amount in different people is variable and in comparison with other, it is stronger in the artists. Freud relates the three elements above, with three principals of pleasure, reality, and He determines the source artistic creation, to be the sublimated form of desires and the repressed and undone drives. Drives that are present in human's Id, and have three ways of demonstrating themselves:

- 1- Success in an instant, crude, and primitive way that has no role in prosperity of the mind.
- 2- suppressing and rejecting the desires against the "principal of reality."

- 3- The passage of instant desires such as aggressive and destructive drives on the path to sublimation, and perfection. Based on this process, wise activities and creation of art works is possible.

CONCLUSION

pondering in Freud's ideas on identification of an artist, and comparing them with Plato's views, we can deduce that he recognizes the artist passage from the sublimation of repressed desires stage to the creationism stage, effected by 2 things:

- 1-The artist's natural talent and mastery the results in genius and is present in his Id.
- 2- Skill and technique in details by which the artist creates.

that is while in Plato's theory "intuition" is a form of trance and exiting one's self in which the soul, before the realm of the world-idea, refers to the heavenly memories of forecasted shadows before the rational world and the understanding of the world-idea, because the human soul is in the abstract world and before entering the world, has seen the absolute goodness unveiled. Also, the concept of creating a work of art in Freud's view is equal with the concept of Tekhne in Plato's opinions. In Freud's opinion, primary desires are the primary cause in creating a work of art, which itself is resulted from libido and (sexual exhilaration that is an instinctive cause full of energy) which has a place in Id, the source of art is libido and when libido is transformed from the absolute sexual and raw lust, it will trend towards art and literature. Also, in Plato's theory, according to Tatarkiewicz's opinions in the general argument of inspiration and trance, the main reason is pleasure, joy, exhilaration, and glorifying the past. And finally, in one short study, we arrive at the conclusion that as Socrates in his discussion with Ion could not give convincing answer to the question "does a poet or an artist follow rules and principals while creating artistic

Derrida. Tehran: Nazar Publishing
(pp.39,65-71).

Tatarkiewicz, W. History of aesthetic . Translated
by Fndrsky , S.J. Tehran: Alam
Publishing. (pp.85,707-711).

works, or are they influenced by inspirations?"
Freud also, directly stated that understating the
real essence of artistic activity as far as
ingenuity and technical skill of the artist is
concerned, is outside the psychoanalytic
expertise and the quality of ingenuity and
innate talent of creationism and the essence of
artistic "skill" is exactly like the quality and
essence of sublimation process's direction in
artist's existence will remain a mystery.

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[27]

**WHAT REQUIRES IN POETRY TRANSLATION IS A RE - CREATION NOT A RE-
PRODUCTION (WITH REFERENCE TO SELECTED SINHALA & ENGLISH
POETRY TRANSLATED INTO ENGLISH AND SINHALA RESPECTIVELY)**

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ABSTRACT

Literary Translation is the only device that is instrumental in disseminating the literary amusement and literary delight that is being created in all over the world. Poetry is considered as the most difficult and intricate area in literature to be translated. Robert Frost once said "poetry is what lost in translation". Also, there are huge criticisms which look down upon the poetry in translations mentioning that translations have degraded the quality of poetry and disrupted the literary amusement and delight produced in the original work. Therefore, the translators tend to avoid poetry translations nowadays. Thus, this paper discusses the major issues faced by the poetry translators such as translating prosodic feature, metre, rhyme, melody, poetic genre etc by drawing examples from the selected Sinhala and English poetry translated in to English and Sinhala respectively. Also the paper suggests practical solutions to the issues reiterating the fact that re-creative approach is more successful in translating poetry, and thereby encouraging the translators to take up more poetry translations.

Key Words: Poetry Translations, Prosodic Feature, Genre, Melody, Creativity

Poetry should be translated by a poet"

- Critics -

Knowledge, literary delight, data and information are being perpetually created, produced, invented and discovered in every corner of the world and they get rapidly disseminated across the world, because, this is not just a world but a "global village." All these innovations, knowledge, delight and etc are expressed through a particular medium called "language".

You can gain knowledge and wisdom and enjoy the literary delight, only if you understand the particular language in which the information is encoded. If you don't know

that particular language, the depth of the wisdom gained through the knowledge and the real essence of the literary amusement which are being created in the world will be limited only to a particular linguistic community. Thereby, the wisdom of the human beings will be limited. That is why Ludwig Wingstein said that "the boundary of one's language is the boundary of his world." At this point, human beings use a powerful and creative device. It is called "translation". Translation is technically defined as decoding the meaning encoded in one language to another language. Translator has to deal with two languages which are unique, exclusively bound with their own unparalleled cultures. Thus translation is highly complicated process requiring rapid

multilayered analysis of semantic fields, syntactic structures, the sociology and psychology of the reader or listener - response and cultural difference. Like all language use, translation is constantly creative constantly new. Translation is the primary and feasible device that is being used in disseminating knowledge, literary delight, data and information all over the world successfully.

The entire subject area of translation is divided into five major categories namely, technical translations, science translations, legal translations, religious translation, and literary translations depending on the nature of the data encoded in the source text

Literary translation is the most difficult and intricate subcategory among the entire sub-categories of the translation. In literature, the aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors while the expressive functions shall put forward the writer's thought, ideas, emotion etc. And the translators should try, at their level best to transfer these specific values into target language. Each and every literary work definitely incorporates socio-cultural and religious aspects of the particular community on which the story is based. Also, it might falls into particular literary cannon, written by applying a particular genre and writing style. The diction may be poetic, high flown, rigid, or simple. It may have followed a specific literary movement prevailed in the literary context of the source language, such as romanticism, realism etc. Thus, the literary translator must possess a good understanding and also good knowledge on socio-cultural, geographical background of both the source and target languages, along with the literature and the literary works of both the languages. Also, he or she has to have the skill called creativity. Because he is expected to recreate the literary delight, literary amusement in the minds of the target language reader, as the same way that emanates in the minds of source

language reader. Accordingly, we understand that, the literary translator has to have a variety of intricate skills so as to take up the challenge of translating a literary masterpiece, in addition to the basic qualification that a translator must have. That is why, the most of the critics say that literary translations is something impossible or a challenge.

Literature incorporates three major components called poetry, prose and drama. Also, prose carries sub-categories of novels, short stories, auto-biographies and fictions. As explained above, all these components possess similarities, differences or special features. The translator must thoroughly be aware of all these features. Drama is a genre that is deliberately written to be performed. The audience's understanding of the characters and the plot depends on the skill of the writer. There is enormous difference between reading a novel and drama. Reading is usually a private activity and novel will typically include plenty of descriptions to stir the reader's imagination enabling them to "see" the events. A play contains mainly dialogues and very little description. It is opposite to a novel, the audience can see what is happening but the reader can only imagine it in his or her own way. Dramatic techniques include; stage direction, asides, dialogues, accents, intonation repetitions, monologues / soliloquies etc. A responsible translator must possess a good knowledge on these factors. Then only the translator is able to produce a good translation.

Creativity is an intricate term to define. It is kind of a unique ability of imagination and innovativeness which is always associated with novelty and freshness. Re-production is different from the re-creation because it does not inherit the features such as novelty and liveliness. Poetry is a literary genre which is endowed with liveliness and sort of potentiality that are powerful enough to evoke deep feelings, emotions and also arouse the critical thinking of the reader. That is where the literary delight and amusement occur.

Since poetry is a creative art expressed in one language, it should be transposed into another language through a creative process. Therefore, I believe, that, recreation is the best process which should be utilized in poetry translation. Eugene Nida reiterates that ".... for what is ultimately required, especially in the translation of poetry is "re-creation, not a reproduction". This research probes into the matter, so as to bring to light the fact that re-creation is more suitable in poetry translation by drawing examples from English and Sinhala poetry translated into Sinhala and English respectively.

Translating Literary Features in poetry

සරසවි බැලුමසෙක්නි

{sarāsavi bælumasekni}

වෙත්වා කිව් දෙනෝ

{vetwa: kivi deno:}

පෙදෙහි රසහව් විදුනා

{pedehi rasəhaw viduna:}

දෙනෙතා ඉතා දුලබෝ

{deneta: ita: duləbo:} ⁶

Translation:

So rare are those impassioned by the
verse's art

Who bathe in its stream of melody and wonder

Would that a glance from the Goddess
Sarasvati

Fall upon people and transmute them to poets⁷

"So rare indeed are people
impassioned by the melody and sweetness of
the poetic

art. May a mere glance from Goddess
"Sarasvati" transmute them to poets"⁸

As the author of *KAVISILUMINA* explains, the skill that the poets are equipped with is divine and the product originated out of that particular skill is also divine. According to my knowledge, the excellence of a poet in poesy is truly based on three major abilities or requirements;

- Extensive knowledge in language and literature
- Creativity
- Passion in writing

Extensive knowledge in language and literature can be gained, if one has a motive. Someone who has no passion to write can be motivated and inspired to write and compile literary masterpieces. But the creativity is something endowed by birth. It is in the person's blood. Therefore, I believe that creativity cannot be reproduced, transferred, transposed or transmuted, it can only be recreated. Therefore, translating poetry means not just transposing what is written in one

⁶ King Parakramabahu II, *Kavsilumina*, Ariyapala M.B (Ed), (2004), S.Godage & Brothers, No: 675, P. de.S. Kularathne Avenue, Colombo-10.

⁷ McAlpine W.R, Ariyapala M.B, (1990), *The Crest Gem of Poetry - The Sinhala Epic in English Verse*, *Kavsilumina*, The Royal Asiatic Society of Sri Lanka, Colombo

⁸ *Kavsilumina*, The Crown Jewel of Sinhala Poetry in English Prose, Adapted by Ariyapala M.B,(2004), Godage International Publishers (Pvt) Ltd, Colombo 10

language to another language, but translating a creative and artistic work expressed in one language to another.

Poetry is a literary product, and thereby it owns literary features, in other words literary techniques, figurative language or rhetoric language is embedded in it. These special types of exclusive features particular to poetic language, heightens and stimulates or evokes the feelings, impressions and the sentiments of the reader predominantly. At the end it subtly makes the reader understand a universal truth which is didactic and an experience for their future life. Robert Frost once said "Literature commences in delight and ends in wisdom".

Perhaps, it is the metre, prosody and rhyme in the poetry that is most difficult to translate, but can be recreated and it is the major component that differentiates poetry from prose.

*Shi Aiwei*⁹ describes meter as follows in his research article;

".....Meter it is a systematic regularity in rhythm. It creates and organizes content, meter gives dignity and, memorability, conveys tempo, mood, passion and persuasion beyond what is possible in prose. In the hands of great master like Shakespeare, meter provides grace, energy, elevation, expressiveness etc."

Rhythm or melody is created by rhyming words, syllables and metre. Based on the place where the rhyme occurs, it is categorized as initial rhyme, middle rhyme and end rhyme. And according to the pattern of the meter, it is divided into various syllabic meter patterns such as; iambic pentameter, iambic tetrameter

etc. There are different genres in poetry as well. They are, quatrains, Sonnet with end rhyming couplets, blank verse, sonnet with end rhyming couplets, free verse etc. The nature of the poetry divides poetry into types such as epic, eulogy, elegy, odes, ballads, valedictory poems, didactic poems etc. Actually it is not practically possible to re - create all these features of poetry. Therefore, critics mention that poetry is what is lost in translation and they reiterate that poetry should be translated by a poet, specially, because of the risk of losing poetry.

Observe the below mentioned poem quoted from "මුවදෙව්දාවත {muvādevda;vata}", an Sinhala epic compiled on Makhadeva Jataka translated by Prof. Vini Vitharana.

01. නුවණ නි සයුරා
{nuvā ni sayura:}
විනේ කුමුදු නිසයුරා
{vine: kumudu nisāyura:}
කෙලෙස් තුසර දිවයුරා
{keles tusarā divāyura:}
බව දුක ලැවු අගයුරා
{bawā dukā lāvu: agāyura:}

Translation:

The Ocean to the Rivers of knowledge

The Moon to the Night-lilies of the Disciplined

To the Dew of Defilements, a veritable sun

To the Sorrows of Existence, a Forest Fire

The translator mentions;

"The verses are in the *gajagāmi* or *gajagāmi* {the gait of the elephant- The cadence of the sounds recreates the grandeur of the elephant's

⁹ Translatability and Poetic Translation,
Retrieved on 5th February 2014, <http://www.translatum.gr/journal/5/translatability-and-poetic-translation.htm>

gait} metre characterized by a syllabic count of 8-11-11 -11 in the four respective lines, and the rhyme at their end the style is one of utmost brevity with a choice of words that provides also for the accommodation of the yam aka rhyming pattern referred to reflecting the vastness of the learned author's vocabulary and the mastery of his medium in no uncertain terms....The verses extol twelve noble virtues of the Buddha in up appropriate metaphors. It has to be confessed that these factors combine to render a translation into rhymed stanzas extremely difficult..."

The Appendix, under the heading "The metres of Sinhalese verse" (page no: 367) of the book titled "An Anthology of Sinhalese Literature up to 1815" edited by C. H. B. Reynolds describes the metre patterns of Sinhala verse as follows;

"... Sinhalese verse is primarily intended to be intoned in recitation; it is not normally spoken, even when quoting the odd line. This method of recitation, though not normal in the west today, was not so uncommon a century ago. Though we may think of this process today as "singing", the word "sing" in Sinhalese implies something much more florid, and intonation process is described in Sinhalese as simply "saying verses".... "

The book further explains that the meter patterns that have been employed in the great majority of existing Sinhalese poems are completely different and rhyme is an essential feature in the pattern of four-line stanzas and what is meant by Rhyme in the context of Sinhala literature is slightly different in the context of English literature.

"... The Sinhalese script is syllabic, i.e. each sign represents a syllable {usually consonant plus vowel, e.g. *mā*, *pi*; sometimes vowel alone or consonant alone}. For Sinhalese lines to rhyme, it is necessary for the whole rhyming 'letter' to be identical and not merely the last part of it. That is to say, the syllable *mā* will not rhyme with *pā*, but only with

another syllable *mā*. This would become monotonous in a language such as English with a high proportion of monosyllables, but in Sinhalese monosyllables are comparatively infrequent, and it is therefore possible to use four rhyming words such as *ahasē*, *depasē*, *sita-sē*, and *satosē*. But words ending in *-rē* or *-pē*, for instance, would not be counted as rhyming with these. On the other hand where, as occasionally happens, the rhyming 'letter' consists of a single consonant, then the preceding vowel {which is of course part of a preceding letter} is irrelevant. Thus *balat* can be rhymed with *keret* ..."

Refer the below examples quoted from Yasodarawatha

100. කැලේ තිබෙන කොයි දේවත් රස වේවා

{kæle: tibenə koi de:wat rasə we:wa:}

මලේ බඹරු ලෙස පිරිවර ඇති වේවා

{male: babəru lesə piriwərə æti
we:wa:}

අවිචි තිබෙන රැස් මාලා අඩු වේවා

{aww: tibenə ræs ma:la: adu we:wa:}

ගව්වෙන් ගව්ව දිව මාලිග සැදේවා

{gawwen gawwə diwə maligə
sæ:de:wa:}

The above two poems clearly show that the same orthographic sign has to be repeated at the end of the poem so as to make the poem accepted as the end rhyming poem according to the recognized norms in Sinhala poesy.

So, it is obvious that these intricate and unique features cannot be truly and absolutely

converted into another language, it has to be recreated in such a way that is compatible, feasible and natural to the features, structures and the constructions of the target language, because the meter patterns are entirely different in different literary canons of two different countries. For this extensive knowledge on linguistics of both target and source languages and the ability of creativity is required. Perhaps, if the translator is well equipped with above three skills, it may lead to bring out an outcome of better translation which might surpass the original even.

Ex:-

Majestic is the elephant whom a monarch rides

Splendid the monarch who rides an elephant

Neither outdoes the other in grandeur

For elephants are co-equal unto kings¹⁰

Translation:

මහේශාකාශයයි ඒ ගිජිදු වැඩමවන නිරිදු

{mahe:ʃa:kyəyay e: gijidu vədəməvənə

niridu}

ශ්‍රේෂ්ඨයයි ඒ නිරිදු යනෙන පිටමන ගිජිදු

{ʃre:ʃtʰəyi e: niridu yanənə piṭəmatə

gijidu}

ශ්‍රී විභූතියයි එහි කිසිවෙකුට නොවන අඩු

{ʃri vibʰ utiyayi ehi kisivekuṭə novənə

adu}

නිරිදු සමග සැමවිට සම වේ ගිජිදු

{niridu saməgə səməvitə samə ve: gijidu}

In above example the original poem does not carry a rhyme. But the translation has been employed with the end rhyme and the number of syllables in each line of the translation give rise to good melody and prosody where as the number of syllables in the original poem are gradually reduced and because of that the melody, singable or recitable quality of the poem were distorted slightly. On the other hand the translated verse carries a fine tune of melody better than the original text.

Observe the below verse quoted from "මුවදෙව්දාවන {muvədevda;vətə}" translated by Prof. Vini Vitharana.

38. පෙදෙසි නිරිදුන් මුදුන්

{pedesi niridun mudun}

ලකුළු හිව් කිරුළ කුළු

{lakulu hivi kirulu kulu}

මිණි රස් ලෙසින් බැබළී

{mini ras lesin bæbəli}

නරතුරු තෙදෙ 'නරවරා

{narəturu tede narəwəra:}

Translation:

Like the sparkle of gems of crests of crowns

That adorned the heads of provincial lords

The monarch's majesty knew no bounds

Shining in ceaseless radiant modes

Refer the two lines quoted from the collection of poems called "The Plate of Gold" which has been translated into Sinhala by Camaratunga

10 Peris, Merlin. Maharamsa Studies- Kandula- The Elephant at War. Godage International Publishers (PVT) LTD, NO: 675, Maradana Road, Colombo 10.

Munidasa as "රන් තැටිය {ran tætiya}" which predominantly epitomize the significance of the fact that re-creation is the more suitable process in poetry translation.

"We look before and after

And pine for what is not"¹¹

Above two lines were translated into Sinhala as;

බලා ඉදිරි පසු නිති නැති දැකම

{bala: idiri pahu niti næti

dæyakətəmə}

ලලා හුරු හැඳුම සිරිතෙකි අප උරුම

{lala: hurə hædumə siriteki apə

urumə}⁶

Poetic language is an instrument of artistic expression and an object of artistic perception as well. So this perception should be instilled through the language. The language employed here is poetic, florid, sophisticated and lucid. The end rhyme and the syllabic meter create the melody which is not a reproduction of the original but a re-creation. Thus it is clear that "re-creation" is what is more suitable and acceptable in poetry translation.

The poem mentioned below is the Sinhala translation of the English translation of one of the poems that I have quoted above from Omar Khayyam's Rubaiyat. The English translation is a quatrain, but the Sinhala

translator has used the free verse style to translate it. Though he hasn't reproduced the exact poetic pattern of the original, it is another kind of recreation, because the reader can still enjoy it from a different perspective.

Dreaming when Dawn's left hand was
in the sky

I heard a voice within the tavern cry

"Awake my little ones, and fill the cup

Before life's liquor in its cup be dry"

Translation:

නිදමින් සිටි මට

{nidəmin siṭi maṭə}

අරුණලු වමන අහසට

{arunalu vamətə ahasəṭə}

නැගෙන විට

{nægenə viṭə}

සුරාහල ඇතුළු සිට

{sura:halə ætulə siṭə}

කිසිවකු කියනු ඇසිණ

{kisivəku kiyənu æsinə}

දරුවනි නැගිටින්න

{daruvəni nægiṭinnə}

ජීවිත සුරාව සිඳෙන්න

{ji:vitə sura:və sidennə}

පෙර බඳුන පුරවන්න

{perə badunə purawannə}

Italians has a saying, "traduttore—traditore" (translator – a traitor), because there are instances where there is a clear difference

¹¹ Sinhala Parivartana Sahitya - Sakacca
Sammelana Vartava held on - 1965.02.16 - 25,
(1965). Department of Cultural Affairs,
Colombo, Sri Lanka.

between the translation and the original text as illustrated above. *Shi Aiwei* further analyses this saying " ... to translate a whole poem is to compose another poem. A whole translation will be faithful to the matter, and it will "approximate the form" of the original; and it will have a life of its own, which is the voice of the translator"

In the above poem translated into English by G. B. senanayake, the genre of free verse has been employed. So, it approximates the form of the original and faithful to the matter, yet it is another re-creation or another version of the original.

Translating Similes and Metaphors

Simile and metaphor are two of major literary techniques used in literature. The difference between simile and metaphor is, simile uses certain set of words such as "like", "as" which directly point out that it is a comparison. But a metaphor does not carry such words so it does not compare the two objects, but it says both are the same. Sometimes the translator has to translate the simile in the original text as a metaphor in the translation and sometime, in the other way around as well. Observe the below examples as well. They are comparisons which are used to enhance the qualities or features of the object or the situation that the poet wants to reiterate or bring out vividly. Every simile and metaphor can be analyzed in terms of three components; a topic, an image and a point of similarity. Often the three components of a simile or a metaphor are not all explicit. One or more element might be implicit in the text. In creating a text in one language based on a source text in another language, sometimes an implicit component of a simile or metaphor needs to be made explicit in order to the nature of the comparison to be clear. The creative ability of the translator does matters a lot in re -creating literary techniques.

"තෙරක් නොමැති කවි සසරේ"

{terak nomæti kavi sasære:}

මහබම කවියා විතරේ"

{maha babā kaviya: vitære:}¹²

This verse has been translated into Sinhala by one of the great luminaries of Sinhala literature named Cumarathunga Munidasa as follows;

"The poet indeed is the creator

Of the world of poetry infinite"⁷

The effect of the recreation is predominant in the above translation where the translator has creatively selected the words and combined them. The two lines of the original were swapped in the translation exemplifying that it is a re-creation. Further, the term "මහබම {maha babā}" was translated as "creator" in the target language. The creative ability of the poet makes the metaphor explicit, which made the meaning more clear and vivid in the context of target language. If the translator tries to re-produce the word "මහබම {maha babā}", he has to explain the concept associated with the word because, the word is not familiar to the context of target language. Then the reader has to read a long foot note so as to understand the meaning of the poem, which would be tedious and may squeeze the desire or the inclination in the reader to read the poem. Therefore the translator creatively replaces the word "මහබම {maha babā}" with

¹² Sinhala Parivartana Sahitya - Sakacca Sammelana Vartava held on - 1965.02.16 - 25, (1965). Department of Cultural Affairs, Colombo, Sri Lanka.

the word "creator". So, the above translation is not a mere translation, but a re-creation as well. Literary delight created by the translation is alive, the meaning is vivid, clear and not violated, and the poetic rendering is also preserved. Thus, we realize that poetry should be recreated not reproduced in translation.

There are instances where the creativity of the translator leads them to turn the explicit meaning of the original text into implicit meaning as well. All these are a matter of fact of creativity. But, more importantly this creativity is not supposed to miss-used, such as violating the meaning of the original.

Ex:-

But knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll
Chill penury repressed their noble rage
And frozen the genial current of the soul¹³

Translation:

එහෙත් සරස්වතී නෙතේ ඔවුන්

{ehet saraswati: nete: owun}

නොපැ කිසිත් කලක් වැඩූ අසේ

{nopæ: kisit kalak wædu: ase:}

උසස් ඉසුම් හිමෙව් නිවත් ඔවුන්

{usas isum himew niwat owun}

ඔබා මැඩි පහන් ගැලුම් ලයේ

{oba: mæḍ: pahan gælum laye:}⁷

In the above translation the term "knowledge" in the original text was recreated as *Saraswathi* in the translation, the concept of Goddess *Saraswathi* is powerful dynamic bound with the culture of target reader, thus, its meaning is vividly and effectively understood by the target reader. Therefore, re-creation is what needed in poetry translation.

Examine the below mentioned example:-

Mind is in its own place

and can make a Heaven of Hell

or a Hell of Heaven

Better to reign in Hell than serve in Heaven¹⁴

Translation:

පතිබව නිරේ සුරපුර ගැතිකමට වඩා

{patibawə nire: surəpura gætikaməṭə
vaḍa:}

රැකියැයි කීවේ කිව්දෙකි ලොකු අපට වඩා

¹³ Sinhala Parivartana Sahitya - Sakacca
Sammelana Vartava held on - 1965.02.16 -
25, (1965). Department of Cultural
Affairs, Colombo, Sri Lanka.

¹⁴ Sinhala Parivartana Sahitya - Sakacca
Sammelana Vartava held on - 1965.02.16 -
25, (1965). Department of Cultural
Affairs, Colombo, Sri Lanka.

{rutiya:yi ki:we: kiwideki loku apəʔə
wada:}

නිති ලුහුබදින දිරිදෙන වඩවඩා විඩා

{niti luhubadina diridenə vada vada:
vida:}

ඇති නැතිකම හොඳයි නැති ඇතිකමට වඩා

{æti nætikamə hoḍayi næti ætikaməʔə
vada:}⁹

The first line of the original verse and the last line of the translation cannot be converted into another language by preserving the exact notion in which it has been expressed and the first line of the original was deftly recreated by the translator securing the poetic beauty of poetry.

The below mentioned example too effectively brings out that the creative ability of the translator re-create poetic masterpieces better they were. Moreover note how the rhyme and prosody which lacks in the original have been nicely recreated in the translation.

1) Perhaps in this neglected spot is laid

Some heart once pregnant with celestial fire

Hands that the rod of Empire might have swayed

Or waked to ecstasy the living lyre¹⁰

Translation

හොවුන් නොවත් ද පාථ මේ පළේ

{hovut nowat də pa:lu me: pale:}

හදක් වරක් සදම් හොඳින් උදම්

{hadak warak sadam hoḍin udam}

දෙඅත් දරන් සමත් පොළෝ දෙළේ

{deat darat samat polo: dele:}

නොහොත් වෙණින් දෙවත් මුඳුන් පදම්

{nohot wenin dewat mudun padam}¹⁵

2) Full many a gem of purest ray serene

The dark unfathomed caves of ocean bear

Full many a flower is born to blush unseen

And waste its sweetness in the desert air

Translation:-

"බොහෝ රුවන් නිමල් මැකැන් පහන්

{boho: ruvan nimal mækæn pahan}

සදයි ගුහා අගාද සාගරේ;

{sadai guha: aga:də sa:gəre:}

බොහෝ කුසුම් නොකා නුවන් මහන්

{boho: kusum noka: nuwan mahan}

¹⁵ Sinhala Parivartana Sahitya - Sakacca Sammelana Vartava held on - 1965.02.16 - 25,(1965). Department of Cultural Affairs, Colombo, Sri Lanka.

පවන්හි පාළු මිර ලා මැරේ”

{pavanhi pa:lu mi:rə la: mære:}¹⁰ -

Recreated by Cumarathunga Munidasa-

The analysis into above two poems and their translations bring to light that the translations are not the reproductions of the original. Also, it is obvious that the meaningful and true poetry cannot be reproduced by replacing the words of original because it is poetry endowed with many literary features and tentacles. Therefore, the best solution is to recreate the meaning of the original and its literary feature in such a way that is natural to the context of the target language and its reader.

In linguistic perspective, language is the one and only man made yet natural device. Though it is something man made, it is human, it belongs to human being. Each and every language has its own unique characteristics. Something is unique means it is exclusive, incomparable and unequalled, but the translator has taken the job of reversing this impossible task, which means his job is to make the unique characteristics comparable, reproducible and equal. Each and every language has structural levels. Grammar is one such structure which is unique to each language.

Grammar forms the meanings and grammatical rules and conditions are unique to each language. So it is difficult to find compatible or equivalent grammar forms between source and target languages. On the other hand, two different grammar putters express two different meanings, which mean the grammar form makes an impact on one meaning expressed through the words which are arranged in a particular way. Therefore, the translator should be creative and should possess a good knowledge on the linguistic structure of both target and source languages in terms of finding out the most suitable

equivalent grammar pattern to recreate the original text without violating its meaning and at the same time without being artificial in use of target language.

For an example, refer the below mentioned poem written in Sinhala, quoted from the book Yasodarawata (Yasodara's Lament) translated by Mrs. Ranjini Obeysekera as follows;

126 හිමිට ඇති පහසු අපහසු නොබලමිනි

{himiṭə æti pahasu apahasu

nobaləmini:}

අපට මෙනම් දෙයදෙය ගේනව කියමිනි

{apəṭə menam deyədeyə ge:nəwa

kiyəmini:}

සිතට දුක් දෙවන බස් කිසි නොකියමිනි

{sitəṭə duk dewəna bas kisi

nokiyəmini:}

සොඳට සිටිනු සිය හිමිවෙත පෙමිනි

{sodṭə siṭinu siyə himiwetə pemini:}

Translation:-

126. Regardless of your husband's convenience

Demand not that he bring you this or that

Say not a single word that might cause him hurt

Live happily together, show him love

by the UNESCO National Commission of
Ceylon. George Allen & Unwin. Ltd,
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Sri Lanka.

Linguistically, the verb phrase in a sentence is indicative of the verb of the sentence, and the noun phrase is indicative of the noun. But, 'in Sinhala language, verb phrase which functions as the predicate is indicative of noun phrase as well. If the predicate ends with sound "mi", we know that the subject of the sentence should be "I". If it is "mu", it indicates first person plural subject that is "we". Because of this feature, non -agent sentences with clear meaning as in above poem can be easily formulated in Sinhala language. But these features are not available in English language. I reckon that these issues can be remedied through a creative approach. The translator has to have a good knowledge on linguistic structure of the target language and the skill of creativity to re-create the grammar.

Poetry is inclusive of myriad of literary techniques. Among them meter, prosody and rhyme are the major factors which render the identity of poetry. Similes and metaphors too are placed in the front line and grammar plays a fundamental component of a language. The research vividly illustrates salient points supported by the examples which predominantly epitomize and make realizable that poetry in translation has to be recreated. .

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[28]

TECHNICAL NOTES ON TIBETAN TANTRIC BUDDHIST PAINTING

ARTISTIC HERITAGE AND TRADITIONAL TECHNIQUES

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ABSTRACT

Among various arts and crafts in Tibet, painting appears to enjoy a uniquely crucial position in both the religious centres and the lives of ordinary Tibetan people. This paper examines the traditional techniques, methods, and materials used in Tibetan (Tantric) Buddhist painting by observing its working process at first hand, and having attended a number of its exhibitions, art workshops, and other resources both at home and overseas. The survey of the technical aspect of Tibetan painting is primarily based upon the general usage of materials, as well as the method and the usual order of their application that relates to most kinds of mural paintings in Tibet, and which are less well-known in the West. This paper aims to present a rich and somewhat complicated range of methods and materials of Tibetan (Tantric) Buddhist art tradition. To its end I hope it also provides more indication of its possible influence of the traditional artistic wealth in Tibet on contemporary artists working in relation to this culture.

Keywords: *traditional techniques, methods, materials, Tibetan Tantric Buddhist painting, originality, artistic wealth*

INTRODUCTION

By observing the working process in many mural paintings and *thangkas* at first hand, and having attended a number of their exhibitions, art workshops, and other resources both at home and overseas, I have learnt much about the traditional techniques, methods, and materials used in Tibetan art. It is important to note that the mural painting in Tibet shares almost the same materials as *thangka*, which includes the same pigments, dyes, glue, brushes, the techniques of paint application and outlining, order, and method of painting. As the renowned Tibetan artist Luo-bu Si-da, the successor of the Intangible Cultural Heritage, stated in an interview in Beijing (2012):

In the aspects of the content and the technique, and the materials for painting, there is not much difference between painting a *thangka* and a piece of mural painting [in Tibet].¹⁶

Because there are numerous books on the subject of the different ways of making *thangkas*, my survey of the technical aspect of Tibetan painting is primarily based upon the general usage of materials, as well as the method and the usual order of their application

¹⁶ My translation of *Cong hui-hua nei-rong he ji-qiao*, *hui-hua yuan-liao shang lai kan*, *hua tang-ka yu hua bi-hua mei-you duo da qu-bie*. (从绘画内容和技巧、绘画原料上来看，画唐卡与画壁画没有多大区别。) Ma Jing, http://www.tibetculture.net/xwsy/whtd/201211/t20121114_1796624.htm (accessed on 16 November, 2012).

that relates to most kinds of mural paintings in Tibet, and which are less well-known in the West.

To my knowledge, although there are divergences in the techniques among varied art traditions, there are generally five main steps in the process of a mural painting in Tibet: 1) the preparation; 2) the sketch; 3) application of colours and outlining; 4) the finishing touches; 5) the varnish. It may sound very similar to the basic process of making a traditional classical oil painting in the West. Yet, the detailed techniques within the process of making a Tibetan mural painting, particularly the usage of the pigments, organic dyes, and the gold or silver, and the various methods of applying them are very different. I discuss this in more detail later.

1. The Preparation

The first step in making a piece of mural painting in Tibet is to prepare the painting surface by applying glue, and polishing the ground for the painting (outlined in the previous section), which is coupled with a religious ceremony to purify the site by means of prayer and offerings, as well as worship for the deities that are to be drafted.

During the process of preparation, the painters enhance their powers of visualisation and envision all these deities in their minds clearly. Then, the painters appraise these deities with their distinctive qualities and ask for blessings to enable them to be inseparable from these deities. They visualise themselves as the manifestation of the awakened mind, as well as these ideal archetypal deities. In the next phase of Tantric meditation, they visualise these deities—along with their realms—being dissolved into emptiness. In doing so, they contemplate the non-conceptual, and they recognise that ‘nothing is inherently what it appears to be’ as well as the joy and bliss they experience (Powers, 2008: 78). Therefore, during the later process of painting the murals the painters should maintain this peaceful, purified, and awakened

state of mind and, in so doing, keep friendly and respectful relationships with people; also, the painters should not kill animals, eat meat, drink wine, or have sexual relations. Otherwise, it would incur bad luck or rigid punishment—for all the people involved with the murals—by the deities in the Tibetans’ religious belief.

2. The Sketch and the Most Commonly Used Compositions

In short, the next step is to lay down the main chalk lines for orientating and dividing the position of the central and other figures and to sketch the draft of the figures in pencil or charcoal on the wall. This needs the mastery of the measurements and proportions of various Buddhas, *Bodhisattvas*, and deities in Buddhist iconometry; and then they finalise the sketch by applying the ink on the outline of the charcoal-lined draft. In reality, this involves much smaller steps when we see how the Tibetan artist makes the draft and finalises the sketch of the murals. These steps are set out below.

2.1 The eight main lines of orientation

To locate the precise centre of the painting accurately is very important, since a minor mistake would not conform to the significance of the painting's religious value. Once the centre, the vertical, and horizontal axes are established and are perfectly correct, the artist maps out the rest of the composition. Hence, before beginning the sketch the artist needs to establish the very important eight lines for orientating. These are: ‘two diagonals, the vertical, the horizontal and the four outer borders’ (Jackson and Jackson, 1988 [1984]: 45).

2.2 The arrangement of the composition

Once the eight main lines are fixed, it is time to arrange the actual composition in the mural. There are various ways of arranging the composition flexibly and, sometimes, based on the different content, purpose, and art school, it may be loosely designed.

Generally, the circle or square-shaped composition is the most popular and commonly used in Tibetan painting; it is usually symmetrical with the eminent figures in the centre and other less important figures grouped around. Gerasimova (1978: 47) stresses this compositional formula as follows:

The construction of individual figures and decorative-ornamental combinations on a flat surface actually exhausted the entire problem of the organization of space in the representational icon. Its compositional formula consisted in the quantitative establishment of the centre and a symmetrical grouping of the secondary components according to a principle of simple transfer.

The formula is often used in portraits, in which the position of each figure is not designed at random but according to the strict hierarchical arrangements of iconographic classes within the Tibetan Buddhist pantheon. As Jackson states (2005: 55), the classes of the main sacred figures can be generally ranked in a descending (spiritually) hierarchical order as below:

Masters of the lineage

Tantric deities (*yidam*)

Buddhas in Sambhogakaya and Nirmanakaya forms

Bodhisattvas

Goddesses (that is, female *Bodhisattvas*)

Pratyekabuddhas; Sravakas/Sthaviras

Daka and Dakini (*mkha, gro* and *mkha, gro ma*), that is, beings of high realisation associated with Tantric practice

Wrathful protectors of the *Dharma* (*dharmapala*), for example Vajrapani

Yaksa deities (*gnod sbyin*), for example the four great kings, guardians of the directions

Wealth-bestowing deities (*nor lha*), for example Jambhala

Other lesser deities (*mahanaga, gter-bdag*, and so on).

The spiritual hierarchy of the Tibetan pantheon is obviously manifested in its painting through its vertical position and its figural proportions. Generally, the higher placement and the larger size of the figures represent figures that enjoy a relatively higher status of class compared to other classes of the same importance. If the minor grouped figures within a single iconographic class enjoy the same status, Tibetan painters usually place the more important figures either to the right hand of the main figures, or closer to the centre, corresponding to their spiritual seniority. To conclude, the arrangements of a large number of figures within a Tibetan painting can seem to be inexhaustible; however, once the painter masters the systematic, orderly, and hierarchic principles of composition, they can yield the varied sizes and chaotic positions of the primary deities and hundreds of minor figures correctly.

2.3 Drafting the sketch using charcoal

When the artist does a new composition, they should bear in mind the iconometry stipulated in the Buddhist texts, such as the *Image-making Measurement Sutra*, and the rules of order and hierarchy of painting. They first need to divide the space for the major and minor figures by drawing larger and smaller egg-shaped ovals, and then sketch out the outlines of the main and minor figures successively and, finally, draw a few brief lines to indicate the layout of the background. Once the artist is satisfied with the charcoal sketch, they move on to the next step to reinforce and finalise the sketch with a pointed-constructed type of brush and ink. The artists usually hold the brush with the drawing hand very near the tip and rest either their wrist or elbow on the edge of the painting to hold the drawing instrument steady. In

general, the final effect of the lines should be accurate, solid, smooth, and curved gracefully with a continuous flow of ink. From my observation, it is very similar to the effect of the iron-line in Chinese traditional painting.

3. The Usage of Pigments and the Application of Colours and Outlining

The third main step is the most crucial part in the procedure of Tibetan painting and which will decide its artistic quality. This involves making the mineral pigments and organic dyes, and mixing the paints with the deity-glue, and applying the colours to various areas of the painting surface.

3.1 The traditional way of making paints

Before we see the process of applying the colours to the mural painting, it is necessary to know the materials of the colours and the way of making paints in the old Tibetan art tradition. As mentioned above, the traditional Tibetan colours are usually made from mineral pigments and organic dyes from plants. For instance the blue usually used for the sky and water was derived from azurite; the green was from the mineral malachite; the bright red was made using the mineral cinnabar; the orange was mainly minium; the white was calcium compounds; and the carbon black was made from soot and black ash (Jackson and Jackson, 1988 [1984]: 75-84).

How could the artists convert these raw materials to various paints? Generally, they first need to clean the crude minerals by scrubbing and rinsing them with warm water repeatedly and then grind these minerals into powder by using simple stone implements, such as mortars and pestles (*ibid.*: 78). The artist can put the ground pigments into clean small pots, respectively, with a little warm size solution, or the deity-glue for better quality, and stir using a wooden stick until it is completely mixed to the right thickness and consistency of paint (*ibid.*: 95). Note that some exceptional pigments require special methods. The mineral cinnabar—as well as azurite and malachite—should not be ground too much to

keep the original deep colours and glaze. The raw material of the carbon black is also made by means of burning the wood of a larch tree, a birch bark, or wheat grains in a vessel and then mixing this together with the size solution, stirring the mixture constantly until it turns into a paste. Another thing to note is the amount of the size solution or deity-glue.

From my experiments, if too much glue is added in binding the colours, it forms wrinkles on the wall surface over a period of time. If the glue is inadequate, the colours will easily fade or even fall off the mural after a while. Thus, mastering the correct way of binding the colours needs many years of experience.

3.2 The painting orders

There are two main steps in the colour application—the laying down of the colours so as to fill the area evenly, and the finishing through the shading to tint and affect the gradual colour transitions; and the outlining to highlight the contour (Jackson, 1976: 273).

From the initial step of applying the colours, there are some general rules of painting. To avoid smearing the colours, the Tibetan artist usually lays down only one colour each time and applies it from the lightest to the darkest shade. It often begins from the left side to the right, and from the top to the bottom of the painting. Also, the sequence of depicting the objects is from the furthest area to the closest in perspective as follows: the sky and the cloud first, then the landscape, including the mountains, the rivers, lakes or streams, the flowers, trees and other plants, the animals in the distant background, and the thrones, the nimbus, and the clothing of both the major and minor figures follow each other; and last, the figures themselves are depicted without minor details, such as facial features and ornaments. Sometimes, to make the colour mixing more economical, the artist not only tries to fill in all the areas of a similar colour in one painting, but also makes several copies of the painting at the same time. Note that the brushes that are often used for laying down the first coats of

paint with the Tibetan painting brush are usually made with cat or goat hair and a wooden handle; the Chinese ink-painting brush with various hairs and a bamboo handle; and another type of large horse-hair brush, with a leather handle, for painting a big area of wall or for white-washing.

3.3 Techniques of colour application

Having briefly introduced the general order of basic colour theory, as well as painting brushes and the painting itself, let us move to the next step of colour application for its shading, gradual transition, and enrichment. Now it is necessary to briefly outline some techniques of colour application in detail as the progression continues.

Briefly, there are two types of colour application: the wet shading and the dry shading. The wet shading, as its name suggests, means the blending of two adjoining painting areas when the paint is still wet; this can produce a smooth gradation of colour. It is also called two-brush wet shading by some researchers, such as David and Janice Jackson (1988 [1984]: 98), because it often involves two brushes—one darker and one lighter. Sometimes, to achieve a variety of shading effects, the artist may use more than two brushes for the intermediate colour between the lighter and the darker ones. From my observation, the artist often puts down the lighter colour, and then applies the darker one to the bottom of the lighter area. Two brushes can help the Tibetan artist to work more quickly when they brush back and forth to merge the area of the darker wet colour and the lighter colour with their succeeding strokes. This technique of colour application is widely used in laying down the initial coats of colour, since it has the advantage of efficiency and gives an effect of a smooth, unbroken field of colour.

Compared to the wet shading, the dry shading is mainly used in the colour enrichment with only one brush. It requires the undercoat of

colour to be completely dry, and then it is tinted with a successive accumulation of many thin washes of colour until the colour shading is right. There are some practical issues to raise on this technique. First, when the artist tints, they should not load the brush with too much dye—less is better than too much. Moreover, the artist should use only the tip of the brush to avoid too much pressure on the undercoat layer. As Wu (1994: 383) comments, ‘The method of colouring-enrichment is to dip in the ink lightly with the brush-tip and the strength of the brushwork is determined by the destiny of the colouring’. The colour that should be chosen for shading is based on the main undercoat colour and the experience of painting accumulated from generation to generation. The Tibetan painter Dan-ba-rao-dan summarises the experiences of adjusting and enriching the light and shade of the colours as follows:

The light blue is enriched by the dark blue; the light green by the dark green; the pink by the light rouge; the light rouge or the white by the carmine; the tea and the grey by the light black; the yellow by the orange and so on (The Administration Commission of Cultural Relics of the Tibetan Autonomous Region, 1994: 383).

Finally, whether the dye is right or not cannot be judged until it is completely dry.

Having introduced the simplest form of dry shading, it is worth mentioning more advanced techniques used to achieve a variety of shading effects ‘by altering the size, shape, direction and frequency of the brush strokes’ (Jackson and Jackson, 1988[1984]: 111). As David and Janice Jackson quote (below) the classification of various ways of dry shading by the Bhutanese painter Kunsang Tobgye, there are four types of commonly used shadings in this example of painting the sky:

byug mdangs (spread-on shading): the usual evenly graduated dry-shading method. According to the artist this method was most

appropriate for shading the skies in paintings that depicted peaceful (*Zhi ba*) deities.

'bru mdangs (granular shading): shading with small dabs or dots of indigo, applied thickly and close together at the zenith, but less frequently as the horizon was approached. A less time-consuming method, this was used for the skies of paintings of either peaceful or aggressive (*khro bo*) deities.

sprin mdangs (cloud shading): shading laid down in horizontal bands in imitation of cloud layers.

char mdangs (rain shading): indigo shading applied in vertical strokes, giving the appearance of a falling shower. This was to be used especially in painting of aggressive, terrifying deities (*ibid.*).

From my observation, in order to obtain a smooth and even effect of shading, the techniques of spread-on and granular shadings¹⁷ have been used not only in applying the sky, but also to various objects, such as hills and meadows, in both the wall paintings and *thangka* from the ancient times to nowadays. Compared to spread-on and granular shadings, the cloud and rain shadings can rarely be seen in modern Tibetan wall and *thangkas*. Even in the ancient Tibetan painting, we can mainly see these two types of shading employed by the artists from western Tibet.

3.4. Applying the outline of the contour

After the colours are shaded properly we come to the most sophisticated and crucial step of Tibetan painting: applying the outline of the contours of most objects. Wu quotes the Tibetan artists' comments, 'what is the use of good colouring if the contour of the figure is

badly drawn? It is just like beautifying an 80-years old woman with rouge and powder' (The Administration Commission of Cultural Relics of the Tibetan Autonomous Region, 1994: 370).¹⁸ Thus, it is not an exaggeration to say that the outline of the contour is like the bone, the colour is like the flesh, and they are inseparably connected. Specifically, the line drawings have multi-functions: first, to separate objects from their surroundings; second, to indicate and determine the shape, the form, or the texture inside a given colouring area; third, to develop more small details, such as ornaments, on the figure.

Informed by the Tibetan painter *Dan-ba-ran-dan*, Wu summarises the five different methods of outlining found in the Tibetan wall painting as follows:

Plain or Even Drawing: Use a similar colour to draw the outline with thin, smooth and fluent lines. It is somewhat like the iron-line sketch in the Chinese traditional painting, and usually used to depict the muscles.

Coarse-line Drawing: The thickness or size of the lines is variegated, similar to the leaky sketch in the Chinese traditional painting. This method is often used to depict the outlines of the mountains and rocks, and coarse wooden planks as well as their wrinkle-lines.

Clothes-line Drawing: Use thick lines for the sunken part and thin lines for the raised part with heavy start-touch and light finish-touch. That is to say, to draw the line with a thick head and a thin tail as if it were dying away gradually. This method is usually used to draw the folds of the clothes.

Leaf-line Drawing: This line is drawn with the middle thick and the two ends thin, something

¹⁷ Granular shading is also called poked shading or dotted shading (Jackson, 1988 [1984]: 112).

¹⁸ My translation of *Xing-ci se-jia you he yong, ru tong ba xun tu zhi-fen* (形次色佳有何用, 如同八旬涂脂粉).

like the date-stone line in the traditional Chinese painting. This method is used to depict the periphery of the leaves as well as their complex veins.

Cloud-line Drawing: This kind of line is relatively thick and bears a stereoscopic sense, showing the contrast of light and shade. It is mainly used to depict the auspicious clouds and other thick lines showing the contrast of light and shade (The Administration Commission of Cultural Relics of the Tibetan Autonomous Region, 1994: 383-384).

The first type of outlining, from my observation, is the most common and fundamental method and the other types are also evident in both the ancient and modern Tibetan *thangkas* and wall paintings. We may find the five different ways of line drawing complicated enough, however, as far as I know, they are usually employed by combining another two characteristics of outlining: the multi-colour linear, and the gold-coated (or sometimes, the silver-coated) lines. The multi-coloured line drawing, especially the indigo outlining and lac-dye or lake outlining, is commonly used in Tibetan painting. Usually, it requires a darker or a similar colour and a relatively thicker solution than those used in shading to form a concentrated line to contrast appropriately the colour underneath, as well as the background. According to the ancient rule of outlining quoted by a well-known Tibetan artist and scholar Zong-zhe Jie-la:

To outline the red, yellow, purple, and flesh colour, the lac-dye or lake is the most appropriate outlining colour. To outline the turquoise, green, the jade colour, the carbon black is the most appropriate outlining colour. To outline the white and blue, apart from the two art schools in *Xi-Gang*, the indigo is the most appropriate outlining colour. To outline the pinky white and dark flesh colour, the dark purple is often used in the Chinese art tradition. There is still the gold outlining and

the double-colour outlining, which should be depicted very subtly (Jie-la, 2002: 247).¹⁹

The two main dyes, from my perspective, are used as an outline colour in almost all Tibetan paintings. The indigo outlining is mainly employed for outlining the blue and green areas that probably have already been colour-shaded with indigo and are sometimes outlined with dark vermilion, and maroon areas (Jackson and Jackson, 1988 [1984]: 129-130). Lac-dye or lake outlining is mainly used around the similar warm base colours such as the golden, apricot-yellow, yellow, pink, red, and the flesh colour, so that it is often applied to the bodies and faces of the figures with lighter colours. Some typical examples of the indigo outlining and lac-dye or lake outlining have a very high artistic quality with sophistication, for instance there is the mural painting entitled as *Vairocana* in the first floor of the north side of the Shalu Monastery that was done in the first half of the fourteenth century.

In addition to the two main dyes for outlining, some other colours such as the white, black, and golden or silvery dyes are widely used as a secondary colour that can be applied thinly to create more contrast over the colour area, and over the line drawing created beforehand.

¹⁹ My translation of *Gou-miao hong huan zi-rou-se, yi-ji xiang-guan zhu yan-se, yan-zhi hong-xian zui xiang pei. Gou-miao qing-lv he yu-se, yi-ji xiang-guan zhu yan-se, hua mo-hei-xian zui xiang-peì. Gou-miao bai-se he qing-se, chu-le xi-gang liang hua-pai, lan-dian-se zui xiang-peì. Gou-miao bai-se shen-rou-se, han-hua chang zui shen-zi-se. Shang-you jin-xian zuo gou-miao, yi-ji shuang-xian zuo gou-miao, gou-miao se-xian hen yin-yue* (勾描红黄紫肉色, 以及相关诸颜色, 胭脂红线最相配。勾描青绿和玉色, 以及相关诸颜色, 画墨黑线最相配。勾描白色和青色, 除了西冈两画派, 蓝靛色线最相配。勾描白色深肉色, 汉画常用深紫色。尚有金线做勾描, 以及双线做勾描, 勾描色线很隐约)。

Also, the application of the gold or silver is often used to depict various ornaments and decorative objects, such as the crowns, the earrings, the silky scarf, or the designed pattern on the throne that can make the sacred images more gorgeous, attractive, and vivid. Apart from golden and silvery, the method of applying the white, black, and other ordinary colours is the same as with the indigo outlining, and lac-dye or lake outlining. Yet, the application of the gold or silver appears in a variety of methods. When I interviewed some Tibetan artists, such as La-ba, they suggested that the simplest way of the gold or silver outlining is probably best done as follows: first, put the gesso into a small leather bag with a pointed mental tip or outlet, and from there press the dye lines, and when the gesso lines are completely dry apply dry shading on them with a fine grind of gold or silver powder until the painting is completed.

4.The Finishing Touches

The fourth step of painting the facial features of the main figures, particularly their eyes and eyebrows, should be given the greatest attention. As traditional Tibetan artists believe, once the completion of the facial features of the deities is done, these figures come alive and in so doing create an impression of the divine (The Administration Commission of Cultural Relics of the Tibetan Autonomous Region, 1994: 384). It is similar to the old Chinese saying of putting life into a painted dragon by dotting the pupils of its eyes. When the artist begins this step, they know that the painting is near completion. According to Wu: It [painting the facial features of the main figures] is placed at the last stage of the painting process, for whether or not the painted deities or other figures can be vivid or lifelike largely depends on how their eyes are painted. If their eyes and eyebrows are badly

depicted or portrayed, these figures would look dull and lifeless (*ibid.*: 371).²⁰

With respect to most of the common techniques used for painting the eyes and eyebrows of the figures, the traditional Tibetan artists redraw the central axis of the face and sketch the outline of the face with either a pencil or a charcoal stick. This is followed by the use of ink drawing to finalise them. From this point on, there are two main methods of processing the details of the facial features, the eyes and eyebrows in particular. According to David and Janice Jackson (1988 [1984]: 140), the first method is to apply the lac-dye outlining to the bottom of the eyelid, and then to shade gently the two corners of the eyeballs with diluted orange, and to colour the area of the eyebrow, the upper eyelid, and the iris with light blue. Next, is to underline the base colour with a darker blue indigo, and then finally to create an outline and contour of the iris with a dot in the centre of the pupil. Another method is to first lay down the base colour to the area of the eyebrow and upper eyelid and the iris, and then to outline the eyebrow, the upper eyelid, the iris, and the centre of the pupil one by one with the above method, but not with the dark lac-dye, because the black ink is not ideal. Last, the artist comes to shade the corners of the eyeballs with light orange and to outline the bottom eyelid with faint blue (*ibid.*). Note a feature of the adoption of the colours to the eyelids and the irises of the

²⁰ My translation of *Zhe-shi hui-zhi bi-hua zui zhong-yao de yi-ge bu-zhou, bing jiang zhe-dao gong-xu-dan lie zai hui-zhi bi-hua de zui-hou, yin-wei shen-zhi he ren-wu de chuan-shen zhu-yao kao mian-bu te-bie kao mei-yan, hua hao le jiu neng sheng-dong-gan-ren, da-dao yu-qi de xiao-guo, fou-ze jiu hui ping-ban-fa-wei,qian-gong-jin-qi.* (这是绘制壁画的最重要的一个步骤, 并将这道工序单列再绘制壁画的最后, 因为神祇和人物的传神主要靠面部特别靠眉眼, 画好了就能生动感人, 达到预期的效果, 否则就会平板乏味, 前功尽弃).

eyes: the lighter and darker brown, yellow, and red are also evident in some of the figures in Tibetan painting.

5. The Varnish and the Unveiling Ceremony

Finishing the last step of depicting the facial features of the main figure means that the painting process is complete. However, the whole process of making the Tibetan painting is not yet complete. To protect the painting and make the colours more vivid, the final process involves a glue coating on the finished surface. The method of glue coating is very similar to the varnish used on a Western oil painting, and is used to seal the painted surface, but with different materials. In the early ancient Tibetan wall paintings, it is said that a mixture of the egg white, antiseptic, and insecticidal herbal juice was once used as a varnish (The Administration Commission of Cultural Relics of the Tibetan Autonomous Region, 1994: 385). In the later and modern Tibetan paintings, the artist usually applies an even thin layer of ox-hide glue or the deity-glue and, after it becomes completely dry, coats it with another layer of varnish with brushes. Then the monks are invited to an unveiling ceremony to invite the spiritual divinity of the deities into their portraits—or the painted images—as the completion of the sacred painting.

CONCLUSION

Now, let us review the whole process of the method of making the Tibetan painting. Briefly, as Wu summarises, the process of making a piece of mural painting in Tibet consists of these steps:

the treatment of the wall surface, the holding of religious ceremony, drafting of the sketch, the finalization of the sketch, the application of colours, tracing in golden or silvery lines, dripping with gold-power, drawing the outline of the contour, delineation of the facial part, suppressing and polishing the golden lines, glue-coating and holding the opening

ceremony (The Administration Commission of Cultural Relics of the Tibetan Autonomous Region, 1994: 380).

With regard to the instruction and the techniques to be followed by the artists in Tibet, they are far more like the old techniques of ancient Buddhist mural painting of India and ‘nothing is left to chance in this art which is completely aware of its means and purpose’ (Bagchi, 1980: viii).

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AN ASSESSMENT OF THE ROLE OF ART AS A RESOURCE FOR LEARNING AND DEVELOPMENT OF THE CHILD

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ABSTRACT

An assessment of the role of Art as a resource for learning and development of the child has become necessary now that education appears to be the yearning of all especially in the developing countries. This paper sought to assess the role of Art in learning and development of a child. The paper stressed that the child needs Art to learn because children's attention are drawn first by pictures (Art works) before letters of Alphabet. According to the paper, children become more knowledgeable and creative as they participate in Art classes where they are given opportunities to express themselves while engaging in drawing and painting exercises. This leads to self discovery and development in children. By this, entrepreneurial spirit is also imbibed. The paper also noted that children who would not ordinarily want to learn have found pleasure in learning with Art and Computer. Here the use of cartoons and animations become appropriate in teaching the child. Children also become more adventurous and creative as they find pleasure in drawing with application software like Corel Draw, Microsoft Paint, and so on. Finally, the paper emphasized the need for Art to be wholly infused in the curricular of schools especially the primaries. This will be a strong factor or agent of development in children. Here the creative and inventive spirit so developed and imbibed will lead to discoveries of future entrepreneurs, industrialists and technologists for national developments.

Keywords: Art, child, Development, creativity, learning, education, resource, computer.

INTRODUCTION

Before now Art was not given a rousing welcome in Nigerian schools because other schools' subjects like English, Mathematics, Social Studies, Civics, e.t.c. were holding sway against Art. In this regard, stakeholders of education in the ministry, Headmasters and Schools masters had erroneous impression about Art. There was the feeling that Art was more or less craft. People would feel very comfortable and good when their wards go to higher institutions to study Engineering, Pharmacy, Law, e.t.c. and not Art. Sad to say that people never recognized Art because they did not know what Art entails. Not knowing what it entailed made them to make derogatory

statements about the subject. They never knew that the study of other schools' subjects could not be possible without Art. Art is a foundational subject which every child requires to learn and develop. Today, people are becoming aware of the importance of Art in teaching and learning. This could be as a result of over the years campaigns and teachings about the importance of Art in development. It is also not unlikely they have observed that the impartation of knowledge becomes more feasible with pictures and drawings. Moreover, the present computer age which has made drawing a part and parcel of learning, is making many people develop

interest in Art. Basically computer studies to a large extent is emphasizing Art. The mouse that is attached to the computer is no doubt a drawing facility. In this regard, Art is being popularized and gradually becoming welcome in schools. This all important subject should be made compulsory in both primary and secondary levels of education because, it will make teaching and learning easier and faster in our schools. At the tertiary levels of education, teaching and learning of courses like architecture becomes feasible and realistic because the skill that is needed in architecture is all embedded in the Arts. Mathematics largely depends on signs and symbols which are rooted in Arts. Literary subjects like English Language, English Literature require imagery creativity and conceptions which are Art attributes. Moreso, the study of engineering becomes more feasible because artistic skills are applied in machine designs and product developments. Drawing in the first instance is the basis of all. This is the more reason why a child's learning could hardly be achieved without the involvement of Art. A child requires to see the picture or drawing of a ball to really know what it is. This will now be followed by learning the letters that form the word 'ball'. In this regard, one can appreciate the level of the importance of Art in all ramifications of education. Amadi (2011) emphasized that most technologically developed countries realized right from the outset that the conditions most favorable to invention is to accumulate knowledge and experiences in Art and creativity. The importance of Art Education to the realization of physical growth and development of scientific and technological knowledge was fully recognized by the western world which had to make Art the basis of its learning. This is reflected in their efforts to ensure the development of the stages of the Artistic development in a child.

DEFINITION OF TERMS

Assessment of the Role of Art as a Resource for Learning and Development of the Child. Assessment: Hornby (2010) defined Assessment as an opinion or a judgement about somebody or something that has been thought about very carefully. Role: The function or position that somebody has or is expected to have in an organization, in society or in a relationship. (Hornby, 2010) Art: Art is the deliberate or conscious employment of skill and 'creativity' to produce visually aesthetic and other functional Art images. The word "creativity" is very sensitive here because it is what has made Art an uncommon professional phenomenon; that is, the ability to bring into physical reality what has not been. It is what has made it divine. This had also made God, the Creator, The First and Greatest Artist. This was probably what was in the mind of Sir Thomas Browne, the 17th Century physician, when he said, "Nature is the Art of God". (Oloidi, 2011) Resource: (a) Somebody or something that is a source to help or information. (b) Adeptness at finding solutions to problems. (*Microsoft® Encarta® 2009 (DVD) Redmond, W. A.: Microsoft Corporation, 2008*) Learning: Acquiring of knowledge: the acquisition of knowledge or skill. (*Microsoft® Encarta® 2009 (DVD) Redmond, W. A.: Microsoft Corporation, 2008*) Development: The gradual growth of something so that it becomes more advanced, stronger, e.t.c. (Hornby, 2010) Child: Oloidi (2013) defined child as who can be a boy or a girl, son or daughter, usually between birth and teens. Hornby (2010) defined child as a young human who is not yet an adult.

THE IMPORTANCE OF ART IN CHILD LEARNING (EDUCATION)

In the first place, Art is a great attraction to children. This is the more reason why children are somewhat addicted to pictures, beautiful buildings, Art works of different kinds. In most cases children would like to visit

museums, Art carnivals, and galleries, e.t.c. After the visit they come back home and tell the stories for a very long time. They also feel good to tell the stories to their friends who have never been to such places. A child of about 2 ½ (two and a half) years old walked into the office of the Director of the Federal Polytechnic, Nasarawa Consult with her mother and immediately pointed at a montage that hung on the wall and said, ‘Mummy see!’. The interesting thing about the situation is that there were calendars and other pictures on the wall within the office, but the child was only attracted to that piece of Art work. Another child, on the 26th of December, 2013 kept on flipping through an Art book over and over again, and when asked why she got interested in the book, she turned to the cover of the book and pointed at it. On the cover page were the designs of the collection of children’s paintings. If children’s attention would always be drawn by Art works, it becomes pertinent therefore that Art becomes the right medium with which to pass knowledge on to the children. Amadi (2013) posited that drawings and illustrations have become very needful in the kindergarten and primary levels of education. The letters of alphabets as drawings have become very important factors in enabling the pupils know more about the letters as well as those objects like ball, cup, chair, and so on they see everyday. In this regard, they are taught how to use the letters to express the objects. For example,

Letter B is for Ball

Letter C is for Cup

As the pupils are taught how to use letters to represent objects, they are also taught how to draw these objects. By drawing the objects, their knowledge of both the objects and the alphabets become stronger because they look at the objects as drawn while pronouncing them. At this point, Art becomes the subject by which pupils can learn about their environment as well as the compositions of the environment. As the pupils learn, the

drawings of the objects form in their subconscious with the letters of the alphabets that begin them. Hurwitz and Day (2007) in Amadi (2013) emphasized that children produce drawings and paintings that say something about their reactions to experience and heighten their abilities to observe. Drawing activity is also a precursor to the development of writing skills. The correlation between drawing and lettering is particularly effective in Asian countries like Japan and China, where practice in calligraphy enlivens the quality of line. In this regard, lettering which is also part of the Artists’ invention, when combined with drawing (Art) in learning gives pupils or children the basis for learning all the schools’ subjects; then understanding of the subjects becomes easier. Arithmetic requires the drawing of the geometric objects to know what a circle, triangle, square, e.t.c. look like. Moreso, a literary subject like English would require drawings (illustrations) to express moods and sceneries which would last long in pupils’ memories. According to Emeriewen (2009), “Art is not just nice, it is necessary”. In this explanation, if Art is only something ‘nice’ for children to have, after serious school work, then it has no place in the curriculum. After all, there are other numerous nice experiences for children to have, and anyone of them will do. But more importantly, a balanced education is that which includes the aesthetic domain of human experience, that is found in a basic subject like Art. This posture has also increased that rational for integrating Art in the teaching of other elementary school subjects. Art provides a fundamental lens of understanding through which man views and interprets better his world. Early exposure to Art helps the child to acquire skill and language to communicate non-verbally. By this a child learns to communicate with pencil on paper as well as with colours on paper. This helps the child to be imaginative as well as develop the innate ability to put his/her ideas, thoughts and feelings on paper. By this, great poets, painters, and writers have been made. This

becomes possible because a child in most cases is given free hand to use the Art materials (paint, brush, and pencil) to work without interruption by the teacher who only acts as a guide. Adetoro (2013) posited that Art gives the children the ability to express their thoughts and emotional love before they can fully express themselves with words. This is universally agreed upon by scholars. Lowenfeld and Brittain (1975) asserted that Art is a dynamic and unifying activity, with a potentially vital role in the education of our children. The process of drawing, painting, or constructing is a complex one in which the child brings together diverse elements of his/her experience to make a new and meaningful whole. In the process of selecting, interpreting, and reforming these elements, he/she has given us more than a picture or a sculpture; he/she has given us a part of himself/herself; how he/she thinks, how he/she feels, and how he/she sees. When early education is started with Art for a child, the child or the children are bound to be aesthetic conscious. This means that through constant Art lessons, practices and classroom activities, a child would always aim at producing the best or the most beautiful works as compared with others. By this, a child becomes beauty or aesthetic conscious and would always ensure that whatever he/she does is beautiful. Hornby (2010) in Amadi (2012) explained that aesthetics is concerned with beauty and Art, and the understanding of beautiful things. In this regard, it implies that Art is a vehicle and a conveyor of aesthetics. Through Art therefore, the sense of beauty or aesthetics could be developed. This is achievable through studies. Uzoagba (2000) also in Amadi (2012) confirmed that through Art education we acquire the faculty of aesthetics appreciation. He said further that aesthetics values infact permeate all the social and practical aspects of life. When children grow with this great Art resource their choice life will not only be affected but also their output in the Arts or any other career they might choose. For instance, it has been observed

here in the polytechnic, that the best graduate over the years in architecture were those who are Art inclined. In the same vein, Oloidi (2013) asserted that Art makes the child have a sense of commitment and aesthetic judgment and induces in him/her a sense of value and occupational seriousness. In addition, it brings him/her environmental awareness and makes him/her see Art, as a practical act, as a delightful preoccupation that is also the beginning of having respect, rather than disdain for Art. Oloidi (2013) sited Albert Einstein and Winston Churchill as great men who had childhood experiences and studies of Art. Only few people know that Churchill, apart from being the Prime Minister of England, soldier and war commander who helped bring the 2nd World War to an end, was also a painter or a landscape painter, who did not forget his painting even at the peak of the war. Churchill's artistic instincts dated to his childhood Art interests. Seeing the importance of Art in child education it becomes pertinent that Art be made part of the curriculum of kindergarten, primary, and secondary schools education.

Creativity Through Art Learning

The word "Creativity" is very sensitive because it is what has made Art uncommon professional phenomenon, that is, the ability to bring into physical reality what has not been. (Oloidi, 2011 in Amadi, 2012) Oxford English Dictionary (1989) in Amadi (2012) defined creativity as creative power or faculty, ability to create.

Attributes of Art in other professions

A critical look at these definitions, one would realize that Art is wholly associated with creativity. Other resources or attributes of Art like conception, imagination (imagery), aesthetics and skill make Art the only discipline that can evoke creativity. In this regard early Art education of the child is no doubt the beginning of a creative walk of the child into adulthood. [See Appendix] In

Adulthood the creativity would no doubt bring about inventions. The developed countries would have realized this truth and have not failed to make Art the basis of their education. At the kindergarten, primary and secondary levels, Art is made to take a driving seat because it is known that all subjects hinge on Art, and that the future medical doctors, engineers, architects, inventors, e.t.c will be propelled by their studies and experiences of Art at those levels of education. Mbahi (1997) sited that the 'civilized' countries of the western world have attained nearly the maximum height in the physical sciences in this era, they are still giving all facilities to encourage the Arts. Taking U.S.A. for example, Art is taught in all schools from the secondary school level down to kindergarten. They realize that Art is the basis of all disciplines and the foundation of discovery.

At birth, Art and creativity

As soon as a child is born, that creative instinct that the Creator (God) implanted in every man begins to manifest. Even though the child is yet to walk, he/she begins to make scribbles even without knowing it. The child could make fountains with a plate filled with water beside him or her by unconsciously using his/her hands to vigorously splash the water to form fountains. Sometimes when a plate of food is kept beside a child, he/she unconsciously draws what might look like a map on the food. Lowenfeld and Brittain (1995) expressed the fact that creative growth starts as soon as the child begins to make marks. He or she does this by inventing his/her own forms and putting something of himself/herself in a way that is uniquely his or hers. From this simple documentation of oneself to the most complex form of creative production, there are many intermediary steps. Within the drawings and paintings of children creative growth can readily be seen in an independent and imaginative approach to the work of Art. Oloidi (2013) added that we teach Art so that the creative urge in our children

may be nurtured to develop their innate qualities. Nigeria needs creative thinkers to try out new ways of doing things or make discoveries which may make life better.... In the properly balanced education in other civilized (technologically developed) countries of the world, the importance of Art is emphasized from the very early days in the elementary school up to the secondary school. Categorically, we can assert that there is not a subject in any educational programme which will not profit immensely from an Art background.....if, of course, you can think of any subject that would not gain tremendously from ...Art, please let us know. Akpaide (2006) stated that there is Art in everything man does. From the Art of painting to literary Art. From the Art of organizing a home to the Art of governance. From the Art of fantasy of hut building to the Art of Architecture. From the Art of drawing to the Art of painting, photography and cinematography and so on and so forth. The above statement by Akpaide may be making reference to aesthetics, but the facts remain that aesthetics is one of the resources or attributes of Visual Art and so Visual Art dominates all the fabrics of the mentioned professions. For instance, while thinking about the function of the products the manufacturer also have to think about the beauty (Art) which will make the product to be acceptable to the buyers. In this regard Art becomes the foundational subject which a child should in the first place or instance be exposed to as this is the only thing that appeals to a child. The picture or drawing and the environment are all wonders to a growing child. They appeal to the senses of a growing child and by these his or her imaginations are captured; and as the child grows he or she would like to create similar pictures, make toys, build houses with sand; e.t.c. Emeriewen (2009) asserted that a picture, commonly said, is worth a thousand words. Art gives the young learner ample time and freedom to express himself/herself creatively. All normal children display this inner drive for pictorial creation. Drawing on walls, doors, pavements

are visible proofs of the child's inborn creativeness.

Child Development Through Art Learning

Art has been known to be a discipline or subject that help in the emotional, physical, perceptual, intellectual, social, aesthetic and cognitive development of a child. All these put together will propel the child to ideal and consummate growth towards future challenges and demands in societal and national developments.

Emotional development of a child

In the area of emotional development of the child, Art is a subject that evokes feelings of attachment. In this regard, the child develops a feeling of ecstasy that ensues in the process of what looks like a journey, suffice to say, an adventure in producing a piece of Art work. This attachment and feelings that develop in this process grow with the child and the same becomes part of the child as he or she engages in other life's endeavors that would require concentration and emotional attachment for total success.

Physical development of a child

Art also plays a tremendous role in a child's physical development. In this regard, the scribbling stages of the artistic life of the child helps the child in developing motor skills that catalyzes the muscle development for constant physical motions. In this regard constant Art activities of the child brings about physical development. Constant Art materials like crayons, pencils, clay, e.t.c. Stabilizes the hand and emboldens it. Hassan (2000) explained that Art shows the child in the early stage of 3 to 4 years how to grasp a crayon or pencil and makes marks all over the place at home or at school. He enjoys holding and moving the crayon up and down or in circles, scribbling all over the place. By so doing he/she is developing his muscles and controlling his/her tiny hands. This can continue for months

before he/she can start moving his/her hands to form lines, circles, drawing of "stupid" pictures or things without meaning to adults but could be meaningful to him. At this stage, the teacher should encourage him by giving him colors, paper and other simple Art materials that are available to draw or scribble and create what his/her feelings tell him/her to do.

Perceptual development of a child

Perceptual development of the child becomes glaring with Art education (learning). Here the child's sense develops towards visual observation of colors. This also gives rise to awareness of space and environment. Moreso, as the child kneads and works with clay and feels the textures, the child enters one level of perceptual growth or development to another.

Intellectual development of a child

Intellectually Art experiences help a child to develop consciously and unconsciously. Here constant Art activity bring about maturation and aspiration for the best. For instance, if a child four (4) years old draws a man with big head when the child continues Art learning up to age 8 or 9, he or she would draw a man with a head that is proportional to all other parts of the body. This is intellectual growth, this will on the long run bring about excellence in the child's artistic development and other areas of his or her life.

Social development of a child

Social development of the child becomes pronounced through Art learning. The closest companion of a growing child are humans, that is, the mother, father, relations, classmates and other peer groups. The child being captivated by these on leaving the scribbling stage concentrates in drawing human beings and nearly everything he or she picks up pencil or crayon. This is because human being dominates the child's visual world. This leads

to constant interactions and steady social growth in the child.

Aesthetic development of a child

Art learning no doubt produces aesthetic development in a growing child. Aesthetics can be defined as the means of organizing thinking, feeling and perceiving into an expression that communicates these thoughts and feelings to someone else. Organization of lines, shapes, colors, and form makes up Art and organization tones make up music. (Lowenfeld and Brittain, 1975) As the child uses lines, shapes, colors, e.t.c. he or she packages or produces Art works that will draw peoples' attention; by this also, the child presents himself because with this arrangement his audience would always identify his works. Seeing Picasso's works one will surely relate them to Picasso. So, through the use of lines, shapes, colors, and forms beauty (aesthetics) and personality of the Artist is portrayed.

Cognitive development of a child

Art making also does a lot in helping a child's cognitive development. When a child chooses media, arranges objects i.e., planning his/her work he or she gains more understanding and knowledge of the Art activity. As the child grows to adulthood he or she would have gotten used to the profession and can transfer the knowledge so gained into architecture and other technical activities. In his contribution, Adetoro (2013) submitted that doing Art can help the children engage many of their senses, especially those of sight and touch. In addition to the heightening their senses, Art makes children more aware of the physical environment in which they live. Art can help further children's creative, social and emotional abilities. Muscle co-ordination and motor skills are developed when children engage in Art. Proof of this is found in the scribbling stage of artistic development. Altogether, Art more than any subject is all

that a child needs to develop. Other subjects may be important but Art is the foundation.

Computer and Art as Joint Resource for Child Development

When computer literacy begins at cradle, achievement of indigenous skills and competencies will be faster, consistent and progressive for empowered economy and people. Countries like China, Malaysia, Korea, Singapore and so on, are good examples of nations that have encouraged computer literacy and Information Technology (IT) advancement. (Okechukwu & Amadi, 2012) A scientist, an accountant, a banker, a business man, e.t.c. all need the computer for the running of their day-to-day calculations, analysis, programmings, accounts balancing, e.t.c.. In the first instance, this is why the computer was invented. Suffice it to say that the computer which is equipped with drawing programme means more to a growing child. For instance, graphics packages like Corel Draw and Auto CAD have icons that can allow the user generate different shapes and that could be used in producing drawings and designs. Infact with these, drawings become easy. Along side there are also pallets that could be used in painting the drawn images. With the keyboard, the mouse, the screen and any of the graphics packages a child begins to create his own pictures with the guidance of a teacher. Constant drawing practices with the computer will no doubt bring about perfection which will eventually lead the child into knowing how to use the computer in desktop publishing, typesetting document and very many other things.

Computer in Art training

Art no doubt becomes salient here because a child who has passed the scribbling age and has started drawing well to an extent having developed artistically can make several drawing adventures with the computer while guided by the teacher. In this regard a child that has started holding the pencil well to draw

can as well move the mouse in a drawing adventure. This is because over time, scribbles and drawings with pencil would have also developed the muscle to handle the mouse. Moreso, the child's knowledge and use of colors during his/her painting exercise becomes a stimulant in using the color pallet in the Corel Draw application package or other graphics packages available. In this regard the Art resources, like creativity imagination, aesthetics, conception which have all been unconsciously imbibed by the child become amouries in the child's use of computer in his/her drawing activities. With these basics and this foundational knowledge of the computer made possible by the early Art education of the child, it becomes possible for the child to begin to explore other aspects of the use of the computer in producing pictures. At the secondary and tertiary educational levels, the child who is now a man will now be able to use computer in making breakthrough in chosen careers or profession like graphics design, architecture, engineering, e.t.c. In most cases, the works of these professionals give rise to inventions and other scientific discoveries.

Art in computer studies

From the above, the resources in Art become plausible in equipping the growing child in the study of computer. In this regard, the essence of Art in computer studies cannot be over emphasized. The artistic creativity, aesthetics, imaginations, conceptions and skills go a long way in aiding a young learner to make a breakthrough in the use and studies of the computer. Using the computer, animated pictures produced by artists have become in recent times resources for teaching and learning for the growing child. These motion pictures tell stories about people and situations and go a long way in perceptually, intellectually, socially, visually, emotionally, e.t.c., developing and positively affecting the growth of the child. The child learns so much

from this because the pictures/cartoons are works of Art and they are animated.

Art and computer resources for creative learning

Amadi (2013) posited that an artist is well able to create because he/she is imaginative as well as conceptual. To write programs in the development of graphics (or artistic) packages requires the attributes of Art (conception, imagination, aesthetics, e.t.c) as well as computer programming skills and tools (programming languages, program translators, computer system, e.t.c.). At the same time the child has the skill to draw what he/she conceives. Those in the engineering and architecture professions need the artistic talent or knowledge to excel in these areas. In the graphic thinking process, which is a creative process, the hand is the skill, the brain or mind is the seat of imagery or imagination; while the eye is for observation. The three: hand, brain and eye work together to conceptualize, create, invent or develop ideas. By this, a growing child will have a quicker knowledge and understanding when the artistic knowledge is combined in the study of the computer.

THE IMPORTANCE OF SOCIETAL SENSITIZATION IN THE USE OF ART IN CHILD DEVELOPMENT

The need for societal sensitization in the use of any product solves the problem of ignorance and increases productivity. In the case of the use of Art in learning and development of a child; passion for Art, patience and demonstrations of place of Art in teaching and learning informed the results [See Appendix pages 19-20].

DISCUSSION

People in our locality (Nasarawa, Nigeria) have embraced the importance of Art in teaching and learning after six long years of sensitization and campaign by the pioneer

head of the Department of Art and Industrial Design in the Federal Polytechnic, Nasarawa, Nigeria. Initially he was nicknamed '*HOD without students and office/classroom*'. After two years, his nickname changed to '*HOD with few students that have nothing doing but go about drawing irrelevant things*'. The school authority was reluctant to advertise the Art programme in the school. The few students the department got in subsequent years were those that could not get admission into the so-called 'prestigious courses' (like architecture, engineering, law, e.t.c). Parents reluctantly allowed their wards to enroll into the Department of Art & Industrial Design as an alternative to staying idle at home. In the sixth year of the existence of the department, the pressure for admission became too much, meaning that awareness on the importance of Art in child development has been achieved. Many parents and pupils are preferring the Art & Industrial Design to 'prestigious' architecture, mass communication, agriculture, e.t.c. The results from our respondents in the Appendix (see page 19 and 20) show how much the Nasarawa community has been sensitized on the role of art in child development. The entrepreneurial skills, as well as commercial values of products of Art for economic turnaround of the community at large have also made the department the 'toast' of the locality. The demand to include Art training in the primary and secondary schools' curricular is obvious by the outcome of the research results in the appendix (pages 19 -20). Hence, Art has taken the driving seat of the Entrepreneurial Department of the Federal Polytechnic, Nasarawa, Nigeria

CONCLUSION

Suffice it to say that knowledge to be drawn or gained from the study of Art is not just for Art alone. The resource or attributes of Art make Art a must study for the engineer, architect, medical scientist, e.t.c. For instance, the artistic skill is needed in engineering design production, architectural design and

draftsmanship, to add to these, not many people know that the artistic skill is required in surgical operation. Moreso, medical illustrations by artists are what medical students use in their study of medicine. Amadi (2013) attests that the resources in Art like aesthetics, creativity, conception, skill and imagination being key players in inventions and productivities are no doubt the hubs of entrepreneurship. In the first place an entrepreneur, that is, a business owner or manager has to be skillful, imaginative, conceptual, creative as well as aesthetic minded to be successful. With all these resources, an artist has an encompassing knowledge about nearly everything. Mamani (2008) in Amadi (2013) posited that Art means skill, its display or applications. It means skill in doing anything as a result of the knowledge and practice. It means skill in applying the principles of a special science, technical or professional skills, and the application of skill to subject of taste as poetry, music, dancing, drama, oratory, literary composition and the likes. Art means the application of skill to the arts of imitation, invention, innovation and design like painting, engraving, sculpture and architecture. The cultivation of these principles and practice result to the skillful production of the beautiful invisible forms. Art is a practical application of any science, a body of system of rules serving to facilitate the carrying out of certain principles. Art is an acquired faculty of any kind, a power of doing anything wherein skill is attained by study and practice. From the above, it becomes pertinent that Art studies be made compulsory at the kindergarten, the primary and secondary levels of education.. With Art studies, future creative minds will be developed for national growth and achievement in education, science and technology, e.t.c.

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APPENDIX

The set of fifteen questions that were used in the survey among 20 persons as sample size in each of the two separate surveys (i.e. 40 persons), were used among staff, students and pupils in the tertiary, secondary and primary school levels in Nasarawa, Nigeria. The same set of questions were used, but the ones served in the tertiary level were in positive form, while the ones served in the secondary and primary levels were in the negative form (i.e.

fixing NOT in the same questions). The results are depicted as in Table 1 and fig. 1 (for Tertiary level) and Table 2 and fig. 2 (for Primary and Secondary levels) below.

The Questions that culminated to the response groupings in the tables and charts below considered the following factors: Art and the emotional, creative skills as well as physical development of a child;

Attraction of Art for the development of entrepreneurial skills;

Early exposure to imaginative potentials of a child through art training;

Computer and Art as joint resources for child development;

Discovery of the child's technical potentials through Art training;

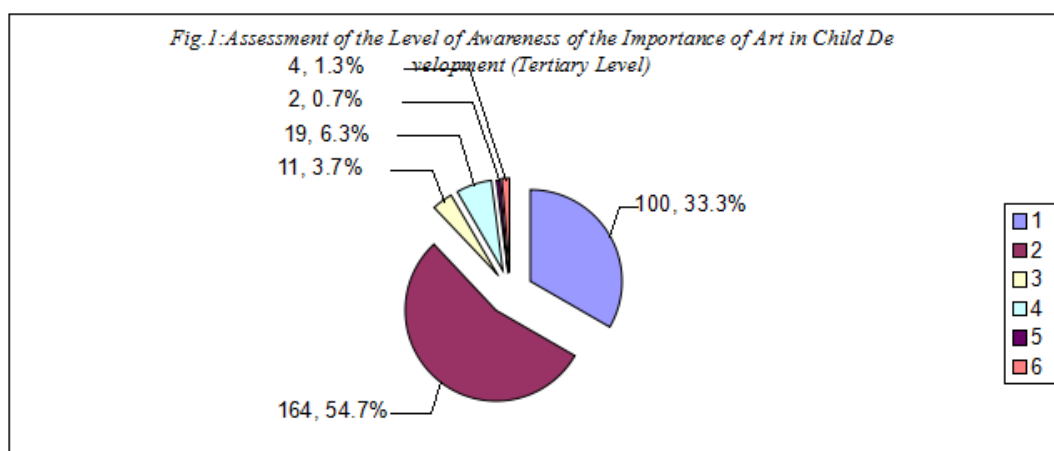
Art as tool for better knowledge of science;

Art training as the fastest method in enabling a child express himself/herself aesthetically and pictorially by way of inventions.

Note: The choice of the use of pie and line charts in depicting the response groupings is to explicitly show the strengths of the response groupings, and show awareness level for Art in child development.

Table 1: Analysis of the Data Collected from a Sample size of 20 Randomly Selected, in Response to 15 Questions (in Tertiary Level)

Decision Type	Frequency	Percentile
St. Agreed	100	33.3
Agreed	164	54.7
Undecided	11	3.7
Disagreed	19	6.3
St. Disagreed	2	0.7
Null	4	1.3
Totals	300	100



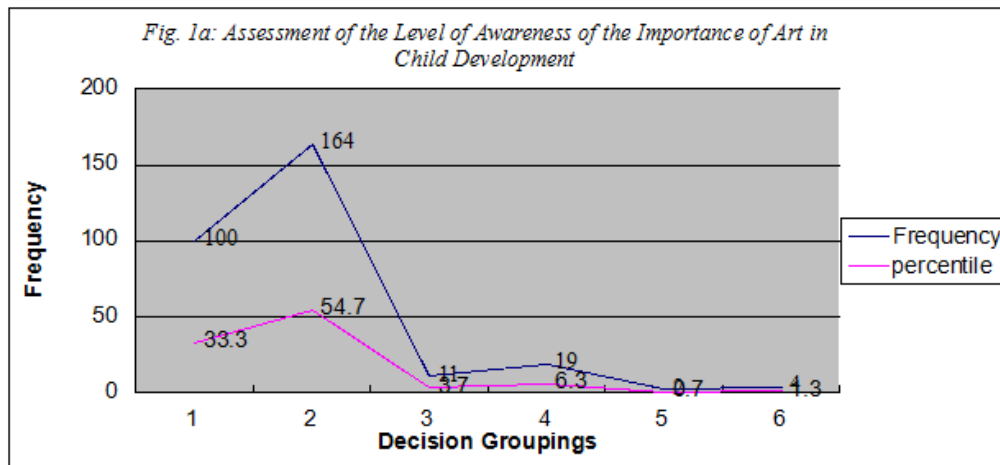
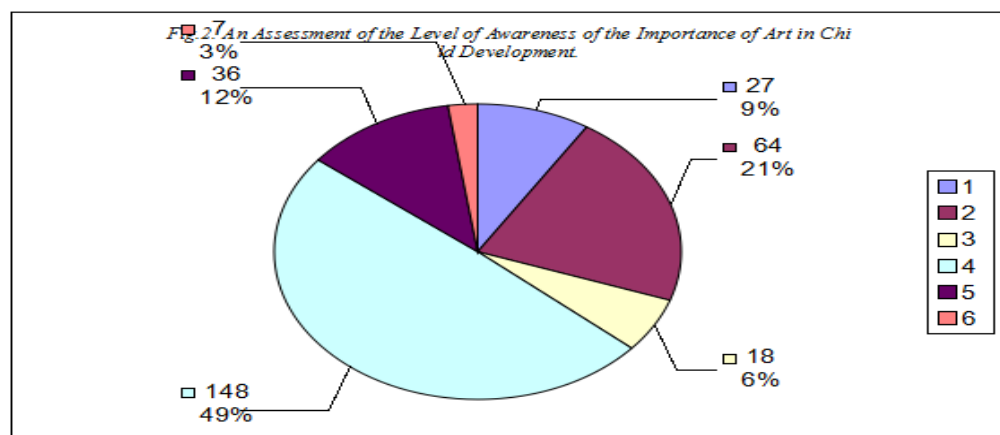
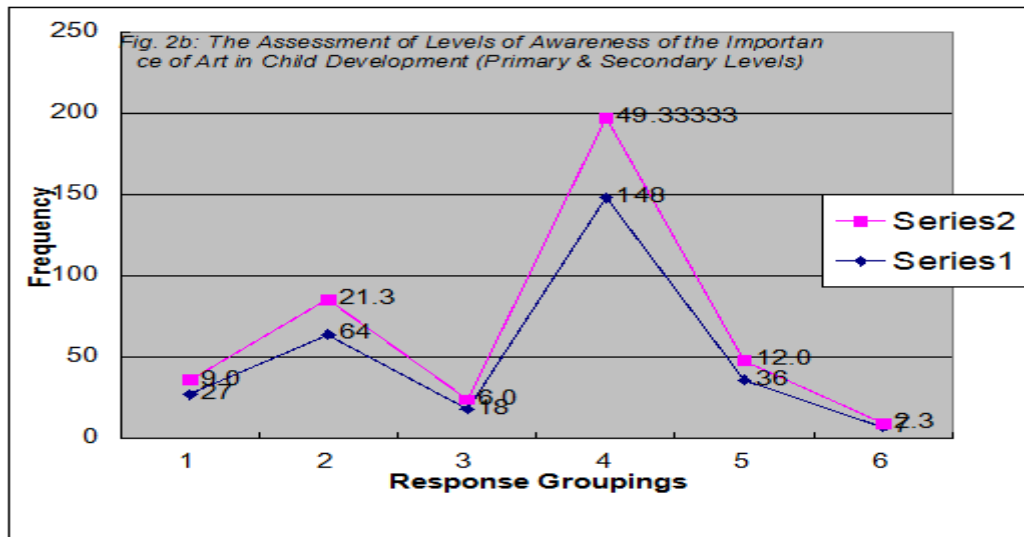


Table 2: Analysis of Data collected from a sample size of 20 Randomly Selected in Response to 15 questions (in Primary & Secondary Levels)

Decisions	Frequency	Percentile
St. Agreed	27	9.0
Agreed	64	21.3
Undecided	18	6.0
Disagreed	148	49.3
St. Disagreed	36	12.0
Null	7	2.3
Totals	300	100.0





[30]

SUSTAINABLE REINTERPRETATION OF ARTS, CULTURE AND HERITAGE – CASE STUDY: BELUR AND HALEBIDU, KARNATAKA, INDIA

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ABSTRACT

Arts, Culture, Heritage are coherent. The virtual interference of these elements emerges into a self sustaining embodiment. Modus Operandi is to establish a strong link between these three and stride towards their longevity in terms of reaching the common man. Aim of the study is to recognize the value of Art, uplift and conserve the Art towards a sustainable world. Indian Art is mainly Visual Art which has a strong sense of design as its main characteristics which can be observed in the historic and modern temples and monuments which have rich heritage depicted by stone carving appreciated globally. It is important to showcase the Art and heritage to larger cross section of today's vast population of machine age. Art and its time period in which it flourished have to be symbolized clearly so that one can relate to the history of the particular art and heritage. India is a land of Villages and towns of heritage value. There are many temples and monuments in every square kilometer of the Country. These villages and Towns need to share a common forum to interact with each other, to discuss subjects pertaining to heritage, Art Awareness, upliftment of local craftsmen and artisans, neighboring cultural fabric etc. The case study has been taken as Belur and Halebeedu, which are twin heritage towns proposed for World heritage site. It is located at 220 Km from Bangalore in Hassan District, Karnataka, India. Both these towns exemplify the rich "Art in Architecture" of the Hoysala times. This study will focus on the issues of these heritage sites and initiate design solutions for re-establishing the traditional character of the place which could be held as a model solution for preserving many Indian heritage towns. Traditional Art can be reinterpreted by pictorial representations and caricatures that depict ancient places, time periods, weather conditions, and lifestyles. The study is concluded by giving proposals to make the town a model of heritage Art.

Keywords: *coherent, self sustaining longevity, stone carving, heritage value, machine age, reinterpretation, Architecture,*

INTRODUCTION

Indian Arts has taken the form of visual Arts since 3rd millennium BCE to modern times. The expression of Indian Arts is pronounced visually since time know. Indian Art has a strong sense of design which can be observed in history of temples. India is known for its Temple and sculpture art. The best example is

monolithically rock cut caves of Badami, Aihole, Pattadakal and Mamallapuram. The wonder about this sculptural art is they are carved in a single rock. subsequently Hindu Empires like the Pallava, Chola, Hoysala and Vijayanagara Empires developed their own styles of Hindu art as well. The creation of rock-cut temples and free-standing temples built with cut

stone started parallel around 5th century. History of Indian rulers is of key importance, as the style of art took shape in the form of temples during their rule.

Mauryan Emperors ruled during the 4th and 3rd centuries BCE. Gupta empire stands out at 7th-11th centuries. Southern India saw the rule of the Chalukya Empire, Chola Empire, Pallava Empire, Pandyan Empire, and Western Chalukya Empire. This period, witnessed the Hindu religious and intellectual resurgence, is known as the classical or "Golden Age of India". During this period, aspects of Indian civilization, administration, culture, and religion of Hinduism and Buddhism spread to much of Asia. Delhi Sultanate was established in 1206 CE. The Delhi Sultanate ruled the major part of northern India in the early 14th century and emergence of several powerful Hindu states like the empire. Such is the rich cultural heritage of India. Understanding and exhibiting the cultural art in historical hierarchy helps people to understand nature of

art in the particular periods. This information should be conveyed to common people.

NEED FOR THE STUDY

After the birth of contemporary Hinduism, Jainism, Buddhism, and Sikhism arts flourished under the patronage of kings and emperors. The coming of Islam spawned a whole new era of Indian architecture and art. Finally the British brought their own Gothic and Roman influences and fused it with the Indian style. They have a culture infusion in their art. For today's scenario there is a need for understanding these aspects are place based. For example if we visit any place of Heritage value we need to understand the Art & Architecture in particular, to the place and the rulers. The re interpretation of art is important as one does not understand the importance of art and culture of a particular place unless it is re interpreted in a way to attract people and make it so legible that they get clear with the history of the place.

Interpretation of Ancient Indian Culture & Art : Swami Narayan Temple, New Delhi



Figure-1

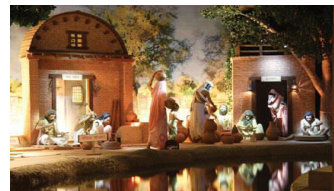


Figure-2



Figure-3



Figure-4

Fig 1-4 show the traditional character of India which are re-established by pictorial representations and caricatures .To interconnect History it is necessary to Interpret history of Heritage sites in a attractive and interesting manner. We are living in a fast world where people want quick

and ready attractive information about everything. This can be demonstrated in SwamiNarayan Temple, New Delhi. There is a boat ride where the Indian art, tradition and culture are depicted in such a pictorial manner that the information gets imprinted in the mind forever as shown in the above figures.

CASE STUDY: BELUR AND HALEBEEDU



Figure-5



Figure-6

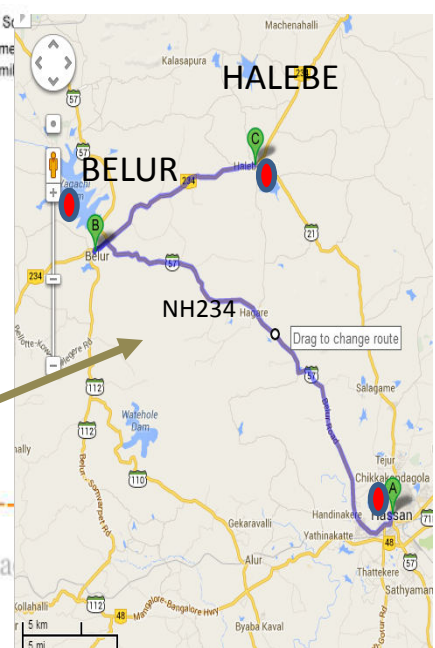


Figure-7

Belur and Halebeedu are the twin heritage town located

In southern part of Karnataka as shown in the figure-6.

It is around 185 km from Bangalore the capital city of

Karnataka. Belur and Halebeedu belong to the Hoysala

Dynasty. The **Hoysala empire** ruled between the 10th and the 14th centuries .The capital of the Hoysalas was initially located at [Belur](#) but was later moved to [Halebidu](#). Both the Heritage sites are shortly going to come under UNISCO' World Heritage Sites.

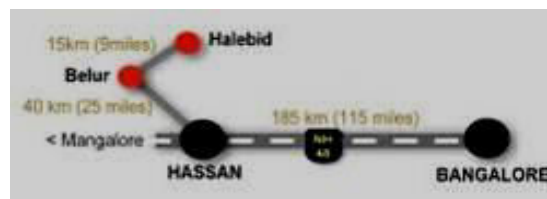


Figure-8

Belur

Belur is a Town Municipal Council and taluka in Hassan district in the state of Karnataka, India. The town is renowned for its Chennakesava temple, one of the finest examples of Hoysala Art workmanship exists.

This is the case study area where existing scenario of culture and heritage is studied and proposals to reinterpret the heritage site at town level are suggested to make the town rich in Art and culture

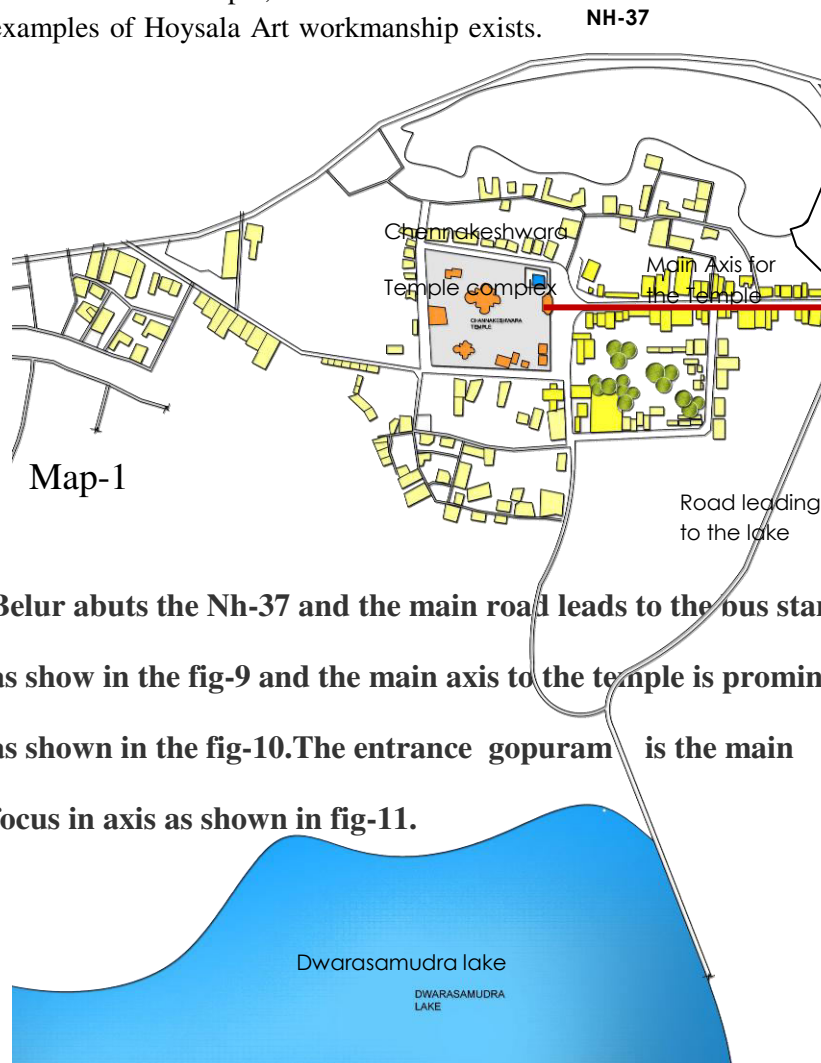


Fig-9



Fig-10

Belur abuts the Nh-37 and the main road leads to the bus stand as as show in the fig-9 and the main axis to the temple is prominent as shown in the fig-10. The entrance gopuram is the main focus in axis as shown in fig-11.



Fig-11



Fig-12



Fig-13



Fig-14

The well know heritage town of Belur lacks the heritage charecterstics, which is clearly evident in the fig-14 opposite to the temple

complex which is commercial use. Fig-12 shows some Art exhibits on the steel racks in front of the temple. Parking just bangs at the

plinth of the temple as shown in the fig-11 which is not a sustainable situation. Fig 13 shown the underutilized lake which can be



converting as a tourist attraction. Temple lacks parking facilities. The town does not enough facilities neither for people to rest nor for any refreshments. These are some of the major demerits of the town. But the temple complex as such is beautifully carved exhibiting true art of carving. Fig-15 and 16 are inside the temple complex of Chennakeshwara temple, which exhibits wonderful work of art and sculpture.

Except the Temple complex the whole town lacks focus of any heritage value. Due to this factor the visitors the image of the town does not bear an impression on peoples mind for a long duration after visiting the heritage site.

Scope: There is lot of scope of improvement due to the various factors,

a) The axis road has an avenue to the Temple complex which can be developed as Heritage walk.



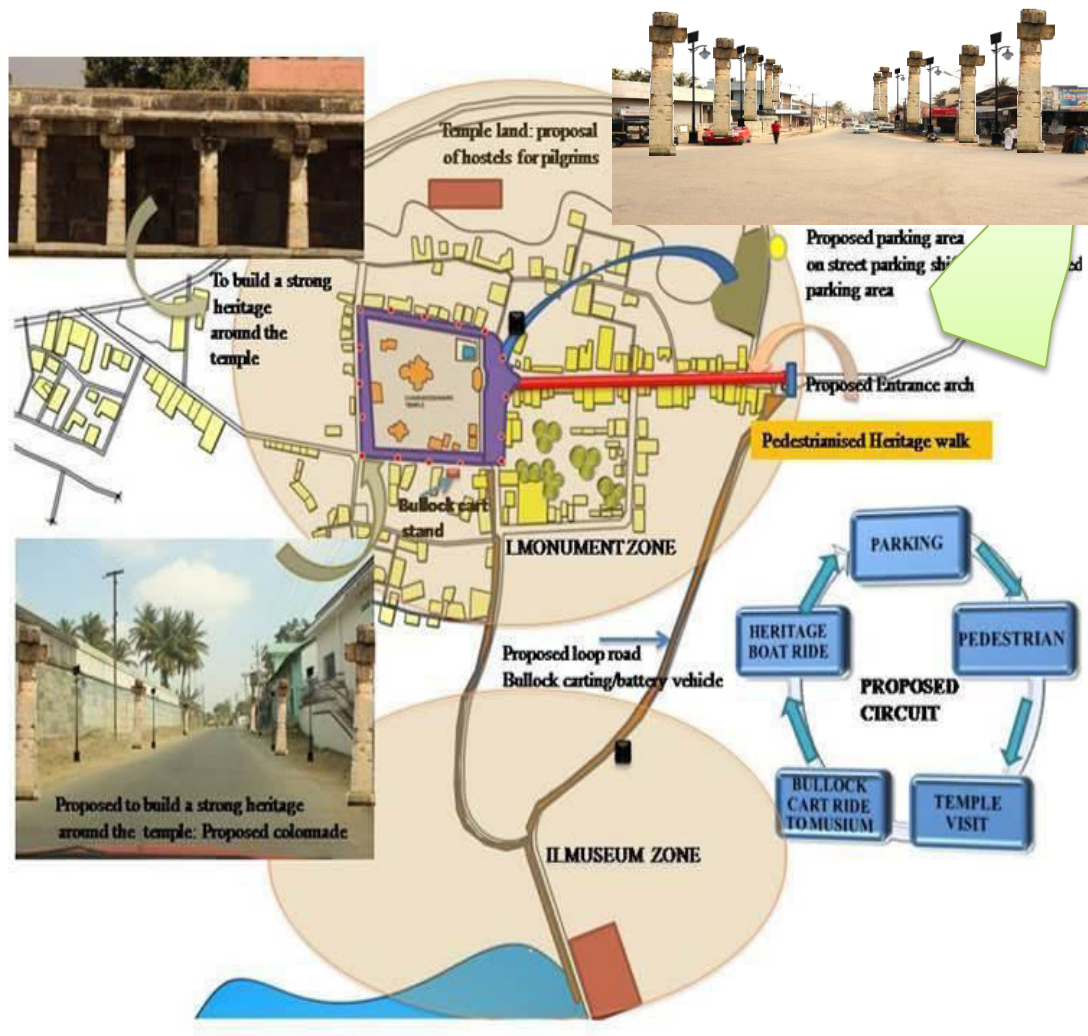
b) There is a scope to construct an Art museum to display the historical Art and culture of the place and to educate and interest people about the same.

c) There is a beautiful lake called Dwarasamudra which can be improved and also boating could be developed improving some existing gopuram in the lake. This will create interest in people to have a heritage boat ride.

The proposal for Town is divided into 2 zones as shown

I. Monument Zone
Musieum zoneThe

II.



Map-2

The above Map-2 shows the proposals regarding the Monument zone.

- a) On street parking is shifted to a parking lot as shown. People walk from parking lot to the temple through the proposed heritage walk which starts from the arch at the junction.



Ref: self-generated in 3d software

Fig-16: Proposed Arch way & Heritage walk.



Fig-17: Proposed Heritage walk.

Ref: self-generated in 3d software



Ref: self-generated in 3d software

Fig-19: Proposed Ariel view,Heritage walk.

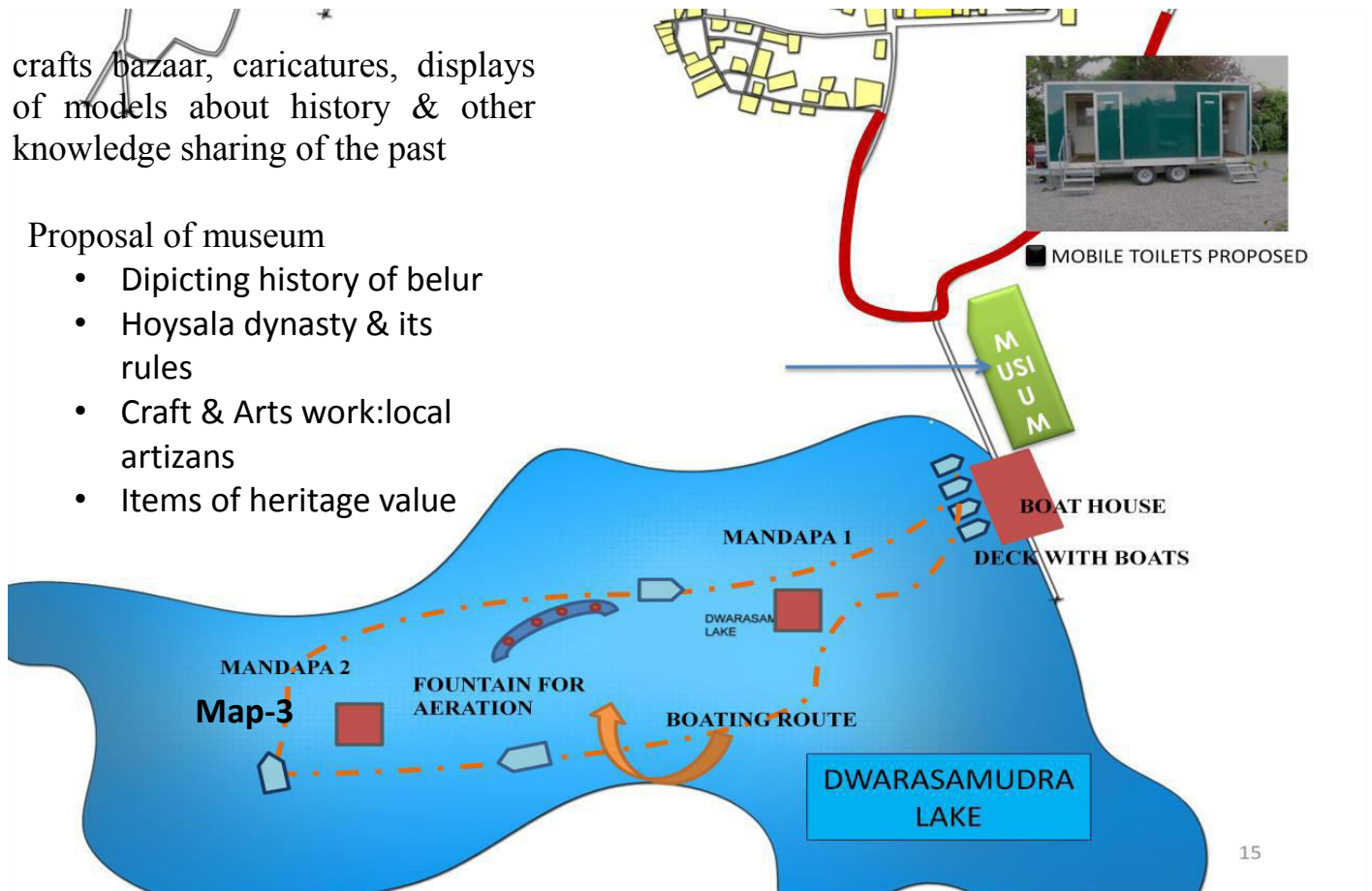
The above have been created by using 3d software's to exhibit the designed spaces. The proposed column, lights, street furniture depict tradition characters' and takes us to that particular era as shown in fig 16, 17 & 18.

b) There is a cart stand proposed where people can go for bullock cart ride after temple visit to the lake where museum is proposed.

crafts bazaar, caricatures, displays of models about history & other knowledge sharing of the past

Proposal of museum

- Depicting history of belur
- Hoysala dynasty & its rules
- Craft & Arts work:local artizans
- Items of heritage value



c) People reach the Dwarasamudra lake through cart through the proposed crafts bazaar as shown in the Map-3. The boating facility is proposed and people can go for a heritage boat drive. Further people can go to the proposed museum as shown in the plan, which is also the temple property.

d) Further people can go to the parking lot, complete the loop, take their car and drive back. These are the practical proposals which

could be given to the town.

Halebeedu

The second case study area is Halebeedu, once upon a time capital city of Hoysala empire. The below map3&-4 shows the existing scenario of the town with photographs taken during the site visit.



Map-4





Map-6

Map-6 shows the proposals which could be implemented at heritage site, Halebeedu.

NOTE : All the Belur and Halebeedu photos are taken on site by the author during a primary survey .Maps reference is from google

CONCLUSION

Reinterpretation of Heritage sites are required to restore the lost Art and culture in commons man's mind.

The proposal ideas given in the study could be made as standard modules to develop other Heritage sites.

The heritage sites need to give quick and attractive info about history of the place to

earth, verified on site, digitized in autocad and rendered in photoshop and are true to real scale. They are shown and authontisised by a local person by name Dr.Sreevatsa Vati who is a Ph.D., scholar.

people so the image of the Town is restored in their mind for long duration.

It is necessary to propose land use master plans/policy guidelines for Belur and Halebeedu which are sensitive to heritage, art and tourism.

Art and culture needs enhancement at city level thus employing local artisans.

Belur and Halebeedu are in the verge of getting World Heritage site list and UNESCO has planned to improve these Heritage sites by adding more Heritage values.

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Origin and development

As UNESCO is also ready to fund the proposals could be put forth in front of them. The local people and priest idea is to bring these Heritage site under a category called “Living structures and not Monuments”

by Dr.Kulkarni.

TEMPLES OF KARNATAKA-An epigraphically
study- by Varija .R.Bolar



[31]

FORMS AND BOUNDARIES OF ART WITH AESTHETIC COGNITION IN ART THERAPY

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ABSTRACT

The point of departure for this essay is two assumptions, the first is that art has no boundaries and the second is that art brings out aesthetic cognition of all kinds of feelings and thoughts. This brief report discusses the significance of art, art therapy, and the forms. A discussion of scholars who have exerted on art, forms and boundaries including Dissanayake, Coomaraswamy, Stella kramrisch, Shaun McNiff, Judith Rubin, Zeki and others, is provided to prove “art is creating form through inner self” in contrast to “art is creating form from chaos”. It shows that Art is the source of free flowing thoughts which are unique and spontaneous. They embody expression and realization of self, new ideas and methods. Besides, breaking the communication barriers art provides a bridge between conscious, and inaccessible unconscious hemispheres of brain, through which deepest of unrealized agony, grief, and chaos and the unattained urge of pleasures, along with the perceived satisfaction, and joys can be depicted by means of art materials. Act of involving in the art process set off the sub conscious mind towards greater awareness and realization, which is therapeutical by itself. Unfortunately, though we have copious evidence on benefits of art, art therapy display predilection towards psychotherapeutic benefits. This article argues that the Art therapy is self generated intervention that occurs between, mind and body (soul and sole) which is known as Art as Therapy.

Keywords: art, art therapy, forms, boundaries, Knowledge, process, creation, feelings

INTRODUCTION

Arts comprise several components such as literature, poetry, music, visual arts; sculpture, dance, the theatre, and the cinema are to mention only a few and not all inclusive of arts. Such abundant knowledge which brings out forms after forms has no boundaries or a comprehensive form by itself. A Swedish American sculptor Claes Oldenberg explains the unattainable boundary of art: “If I didn’t think what I was doing had something to do with enlarging the boundaries of art, I wouldn’t go on doing it.” The amazing ability of humans to uniquely process, organize, and express retinal signals highlights the distinctiveness of each individual’s mental imagery and the artwork they produce. For instance, people with right hemispheric brain

lesions do not draw on the left side of the page, while artists with left hemispheric damage often simplify their art, changing its style. The choices of shapes, colour palettes, and imagery locations on the page tell the brain’s story and help regulate affect (Cohen and Carr 2008; 92). Further cognitive psychologists, neuroscientists, and evolutionary-minded scholars are increasingly suggesting that the arts contribute significantly to the development of cognition²¹ Art therapy

²¹ Blatt-Gross, Carolina. (2011). Understanding Artful Behavior as a Human Proclivity: Clues from

has emerged during the past several decades as a popular therapeutical tool. Art is a powerful tool in communication. It is now widely acknowledged that art expression is a way to visually communicate thoughts and feelings that are too painful to put into words. Creative activity has also been used in psychotherapy and counselling not only because it serves another language but also because of its inherent ability to help people of all ages explore emotions and beliefs, reduce stress, resolve problems and conflicts, and enhance their sense of well-being (Malchiodi, 2003, ix). Because drawing is a sensory activity, one that involves tactile, visual, kinaesthetic, and other senses, it is naturally self-soothing and involves repetitive activity that can induce relaxation and well-being (Malchiodi, 2003, 353). With the increased interest, research, and practices Art therapy has gained its roots in Singapore, France, Slovak Republic, Canada, Ireland, Australia, the UK, Greece, Italy, the Netherlands, South Korea, Belgium, New Zealand, Hungary, Honduras, the United States, South Africa, Germany, Peru, Bulgaria, Indonesia, Jamaica, Chile, Hong Kong, and China. Regrettably South-East Asia still waits for an appropriate opening into the field.

ART, FORMS AND BOUNDARIES

A child is abundant in his creativity, since he is unaware of any boundaries; child experiments with colours which are pleasant, enjoyable, and pleasing to the eye. However, as he grows up he confronts externally imposed boundaries, which tend to limit his creativity. If these limits are obliterated from the mind, never-ending visions of art start gushing forth. Perhaps to become truly immortal, a work of art must escape all human

limits: logic and commonsense will only interfere. But once these barriers are broken, it will enter the realms of the childhood visions and dreams – Giorgio De Chirico. By stating “a work of art must escape all human limits”, Giorgio emphasises that work of art should always be tagged with other segments like conception and perception with unlimited and abundant possibilities. ‘Making of art’ is knowledge creating process, and ‘the art’ is the knowledge of creating process. Not a dogma nor a book; but the great open secret that all knowledge and all truth are absolute and infinite, waiting not to be created, but to be found the secret of the infinite superiority of intuition, the method of direct perception, over the intellect, regarded as a mere organ of discrimination²².

In simpler terms, art can be divided into three segments,

Knowledge of art which helps us think in an artistic way,

Process of art which helps us create, and

Creation which becomes a finished product (artworks and artefact)

When one tries to prove that art has boundary (e.g. paper edge) and form (what they create) referring to an artwork, they are merely referring to a piece of art and not to art as a whole. Suppose this piece of artwork is what art is, then after you have poured everything out, do you stand devoid of art within you? In such a case, what happens to the art which is still there within you? So, which form did you draw? What boundaries did you encounter? The truth is that you just finished creating an

a Pre-Kindergarten Classroom. *Journal for Learning through the Arts*, 7(1). Retrieved from: <http://escholarship.org/uc/item/4pm02938>

²² Ananda K. Coomaraswamy Source: *Studies in Comparative Religion*, Vol. 9, No. 1. (Winter, 1975). © World Wisdom, Inc. www.studiesincomparativereligion.com

artwork oblivious of form and boundaries. The discussions on art in Linked-In, with established practicing art therapists tends to convey that “art is creating form from chaos”. We understand that art cannot be generalised and connote different meaning in different domains. Individuals have little time for others grieves and sorrows, if art is the outcome of pains and sufferings, why would it be appreciated in all walks of human life? Why would it be kept in temple sanctums and offered prayers seeking positive energy?

Further, such statements make an off beam impact on the society. We find number of problems that line up due to such obscure declarations.

The Issue: Definition of ART. (Art is creating form from chaos!!!)

The stake: 1. how will people trust a system which defines art in this manner?

2. Will future generation be horrified to do art work under normal circumstances knowing art and chaos defines personality?

3. Will the parents encourage children or be worried to see a chalk or crayon in their hands thinking what sort of disturbance their child must be going through?

This statement must have been derived from the lectures which refer to disturbed clients; However, Art brings out aesthetic cognition of all kinds of feelings and thoughts. Art is the source of free flowing thoughts which are unique and spontaneous. They embody expression and realization of self, new ideas and methods. Art is not self referring monument but an experience for an artist, it is the evidence for archaeologists because it supports chronology, expression for psychologist because it signifies personality, it is the documentation for historian because it may support heirloom. It is collection for art lover simply for the love of art and performance for a dancer or actor, and so on.

Equally important is Picasso’s statement that “the urge to destroy is also a creative urge” sounds like an oxymoron, on deeper contemplation rings true. So can we conclude that art is that knowledge which is all-pervading in the form of an act, whatever it maybe? In some of the cognitivist explanations, art is treated as being synonymous with or equivalent to “beauty”—defined (circularly) as pleasurable (and thus adaptive) sensory or cognitive preferences (e.g., Thornhill 2003), or art is located in visual stimuli that excite perceptual responses to colour, line, and form²³. To be sure, philosophers and artists in the past (for example, Aristotle, Saint Thomas Aquinas, Leonardo da Vinci) had proposed criteria for beauty or excellence, for example, fitness, clarity, harmony, radiance, a mirror held up to nature. Nineteenth- and twentieth-century thinkers proposed other criteria, such as truth, order, unity in variety, and significant form, as being the defining feature of this mysterious entity “Art.” Hence the search for a common denominator, some quality or feature that characterizes all instances of art, that *makes* something “Art,” gradually became both

²³ Dissanayake, e. (2008). The arts after Darwin: Does art have an origin and adaptive function? In K. Zijlmans & W. van Damme (eds.), *World art studies: Exploring concepts and approaches* (pp. 241-263). Amsterdam: Valiz.

outmoded and a lost cause²⁴.

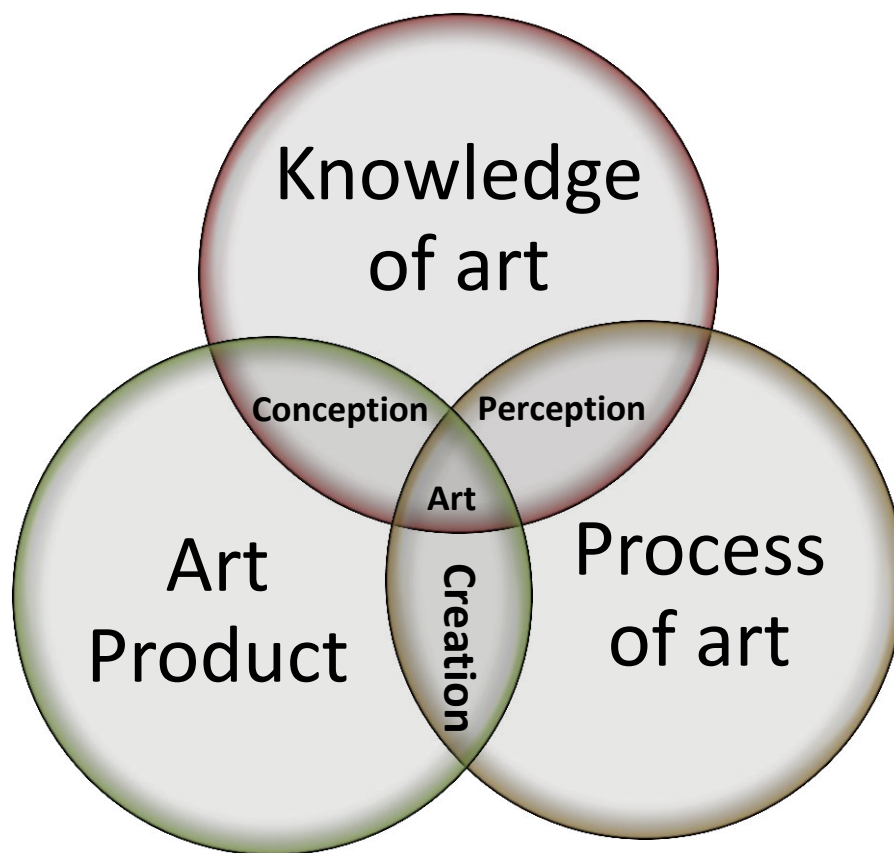


Figure 1.2 Knowledge, Process, Product and the expansion of art.

²⁴ 'Dissanayake, e. (2003). "Core of Art: Making Special." *Journal of the Canadian Association of Curriculum Studies* volume1, number 2.

Figure 1.2 represents the relation between knowledge, process and Product, Perception is the knowledge which creates what is conceptualized and the conceptualization is the result of perception to create, wholly this phenomenon expand the knowledge of art. And to this knowledge of art, it is observed new affiliations, new forms, new productions; new materials are built up every day making it vast, gigantic, and never ending process. Thereby cultivating, coexisting activities that are acquired appreciated and adapted by and for artists and art lovers, from the time of ancient historical traces. Psychology and art therapy might have been in use to heal from thousands of years, for instance, in the 7th century Vaghabhatta in his Ashtanga Hridaya narrates as “Obeisance be, to that unique, unparalleled, rare physician who has destroyed, without any residue, the diseases like lust, anger, greed, arrogance, jealousy, hatred, fear and many such bad emotions” hinting on psychological treatments and awareness that were existing. Comparatively almost at the same period, The Chitrastura of the Vishnudharmottara Purana, arguably the world's oldest treatise on art, not only provides a detailed account of the various schools, techniques and ideals of Indian painting, but specifies the aim of painting as one of communicating an emotion and causing particular spiritual states of mind. He says: “Painting cleanses the mind and curbs anxiety, augments future good, causes the greatest delight, kills the evils of bad dreams and pleases the household deity”²⁵. This is arguably best example of art therapy which is also detailed in “Art Therapy in Asia: To the

Bone Or Wrapped in Silk” (Kalmanowitz, Potash, & Chan 2012: 192). Both these ancient intellectuals have specified these therapies and do not get into the details as the fields are out of the scope of their literature; however, they have left back remarkable evidence on these therapies. Working without the knowledge of what art can provide is one thing, but it seems like Indians worked with the awareness of art's therapeutical benefits which can be referred to as an established concept of art therapy. The Vishnudharmottara admits in several places, that it is but repeating and compiling from older sources. These being lost to us, our text represents the earliest exhaustive account of the theory of painting. Its date can be ascertained partly from chapters being copied from earlier sources, and partly from a custom of setting up statues to renowned personages with which the text deals (Kramrisch. S 1928: 4). A substantial research remains opened for any further literature review and literature search for more details on these supposedly lost therapies. In particular, to construct meaningful images and forms, to create order and structure, to explore aesthetic possibilities – these characteristics seem to be part of our nature as human beings. From them, art has grown, nurtured by each culture in its own way (Getlein 2010: 6). At length art has changed in its media, in its forms, in its perspective but had never faced elimination. The eye has its own poetry; and as the mute language of nature in its simultaneous effect (the indispensable condition of harmony) produces impressions which words restricted to mere succession can but imperfectly embody, so the finest qualities of the formative arts are those which language cannot adequately convey (Eastlake 1874: vi). Besides, breaking these communication barriers art provides a bridge between conscious, and inaccessible unconscious hemispheres of brain, through which deepest of unrealized agony, grief, and chaos and the unattained urge of pleasures, along with the perceived satisfaction, and joys can be depicted by means of art materials.

²⁵ The Times of India: **Window to the world**, Shanta Serbjeet Singh Jul 18, 2011

Incidentally Rubin points out “While it was necessary for Dorothy to loosen up with a free painting experience in order to look at her feared fantasies, Randy needed to get himself together in order to depict his wishful ones” (Rubin J. A. 2005: 199). This is an enduring explanation that suggests art is not only creating form from chaos. Art not only heal disorders, it makes you stronger and make your mind and body relax. It is a meditation for anyone who takes it, not only for the disordered or mentally ill. Especially adapting non-verbal method i.e. ‘art’ to assess the children is found to be better substantial than clinical interventions. The Universal Non-verbal Intelligence Test (UNIT; Bracken & McCallum, 1998a) was developed to address psychologists’ need to assess diverse populations of children and adolescents in a fair and language free fashion. In addition to multi-cultural and multi-lingual populations, the UNIT was intended to be used with children who have sensory limitations (e.g., deafness or other hearing impairments), learning disabilities (e.g., nonverbal or expressive language disabilities), psychiatric conditions (e.g., elective mutism, autism, social phobia), and various language-impairing neurological disorders (Reynolds, R. C. & Kamphaus, W. R. 2003: 254). Further regarding psychotherapy techniques it is also mentioned that all these methods have a number of fundamental limitations (p.15). Projective drawing tests are utilised only as an assessment and not connected in any way with the therapeutical properties or benefits of art. Atmosphere is at most important for children; art studio is most welcoming and makes children to think that they can execute something over there, as against the clinical environment where they feel something will be done with them. Arts in Health: A review

of the medical literature²⁶, Arts council England peter Hewitt acknowledges in his foreword that Artists have long been aware of the benefits of their work in healthcare settings and we know from evaluation reports that the arts can have a positive impact on health. Her exhaustive research review (cites nearly 400 papers showing the beneficial impact of the arts on a wide range of health outcomes) summarises, that medical schools will benefit by forming allegiances with local artists and museums to fulfil these objectives. King’s College Hospital (UK) initiated a visual arts course for medical students in 1999, aiming to visualise the body by establishing a link between the arts and science. Leicester Warwick Medical School introduced The Arts and Medicine as a special module. An evaluation of its results showed that the students considered that their personal and professional development had been enhanced by studying the arts, and that they would like to continue to use the arts in the future. In fact above said medical benefits derived from art, are partial benefits. From past sixty years there is another group apart from psychologists, who are also working with art as the media in the fascinating therapeutical world known as “Art therapy”.

ART THERAPY

Art therapy uses the creative process of making art to improve a person’s physical, mental, and emotional well-being. Art expressions are used for healing from thousands of years, which geared up into philosophy, mesmerisation, hypnotisation, and psychology. In 1940’s art therapy took its first formation as individual profession, by Adrian Hill (UK) terming it as art therapy and

²⁶ Arts in health: a review of the medical literature-
www.artscouncil.org.uk

Margaret Naumburg (USA) working towards combining art in psychotherapy, discovered the essence underneath the creativity which reflected developmental, emotional, clinical, and educational benefits. Despite traditional therapies having several benefits, art therapy

has laid several milestones to project its various benefits which are different from other therapies. A list of therapeutic factors is provided in the table 1.1 for personnel groups, as listed in (Liebmann, M. 2004: 13):

Table 1.1 General personal purposes of groups

Creativity and spontaneity
Confidence building self-validation realisation of own potential
Increase personal autonomy and motivation, develop as individual
Freedom to make decisions, experiment, test out ideas
Express feelings emotions, conflicts
Work with fantasy and unconscious
Insight, self-awareness, reflection
Ordering of experience visually and verbally
Relaxation

Sources: Liebmann (1979:27; 1981:27; 1984:159).

Although this table is made with groups in mind, all most all of it, is therapeutic factors for individuals as well. These benefits are being discussed throughout the art history, philosophy, psychology, and anthropology literatures, the relationship between evolution and art is assessed sometimes as crucial to survive by making special. Making special (Important thing) involves drawing attention to that which has significance for humans. Further, it is the essence of ritual observances. Throughout prehistory, rituals were instrumental in bonding participants and in passing on cultural values and information. They were also a way of allaying anxiety in response to life's uncertainties. As a result, individuals in societies that performed rituals survived better; that is, they had more children than those in societies without rituals and thus were favoured by natural selection. The arts were (and are) intrinsic to rituals. Therefore, if rituals were crucial to survival, the arts were crucial to survival as well (Dissanayake 1992a as cited in Kaplan 2000: 59). However Kaplan argues that Dissanayake's work focuses on the common threads that run through the various arts. But each art form has unique features. Some findings of neuroscience offer

indications of the contributions that visual art in particular can make to our well-being. One of these is that visual art expression can facilitate language development. Another is that it can promote creativity and problem solving. A third is that it can stimulate feelings of pleasure and increased self-esteem that arise from our biological natures. A fourth is that it can represent an island of successful functioning in a sea of mental deficits (Kaplan, Frances, 2000, 62) Unfortunately, though we have copious evidence on benefits of art, art therapy display predilection towards psychotherapeutic benefits. However, Kaplan, regarding Psychotherapeutic approach, argues that recent findings raise many questions about Psychoanalytic theory and practice, and about aspects of other traditional psychotherapeutic approaches as well, these findings indicate that we should at the very least, thoroughly re-examine the psychotherapeutic underpinnings of art therapy (Kaplan, 2000: 39).

ART AS THERAPY

It appears to be too simple to say that art as therapy is therapy by itself, a self healing process, or auto reparative tool, Simple

process of art stirs up the brain and evaluates meaning making, problem solving, and self realization and yet, this point of view is widely predestined as false by many theorists, psychotherapists and art psychotherapists. For instance in Linked-In, an Advanced Mental Health Practitioner, Art Psychotherapist, Sydney area, Australia, argues “One of the things that isn't being addressed here is the difference between art AS therapy and art psychotherapy: in the former, the art making itself is a healing force.....but pardon me for asking, what about the legions of sick, drug addicted and crazy artists who have given us their works, even dying in the process.....not healed at all by their art making.....then art psychotherapy, requires unpacking that which the unconscious brings to the surface, to the bubble tension space of exploration bringing integration and recognition in the therapeutic process”, but one should also understand that, without dressing his own wounds a doctor cannot heal himself. More specifically psychology was once considered a career with highest number of suicides. Tori DeAngelis²⁷ says several studies support the idea that psychologists may have an elevated risk for suicidal ideation and behaviour compared to general population. A 2009 APA survey, for instance, found that 40 percent to 60 percent of psychological practitioners reported some disruption in professional functioning due to burnout, anxiety or depression. Moreover, case studies suggest that a therapist's suicide can profoundly and negatively affect clients, while other studies indicate that psychologists are often insufficiently educated on the best ways to intervene with a distressed colleague. J. S. MAUSNER and R. C. STEPPACHER²⁸,

conducted a study, and a list of psychologists who died in the decade 1960–1969 was obtained from the American Psychological Association. Attempts to locate death certificates for each decedent were successful for 80% of the listed deaths. Secondary information about cause of death was obtained for another 10%. Marginality, role conflict, and ambivalence about the achievement of success were discussed as possible factors contributing to suicide. After the initial shock of being unsuccessful many people starts planning to die and psychologists are not left behind. Swiss psychiatrist Hermann Rorschach (1884–1922), in developing his inkblot test. After trying numerous patterns, he settled on 10 blots because he could not afford to have more than 10 printed. He wrote about his work with inkblots, but the publication was a failure. Few copies were sold, and the few reviews it received were negative. Although much later the test eventually has become immensely popular, Rorschach became depressed and died nine months after his work was published (Schultz, P, D, & Schultz, E, S, 2005: 19). Similarly we have witnessed Suicides of noted psychologists Michael J. Mahoney, PhD, in 2006, and Lawrence Kohlberg, PhD, in 1987.

As an example of addiction Freud²⁹ developed an interest in the potential antidepressant effects of cocaine and initially advocated its use for a variety of purposes and he himself was a cocaine user. Freud was a lifelong cigar smoker, smoking up to twenty a day according to his biographer Ernst Jones. Finally due to sufferings from cancer, he had to beg his physician to kill him. Further, what about the psychologists who suicide one after the

²⁷ DeAngelis, Tori 2011: 19

²⁸ J. S. MAUSNER and R. C. STEPPACHER, Suicide in professionals: A study of male and female psychologists, <http://aje.oxfordjournals.org/content/98/6/436>

²⁹

<http://psychology.about.com/od/sigmundfreud/tp/facts-about-freud.htm>

other....why couldn't they heal themselves as similar to artists who were not cured by their art at all? Did those artists with the process of art, live long being addicted rather than committing suicide? All these artists and psychologists were totally aware of their situations, an artist who is addicted need to divert his art activity into other forms of art; a psychologist need to consult other type of therapists, else a fish knows how to live in water though it is reaching a whirlpool. As pioneer art therapist Edith Kramer (1979, 1993) has continued to maintain, art therapy's greatest power resides in using art as therapy. Upon psychological foundations, art psychotherapy incorrectly emphasises empirical evidence as the key criteria for assessing the efficacy of art therapy, limitation is the implicit idea that reliability is an absolute property of a set of scores, regardless of interpretation and generalization (Reynolds & Kamphaus, 2003: 273). A further related problem of the art psychotherapy approach is that art work and observations are linked with comfortable explanations made by clients, these descriptions nevertheless proceed with the ignorance, insecurity, uncertainty, cover ups and disparity that a client might possess or poses. Working with chronically mentally ill adults, Miller found that her clients were unable to profit from insight-oriented art psychotherapy. Thus she set about devising a method of engaging them in satisfying and rehabilitative art activity. Her approach involves first presenting examples of modern art (works by Jackson Pollock, Paul Klee, Lee Krasner, etc.) and then offering loosely structured art exercises inspired by these examples (Kaplan 2000: 99). This means that in art psychotherapy the evidence supporting empirical research processes, adds little to what can be described, is difficult to disprove and often involves a circular explanation of relation between art and psychotherapy. Such explanations are of little value, because they fail to enlarge upon what is already known and established in psychotherapy and keeps one in confusion regarding what art can provide more

than the benefits of retrieving images for clinical psychology purpose. Not necessarily by means of art psychotherapy, but treatment would any way happen through psychotherapy counselling as art psychotherapy strongly believes in discourse and its attributes, which leads one to question the subsistence of art psychotherapy concept. Art (as) therapists may believe that it is much advantageous but fail to provide action-packed rooms, as they believe that nothing worthwhile can be communicated unless the client has reached the point where some rudimentary technical skills have been mastered (Nucho 2003: 14), Ideas and point of views would be very challenging to Art psychotherapists and Psychotherapists as they believe that the sense of form is innate and the visual sense so prominent in human beings that much information can be conveyed by persons entirely untutored in the visual arts (Nucho 2003: 14), and nothing happens without discourse. Science fails to analyze why a person has depicted a certain image when the circumstance of action and depictions controls the mood and brings out false positive response from the client. Human beings are tuned to oppose the personality analysis whenever they feel discomfort, and refuse to open up or select to feed negatively. Rather than depicting the primary mood disorder, they prefer to depict unaccomplished desires hoping for mercy and/or fulfilment. This leads to wrong assertion. Hence, art therapy includes art, mind, and memory in the fashion that retrieval of images from memory can be replicated only with the guided knowledge of certain creative abilities which are definitely enhanced by drawing and painting lessons. The end product of a creative process can then be a soothing process since depictions flow out without any kind of skill barriers (Lakshmikanth, Akila, 2012, 106). As mentioned above, they decide not only on the *content* to be depicted, but also the aesthetic *form*, or the manner in which content is presented. The artwork's compositional component is a vital element of the child's communication. It is the organizational force

used to project ideas and to illustrate relativity and relationships. Composition not only makes the content accessible, it also heightens the young artist's perceptions and stimulates his or her imaginative involvement (Wright, S. 2010: 6).

SUMMARY

This article discussed about art, form, and boundaries, presented information about efficacy and need of art therapy. In summary, art can be utilized as the primary aspect of healing behaviour disorder, anxiety disorders and disorders as such. A part of this understanding is that given an opportunity, the person's brain is also aligned to the art process of reparative representations. Such representations involve the use of acquired skills and these skills are employed to create a transformation from low self esteem, oblivion, and limitations. As the brain acts like a massive storage device, as well as a massive processor which can interact with the mind images, these acquired skills train the neural processes. Cognitive behavioural therapies also modified neural circuitry function, suggesting that altering how people think about other people triggers changes that affect brain function. Perhaps the repeated practices involved in making art and consistently communicating with others through art forms may have similar, positive effects (Cohen & Carr 2008: 32), however these repeated practices can be utilized to communicate only if representations make some meaning and also if communication mode becomes easier to depict or narrate the inner feelings like in art, because language barriers would have constrained to communicate. From an evolutionary point of view, language is recent, and we can come to see it as still light-weight and fragile. When we abstract from our interaction with the world, and build structures and representations on a basis of language and its concepts, we are already pulling back from our direct experience (Nuallain 1998: 132) Art therapy is used to treat individuals with

emotional troubles who are confused or find it difficult to talk about their expectations and reservations. Art bypasses the rational side of the brain that may censor expression, so it helps a person discover and reveal their feelings, establish connections with others and memorialize losses, as well as develop skills in art, creativity, and social activities. More recent therapeutical interpretations of these studies are examined to develop the new interpretation further. Consideration of these specific theories and studies is intended to develop incrementally a new module of the art as therapy without external intervention approach.

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**CHALLENGING THE CANONICAL FRAMEWORK
OF INDIAN ART HISTORY:
TEMPLE MURALS AS POPULAR VISUAL CULTURE**

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ABSTRACT

Indian art history is hindered by an exclusionist agenda where visual manifestations of culture are segregated as art and craft. The ancient religious mural tradition in southern India is acknowledged as art due to royal patronage and the position of painting as an adjunct to temple architecture and sculpture. In Indian art history, the canonical mural tradition is seen as having ended in 19th century. But is it really dead? Contemporary temple murals boast the same themes and occupy the same sites, albeit in an altered technique and style. Although their roots are traditional, they are considered different in terms of material technology, their hybrid origins and in their perception as kitsch, and therefore low art. These contemporary religious murals have been excluded from art historical study, with scholarly writing in the field lapsing at the perceived end of tradition with the Nayaka period. This paper questions the above premise and privileges the popular, seeking to repudiate the idea of separation of high and low art, using contemporary temple murals in Tamil Nadu as case study. Plurality of expression needs to be embraced within the mainstream of Indian art. These murals should be seen as a trajectory of traditional painting in their contextualization within the mural tradition and in a modern democratic polity. Positions have changed for the artist, patrons and the paintings themselves. Indian art history needs to be rewritten with a predilection towards inclusivity, bringing within its ambit popular visual culture, rather than divorcing it from its past.

Keywords: *tradition, contemporary, mural, art history, popular, visual culture, religious*

INTRODUCTION

The canon of art history, like most other canons, is based on taxonomic hierarchy, and hence makes sense only when it excludes a large body of what are considered non-canonical and, therefore, inferior materials. Just as the sacred cannot exist without its profane counterpart, so also the canonical cannot survive without its nonconformist antithesis, the non-canonical. Indian art history is hindered by an exclusionist agenda where visual manifestations of culture are segregated in terms of art and craft. The religious mural tradition in southern India, dating from ancient times, has been acknowledged as art. This is due, in no small measure, to royal patronage

and the position of painting as an adjunct to temple architecture and sculpture. In current South Indian art historical practice, the mural tradition in its canonical form—as having emanated from the Ajanta style of painting is seen as having ended in the 18th century, with the fall of the Vijayanagara and Nayaka dynasties. While murals are still being painted in temples today and the tradition still continues in good vigour, these contemporary paintings are excluded from the grand narrative. This essay privileges the popular and seeks to repudiate the idea of separation of high and low art, using the religious mural tradition in Tamil Nadu as case study. It also states that there is a need to understand plurality of expression and embrace it within

the mainstream of Indian art. These contemporary paintings need to be seen as a trajectory of traditional painting in their contextualisation within the mural tradition.

Fitting the stereotype

The Western stereotyping of Indian art based on colonialist agenda has proven the need for an appropriate framework to objectively assess and appreciate the richness of Indian art's many histories. The canon of Indian art history provides an excellent example of the internal factionalism and ranking that typifies the subfields of the discipline. Growing interest in Indian art scholarship during the last two centuries concentrated primarily on temple architecture and sculpture, while painting was relatively neglected, except for the murals at Ajanta.

In a 'modern' scientifically-driven world where religion sometimes stands on a shaky platform, the connection between man and the gods sometimes needs to be made by employing a naturalistic approach. The popular imagery that has found place in the minds of the masses then needs to be reinvented or re-presented for acceptance. Colonization saw the coming in of Western academic representation, which had the Indian artist attempting to master Western perspective and the medium of oil painting. Raja Ravi Varma played an important role, for, in his attempt to depict the Hindu pantheon he gave new form to traditional figures. His borrowings from proscenium theatre, in terms of costume and background, added a further dimension to the genre of religious painting. With the advent of the printing press the market for religious images grew enormously. The phenomenal circulation of images allowed for their ubiquitous presence, thus familiarizing the masses with these representations.

Realism, as appropriated from the coloniser, is the bridge that helped the mythic become the historic. What was seen as belonging to a

mythological past is grounded in the present. This is achieved by the allusion to realism, even 'magic realism' which provides authenticity to the image. The photographic studio backdrop that serves as background and the collaging of styles of representation creating a popular pastiche, suggests familiarity with the visual culture of the immediate past. Recession of space and the use of the fixed point of view are characteristic features that are derived from outside influences. Anuradha Kapur states that what were earlier considered as mere "iconographic marks of identification" now gained "materiality, and with that historicity and direction" for now "the past and the present almost look the same and the time of the gods appears to be our historical and even contemporary time." Colonial realism in its continual transformation passed from "rigorous mimicry" to a "new hybrid realism."

Looking at the historical aspect, each new interpretation of the age-old theme adds to the character of the mythology being presented and re-presented. In its re-presentation newer elements emerge unwittingly, staying in tune with the idea of progress. As an analogy to the manner in which the murals are repainted or re-presented, while telling the same stories—the old manner is renewed rather than replaced, adding layers to the history and depending heavily on the images of the past. Borrowings are inevitable. There is no break, but instead a continued progression brought on by the assimilation of other elements from a longstanding tradition.

Contemporary contexts

Here in these contemporary paintings there is the conversion of a classical art form into a popular art form to cater to the need and taste of the masses. The traditional type has been manipulated to cater to mass appeal and articulate belief. The changes being made in the murals mirror their contemporary reality, as seen in the appropriation of the style of

calendar art and god posters by the artist, from the walls of their homes onto the temple walls. Tapati Guha-Thakurta considers the effect of realism as seen in the loud colours employed in calendar art as “stepping beyond the parameters of the real and temporal into a world of mythic exuberance... realism itself suffered many dilutions as it was accommodated within existing iconographic conventions. What seemed as alien Western influences in Indian pictures were indigenised and made to serve different ends within the framework of popular iconography.” Similarities may also be seen with the calendar art from Sivakasi, which has a characteristic look namely, “strong, deeply saturated, contrasting colours with bright highlights.” Kajri Jain states that while this characteristic appearance may be ascribed to the manual retouching of film after colour separation when the artwork is being readied for mechanical reproduction, the ‘Sivakasi look’ may also be attributed to popular taste, or more specifically to south Indian taste.

Multiple modernities

These paintings are ‘modern’ in that they are neither traditional nor classical. In keeping with the contemporary concept of ‘modernities’ these paintings find their place as one among the ‘multiple modernities’ existing in the world of art today. These temple murals are ‘modern’, not merely in their style of representation, but in their ability to combine various aspects of the modern into a cohesive whole. The borrowings from other moderns such as cinema, photography and print media, and their ability to synthesise these borrowings allows them to be termed modern. The ‘intervisuality’ between different media further grants the contemporary paintings authority and authenticity, through their references to and reflections of Ravi Varma oleographs, calendar art, theatre backdrops, photography and cinema which are themselves considered as ‘modern’.

Postmodernism acknowledges that every artist derives material from the past and that the subversion of the notion of originality through appropriation may be an accepted practice in art. Given the postcolonial situation within which the ideology of postmodernism operates, these contemporary mural paintings may be seen as quotidian—probably considered as being used to deconstruct the authority of the classical canon. The borrowings from popular culture and the amalgamating of the different visual representations are held up against the earlier classical mural tradition, which has been acknowledged the status of high art.

Popular culture is usually seen as distinct from folk culture and high culture in that unlike the former it is mass-produced and unlike the latter it is mass-consumed. These contemporary paintings fit into the realm of popular culture in terms of their many borrowings not being confined to local identity, as in folk art. They possess the ‘authenticity’ of hand-crafting as opposed to being machine-made or mass-produced. In being ‘original,’ while being derived from popular culture, these paintings lay claim to the ‘aura’ of the original and thereby authenticity. Additionally they also possess the authenticity of being part of a living religious culture, and their presence in most temples in Tamil Nadu asserts their acceptance by all strata of society. While these paintings appeal to the masses and may be thus seen as part of popular culture, their belonging within the temple precinct and their adherence ideologically and metaphorically to an ancient classical tradition of painting seemingly accords these paintings a place in high culture in the mind of the masses. Further, they possess the nobility of the ‘classical’ theme and function of temple murals.

In terms of representative style these contemporary murals draw on popular culture and in terms of technique they rely on modern materials, having abandoned traditional

pigments. While fitting within the formula of the ‘modern’ these representations are attractive in their “familiarity” and “predictability.” The impact of other forms of art in these temple paintings is evident in the imitation, adaptation and incorporation of perspective, light and shade, depiction of the figure, composition, background and colouration.

The contemporary temple murals are indirect products of mechanical reproduction in that they are produced from the influence and inspiration provided from mechanically reproduced visuals in the form of chromolithographs and offset prints, which in turn have originated from hand-rendered paintings. The paintings are essentially composed of borrowed elements, with nothing done in explicit imitation. The style of these contemporary paintings itself has moved away from conventional representation and has developed to incorporate elements from Company School painting, theatre and photography. Company School painting was the platform that allowed the absorption of western ideas and artistic techniques in the Indian tradition while maintaining an essential Indian-ness. Early twentieth century photography provides the tableau-like compositions while proscenium theatre suggests the use of foreground space and the unidirectional arrangement of the figures. These elements brought together through calendar art and god posters have given their characteristics to contemporary mural paintings in temples. Hybridity is thus a fundamental feature of this genre, which does not solely belong with either the ‘traditional’ or the ‘modern’. It draws from both and is premised on the assumption that change is inevitable with time, growth and exchange.

The artist has inherited the imagery from various sources, many of which are not immediate to the artist. While traditional Indian art has set conventions, various events in the nation’s history have seen to it that

styles are imbricated and other stimuli are absorbed, engendering inclusivity. The period of colonial rule has given what was once ‘foreign,’ much familiarity. Borrowing is not seen as a ‘derogatory’ quality, but is accepted as a norm. With the presence of the calendar print there is the creation of a devotional identity through the use of hybrid element—the acknowledgement of modernist elements coming together in a hybridised format, which by the very nature of its pervasiveness has become accepted as part of everyday living. Acceptance has been created by familiarity with the image which has allowed the visual image a prime place within the sanctified space.

Most often art is categorised as high, low, primitive or modern. However it must be remembered that in some images functionality does not require the notion of art or ranking, and that all images need not fill an aesthetic criteria. Moreover these rankings are based on aesthetic, not on devotional value. Response to art lies not in detached formalism but in being tuned in to feelings and emotions. These contemporary murals may be viewed as part of a living art rather than a historical artefact. We do not possess the luxury of hindsight to judge these paintings and yet, it must be admitted that the paintings are an integral aspect of social change and reveal the paradigm shift in visual culture. The mural tradition itself may be considered as moving from the status of ‘high art’ to popular visual culture. What was once in the realm of high art has now become popular expression and perhaps reflects the aspirations and lifestyles of the masses.

CONCLUSION

Areas of research such as of the contemporary temple murals raise fundamental questions about future developments in the study of art, requiring the mapping of new areas of inquiry and the formulation of new ways of exploring them. In fulfilling the need for a pedigree, modernism in the West was explained through an overly-simplified schematic representation

of its development, as seen in the iconic chart by Alfred H. Barr, founding Director of the MoMA in New York, on the cover of the Cubism and Abstract Art exhibition catalogue of 1936. This representation however implies a linear and quantifiable flow to artistic progression, which is never the case. Art is often bound by intangible, at times accidental influences that propel one school of thought to the next. The contemporary temple murals referenced here can already boast of such a pedigree as implied by Barr and also lay claim to the influences of material technology, for they possess the pedigree of the canonical traditional mural on the one hand and that of Ravi Varma's realist style and its adaptations on the other.

As Frank Kermode stated in his 'Forms of Attention', the canon is influenced by the taste, art and fashion of the day, and art historical research is often directed by current trends. Once objects are embraced as interesting they eventually find their way into the canon. With the focus on popular visual culture such as calendar art and cinema hoardings which have been made the subject of study in the past two decades, temple murals which have been adorning temple walls in their newer avatar through the last half century, can indeed be deemed as worthy of study. To the question of whether Indian art history should be rewritten, the short answer is yes; it should be rewritten with a predilection towards inclusivity to bring within its ambit popular visual culture, rather than divorcing it from its past.

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CURBING INFERIORITY COMPLEX AMONG VISUAL ARTS STUDENTS AT SECONDARY EDUCATION IN NIGERIA

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ABSTRACT

Almost Nine decades after the introduction of Visual Arts in Nigeria Education System, students who wished to make visual arts their professional career still faced serious nuances of depressing complexes, negative remarks of societal impressions, uninformed utterances and general sympathetic public depreciation. Such persons are considered and branded as second-rated college students; thereby making they feel inferior to their peers. Parents and guardians are the worst culprits as they openly discouraged their wards from the discipline, leading to a feeling of rejection and apparent inferiority complex. The implications of this disturbing stigmatization on the development of visual arts in Nigeria especially among the secondary school students are the major thrust of this paper. Aside from the obvious natural limitations, the feeling of inferiority has a far reaching detriment to the development of individual being and the society in general. Although the attitude is not very strange or new, it is as old as the development of modern education, but its influence has become more glaring in the wake of technology in Nigeria. This paper highlights the indispensability of visual arts, in virtually all societal lives, with a view to making the visual artists realize their uniqueness.

Keywords: curbing, inferiority, complex, visual, arts, secondary, education, students

INTRODUCTION

The introduction of Art as the product of creative human activity, in which materials are shaped or selected to convey an idea, emotion, or visually interesting form; as presented by Microsoft® Encarta® 2009. © 1993-2008, could be said to have contributed negatively to the people's worthless perception of the discipline. Whereas studies in pure sciences, technology and engineering were introduced as dealing with man and his environment, the subject art was associated with the visual extraneousness of man which includes; painting, sculpture, architecture, photography, decorative arts, crafts, and other visual works that combine materials or forms. As if that was not enough, it went further to annex such other past-time creative activities, like dance, drama, and music. In order to

ensure that the subject is compounded with irreconcilable ambiguity it added that art could simply refer to the skill in almost any activity, such as "the art of bread making" or "the art of travel." As if the brain-washing presented above was not very effective, the history of the traditional art of the Nigeria people stretched further the blow with the classification of the artworks as majorly masks, statues, furniture, textiles, pottery, baskets, beadwork, and metalwork which were discovered by archeologists and miners. The excavations revealed objects that are sculpted or shaped as masks and statues, depicting human or animal forms. In some instances two-dimensional artworks generally produced by women were found as in textile design or painted decoration on the mud houses. That these men and

women who never went to formal education were able to create the fascinating artworks did not help matters anyway. Since art is simply defined with such a watery description as a product or skill of creative human activity, which as it were 'does not require much intellectual efforts' it became easy for the people to regard it as a craft which 'should not be labored for', or better still which should be left for the lazy people. Coupled with the fact that, all traditional artworks were discovered to have gotten nothing to do with a single tradition; but that they tend to reflect the various cultures that have their own languages, religious beliefs, political systems, and ways of doing things. Therefore each culture produces its own distinctive art and architecture, with variations in materials, intentions, and results. Whereas some cultures excel in carving wood, others are known for casting objects in metal. In one culture a decorated pot might be used for cooling water, while in another culture a similar pot is used in ritual ceremonies. Perhaps the above introduction of such an important scope of man's creations and expressions as so extraneous, has given impetus for the discouragement for the choice career in arts in general and visual art in particular, in Nigeria. The definition presented in the above scenario alienates Arts as a discipline from a 'study', as it is with Medical Sciences, Law, Engineering and Social Sciences, which are all defined with such an interrogative scope as 'study', and which brings them closer to identifying the man with his immediate environment and the challenges, is arguably the reason for the neglect meted to the discipline and the students who choose to pursue art as a career.

THE FOCUS ON THE SECONDARY EDUCATION CURRICULUM

ay be it will be necessary to visit the Goals of the National Policy on Education (2004 revised), as it is aimed at achieving the following;

A free and democratic society

A free and egalitarian society

A united, strong and self-reliant nation

A great and dynamic economy and

A land full of bright opportunities for all citizens

Every curriculum is fashioned to match the above stated goals, whether it is meant for Primary, Secondary or Tertiary Education in Nigeria. Unfortunately those who are trusted with the implementation of the policy so that the set goals could be achieved often run a goof, hence making the system to remain mal nourished. In his contribution to the Nigerian Journal of Education Administration and Planning (NJEAP), Vol.7 No. 2 of June 2007, Jaiyeoba et al argued that, 'the achievement of these goals is enhanced through effective educational system that encompasses effective cognitive, affective and psychomotor developments. As a matter of fact visual art as a subject of study is richly characterized of this content. An over view of Educational Administration and Management would define education to mean a tool or a necessary weapon for every human being to acquire for the purpose of navigating this complex world without which the individual may get lost in it, or live in darkness without being blind. This view about what education should address is fully realized in a system that is all inclusive, where everyone is encouraged to exist and independently too as Aguba, Chinedu R. (2009) would present. The effect of the wrong notion about Art and Visual art for that matter has resulted in the underscoring of the contribution of art to the humanity and the society at large. The interdependency of various course of studies is also misrepresented. It is unquestionable that the family provides the child with the first social experiences, just as it is also agreeable that parents siblings and others who enters the home often provide the models with which the

child can identify, as observed by Adeogun A.A. et al. Managing the Teaching and Learning of Technical and Vocational Education an article published in Nigerian Journal of Education Administration and Planning (NJEAP), Vol.7 No. 2 of June 2007. Adeogun will go further to cite Gimzberg (1972) where he inferred that, 'children born into low income families have relatively little prospect of developing and accomplishing an occupational goal that requires graduating from college of professional school except in rare cases'. The child is controlled by a number of such other psychological encumbrances coming from peer group influence, political group interest to environmental factors, and most importantly what Joharis window would term the crises of 'blind self', and or 'unknown self', 'open self' and 'concealed self'. The blind self speaks of the ability the individual has which others see but he does not, the unknown talks of the ability that the individual has which neither he nor the public knows he has, while the open is the ability he knows he has which others also know, but concealed self comes out amidst challenges. In the typical Nigeria setting a child is never considered grown so long as his or her parents still live. Parents in the context of Nigerians can refer to the elders, the seniors and of course the nucleus family. The child belongs to the society and therefore must yield to the society's interest or opinion. This has led to 'parents' deciding unilaterally on the career their ward must take to. It does matter so much if the child has the inclination or not, their choice is primarily driven by ego and showing-off. Their declaration is simple: the child has to run a course they propose for him whether he has the capacity and or ability or not. The conflict that often ensue following this rationalization syndrome robs the society of talents and professionals and is the major cause of feeling of inferiority among the participants. Your attitude about who you are and what you have is a very little thing that makes a very big difference.—Theodore Roosevelt. Feeling generates attitude and

attitude brings about action or reaction. Attitude comes out of the way you perceive yourself, others and the world around. Feeling determines the response and dispositions one has to the immediate environment. It is a product of the state of mind of the person within a given variables. It may be positive, that is, when the mind is atoned with appreciable influences making it active, responsive and forthcoming, but negative or repulsive when some extraneous factors undermine it. Feeling is described as someone's emotional susceptibilities, his or her instinctive awareness or presentiment of something or experience. A feeling of lowliness and being unworthy generates inaction, failure and decline in output, this is the disturbing condition of Secondary Education Students in Nigeria who opt for visual art in their carrier choice.

STUDY OF ART IN SECONDARY SCHOOLS IN NIGERIA

The issue of who the society says is the artist is perhaps likely to offer some explanations leading to the torpor. Some say he is possessed, especially when Van Gogh is their idol, others say they are erratic particularly when Michael Angelo is taken as the idol. Virtually all big names that made the History of art had one quire mannerism or the other. The biography of some world renowned artists of ages past may have informed, to a reasonable extent, the public opinion.

The oxford dictionary defines inferiority complex as a feeling that you are not as good, as important, or intelligent as others. Realistically, inferiority complex is a state of mind in which a person feels or is made to feel he/she is not as good as others in whatever category of life the circumstance may apply. Inferiority complex can develop in different ways, consciously and or subconsciously, and it is easily exhibited by the victim. More often than not it is forced on people who lack self-esteem and dignity. This feeling of being

undeserved manifest in people who focus more on wishing they were someone else, than accepting who they are, others have it forced on them by circumstance arising from negritude and abandonment. Whichever may be the case it is important for one to appreciate that there is no such thing as perfect, there is no perfect world. No one can have it all. It takes much of self-realization, confidence in the self, and acceptance of the things one cannot change to break away from any form of jinx. The positive side is that it is possible to avoid developing an inferiority complex, no matter the challenges life has thrown one into, he has to learn how to build up self-resilience. The Rejected Stone: Visual Arts in an Artistically Uninformed Nigeria Society would recall how the author, Professor Ola Oloidi, faced some upheavals for electing to study art, from his immediate family to his employment as a fresh secondary school leaver, newly employed in the ministry. Ola narrated how he was bullied by his superior who claimed that he was making useless drawings at an official time, how he got a query which read, 'Mr. M. Ola Oloidi, can you please explain, for the information of the Director, the reason why disciplinary action should not be taken against you for making useless drawings at an official time----you are given three days to respond to this query'. Why a boss would react this way, and what he would have done if he were to be a teacher and Ola were to be in his class can only be best imagined.

ART IN THE SERVICE OF POLITICS IN NIGERIA

Where did we get it wrong? How does the public perceive art and artist? Those who try to limit the definition of art to a product of creative human activity, in which materials are shaped or selected to convey an idea, emotion, or visually interesting form, without the necessary details about 'creative human activity' which is very encompassing and omnibus were too selective. They failed to

realize that in this very folder you will find virtually all products of Engineering, Science and Technology, deriving their origin with recourse to arts. They pretend to have no idea that the source of some prototypes and working designs and chart are traced to the creative products of the artist. The idea behind defining art as an expressive presentation in visual parlance of a feeling, concept or setting, is made more meaningful when it addresses specific human experience and or need. Although principles are pursued, guidelines followed, but the crux lies in the ability of the artwork to reach the ends of the target. In defining Elements of Drawing; John Ruskin would say, 'You need not be in the least of afraid of pushing these analogies, too far, they are so precise and complete, that the further you pursue them, the clearer, the more certain, the more useful you will find them...Affection and Discord, Fretfulness and Quietness, Feebleness and Firmness, Luxury and Purity, Pride and Modesty, and all other such habits and every conceivable modification, and mingling of them may be illustrated, with mathematical exactness, by conditions of line and colour'. In the above statement sighted by E. H. Gombrich in his book, *Art and Illusions – A Study in the Psychology of Pictorial Representation* visual art is found at the foot of every activity of man playing the psychological rhyme that propels the man to live on. Despite the echoes of the alarm raised by Chief Aina Onabolu the chieftain of modern art in Nigeria as quoted by Oloidi, 1984, cited by Gini Mbanefoh (2002), in African Art and the challenge before the Art Historical Association of Nigeria, where he said, "A country without this essential intellectual activity evidently captured in the words of Onabolu is 'like a fisherman who leaves his canoe unanchored in the water after a day's job...and which vanishes with the force of water waves". The role of art in encapsulating the entire human activity cannot be over emphasized. Hence the foremost President of Nigeria Dr. Nnamdi Azikiwe would be quoted by Ola Olidi in

Nnamdi Azikiwe in the history and development of modern art (2004), as having said in 1960 that 'No modern society can develop industrially or meaningfully without ART'. Collaborating this view M. Ikejiani-Clark (2002) would recall the philosophical content of the painting which Lasekan, one of the pioneer artists of contemporary Nigeria art as portraying his statement that, 'my works become very relevant and therefore satisfying only when they reflect the glorious moments of our fathers culture...when they address the colonial conscience, when they show Macaulay as the shepherd, Zik as a paid piper and emancipator. They become very relevant when they talk about ...foreign capitalists and Negrophobia.' It is well known to the Nigeria people that the Lasekan's cartoons in the popular West African Pilot Newspaper were very instrumental to the success of the struggle for Nigerian independence and end to imperialism. Nevertheless, there appeared to have sprung up a school which someone may call a campaign squad in Nigeria that has dubbed the study of art as a futile spending of time. Students who tried to study art were branded ogbu-oges meaning time killers. The campaign was taken to various homes and parents became biased against the study of arts. They cajoled and taunted the students as being inferior to others who take Pure and Additional Mathematics, Chemistry and Physics, forgetting that the same student who has chosen to take visual art could also take the science subjects. The idea that a student who offers visual art could as well take sciences and that art could have exerted any influence science, technology or engineering is shunned or denied. The indispensability of visual arts, in virtually all societal lives, are too numerous to be easily forgotten, they range from paper designs for industrial production, to form works as insulators and casing, up to complementary products of Engineering and Technology with visual aids and aesthetic embellishments. It may be interesting to refer to Identity Catastrophe among Artists and Students of Fine Art in

Africa by Fidelis Udentia (2013), where he cited Marina Galvani, in 'Let Creativity Speak', an article in the Africa Now! Emerging talents from a continent on the move, as he observed that, 'People forge ideas, people mold dreams, and people create art. And this, he continues includes, all people whether rich or poor, everyone is creative'. He goes on to inform that, 'The World Bank mission is committed to fighting poverty worldwide', and that it has found visual art to be an effective tool for this pursuit. In economic terms, Galvani continues to stress that, 'our client members are considered poor, but they have incredible wealth hidden in the form of creativity found among the people'. The observation of World Bank is very correct and a true position of the artistic fulcrum, where poverty has become glorified and hoisted on the masses, the led, due to mismanagement of resources.

THE NIGERIAN ART SCENE –A REVIEW

If we have to borrow the idea canvassed by John Ruskin where he refers to the Artist as one who has the ability to employ every conceivable details and effects in a thrilling mathematical exactness achieved by the manipulation of line and colour it will be unacceptable to associate the artist with low intelligence. To support this view it will be nice to visit some works of some notable Nigeria Artists. Top on the list is Ben Enweonwu, with his painting titled *Agbogho Mmuo* Painting 1953 -National Museum of African Art Smithsonian Institute (see Figure 1). The brain which conceived and nurtured such a masterpiece cannot be classified as low. The same is seen in Shina Yusuf's masterly display of balance and ingenuity as shown in his paintings (1975) . 'Kano Dye Pits' , 'Joy of Labour' and *Kabulu player*' all in oil colour (see figures 2,3,&4). Their unique control of elements of design is very peculiar, that one would certainly align with them in their campaign without much resistance. It is

possible for one to argue that in the time of Enweonwu, the bank of Concepts was not heavily scrambled due largely to many factors including underdevelopment, lack of interest in art as a discipline among the people, and the traditionally institutionalized doldrums against arts. Even in the context of producing art for some religious and cultural purposes the standard of the works are very high and could not have emerged from low intelligence people. This Batik piece by Adebisi, Akanji, titled 'Obaluaiye and Obatala' is typical example of the artworks meant for the titled men as costumes and symbols of authority satisfying a political need (see Figure 5). Here the ideas were fresh and original and they consisted of relevant cultural elements of the people so consistently. Other big names in the Nigerian Artsphere include Odutokun Gani represented in his painting with the titles Durbar-Emir's Procession, and Durbar-the race (see Figures 6 & 7); Onobrakpeya Bruce presents *Threshold to the Church of Resurrection* a Photocast print rendered in an unmistakable finishing see figure 8, while Wangboje Solomon would support the campaign with his lino print with the title *Romance of the Headload* see Figure 12. Tayo Adenaike, would render his masterly painting in a wash technique, see Fig 13 with the title *Giant Strides*, Airen T's wood carving leaves no one in doubt of a thriller in artistry (see figure 17). Earlier in figure 8 Igboanugo, P exhibits lino cut master piece with the title *Alien Beggars* just as in Fig 10. Inyan Ema captures an Efik dancer in the title *Ntimi*, while in Figure 11. Olusanmi Ogunjobi presents a *Self Portrait* Imo Udosen, sound like a surrealist as he present the painting with the title, *Something Hooky is Fishing here* see Figure 14. In his own style exemplified in Figure 15 Joereal Emeh Okwun, would show *Mother and Child*; while Ajayi, Ayo would display in a post expressionist manner a painting with the title *African Mother* in Figure 16. What are the hidden impacts of Art and Artist to both the individual and the society? Apostle Paul would write in his 1st

Letter to the Corinthians 12:4-6. 'There are many different gifts, but it is always the same spirit; there are many different ways of serving, but it is always the same Lord. There are many different forms of activity, but in everything it is the same God who is at work in them all'. 1 Corinthians 12:4-6, The Artist through his Art works affects the live of every individual if not directly indirectly, as it is the carrier of the common cultural elements of the society or the genre in which it exists. Where this link is not established the artist is said to have failed. Art transmits both culture and heritage from one generation to another. Where it is not serving religious functions, it sets to play satire for political ends, or plays a historical role. Beyond the benefits derivable by the audience, in the context of professionalism the key players thus provided with very juicy employment. The Collectors, the Gallery Owners, the Curators, the Art Writers and the keepers of the galleries are all engaged in full-time business through art. For the full realization of this part of the gains, the opinion of Sandro Chia, a Gallery Owners as he comments on his experiences in the *The Art Dealers collection*: he suggested that visitors to the galleries should have a change of attitude, since according to him, they find it difficult to make judgments, but get specifically sentimental. Rather than go into the gallery with open mind to interact with the artworks on display, he lamented, 'they are prejudiced, with the search for the artists they know, and less attention to did not know'. This ripple of this negative attitude trickles down to the artist and discourages those who are yet to be known. So what matters is not whether the artwork is nice but whose name does it carry? The way forward; Abraham Lincoln the famous American President, would say, 'My great concern is not whether God is on our side; my great concern is to be on God's side'. The submission of Emeka Nwabueze, a Professor of Theatre and Film Studies, that, a Societies as Nigeria with hedonistic individuals who mistake happiness for pleasure, are extensions of the unjust system,

and an amalgamation in the institutionalization of injustice. Nwabueze went further to deduce that in such a society, the exercise of virtue is unnatural and irrational, and often leads to absurd arguments to justify injustice and irrationality. Nwabueze would go on to lament that in a normal situation 'the ultimate impetus of morality is the fear of losing one's reputation in the society'. You will agree with Nwabueze and Abraham Lincoln that the case of Nigeria is sufficient as a case study; where people blame God for their frailty. The pessimism expressed by Nwabueze and others who argue that justice and the exercise of sound rationalism is the driver we need for egalitarian society present a good platform for promoting good understanding of visual art as a subject in secondary education in Nigeria. We must not forget in a hurry, not even in the midst of any want or despair, that moral values are not only universal but they are also unchanging. The job of empowering the development of modern art through the support of visual art at secondary education level in Nigeria is a collective one. The issue of which painting shows the most interesting use of light and dark than the other would be a matter of choice. Which sculpture is most beautiful? Which artist is the best at capturing emotions? How the theme has addressed the issues of the moment and so forth. Younger ones must grow for continuity to exist.

CONCLUSION

I want to conclude this presentation by reassuring Nigerians and friends of the Nation that there is still hope; where many new Institutions of Higher Learning are trying to set up Art Departments, where existing ones are being updated with relevant modern devices and instructional aids. However, I will

not stop at calling on reminding Parents that when they make a choice of career for their wards they should be guided by the child's aptitude and not the interest of theirs. They are privileged whom the creator has given the power of creating forms out of nothing. Although many would wish to be called Medical Doctors, Lawyers and Engineers forgetting that it takes an Artist to make job of any one of them to blossom. To the medical practice Painting can play aiding role for Psycho Counseling, for the lawyer it could aid through graphics illustration and photography, while in science and engineering you find the artist providing the molds, the models and the prototypes as well as insulators and casings. Could there be any justification for such trends that do not encourage creativity? Critics would argue that it is all about copying; yes but they should be asked, was the original not made by the artist? Others would simply dismiss it saying, there is nothing in copying, after all what is not copied from nature? The feeling of inferior because of the attitude of people is indeed the greatest disservice. The greatest love we seek is the one we have, it's in us and it's ours, we need to love ourselves, love the way we look and appear in the mirror, we are whatever we feel we are. No one can say he loves a person when he does not love himself. When we think and look deep inside, we realize that the greatest love starts the very first day we began to love and appreciate the way we are and look, because such feeling brings security, fulfillment, happiness, boldness and self-confidence. Building on and improving your weakness is the best way to avoid feeling inferior. Focusing on managing your weaknesses helps prevent negative or emotionally draining accusations and comments made by people to drag you down.



Fig. 1

Ben Enweonwu 'Agbogho Mmuo' Painting, 1953-National Museum of African Art
Smithsonian Institute



Fig.2 'Kano Dye Pits'

Shina Yusuf (1975) ' painting (122x122cm)

Collection of NGA-Nigeria



Fig.3

Joy of Labour'
Oil painting (122x122cm)

Collection of NGA-Nigeria



Fig.4

The Kabulu player' Oil
Oil painting (122x122cm)

Collection of NGA-Nigeria



Fig.5. Adebisi, Akanji, *Obaluyiye and Obatala*, Batik, 1960

National Collection of the Federal Department of Culture. Abuja Nigeria



Fig.6.

Odutokun Gani, *Durbar-Emir's Procession*,
oil painting 122x488cm

Collection of NGA-Nigeria



Fig.7.

Odutokun Gani, *Durbar-the race*,
oil painting 22x488cm

Collection of NGA-Nigeria



Fig.8. Igboanugo, P.' *Alien Beggars*'
Lino Print, 42x28.5cm,

National Collection of the Federal Department
of Culture Abuja Nigeria

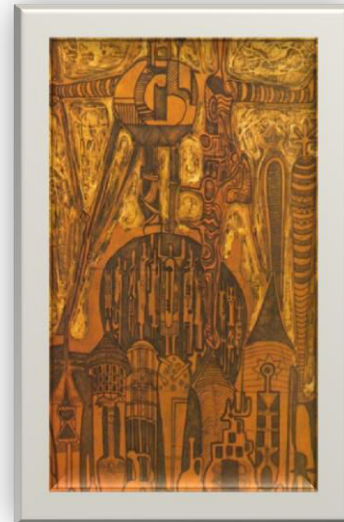


Fig.9 . Onobrakpeya, Bruce
Photocast, 122x91.5cm
*Threshold to the Church of
Resurrection*, National Collection
of the Federal Department
of Culture Abuja Nigeria

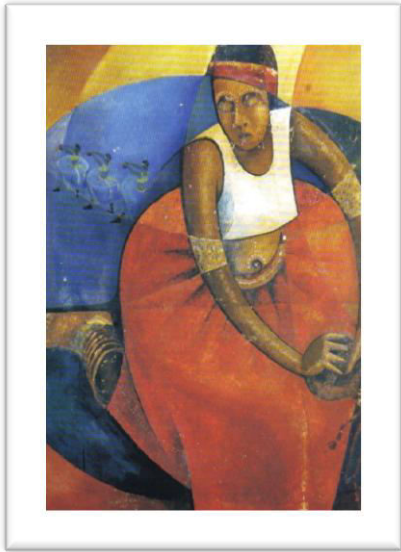


Fig 10. Inyan Ema *Ntimi*
Oil painting 120x106cm 1976
Department National Collection of the Federal
Department of Culture Abuja Nigeria

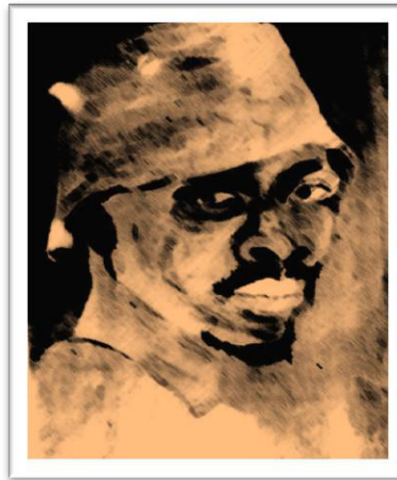


Fig 11. Olusanmi Ogunjobi , *Self Portrait*
National Collection of the Federal
of Culture Abuja Nigeria

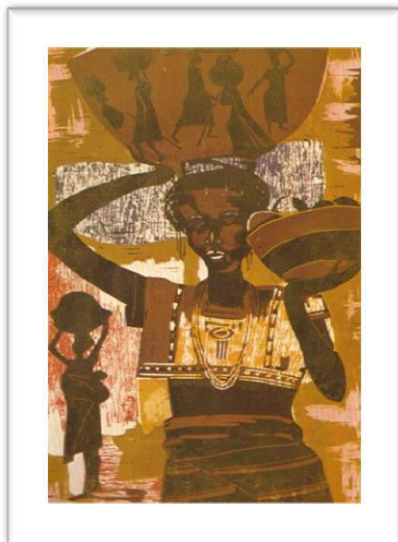


Fig 12. Wangboje, Solomon,
Romance of the Headload II Lino Print, 55x34.5cm
National Collection of the Federal Department of,
Federal Culture. Abuja Nigeria

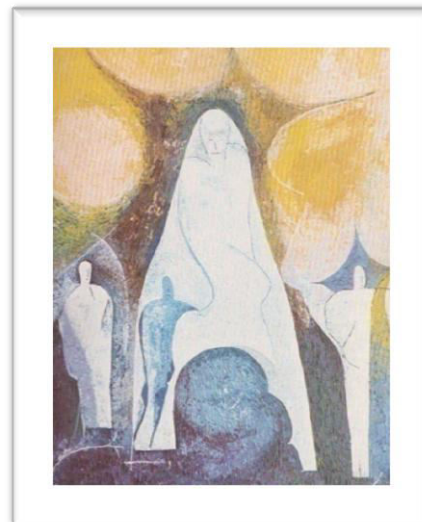


Fig 13 Adenaike, Tayo *Giant Strides*,
oil painting, 122x91.5cm
National Collection of the
Department of Culture. Abuja



Fig. 14 Imo Udosen, *Something Hooky is Fishing here Mother and Child*, Oil Painting 90x120cm

ARTmosphere-NGA-Nigeria 2008.



Fig. 15 Joereal Emeh Okwun, *Something Hooky is Fishing here*, Oil Painting 2007, 92x127cm

ARTmosphere-NGA-Nigeria 2008.

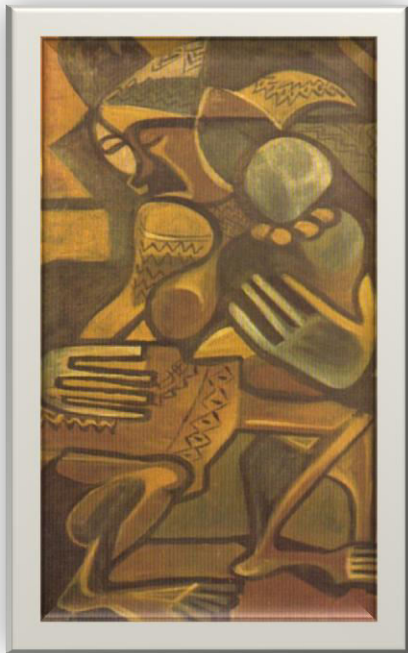


Fig. 16 Ajayi, Ayo. *African Mother* Painting, 122x61cm
National Collection of the Federal
Department of Culture. Abuja Nigeria



Fig. 17 Airene T. 'Couple', Oil
Wood Sculpture (pair), 118.5/118cm.
National Collection of the Federal Department
Department of Culture. Abuja Nigeria

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[34]

A BRIEF DESCRIPTION OF CONSONANTS IN MODERN STANDARD ARABIC

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ABSTRACT

The present study deals with “A brief description of consonants in Modern Standard Arabic”. This study tries to give some information about the production of Arabic sounds, the classification and description of consonants in Standard Arabic, then the definition of the word consonant. In the present study we also investigate the place of articulation in Arabic consonants we describe sounds according to: bilabial, labio-dental, alveolar, palatal, velar, uvular, and glottal. Then the manner of articulation, the characteristics such as phonation, nasal, curved, and trill. The aim of this study is to investigate consonant in MSA taking into consideration that all 28 consonants of Arabic alphabets. As a language Arabic is one of the most important languages in the world, because it is the language of Quran. Each language has its own phonetic system; furthermore to the enlightenment of MSA sound system; giving a comparison between Arabic and English sound considered as similarities and differences between the two systems such as /p/ and /b/ e.g. /p/- pit /pit/ in English but is not spoken in Arabic. Although /b/ sound is similar in both the languages e.g., / b /- bit/bit/ in English, ب / balī/ “Adult” in Arabic. This study attempts to observe these words and statistical work for each other and their representation in the data included with the analysis of these results.

Keywords: MSA, Arabic, consonants, Analysis, Speech sounds, description.

INTRODUCTION

Arabic is considered to be a worldwide language, with 27 sub- languages. These varieties are spoken all over the Arab world. Standard Arabic is widely studies and used throughout the Islamic world. Standard Arabic has 36 phonemes, of which six are vowels, two diphthongs and 28 are consonants. Weather in hand writing, Arabic script only reveals a cursive style and is written from right to left. The Arabic language has a standard pronunciation; this study is specifically concerned with the analysis of consonants in Modern Standard Arabic. This study starts from an elucidation of the phonetic bases of sounds classification. At this point shows the first limit of the study that is basically phonetic rather than phonological description of sounds. This attempt of classification is followed by lists of the consonant sounds in Standard Arabic with a key word for each consonant. The criteria of description are place

and manner of articulation and voicing. The attempt of description has been made to lead to the drawing of some fundamental conclusion at the end of the paper.

CONSONANTS

Consonant is a speech sound that represents a speech sound produced by a partial or complete obstruction of the air stream by a constriction of the speech organs and a vowel is a voiced sound in the pronunciation of which the air passes through the mouth in a continuous stream, there being no obstruction (Ward, 1971: 65).A consonant, on the other hand are classified according to the organs articulating them and according to the manner of their articulation is also possible to combine the movement of the vocal cords with the articulation of any consonant, i.e. , consonants can be either voiced or voiceless. As stated above, Arabic has 28 consonants (including two semi-vowels)and six vowels (three short

vowels and three long vowels); they appear as different allophones, depending on the preceding consonant. Short vowels are not usually represented in written language, although they may be indicated with diacritics. Most of these have equivalent consonants in English and other languages, although a few do not

List of Phonetic Symbols as transliterated in this article:

- 26 consonants: b t d k ʒ q l m n f θ ð s ʃ z x ɣ ħ h r ʕ t ʔ ʕ ʔ
- 2 semi-vowels: w j
- 6 vowels: i ɪ ə a u u

Table 1

A List of Phonetic Symbols of the Arabic consonants

S.No.	Phonetic symbol	Arabic letter	Three-term label	Example
1	b	ب	Voiced bilabial plosive	ħob(love)
2	t	ت	Voiceless denti-alveolar plosive	tətablq(match)
3	d	د	Voiced denti-alveolar plosive	daxl(inner)
4	k	ك	Voiceless velar plosive	kita:b(book)
5	ʒ	ج	Voiced palate-alveolar affricate	ʒuʕ(hunger)
6	q	ق	Voiceless uvular plosive	qamər(moon)
7	l	ل	Voiced alveolar lateral	la: (no)
8	m	م	Voiced bilabial nasal	mətər (rain)
9	n	ن	Voiced alveolar nasal	nu:r (light)
10	f	ف	Voiceless labio-dental fricative	fən (art)
11	θ	ث	Voiceless inter-dental fricative	θəlaθəh (three)
12	ð	ذ	Voiced inter-dental fricative	ðəki(intelligent)
13	s	س	Voiceless alveolar fricative	su:q (market)
14	ʃ	ص	Voiceless velarised alveolar fricative	ʃəħħəh(health)
15	z	ز	Voiced alveolar fricative	ruz (rice)
16	ʃ	ش	Voiceless palate-alveolar fricative	ʃəms (sun)
17	x	خ	Semi-Voiced uvular fricative	xəsərəh (lose)
18	ɣ	غ	Voiced uvular fricative	ɣuba:r (dust)
19	ħ	ح	Voiceless pharyngeal fricative	ħima:r (donkey)

20	h	ه	Voiceless glottal fricative	<i>hawa:ʔ</i> (air)
21	r	ر	Voiced alveolar trill	<i>rəb</i> (lord)
22	ʕ	ع	Voiced pharyngeal frictionless continuant	<i>ʕəql</i> (mind)
23	j	ي	Voiced palatal semi-vowel	<i>jəd</i> (hand)
24	w	و	Voiced labio-velar semi-vowel	<i>wahid</i> (one)
25	t	ط	Voiceless velarised denti alveolar plosive	<i>ti:n</i> (soil)
26	d	ض	Voiced velarised denti-alveolar plosive	<i>dəʕi:f</i> (weak)
27	ð	ظ	Voiced velarised alveolar fricative	<i>ðərf</i> (envelope)
28	ʔ	أ	Voiceless epiglottal plosive	<i>faʔr</i> (rat)

Table2

A List of Phonetic Symbols of the Arabic Vowels

S.No.	Phonetic symbol	Label	Example
1	I	Front unrounded vowel between close and half-close (short)	<i>ʕilm</i> (know)
2	i	Front close unrounded vowel (long)	<i>din</i> (religion)
3	ə	Front open unrounded vowel (short)	<i>rəqʕ</i> (dance)
4	a	Front open unrounded vowel (long)	<i>bab</i> (door)
5	ʊ	Back rounded vowel between close and half close (short)	<i>tʊfl</i> (baby)
6	u	Back close rounded vowel (long)	<i>buməh</i> (owl)

Note that Arabic is particularly rich in uvular, pharyngeal, and pharyngealized ("emphatic") sounds. The emphatic sounds are generally considered to be /ʕ/, /d̤/, /t̤/ and /ʔ/.

Note that Arabic is particularly rich in uvular, pharyngeal, and pharyngeal zed ("emphatic") sounds.

PLACE OF ARTICULATION:

There are some common consonants in both English and Arabic. These consonants are (d, b, t, j, f, z, ʃ, h, l, m, n, w, r and y). There are eighteen consonants common between English and Arabic. However, these common consonants are not always identical; there are some differences. /t/ in English is alveolar, but in Arabic it is dental. Here is a difference in the place of articulation; /d/ in English is

alveolar, but dental in Arabic. /h/ occurs in initial and medial positions in English, but not finally, e.g., horse, behalf. In Arabic, /h/ occurs is finally, e.g. *Idālah* /*Idālah*/ ‘Denote’.

Place of articulation is defined as both the active and passive articulators. The place of articulation of a consonant specifies where in the vocal tract the narrowing occurs from front to back; there are several basic active articulators:

Bilabial: articulated with the upper and lower lips approach or touch each other. English /p/, /b/, and /m/ are bilabial stops but in Arabic /p/ sound is not spoken, For example: /p/- pit /pit/ in English /b/- bit /bit/ in English, بالغ /*balī*/ “Adult” in Arabic /m/- meet /mit/ in English, مدرسة /*mādrīṣah*/ “School” in Arabic

Labiodentals: articulated with the lower lip touches the upper teeth. English /f/ and /v/ are bilabial fricatives, For example: /f/ /*fan* in English, فئة /*fīṭḥ*/ “class” in Arabic /v/- *van* in English but it is not in Arabic:

Dental: articulated with the tip or blade of the tongue touches the upper teeth. English /θ/ and /ð/ are dental fricatives. There are actually a couple of different ways of forming these sounds; the tip of the tongue can approach the back of the upper teeth, but not press against them so hard that the airflow is completely blocked. The blade of the tongue can touch the bottom of the upper teeth, with the tongue tip protruding between the teeth -- still leaving enough space for a turbulent airstream to escape. This kind of /θ/ and /ð/ is often called **inter-dental** in Arabic. Examples: مثل /*mīṭḥ*/ “Sam”, مذيع /*māḍīyāṣ*/ “Radio”.

Alveolar: articulated with the tip or blade of the tongue touches the alveolar ridge, the ridge immediately behind the upper teeth. The English stops /t/, /d/, and /n/ are formed by completely blocking the airflow at this place of articulation. In Arabic /t/, /d/ are called **denti-alveolar** e.g., اتصال /*ittiṣāl*/ “call”, /d/- تقدم /*tāqaddom*/ “advance”. /s/ and /z/ are comes under in fricatives /s/ سرير /*sārīr*/ “bed”,

/z/ موزة /*mauzah*/ “banana”, /n/ (alveolar nasal) /n/ ناعم /*naṣīm*/ “Soft” /r/ (alveolar trill) /r/ رمل /*rāml*/ “Sand” and /l/ (alveolar lateral) /l/ لا /*la*/ “no”.

palato-alveolar: /ʃ/ ش and /ʒ/ ج articulated with the blade of the tongue behind the alveolar ridge and the body of the tongue raised toward the palate

Velarised alveolar: /ṣ/ ص articulated with the blade of the tongue approaches closely the alveolar ridge, it approaches the upper front teeth in Arabic (Ibn-Jinni, 1944 : 52-53). Notice, consequently, should be drawn to this point since it marks the speaker as a non-native one. Example in Arabic is /raqs/ رقص “Dance”.

Velarised denti-alveolar: /ṭ/ ظ and /ḍ/ ض these sounds are pronounced in very different manner, non-native speakers are not pronounced perfectly and clearly.

Palatal: articulated with the body of the tongue approaches or touches the hard palate. English /j/ is a palatal approximant -- the tongue body approaches the hard palate, but closely enough to create turbulence in the airstream. Example: /j/ حياة /*ḥāyah*/ “Life”

Labio-velar: articulated with both the lips and the soft palate example: /w/ أسود /*ʔswəd*/ “Black”

Velar: articulated with the body of the tongue touches the soft palate, or velum. In English /k/, /g/, and /ŋ/ are stops. Examples for velar consonants /k/- كتاب /*kītab*/ “book”, /ŋ/- not in Arabic

Uvular: articulated with the back of the tongue and uvula e.g., /q/ قطة /*qatāh*/ “cat”, /ʕ/ غبي /*ʕābī*/ “idiot” and /x/ أخ /*ʔx*/ “Brother”.

Pharyngeal: /ħ/ ح and /ʕ/ ع articulated with the back of the tongue and pharynx, for example: محرك /*muḥarrīk*/ “Engine” and /ʕ/ عزة /*ʕnzāb*/ “Goat”

Glottal: The glottis is the opening between the vocal folds. In /h/sound, this opening is narrow enough to create some turbulence in the airstream flowing past the vocal folds. For this reason, /h/ is often classified as a glottal fricative. Example for glottal /h/ همزة /mauzəh/ “banana”

MANNERS OF ARTICULATION

Stops: A stop consonant completely cuts off the airflow through the mouth. In the consonants /t/, /d/, and /n/, /m/ the tip of the tongue is contact with the alveolar ridge and cuts off the airflow at that point. In /t/ and /d/, this means that there is no airflow at all for the

duration of the stop. In /n/, there is no airflow through the mouth, but there is still airflow through the nose. We can distinguish into two terms:

- **Nasal stops**, like /n/ and /m/, which involve airflow through the nose, and
- **Oral stops**, like /b/, /t/, /d/, /k/, /q/, /t/, /d/ and /ʔ/ which do not.

Nasal stops are often simply called **nasals**. There are three nasal consonants in English, such as, /m, n and ŋ /, whereas in Arabic we have only two nasals; م /m/ (bilabial) and ن /n/ (alveolar) e.g., ملك /məlik / “king”, ناعم /naʕm/ “soft”.

Table 3

Shows nasal stops in Arabic are given at three word positions: initial, medial, final.

S.No.	Nasals Stops	Phonetic symbols of Arabi	Examples
1	bilabial	m / م	/məlik/ King
2	alveolar	n / ن	/naʕm/ Soft

Oral stops are also called **plosives**. Oral stops can be either voiced or voiceless. Nasal stops are almost always voiced. (It is physically possible to produce a voiceless nasal stop, but

English, like most languages, does not use such sounds.) Examples for oral and nasal stops in Arabic, in the tables given bellow:

Table4

Shows oral stops in Arabic

S.No.	Oral Stops	Phonetic symbols of Arabic	Examples
1	Bilabial	b / ب	ba:b (door)
2	Alveolar	t / ت	təʕlim (Education)
		d / د	dəlaləh (Denote)
		ʔ / ط	tʊfl (Baby)

		ḍ / ض	<i>ḍaxm</i> (Huge)
3	Velar	k / ك	<i>killa</i> (Both)
4	Uvular	q / ق	<i>qələm</i> (pen)
5	Glottal	ʔ / أ	<i>ʔax</i> (Brother)

Table 5

Shows Stops in the use of letters like (b, t, d, and k) are given at three word positions: initial, medial, final.

Stops	Initial	Medial	Final
b / ب Voiced, bilabial, plosive	بالغ <i>balıy</i>	قبض <i>qəbəḍ</i>	كتاب <i>kita:b</i>
t / ت Voiceless, denti-alveolar, plosive	تحرير <i>təhrir</i>	مفتاح <i>moftaḥ</i>	وقت <i>wəqt</i>
d / د Voiced denti-alveolar plosive	حدم <i>ḥdəm</i>	حادث <i>ḥadıṯ</i>	أسود <i>ʔswəd</i>
k / ك Voiceless velar plosive	كلب <i>kəlb</i>	فكر <i>fikrah</i>	ترك <i>tərak</i>

Table 6

Shows stops in the use of letters like (q, t, ḍ and ʔ) are given at three word positions: initial, medial, final.

Stops	Initial	Medial	Final
q / ق Voiceless uvular plosive	قمر <i>qəməṛ</i>	رقم <i>rəqm</i>	تطابق <i>tətabıq</i>
ṯ / ط	طازج <i>ṯazj</i>	لطيف <i>luṯıf</i>	فقط <i>fıṯṯ</i>

Voiceless velarised	<i>tazəʒ</i>	<i>lətif</i>	<i>fəqət</i>
denti-alveolar plosive			
d / ض	ضخم	خضار	أرض
Voiced velarised denti-	<i>dəxm</i>	<i>xədar</i>	<i>ʔrd</i>
alveolar plosive			
ʔ / أ	أذن	متأخر	ماء
Voiceless epiglottal	<i>ʔðon</i>	<i>motəʔxIr</i>	<i>maʔ</i>
plosive			

Fricatives: In a *Fricative* consonant, the articulators involved in the constriction approach get close enough to each other to create a turbulent airstream. The fricatives of

English are /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /ʒ/ and /h/. While Arabic fricatives are /f/, /θ/, /ð/, /s/, /ʃ/, /z/, /ʃ/, /x/, /ɣ/, /ħ/ and /h/. Examples are given below in the table:

Table 7

Shows fricatives in Arabic words are given at three word positions: initial, medial, final

Fricatives	Initial	Medial	Final
f	فريد <i>fərid</i>	دافي <i>dafi</i>	لطيف <i>lətif</i>
θ	-	مثل <i>mIθl</i>	حادث <i>hadIθ</i>
ð	ضروري <i>dəʔuri</i>	موضوع <i>mauðuʕ</i>	قبض <i>qəbʕd</i>
s	سكين <i>sikkin</i>	أسود <i>ʔswəd</i>	لمس <i>ləms</i>
ð	ظرف <i>ðərf</i>	نظر <i>nəðr</i>	حظ <i>həð</i>
ʃ	صفر <i>ʃəfər</i>	اصفر <i>ʔʃfər</i>	اصيص <i>ʔʃiʃ</i>
z	زبدية <i>zəbdəh</i>	وزن <i>wəzən</i>	-
ʃ	شارب <i>ʃarIb</i>	مشوي <i>məʃwi</i>	نقاش <i>nIqaʃ</i>
x	خطر <i>xətar</i>	فخر <i>fəxr</i>	اخ <i>əx</i>
ɣ	غبي <i>ɣəbi</i>	صباغة <i>ʃIyaɣəh</i>	بالغ <i>balɣ</i>
ħ	حادث <i>hadIħ</i>	تحرير <i>təħrir</i>	مفتاح <i>muftaħ</i>
h	حذف <i>həðəf</i>	لاحظ <i>lahəz</i>	فكر <i>fikrah</i>

Approximants are speech sound, such as a glide or liquid, articulated by narrowing but not blocking the vocal tract, as by placing an articulator, such as the tongue, close to another part of the vocal tract. The articulators are still closer to each other than when the vocal tract

is in its neutral position, but they are not even close enough to cause the air passing between them to become turbulent. The approximants of English are /w/, /j/, /ɹ/, and /l/. While; the approximants of Arabic are /w/ and /j/. The examples in the table below:

Table 8

Shows approximants in Arabic words are given at three word positions: initial, medial, final.

Approximants	Initial	Medial	Final
j	جَدّ <i>jəɖ</i>	سَرِير <i>Sərir</i>	مَشْوِي <i>məʃwi</i>
w	وَقْتُ <i>wəqt</i>	طَوِيل <i>təwil</i>	--

Affricates are consonants that begin as stops but release as a fricative or a complex speech sound consisting of a stop and a fricative articulated at the same point. In English, there are two affricates such as /tʃ/ and /dʒ/. Whereas in Arabic there is only one affricate ج/ʒ/ is given at three word positions: initial, medial, final: جاء */ʒaʔ/* "Come", اجازة */ɪʒazəh/* "vacation", طازج */tazəʒ/* "fresh".

Laterals are produced by breath passing along one or both sides of the tongue. The consonant /l/ in /lif/ leaf, articulated with tongue tip is touches alveolar ridge (or probably upper teeth), but this doesn't make a stop. Air is still flowing during /l/ because the side of the tongue has dropped down and left an opening. Examples of lateral ل/ and Trill ر/ sound in Arabic, which are given below at word position: initial, medial and final.

Table 9

Shows lateral /l/ and trill /r/ in Arabic words

Lateral and Trill	Initial	Medial	Final
ل /l/	لَا <i>la:</i>	كَلْب <i>kəlb</i>	اِتِّصَالَ <i>ittisal</i>
ر /r/	رَسْمِي <i>rəsmi</i>	طَرِيق <i>Tərig</i>	خَطَر <i>xətar</i>

CONCLUSION AND FINDINGS

In the present paper entitled “A brief description of consonants in Modern Standard Arabic”, consonants play the great role in Arabic language and have a different pronunciations. Arabic vocabulary is very large and uses a logical but difficult grammatical system, particularly in Literary Arabic. English is simpler than that of Arabic language. Achieving a correct pronunciation is not easy and without accent speaking is very difficult. We discussed above a brief description of all Arabic consonants, examples, and where there is little similarities and differences Arabic between Arabic consonants and those of the English language, an explanation. Arabic consents only cursive style of writing, with each letter having a slightly distinct form to word positions: initial, medial and final, and employs three helping vowels for ease of pronunciation.

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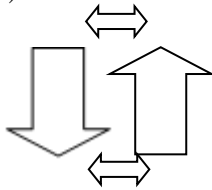
“THE RENAISSANCE OF THE BANTU LANGUAGES IN LITERATURE: A COMPARATIVE PATH WITH THE ITALIAN LANGUAGES IN THEIR COMMON RESEARCH OF AN IDENTITY”

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ABSTRACT:

“Decolonizing the mind:the politics of language in African Literature”,1986,Kenia(NgugiWa’ Thiong’O)”De Vulgari Eloquentia”(“About Eloquence in the Vulgar”) 1303-05,Tuscany-Italy(Dante Alighieri)



“Half of a yellow sun”,2007,Nigeria(Chimanda Ngozie Adichie)”Canale Mussolini” (“Mussolini Canal”),2010,Italy(Antonio Pennacchi)

As you can see from this rough scheme, this will a “horizontal” presentation rather than a “vertical” one. I won’t talk extensively of the life and activity of the four mentioned writers, so “distant” each other either in time or in space. But I will make talk, for them, their own mentioned works(a collection of essays, a middle age treatise and two novels).I will try to assume, synthetize and summarize the political and artistic role these four authors played, only through their direct speech and words, extracted from some sample works.I will also try to understand their social and political context from what they have said or told in the analyzed works.

Keywords: Bantu,African Literature, Italian Literature, Comparative literature, Ngugi Wa Thiong’O, Chimamanda Ngozie Adichie, Antonio Pennacchi, Dante Alighieri.

INTRODUCTION

I analyzed the two novels of the above scheme, “Half of the yellow sun”(2007,Chimamanda Ngozie Adichie) and “Canale Mussolini”(“Mussolini Canal,2010, Antonio Pennacchi) from a linguistic and formal writing point of view. A perspective that, in the same time, allows me to explain the social context in which the two authors lived. These first two literary works are , in a sense, interconnected and interwoven each other, meaning that they have elements in common, even though the authors are so

geographically distant and with a different cultural background. Also the other two works of the scheme ,the Middle age treatise and the African essay have. common elements and are interconnected each other.Both “couples” are, on their turn, interwoven each other: the second couple representing the “synthesis”, the “sons” of the first “couple”. But what links the four authors and four works so distant in time and place?

1.The Bantu Languages

This sub-branch of the Niger–Congo languages is composed by 250 main languages ("Ethnologue" counts 535 language), even though the border between language and dialect is still not clearly marked. The Bantu languages are spoken

mainly in central and east Africa, and in all southern part of the continent

Sawili is considered the "lingua franca" of all the Niger-Congo languages, divided in two subbranches: Niger Congo A and Niger Congo B or Bantu languages



Fig.1: map showing the diffusion and subdivision of the Niger-Congo languages in Africa. The area is divided into B (Bantu) and A to describe the extent of the Bantu subfamilies.

“DECOLONIZING THE MIND: POLITICS OF LANGUAGE IN AFRICAN LITERATURE”

The first chapter of the Ngugi's collection of essays, "Decolonizing the mind: the politics of language in African Literature", is titled as "The language of African Literature" and focusses on the general issue about the language to be used in writing African literature as novels, fiction, poems, theatre. What should be defined as "African" literature. Which language should be the "carrier" of the

the African culture inside and outside the continent. English or local and national African languages? But this debate among the African intellectuals, scholars and academic people that involved the most representative writers of the continent, from Chinua Achebe, in Nigeria, to Ngugi wa Thiong'o in Kenya and the Sudanese Taban Lo Liyong ("On the abolition of the English Department") dates back to 1962. This wide discussion started soon after the independence from the colonialism of most African states, in connection with the rebuilding of their political and cultural identity. In the first conference about what

should be defined African literature, "A conference between African writers of English expression", held in Makerere, Uganda, two different and contrasting positions emerged about the African literary language: Chinua Achebe's and Ngugi wa Thiong'o's ones.

The first writer of the two stated that the use of local languages would have given birth to an "ethnic" literature not to a national one, because in each African state many languages and dialects were spoken. Chinua Achebe was for the use of NSE. Nigerian Standard English (a sort of "Africanized" English language) in the specific case of a Nigerian Literature, where tens of different languages and dialects were used.

On the other side, there was Ngugi Wa Thiong'o that started a struggle and a campaign, that is still on, among writers advocating the use of local and national language. "Language is a courier of a culture and of an environment" as Ngugi restated at the University of California conference, titled "Moving the center" where he was invited as special guest in 2008. "If I don't know where I am I can't give anything in Literature", exalting also the importance of role of "translation", from national African languages to English. Because literature deals with emotions, passions, only the mother tongue, the one that you heard from your mother when you were a newborn, can convey passions and emotions. According to Wa Thiong'o, English language for African people is a "superstructure" and it belongs to the rational sphere so it can't be used to express feeling and emotion in African literature. "We all should practice knowledge in our own language", as Ngugi argued in the mentioned conference. Among the Ngugi's twenty six literary works we find eight of them (novels, poems, plays, satirical fables and short stories) written and composed in Gikuyu language, one of the seven Kenyan languages, of the Bantu families, spoken by the Kikuyu tribe. In the first chapter of "Decolonizing the

mind, The language of African Literature," wa Thiong'o deepens and explains his position about the use of African languages in national literature.

"DE VULGARI ELOQUENTIA": ITS CONNECTIONS TO AFRICAN INTELLECTUALS

"De Vulgari Eloquentia" (About Eloquence in the Vulgar) is the title of an essay by Dante Alighieri, written in 1303 at the end of Middle age when the vulgar Italian language started to spread in the Tuscany region of Italy. This middle age treatise was written in Latin and initially meant to consist of four books, but Dante abandoned it in the middle of the second. It was probably composed shortly after Dante went into exile in the Italian region of Romagna. The first book deals with the relationship between Latin and the vernacular Italian (which Italian language stemmed from) and the search for the "most illustrious" vernacular or local regional dialect in Italy among the fourteen varieties he had found in the different areas of Italy.

Dante wants to give to vernacular Italian language the same dignity that was only meant for Latin language. There are also political reasons in this assumption. At that time there was an internal struggle between the Papal power of Rome against the state-cities of the middle age. Latin was the language of the Papal state, of the Oppressor as English in Africa was the language of the Colonizer. Dante's worst enemy was in fact the Pope Bonifacio VIII who always interfered in the Florence political struggle between the two local factions, *Guelfi* and *Ghibellini*, sometimes supporting one and sometimes supporting the other factions.

Latin was the language of the aristocracy, of the ruling class while the vulgar Italian was of the emerging middle class, of the early bourgeoisie.



Fig.2:map showing the subdivision of the Middle age Vulgar Italian in local dialects spoken in different areas of the country

The opposition Latin/Vulgar, is also an opposition of social classes. Dante defines the Vulgar as the language that a baby learns from his nunny, differently from the “Grammar”, term used to indicate “Latin”, seen as something of unchangeable and considered an artificial product of the elites. Dante affirms that the nobleness of the Vulgar language because it is the natural language, the first one to be pronounced. Just as Ngugi Wa Thiong’O affirmed in his essay, centuries after and in a geopolitical context completely different. There also then some important and curious analogies between Dante Alighieri and the African intellectuals about their common attitude towards their national languages. The linguistic relation Latin/Vulgar Italian ad described by Dante in his treatise can be compared, in this context to English/NSE relation by Chinua Achebe, while from a political point of view it is comparable to the

relation English/African languages deconstructed by Ngughi Wa Thiong’O. ”Language was not just a string of words. It had a suggestive power well beyond the immediate and lexical meaning. Our appreciation of the suggestive magical power of language was reinforced by the games we played with words through riddles, proverbs, transpositions of syllables, or through nonsensical but musically arranged words. [. . .] The language of our evening teach-ins, and the language of our immediate and wider community, and the language of our work in the fields were one”(excerpts from”Decolonizing the mind”,1986, Ngugi Wa Thiong’O); ”...la lingua volgare è quella che, senza bisogno di alcuna regola, si apprende imitando la nutrice [(“...the vulgar language is the one is apprehend without need of any rule but just imitating own nurse)(“ De Vulgari Eloquentia,Book 1,1303 Dante Alighieri)];...”

“HALF OF THE YELLOW SUN”AND “CANALE MUSSOLINI”: A LITERARY COMPARISON FROM A LINGUISTIC POINT OF VIEW.

“Half of the yellow sun” by the Nigerian Adichie and “Canale Mussolini”(Mussolini Canal) by the Italian writer Antonio Pennacchi are two novels published, respectively, in 2007 and 2010. Their plots, narrative structure and setting are completely different: the first is set during the Biafra civil war in the 70s and the events, narrated in third person, are developed through the personal perspective of the main character: Ugwu, a Nigerian house boy, coming from the jungle to the city Nsukka; Odenigbo, a Nigerian university professor and important intellectual; his wife Olanna, a university lecturer and daughter of a very rich Nigerian business man; Olanna's twin sister Kainene; Kainene's fiancée Richard, an English writer moved to Nigeria in search of inspiration. There is then a continuous shift of the point of view of the story between these main characters.

Canale Mussolini, instead, is set during the Fascist regime in Italy, from 1926 to the end of the second world war and it's the saga of a big family of peasants, relocated, by the dictator Benito Mussolini, from the Veneto, an Italian northern region, to central Italy, in an area of the country called "Maremma", around the area of Latina, a nowadays big city near Rome. Latina was entirely built by this colony of Venetian people and it is a very recent city. Maremma at that time was a marsh area, full of malaria and other infectious diseases. Mussolini relocated there, by big trains, thousands of Venetian poor families of peasants assigning them acres of lands for free but making them drain and reclaim the area in order to cultivate it.

What connects these two novels each other and together to the discourse of Ngugi and Dante?

Both novelists, the Nigerian Adichie and the Italian Pennacchi, used the "vulgar" language, that is the language really spoken by the people, in a new and experimental way: as a coexistence or a mingling of the local languages (Igbo in Half of the Yellow Sun and Venetian language in Canale Mussolini) and the official literary languages (English and Italian), as it is reported in the below excerpts from dialogues of the two books, in the lists below

Excerpts from dialogues of Half of the Yellow Sun novel (Igbo words in bold characters)

“....you've brought the houseboy. I kptotago ya”

"Kedu afa gi? What's your name?" Master asked, startling him.

"I'm going for a walk, to clear my head, i nugo?"

"Yes, Ugwu. Look here, nee anya

"...pounding akpu in the mortar"

"Née Anya, this is all water"

...His heart hit his chest painfully. "Nzogbo nzogbu, enymba.."

"Nwoke m, are you sure..

"Afa m bu Yomo"

"kedu?" she asked- "I am well, mah"

Botanical and food words: akpu, ube, ugu, okwuma, arigbe.

Excerpts from dialogues of "Canale Mussolini" (Mussolini Canal) novel (in bold the Venetian words. In brackets [()] the translation from Italian to English and from Venetian to Italian)

"Zoghe'. Giocate" (Play)

"Potrei parlare anca mi(anch'io)?" (Could I talk too?)

"Ma cossa xe sùssesso in questi tri ani,dove xea 'a diferenza [(Ma cosa e' successo in questi tre anni,dov'è la differenza?)]("But what happened in these three years,where is the difference?)

"Cossa votu?"[(Cosa vuoi?)](What do you want?)]

"Ago' copa' un cristian" [(ho accoppato un cristiano)](I have killed a man)]

CONCLUSION

The use of local idioms as literary languages in both the novels is an interesting case study of comparative analysis. Either Adichie or Pennacchi used the local language only in the dialogues among their characters. The sentences uttered by characters are in a mingling of official and local language. The vernacular or national words are in the same sentence beside the English words. The local expressions are, in fact, immediately followed or preceded by their correspondent sentence in the official language, to allow the reader to understand their meaning in real time. How if the same sentence would have been repeated two times: the first in dialect and the second in Italian or viceversa. In previous literary experiments of other novels, the vernacular words and expressions, used as literary language, were reported as translation in foot notes. This new way of using local languages in novels allow to contaminate the official literary language and, in the same time, to make the reader understand in a complete natural way, as it was an only language but with different varieties. Official languages are

not a "superstructure" anymore but linguistic codes of the soul and the heart thanks to the contribution of the local language. Pennacchi and Adichie are dignitous "sons" of their literary "Fathers" (Dante and Wa Thiong'O) in their research of a literary use of the most "illustrious" vulgar languages.

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FIRST LANGUAGE INTERFERENCE IN STUDENTS' WRITING IN ENGLISH AS A SECOND LANGUAGE

(WITH SPECIFIC REFERENCE TO THE INTERFERENCE OF SINHALA SYNTAX
IN THE WRITING OF ENGLISH)

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ABSTRACT

Language learning is a great fascination, especially the learning of a foreign or target language. However, it is commonly known that a child or an adult learning a second language (L2) is different from a child acquiring a first language (L1). Numerous studies have been carried out to establish factors that hinder and or promote language learning, among them L1 interference or negative language transfer is widely discussed. The widely accepted opinion at present is that transfer does occur in language learning and may exert an influence, positively or negatively, on the acquisition of a second language. This paper focuses on the issue of L1 interference and its impact on the teaching and learning of English as a Second Language. The sample consisted 25 second language learners of English (ESL) and quantitative data were collected from three sources: writing tasks, examination papers and note-books. This study found the most frequent syntactic errors in writing in English through an analysis of the writings produced by the participants. The errors in Sinhala speaking undergraduates' writing in English were categorized under Larsen-Freeman and Long's (1991) classification of learner errors. The findings revealed that these learners' errors could not be categorized only under negative L1 transfer though L1 played a major role in the dysfunction of language acquisition. Having discovered that L1 interference occurs widely in students' L2 writing, L2 teachers should alert to negative language transfer that students make in the process of learning a new language, and seek what type of standardized measures or training should be employed, so that an individual's weak performance would be eliminated and the learner would do well both academically and professionally. Further, adequate exposure to L2 will obviously enable students' learning process since students' exposure to their second or target language is extremely limited both at school and university. This will contribute to have a better understanding of learning English as a target language by Sinhalese undergraduates, and to decide what solutions need to be taken and alternations made.

Keywords: First language (L1), Second language (L2), English as a second language (ESL), Language transfer, and Interference.

INTRODUCTION

In the field of Second Language learning – teaching and bilingual education, first language (L1) interference in the second language (L2) acquisition is a theme widely discussed.

“The term interference implies no more than what another term, negative transfer, does, but

there is an advantage in using the latter term since it can be contrasted with positive transfer, which is the facilitating influence of cognate vocabulary or any other similarities between the native and target languages.” (Odlin, 1997: 26)

It is commonly known that under normal circumstances children, born with regular faculties, easily master their native language. Unfortunately, perfect language proficiency is rarely the result of SLA. It is believed that child or an adult learning a second language is different from a child acquiring a first language. Linguists have established that the language produced by foreign learners is influenced, and even distorted by the mother tongue of the learner that some linguists call 'Interlanguage.'

In 1972, Larry Selinker introduced the concept of fossilization defined as "the linguistic items, rules, and subsystems which speakers of a particular NL (native language) will tend to keep in their IL (interlanguage), no matter what the age of the learner may be or amount of explanation and instruction he receives in the L2." (1972: 215). As Selinker claims, these fossilizable items, rules and subsystems which take place in interlanguage may be a result of the influence of the native language, what he calls language transfer. Some linguists claim that when transfer results in something correct because the rules of the first and the second overlap, this is referred to as positive transfer. By contrast, when transfer results in something incorrect this is referred to as negative transfer, also known as interference. (Dulay et al, 1982:101)

This influence has become a very important area of study for people in L2 learning & teaching in general. The widely accepted opinion at present is that transfer does occur in language learning and may exert an influence, positively or negatively, on the acquisition of a second language. An example of this nature is the variety of English language practiced in Sri Lanka by those whose native language is Sinhala.

SRI LANKAN ENGLISH: RESEARCH CONTEXT

"Today, English is used for practically all purposes in Sri Lanka, but it is not the English

of the colonizer, it is the English of the once colonized, it is Sri Lankan English, with its borrowings and influences from Sinhalese and Tamil, as used in Sri Lanka." (Guneseckera, 2005)

Sri Lankan English has been shaped by the sounds or phonology, morphology, syntax and even semantics of Sinhala and Tamil languages. As it has been claimed, it is obvious for a learner of English whose mother tongue is Sinhalese or Tamil to bring in from his or her own language into English, the foreign language. Naturally, the ultimate production of English known as Sri Lankan English is heavily influenced by Sinhalese or Tamil since its learners' cognition is more towards Sinhala or Tamil than English.

In fact, English language classrooms are occupied with Sinhalese students who often use their mother tongue. I decided to embark on the aforesaid study through my experience as a teacher in English. The second language learners of English in my classroom have a tendency to answer English questions in Sinhala. Since undergraduate students in Sri Lanka are required to study English as a compulsory subject at university, while being native speakers of Sinhala or Tamil, the chances of mother tongue interference in their learning process are very likely to take place. Although they produce written English, they have the cognitive process in Sinhala. They always carry out the habits of Sinhalese forms, meaning and culture into English sentences. It is assumed by many L2 teaching practitioners that second language learners of English have a tendency to transfer their L1 grammatical patterns inappropriately into their L2 which ultimately results in grammatically ill-formed sentence constructions. Hence, L1 interference occurs widely in their written English. This seems to be one of the everlasting battles which Sinhalese L2 learners of English have to fight in the process of learning English. In this context, English teaching professionals like me have to be fully equipped with teaching strategies to avoid such situation. Although a

considerable body of research has been done around the globe on L1 interference in SLA, research about this area of study is limited in Sri Lanka. Hence, it is an area of great importance for investigation and discussion and this study is an attempt to initiate research on L1 interference in SLA in the country.

In this study, the researcher intends to analyze and describe the syntactic features of L1 interference (grammatical rules) in the writing of L2 with specific reference to the interference of Sinhala (L1) in English (L2).

The proposed study aims to answer the following research problem:

How does the syntax of Sinhala (L1) (if any) influence the writing of English (L2)?

Other than the introductory part, this paper has four other main areas. Second part includes a review of related literature on L1 transfer in SLA in general and L1 interference or negative language transfer in particular in the light of previous studies; thirdly, research methodology and theoretical framework which highlights the methods of data collection and analysis; fourth, analysis of data and discussion of findings followed by conclusions and implications.

THEORETICAL BACKGROUND

This provides a comprehensive review of literature about the theory and research in the area that underpin the study under investigation. This focuses altogether on three areas of study: First language transfer in SLA, L1 interference or Negative language transfer and empirical evidence about the interference of Sinhala (L1) syntax in the writing of English (L2).

Language Transfer

Most teachers claim that students prefer to have a small dialogue in their native tongue even when learning a new tongue and this is known as L1 influence in the field of SLA. This influence is attributed to the internalized

habits of one's first language. The above said influence has been the subject of long standing debate in the field of language learning and teaching, L2 teaching and learning in particular and linguistics, and this is commonly known as language transfer (LT) and cross-linguistic influence too.

Odlin (1997: 27) states:

‘Transfer is the influence resulting from similarities and differences between the target language and any other language that has been previously (and perhaps imperfectly) acquired.’

LT, as it has been researched, is a psychological term used to describe a situation where one learned element influences the learning of a subsequent learning element. Transfer can be positive or negative.

Language Interference or Negative Language Transfer

Lado (in Littlewood, 1996: 17-18) states that “Those elements that are similar to his native language will be simple for him, and those elements that are different will be difficult.”

From behaviorist perspective, when a previously learned language element facilitates the learning of a second language it is positive transfer, whereas when such elements inhibit the learning of a second event, it is called negative transfer. Its common terminology is interference. The behaviorist approach emphasized on a comparison between the first language and the second language, the language being learnt. These insisted that errors are the result of L1 interference and are to be avoided or corrected soon if they do occur.

However, in the field of linguistics, there is considerable controversy over the extent to which interference (negative transfer) accounts for the number of mistakes made by second language learners. Over the years, the theory of language transfer, originated by behaviorists themselves was reviewed, re-

examined, reinvestigated and even criticized by some linguists, because it was in some way proved not to be connected to the psychological characteristics attributed by the Behaviorist theory. It has been argued by many researchers that most mistakes are due to faulty inferences about the target language rather than the interference from the first language.

However, the role of negative transfer has been one of the most common areas repetitively investigated and is still considered to be debatable.

“The term refers to the product, although the use implies a process. There is a process of transfer; there is not a negative or positive transfer.” (Gass & Selinker, 2001: 68).

L1 interference in SLA: Empirical evidence

This section consists of four studies conducted in Sri Lanka to investigate the role of L1 in SLA in general and interference of Sinhala syntax in the writing of English. These investigations are extremely important for the present research because they cover a wide range of aspects that are to be covered in this study. However, it has to be noted that published work on the said subject is extremely limited in Sri Lanka.

- ❖ A study conducted by Passé (in Fernando, 2010: 13-29) is one of the earliest studies on L1 interference in SLA. This focused on the elements of Ceylon English that had been literally translated into English. Drawing illustrations from three sources: conversation, scripts of undergraduates, and Ceylon newspapers, he showed many instances of ‘translation errors’ in Ceylon English.
- ❖ Karunarathne’s survey in 2008 (unpublished material) backs the assumption of the Contrastive Analysis (CA), the most difficult features of the L2 are those that are not available or differently functioned in the surface

structures of the first language. According to this study, tenses and complex sentences, contrastively different from those of Sinhala, seem to be relatively difficult to acquire when learning English as a second language. The elucidations of this study were expected to be useful in designing curriculums and text book preparation.

- ❖ A research carried out by Abeywickrama in 2010 focused on errors made by Sinhala speaking undergraduates in English essay writing in order to identify whether the reason behind all their errors is negative L1 influence, and thereby he attempts to find solutions to minimize the problems encountered by students in their English writing. Drawing a proportional sample of 60 students from three local universities, he investigates the major causes for errors in the English writings of Sinhala speaking undergraduates. This research concludes that L1 interference is not the major cause for those errors.
- ❖ Jayasundara (2010) conducted another study (unpublished material) to examine the sorts of errors committed in English writing and speaking by Sinhala speaking undergraduates at the Uva Wellassa University of Sri Lanka. To achieve the objective of this study, 55 students from 11 different degree programs were selected and the results explained the factors which mostly affected these students’ L2 learning process and ranked negative L1 transfer high on the list.

RESEARCH METHODOLOGY

Research Design

This study follows a mixture of qualitative and descriptive research design, the purpose of which is to find out the influence of mother tongue syntactic elements in the writing of English (L2).

Sample Population

The step which followed the study of theoretical background of the proposed research was to look for an accurate proportional sample to work on the field research. For this purpose, I had the assistance of English Language Teaching Unit of the Faculty of Humanities at the University of Sri Jayewardenepura. The sample for this study comprises 50 first year undergraduates from the Faculty of Humanities and Social Sciences. These students enrolled in the Bachelor of Arts General Degree in 2010 and were studying Compulsory English as one of their degree requirements. Compulsory English classes were conducted by the researcher in the first and second semesters of their first academic year. These students are all non-native speakers of English whose first language is Sinhala. Aged 20-22, they had learnt English as their second language for more than ten years.

Instrumentation

Data collection of the present study involves the following instruments:

- a) the samples of the selected students' paragraph writing, semester examination answer scripts and class work books
- b) the questionnaire administered to the above said students.

The main source of data was gathered from the samples of the students' paragraph writing. The researcher spent a total of six months at the University of Sri Jayewardenepura to collect all data required for this research. The sample's writing were carefully and thoroughly analyzed to detect the errors made and were tabulated according to form a corpus. After tabulating the information gathered from the sample's writing at the University of Sri Jayewardenepura concerning the errors they constantly make along the process of learning English as a foreign language, the researcher continued with the analysis of each one of the

grammar structure variables in order to reach the main objective of this study.

A questionnaire was administered to the said randomly selected 50 subjects involved in this study and it consisted of 3 questions. The questions were explained both in the students' first language and their second language by the researcher because the researcher is of the opinion that the students' inability to understand the needs of the questions would mask the intended findings. The purpose of this questionnaire is to identify the kind of cognition that usually takes place in the students' brain before they started writing in English. The researcher's attempt is to identify whether these students think and then visualize in their first language before they express themselves in their L2 writing.

DATA ANALYSIS

Learning a foreign language generally implies making errors in various areas, especially in grammar. Teachers of L2 sometimes feel frustrated when they realize that their students continue making the same errors even after having exposed to plenty of practice and review in class to help them acquire the structures of their target language. This study seeks to identify the grammatical influence of the first language in the writing of L2 and whether such influence (if any) is a negative transfer or a positive transfer.

It seems quite obvious, from the qualitative and quantitative data obtained and presented in the previous chapter that native tongue interference has taken place in the writing of these undergraduates. However the researcher intends to examine thoroughly the factors that have contributed to these errors to see whether first language interference also plays a role among them. According to the examples listed under the indicators of grammar structure variable, it can be observed that there seems to be many cases of first language interference in L2 writing. However, it was revealed that these learner errors could not be categorized only under L1 interference. Therefore, the

framework of Larsen-Freeman and Long's (1991) classification of language errors were used with some modifications to suit the present study.

The following table provides evidence of the most common errors made by the sample research subjects in their writing in English

and the number of students with percentage. It is intended to analyze whether these errors reflect their native language patterns or habits. In fact, the data analysis reveals that many of these learners' L1 linguistic items and structures have been transferred negatively and are evident in these students' pieces of writing.

Table 1

Linguistic Item	Most Common Errors	Number of Students with Percentage					
		(P)	(%)	(CE)	(%)	(SE)	(%)
Definite Article	Unnecessary Use	36	72%	40	80%	34	68%
Indefinite Article	Unnecessary Use	40	80%	39	78%	39	78%
	Wrong Form Used	39	78%	41	82%	36	72%
	Drop of Article	41	82%	40	80%	34	68%
The Verb "to be"	Unnecessary Use	42	84%	41	82%	36	72%
	Drop of the verb to be	40	82%	45	90%	35	70%
Subject-Verb Agreement	No subject-verb agreement	39	78%	41	82%	35	70%
Word Order	Incorrect Positioning of Subject (Active Voice) or No subject.	39	78%	42	84%	33	66%
	Wrong Sentence Structure (Passive Voice)	43	86%	41	82%	37	74%
	Incorrect Positioning of Adverbs	40	82%	41	82%	35	70%
	Adverbs Replace Adjectives.	37	74%	39	78%	35	70%
	The Verb "has" or "have"	40	82%	44	88%	36	72%

Prepositions	The Use of 'to'	40	82%	44	88%	38	76%
	Wrong Use or No Use	39	78%	40	82%	36	72%
Possessive Nouns	Drop of 'S	38	76%	40	82%	35	70%

Classification of Errors in English Writings of Sinhala Speaking Undergraduates

-Under Larsen-Freeman and Long's (1991) classification of language errors

Passé (in Fernando, 2010: 14) asserts, 'It is natural for a learner of English whose mother tongue is Sinhala or Tamil to translate literally from his own language into English, and so produce a kind of language in which, while the words are English, the grammar and idiom are Sinhalese or Tamil'.

According to the errors produced by the selected students in their writing materials, it is evident that a great deal of L2 language errors has been made in their attempts to use syntactic structures and elements in writing. In general terms, it can be said that these students are confused about certain syntactic structures existing in the target language. Therefore, the researcher continues with the analysis of each one of the grammar structure variables in order

to reach the main objective of this study. Precisely, it has to be decided whether negative language transfer also plays a role among the factors which have affected their L2 learning process. A close investigation of the grammatically ill-formed sentences produced by these undergraduates reveals that there seems to be many cases of mother tongue interference in L2 writing.

Subject-Verb Agreement

Most of the sentences produced by the students show that they have a tendency not to use main verbs appropriately or to suit the subject in their constructions. It is evident that on most occasions they have failed to use the correct form of verb to suit the subject which is in 3rd person singular. The following examples taken from the sample of writing convey the influence of L1 verb formation over L2 acquisition.

a) She make our food every day. (incorrect)

S V O

a.a) eya: ape: a:ha:ra dinapatha: hadanawa. (correct)

S O Adv. V

b) She look after us. (incorrect)

S V O

b.b) eya: apiwa balagannawa. (correct)

S O V

According to these constructions, it is apparent that many of them have a tendency not to add –s or –es to the verb ending based on the nature of the verb used in the sentence. These

seem to be instances of direct negative L1 influence in the acquisition of L2 because in spoken Sinhala, the verb does not change according to the subject as in:

c) mama honda, karuna:wantha purudu igenagannawa. (correct)

S O V

I learn kind, good habits. (correct)

S V O

BUT

d) Ohu honda, karuna:wantha purudu igenagannawa.

S O V

He learn kind, good habits. (incorrect)

S V O

AND

e) eya honda, karuna:wantha purudu igenagannawa. (correct)

S O V

She learn kind, good habits. (incorrect)

S V O

‘In Sinhala tense is two- fold, non-past and past, and is expressed in two inflectional forms’. (Chandralal, 2010: 143) As he states, the non-past tense of an active-type verb may represent a generic or a habitual action, a continual action, a future action, or a command, with or without the subject in sentences and with no change in the form of the verb. ‘This is formed by adding –nawa to the verb-base. This does not show any agreement (number, person, gender, etc.) with the subject.’ (Karunatilake, 2010: 11) Thus,

Helping Verbs

As revealed by the **Table 1**, a considerable number of the sample population has committed errors in the use of helping verbs in English. The researcher insists that the English learners of Sinhala have a strong tendency to

similar to the findings of Karunaratne (2008), the above **a**, **b**, **c**, and **d** constructions in Sinhala too provide evidence to show that following the subject-verb agreement of this kind, these students have simply transferred Sinhala sentence structure into English and have made erroneous statements as above. Hence, it can be observed that have committed errors in terms of sentence structure in English in their paragraphs.

drop ‘be’ verbs and use them unnecessarily in their sentences in English since they are not being used in Sinhala. (Abeywickrama, 2010: 105) The first two grammatically inaccurate sentences show that following what is accepted in Sinhala, they seem to have ignored ‘be’ verbs in their writing. These constructions

seem to have been caused by the fact that ‘copula’ verbs do not exist in Sinhala. According to the following examples, it is apparent that these students transfer linguistic

items from their native language when producing written English and such linguistic transfers, in this context, have been negative.

a) *I know her future very good.*

↓
is

b) *I proud of her*

↓
am

Subordinate Clauses

Similar to the findings of Karunaratne’s (2008) study, there have been many instances to prove that the appropriate positioning of words in sentences with subordinate clauses in English is problematic for these English learners of Sinhala. They have shown a tendency to make mistakes when dropping subordinate conjunctions in clauses in their constructions. In both Sinhala and English, a subordinate clause can be juxtaposed to a main clause without any marker (a subordinate conjunction), but such embedded clause structures in Sinhala are not always accepted in English because learners often tend to commit word to word translations which are not accepted by the native speaker. A large number of the total number has committed such language errors in sentences and some of them are as follows:

a) *I appreciate most person my mother.* (incorrect)

mama agaya karana wada:thma kena mage amma. (correct)

The person I appreciate most is my mother. (correct)

b) *I very like my mother.* (incorrect)

mama bohoma kamathi mage ammata. (correct)

The person I like most is my mother. (correct)

Have/Has

Another source of error that called the researchers attention most because of its number of occurrence in the production of errors in their English paragraphs is the verb ‘have’ or ‘has’. The phenomenon of ‘there is or are’ hardly occurred in their English sentences since they had used ‘have or has’ in the places where they were required to use ‘there is or are’. Similar to that of Jayasundara (2010), this research too insists that these students exhibit such erroneous practices since they bring L1 grammar elements directly into L2 writing. In Sinhala, the verb ‘thiyenawa’ stand for both ‘have/has and there are/is’ in English as in:

a) *mage gamawate: thiyenawa kandu dodak.* (correct)

***There are** many beautiful places in my villag.* (correct)

b) *ohuta gewal dekak thiyenawa.* (correct)

*He **has** two houses.* (correct)

Therefore, learners write have or has mostly when this verb occurs in sentences (instead of ‘there is or are’) as in:

c) *Many beautiful places **have** my village.* (incorrect)

*lassana stha:na bohomayak **thiyenawa** mage game.* (correct)



(have/has)

***There are** many beautiful places in my village.* (correct)

Prepositions

According to the above classification (*Table 1*) of learner errors, it is evident that these students seem quite confused about certain grammatical structures related to prepositions in English. Similar to the findings of Passé (1955) this study too reveals that students seem not to discern yet about how and what prepositions they should use in certain sentences. Following the errors that have appeared in their paragraphs, it is clear that

their incorrect or inappropriate use of prepositions in writing has been caused by the linguistic habits of their first language. One such instance is the use of 'to' in their constructions and this has been observed as a common practice among English language learners of Sinhala. 'To' in English is 'ta' in Sinhala and is a preposition too but on some occasions it is used to mean both 'to' and 'for' in English. Also, there are instances where 'to' is not necessary in English as in:

a) *I like my village.* (correct)

b) *I like some of those people.* (correct)

However, L2 learners of Sinhala frequently use this in places where 'for' is required or no preposition is required as in:

a) *Bandaragama junction is very famous **to** the sinama and teledrama.* (incorrect)



*(**'to'** instead of **'for'**)*

bandaragama handiya sinemawa saha telina:tyata ita: prasinddai. (correct)

b) *I most like **to** my friends.* (incorrect)

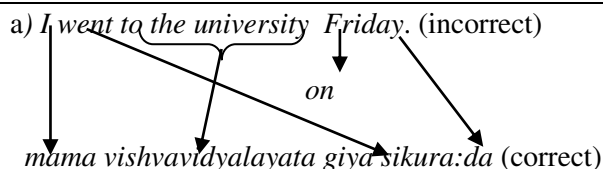


*(**not necessary**)*

Mama ita: kemathi mage ya:luwanta. (correct)

This inappropriate use and drop of common prepositions by English learners of Sinhala are not confined to 'to'. The following sentences witness another instance of the above said quite similar to the research conducted by

Abeywickrama (2010), the present study too reveals that Sinhala speaking undergraduates have a tendency not to use prepositions in places where they are required as in:

a) *I went to the university Friday.* (incorrect)

mama vishvavidyalayata giya sikura:da (correct)

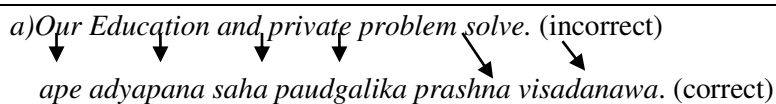
Sinhala Prepositions play a very important role because they are used in daily conversation. Sinhala prepositions combine nouns, pronouns and phrases to other words in a sentence and are postpositional. Here, similar to that of Chandralal (2010), the researcher too insists that learners have shown a tendency to drop prepositions in their English sentences since they are optional on some occasions in Colloquial Sinhala.

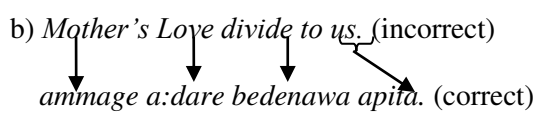
Passive Structure

The errors produced by many of these learners provide evidence that the use of wrong structure in passive sentences has been a regular practice among these students, and careful analysis of such errors has shown that these have been created by their attempt to transfer L1 rules of active and passive voice into L2. Examples from paragraphs show that they have traced habits from Colloquial

Sinhala into sentences in the foreign language. In fact, 'Colloquial Sinhala can be considered to be void of a passive construction. According to some observations, passive sentences, even as stylistic variations of active sentences, may not exist in Colloquial Sinhala', states Abhayasinghe (in Chandralal, 2010: 151-155).

As Chandralal (2010) claims Colloquial Sinhala exhibits a great flexibility with its free Word Order and this has resulted in permitting an object's movement to topic position without using any syntactic ordering devices like in English. Thus, following this free Word Order when forming passive sentences, students simply transfer Sinhala sentence structures in to English and make erroneous statements as follows:

a) *Our Education and private problem solve.* (incorrect)

ape adyapana saha paudgalika prashna visadanawa. (correct)
Our educational and personal problems are solved. (correct)

b) *Mqther's Loye divide to us.* (incorrect)

ammage a:dare bedenawa apita. (correct)
Mother's love is divided for us.

These sentences clearly show that they have a tendency not to use the past participle of the base and helping verbs in passive sentences since they directly transfer L1 structures of Sinhala into English.

According to the data collected via the questionnaire, a majority of the sample has given similar answers. These students do not come from families where their parents are bilinguals. As a result, their learning of L2

seems to be heavily influenced by the mother tongue.

Nevertheless, it should also be noted that negative transfer does not result only from already acquired or prior L1 knowledge. The data presented by **Table 1** provide evidence of the interference of Sinhala syntactic structures in the writing of English in terms of seven grammatical elements. In fact, these students' incomplete application of grammar rules in

above English sentences has been caused by the fact that they have attempted to map L1 structures into English writing. Although many errors occur due to the influence of negative L1 transfer, a minority of these

Intralingual Errors

Developmental Errors

‘Richards (1971) (in Abeywickrama, 2010: 108) refers to the learner’s competence at a particular time as transitional competence.’ As Richards explains, learners’ competence at this particular stage is full of developmental errors. Some significant errors made by the sample of this study have been caused by the learners’ efforts to build up hypothesis about the target language from their limited classroom experience. A group of errors has been caused by their overgeneralization of some linguistic elements and the examples below illustrate some of the characteristics of their L2 acquisition rather than L1 interference.

*Her family members are very **kindly**.*
(incorrect)

*She is very **kindly**.* (incorrect)

In these sentences, adjectives have been replaced by adverbs and the researcher insists that these learners have generalized the rule of adding -ly to adjectives to form adverbs inappropriately in their constructions.

Moreover, some erroneous constructions can be attributed to the unnecessary use of copula verbs in their sentences.

Similar to those of Abeywickrama (2010), these students too seem to have generalized the rule of using helping verbs in English sentences as in:

a) *She is has a simple life.*

b) *She is always develop My Family.*

learners’ errors has been identified as ‘intralingual’ errors following Larsen-Freeman’s and Long’s classification (1991) of learner errors.

Systematic Variation

Many of these learners have committed errors which cannot be categorized under mother tongue interference. Careful observation of these errors has confirmed that such errors have emerged from their writing due to systematic variation. As Larsen-Freeman and Long (in Abeywickrama, 2010: 110) describe, ‘there is another type of variation that may occur from the early stages- *Systematic Variation*. It is evidenced when two or more sounds/grammatical forms vary contextually.’ The sample of writing provides ample examples to show that these learners’ lack of awareness about articles in English has created many language errors. It is evident that they have generalized the use of definite/indefinite articles as in:

*My teacher marry **the** mis. Kavitha.* (incorrect)

*She has **a** one sister and no brothers.*
(incorrect)

Evidence of Positive L1 Transfer

This study provides evidence of few instances where similarities between these students’ first language and the language that is being learnt have enabled grammatically correct target language production. This can be illustrated in relation to the following constructions in English and their equivalent structures in Sinhala.

A comparative study of the Word Order in Sinhala and English reveals that both languages find certain similarities in their structures. For instance, the constituent order in noun phrases in both these languages is usually Determiner + Noun as can be seen in *Table 2*.

Table 2 - Word Order in Noun Phrases

Type of Source	Examples	Number of Students with Percentage	
Classroom Exercise Books (CEB)	These villages are living happy. This boy is my friend.	40	80%
Paragraphs (P)	This teacher my favoriet miss. That student is hers son.	42	84%
Semester Examination (SE)	This village belong to Rathnapura distrct. These farmers word hardly.	41	82%

Although English is ‘a head first language’ and Sinhala is ‘a head final language’ (English belongs to the SVO category while Sinhala belongs to the SOV category), the word order in their noun phrases shares similar features. The findings of this study reveal that such similarities in word order have become a facilitating factor in these students’ English language learning process.

Further, both in Sinhala and English the adjective precedes the noun in noun phrases as a premodifier. In both these languages, nouns occur as the head in attributive construction in nouns phrases where nouns follow adjectives as in *Table 3*.

Table 3 - Word Order in Noun Phrases with Adjectives as Premodifier

Type of Source	Examples	Number of Students with Percentage	
Classroom Exercise Books (CEB)	Beautiful girl is standing heer. Bad boys shouting.	39	78%
Paragraphs (P)	My teacher is pretty teacher . My mother is kind person .	43	86%
Semester Examination (SE)	My villagers are honest people . They are happy people .	42	84%

Although these learners seem to have transferred the above discussed language structures related to Word Order in English noun phrases into those of Sinhala, the kind of transfer that has occurred. Nevertheless, it should also be noted that negative transfer does not result only from already acquired or prior L1 knowledge.

Numerous examples drawn from these students' samples of writing provide evidence

that the similarities between the Word Order of participle verbs as modifiers in noun phrases in Sinhala and English have facilitated the writing of these English language learners as listed in **Table 4**. As Contrastive Analysis Approach states, structurally similar areas of the two languages involved have resulted in positive transfer.

Table 4 - Word Order Of Participle Verbs As Modifiers In Noun Phrases

Type of Source	Examples	Number of Students with Percentage
Classroom Exercise Books (CEB)	We take damaged books . Brokn phones are collected.	42 84%
Paragraphs (P)	Loved ones are my friends. We buy repared shoes .	40 80%
Semester Examination (SE)	They eat cooked vegetables. Those given papers .	39 78%

Since there was concordance between the L1 and L2 structures discussed above, positive transfer has taken place. In fact, language transfer occurs when the learner uses his or her first language as a resource. The data analysis of this study proves that dissonance between the structures listed above has led to the occurrence of negative transfer in their *Interlanguage*.

CONCLUSIONS AND IMPLICATIONS

Here, the researcher attempts to conclude the findings of the present study and the insights that have emerged in the course of this study will be dealt with in the light of the research question.

By and large, this study explicitly shows that there is a considerable amount of interference

in the writing of English. Out of the nine grammatical elements in which most common learner errors could be found, 8 seemed extremely confusing and problematic for these students. A thorough analysis of these errors confirms the answer to the research question of this study; *how does the syntax of Sinhala (L1) (if any) influence the writing of English (L2)?* Although according to Larsen-Freeman's and Long's (1997) classification of learner errors, two other types of errors could also be identified, a majority of errors had occurred due to these students' habit of translating L1 syntactic elements directly into their English writing.

Of course, there are various other influences at play when learning a second language, but the mother tongue interference has become an

important area of study in Sri Lanka since this often takes place in the process of SLA.

Personal Insights and Implications of the Findings

English is one of the compulsory subjects in the school curriculum, but it is taught mostly using native languages. With extremely limited exposure to English language at school, learners fail to achieve proficiency in English and as undergraduate students they face the added challenge of learning academic English. Although English is a compulsory subject, only two hours per week have been allocated for classes at university level. The researcher is of the opinion that English should also be offered equal teaching hours with equal efforts so that one learned language will not interfere with the learning of another language.

In fact, both teachers and learners should endeavor to improve learners' English language competency. The researcher insists that adequate exposure to L2 will obviously enable students' learning process. Having discovered that L1 interference occurs widely in students' L2 writing, L2 teachers should alert to negative language transfer that students make in the process of learning a new language. L2 teachers' role should not be confined to teaching theories in class.

Further, proper teaching methods and appropriate instructional materials should be adopted to make their teaching effective. When preparing or selecting materials, they should be commensurate with the proficiency level of students. Also, teachers should be dynamic or updated their knowledge and teaching methods continually. The relevant authorities should take steps to run workshops, seminars and postgraduate programs so that their present knowledge can be extended.

The above data analysis reveals that many difficulties encountered in L2 learning are due to their limited vocabulary and therefore, the researcher believes that language acquisition

can be strengthened by developing good reading habits in students.

In this context, (Sri Lankan) it is assumed that target language skills can best be built through communicating in that language. Therefore, English should be used as the medium of communication both inside and outside the TL classroom, and also, at university at least some major subjects should be taught in the medium of English.

The findings reveal that first language negatively influences the students' written outputs which ultimately results in poor performance or lack of proficiency in English. Thus, it is hoped that this study will shed new light on the issue of L1 interference in SLA in Sri Lanka. This will contribute to have a better understanding of learning English as a target language by Sinhalese undergraduates, and to decide what solutions need to be taken and alternations made.

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PERSONAL NAMES OF TAMIL AND MUSLIM COMMUNITIES IN JAFFNA REGION – A COMPARATIVE SOCIO LINGUISTIC STUDY

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ABSTRACT

SriLankan community is multilingual and multi - cultural consisting of Sinhalese, Tamils, Muslims, and Burghers. The Tamil and Muslim communities have same language but different cultures. The Tamil and Muslims who spread in north and eastern part of SriLanka are monolingual. Jaffna society falls in to four groups on the basis of religious beliefs and practices namely Hindus, Christians (Protestants), Christians (Catholic) and Muslim. Tamil are either Hindus or Christians. They generally believe that their ancestors migrated to SriLanka from different parts of South India. Muslims follow Islam and they generally take pride in claiming descent from the early Arab settlers. It is likely that some of them descended from the early converts to Islam in South India. Numerically Hindus are the largest groups, Christians the majority of whom are Catholics come second and the Muslims third. Personal names play the main role in both communities in identity each and everyone in the Society. This Research mainly deals with Personal names of Tamil and Muslim communities in semantic points of view. The main purpose of this study is to find out the similarities and dissimilarities of the personal names in Jaffna Tamil and Muslim community and semantic meanings of the personal names. This research study involves the comparative and Descriptive methodology. The Primary data is collected through the Direct Observation method and Personal interview method. The Secondary data is collected from the relevant Articles, Books and Journals. The Significant of this research is up to now this kind of comparative research has not been done in our field. Therefore this will be the first attempt providing wider knowledge of the personal names of two communities.

Key words: Personal Names, Tamil and Muslim Communities, Semantic meanings

INTRODUCTION

Culture is the collection of behavioural patterns of people belonging to a particular society. In this way, Sri Lanka is a diverse and multicultural society where we can see the amalgamation of a number of different cultures of different societies. When considering Jaffna society, it is predominantly populated with Tamils and Muslims are in the next position in terms of population.

Cultural aspects differ from society to society. If we compare Muslim society with Tamils, we can clearly notice that there are differences

in cultural aspects of Muslims particularly in tradition, rituals, religion, hobbies, beliefs and costumes.

There has been no ethnic group in the world who has ever identified an individual by using a name or a symbol. Personal names take a significant position in cultural aspects. The Objective of this research paper is to identify or pinpoint various positions in the research of personal names, semantic aspect of personal names, and significant features of Tamil and Muslim personal names.

Jaffna Muslim people glorify their tradition and they have important traditional features

and practices. Their religion is Islam which is based on the notion of Brotherhood. Their religious language is Arab which has been blessed by the Holy Quran. Tamil functions as the language of communication.

Religion takes an important position in tradition. As far as Jaffna Tamil society is concerned, there are Hindus and Christians based on two different religions. Among Christians, there are ancestral names and God's names which can be categorized as personal names. Hindus have the tradition of naming individuals by using the names of God. But, whether it is possible or not at present has been clarified at the end of this research.

This research has certain limitations. As far as Tamil personal names are concerned, personal names of people following Hindu religion has been taken as the limitation of research for the sake of narrowing it down.

PERSONAL NAMES OF TAMIL AND MUSLIM COMMUNITY

Personal names are used to identify an individual and to understand the ethnicity, society, religion, caste and the social status to which he / she belongs to.

(e.g.)

Kanapathipillai - Tamil

Bandaranayake - Sinhalese

Muhammad Kajim - Muslim

When undertaking this research, it is difficult to limit the semantic position of personal names linguistically. Therefore, we can analyse the semantics of personal names in the perspective of social semantics. Because, the position of semantics of personal names may vary from language to language as well as society to society.

As far as Muslim social set up is concerned there is no distinction of caste. It stands as a contrasting feature of Muslim society from Tamils.

Naming an individual is one of the fundamental duties of Islam. According to the advice of Islam, the names prescribed to their loving children should be apt, good and meaningful. In Islamic personal names, the influence of Arab Language has a significant contribution. It reflects the uniqueness of their culture. In Muslim culture, the personal names are meaningful and it can be revealed through the linguistic research based on semantics.

PERSONAL NAMES SEMANTIC MEANINGS

Naseedha	Respectful Person
Fatheena	A person who is Brilliant
Raihana	Door of the heaven
Haleema	Passive
Nasira	A person who helps a lot
Mohamed	Memory of Mohamed
Azeer	A person who helps a lot
Akbar	One of the Prophet Mohamed
Kameel	Complete personality
Kamil	Complete personality
Kalaam	Speech
Naasir	A person who helps a lot
Kabil	Leader

Among Islamic names there are about ninety nine names of God. Naming of individuals is also based on these names of God. These names are connected to the deeds of Allah. These personal names reflect Allah's grace, kindness, His knowledge, His Power, Omnipotence and his divinity. (e.g.)

Al hakim – Omniscient (related to knowledge)

Ash Shakur – Thankful / full of gratitude
(related to kindness and grace)

Generally, Muslim men add “Mohamed” in front of their personal names. Some of them do not add “Mohamed” and use their personal names independently. When using “Mohamed” in their names they use it before or in the middle of their personal names.

Mohamed kaasim (father’s name)

Mohamed kaasim Mohamed Rifas (son’s name)

If they do not have “Mohamed” either in father’s or son’s names, they use it in the following manner:

Irfan Mohamed Risvan (Son’s name)

Mohamed AsanRisvan (Father’s name)

Like this, women also add “Fathima” in front of their personal names. “Fathima” means the daughter of God’s messenger.

Fathima Mohamed Risvan Silmiya

Sometimes, we can also find ‘Abdual’ being used in front of the names of men. They seem to be applicable only to God’s ninety nine names. ‘Abdual’ means a person with graciousness. For instance: ‘Rahaman’ can appear independently / separately or jointly as Abdual Rahaman.

(e.g .) Abdual Majith, Abdual Malith, Abdual Rakeem

There are also personal names like ‘Aayisha’ and ‘Sumaya’ among women in memory of famous historical female figures in Islam.

We can also notice some other significant features of personal names based on semantics. Some personal names have one meaning but they are used in different forms.

(e.g.)

Beauty

Jamaalaa , Hishma

Star

Farvin, Sitharaa

Some personal names have different meaning but they are used in one form.

(e.g.)

Noorjahan

Light of the world

Bright feelings

One phonetic change it differs the meaning.

(e.g .)

Hamsiyaa ‘Good thing’

Hamriyaa ‘Toddy’

Thus, the Muslim society prefers the names of their children be appealing, adorable and meaningful and therefore to ensure a better hopeful life to them with promising future.

Personal names of Tamils include both Hindus and Christians. In this research, only the personal names of Hindus have been considered as data for limiting the area of the research. When we consider the Tamil society, particularly Hindus, in earlier days, they had the tradition of naming individuals by using various name of God. Men had been given the names of Gods like Pillayar, Sivan, Murugan and Vishnu and girls had been dubbed with the names of Goddesses.

(e.g.,) Sivalingam – Sivan

Subramanian – Murugan

Karunakaran - Pillayar

Personal names that denotes Flowers, Places and Rivers

Sevvanthy -Flower

Narmatha -River

Sithampatam – Place name

At present, there is a position of society who still observes this tradition and those who do not want to violate the traditional practices. They do the naming of individuals according to their faith in religion as well as the numerology. Most of the people today tend to prescribe names which are modern and based on numerology. There is also a segment of society where we can notify the use of Sanskrit letters in names.

(e.g.)Sharmini, Bhuranavi

Among Tamils there are two divisions along line of religion. They are: Hindus and Christians. According to Christians, they have personal names such as ancestral names and names of God. We can notice a range of names such as names of God, Outstanding scholars, Politicians, Cinema world characters, names related to Arts, European cultural names due to the influence of English language as various personal names among Hindus. Apart from this, they also follow the tradition of naming their children according to number suitability and birth star suitability. But Muslims do not have these beliefs or the tradition of naming individuals using various names of other languages, or characters of the Cinema world. They select meaningful names from Islamic books and scriptures. They have the tradition of choosing meaningful personal names from Arab language according to the guidance of Islamic Prophets such as Moulavi. They prefer names of historically famous figures like prophets and family names.

RESULTS

Muslim society seems to be inviolable of their traditional practices, keeping themselves within the boundaries of their culture. But, Tamil society has broken the boundaries, and

violated the traditional rules due to the influence of other cultures.

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ONE FRAGMENT OF THE ETHNOGRAPHIC PICTURE OF EGYPT

(ZĀR CEREMONY)

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ABSTRACT

The Egyptian Zār ritual is a ceremony that includes different aspects of ethnographic picture; it is possible to study it from the viewpoint of the linguistic, literary, musical, psychological, health and gender issues. The purpose of the ritual is to cure certain diseases by a folk method. It has found its way into Egypt from the south via Sudan. The ritual was regarded by the Government of Egypt as involving certain danger, due to which it was even prohibited. Nevertheless, it functions to the present day, it is performed secretly and strangers' attendance at it is strictly limited. In the report the material collected as a result of fieldwork is presented, namely, some texts are offered, obtained by the author in the 2000s. The report focuses attention on the important details of the Zār practice, such as: 1. types of Zār, 2. Belief in the existence of the so-called Jinn and Sayids, which is the basis for the functioning of Zār, 3. composition of the group performing different types of Zār, 4. Zār diseases and those of medical character, 5. the language of Zār, in which the author of the report has singled out words and expressions that can be considered as the professional slang of Zār, 6. Amulets, 7. Types of musical accompaniment during the performance of the ceremony, as well as various details of the Zār ceremony.

Key words: *Egypt, ritual, spirits, illness, amulets, trance, texts.*

INTRODUCTION

Zār – the ritual which is found in Egypt to the present day implies curing of human beings of a certain group of illnesses by means of a whole series of incantations, odes devoted to jinn and other similar acts. The author of the present article during her stay in Egypt in 1997-2006 often attended this ritual and was acquainted with its practitioners. In the article materials obtained from Egyptian and Sudanese informers, several texts recorded by the Zār author are presented. Some details, including those linked with the origin and spreading of the ritual, are given relying on these informers as well as on the basis of some studies. It should be noted that the specialist literature does not contain exhaustive information about this ritual, despite the fact that Egyptian authors have dedicated two

monographs to this topic (‘Ādil al-‘Ālīmī, *az-zār wa masraḥ aḥ-ḥuqūs*, al-Qāhira, 1993 and Fāḥima al-Miḥrī, *az-zār*, al-Qāhira, 1975). Only fragmentary, sometimes inaccurate, information is offered in several articles published in periodicals at different times. As any manifestation of folklore, the Zār ritual is also characterized by diversity. The present article describes Zār in the form as it appeared at the beginning of the 21st century in the processions performed in the so-called ḥadāyiq el-ahrām-territory on the outskirts of Cairo, as well as in some regions of northern aḥ-Ḥaḥūd (Upper Egypt).

The Term. the Ritual

In Arabic the word Zār must be of Amharic origin, deriving from the word jār [1:289; 2:10-11]. This lexeme must have found its way into Egypt and Sudan from Ethiopia.

However, at the same time, *jār* (same as *yāro*, *dāro* [3:2]; was the main deity of the pantheon of the idolater Kush – the sky god, who then assumed another form and turned into an evil demon. This demon, according to the Ethiopians' belief, lives in rivers, canals and in flowing water in general, and is able to make a person ill. It can be cast out of the body with the help of amulets and incantations [1:289]. Exactly these rituals became the form of the *Zār* ceremony which is known to us at present and which later on, from the 1860s became established in Egypt through the Sudanese and Ethiopian slave women.

Jinn and Sayids

The basis of *Zār* is the belief in the so-called jinn and sayids – spirits, demons, who really exist and if offended by humans, they can punish the latter by an illness or a misfortune. In the *Zār* culture the difference between jinn and sayids is that in the Egyptian folk belief jinn are evil demons, whose enraging entails fatal results for a person, sayids are compliant and it is possible to become reconciled with them, hence, the ill person can be cured. Umm Sāmiç, a *Zār* practitioner in Cairo (at the time of my contact with her, in 2004, she was 53 years old) confirms the widespread view that the total number of jinn and sayids is 44. Here is a version of their origin [2:18-19]: at the time of living in the Garden of Eden Biblical Eve had 30 children. When God ordered her to show her children, Eve hid fifteen children outstanding by their mind and appearance, and showed the other fifteen who were inferior by their mental qualities and appearance. God, of course, learned about this and damned the hidden children to be always invisible and live in the dark. The Ethiopians believe that the *Zār* jinn and sayids are descendants of exactly those children.

Sayids and jinn can get angry with a human being because of a specific behaviour: if a person asserts that demons do not exist, or throws something on the ground in the dark, walks in an impure place, sleeps alone, etc

[2:18]. According to another Cairo informer, 'Usāma, jinn can get angry with a person if he/she accidentally hits a jinnee or his child with an object thrown by him/her in the dark (it is regarded that jinn like to be in the dark). Therefore, before a person does something like this, he must utter a warning formula: *bismi-l-lāhi-r-raçmāni-r-raçīm* (in the name of Allah the gracious merciful) or *a'ūŪu bil-èawābiø wal-èābiøāt* (I ask permission from male and female jinn).¹

The above-mentioned Umm Sāmiç related that she never liked the song devoted to Christian sayid, *as-sitt al-kibīra* (or the great lady, her prototype must be St. Mary). Once, when she was walking alone in the dark she saw a woman clad in black from head to toe. Immediately some power turned her upside down and stuck her with her head in the ground (*itzara't* – "I was stuck"). When she came to her senses, the woman in black was no longer visible, but from that day *as-sitt al-kibīra* is her sayid, she regards her song as the most favourite ode now and often performs it in order to make her sayid relent.

The *Zār* practitioners believe that in the world of spirits there is a certain hierarchy, they have families as well. E.g. *as-sul-ān al-ʿaçmar* – the red sultan and *as-sitt al-kibīra* are husband and wife and head this hierarchy. At the same time, patriarchy characteristic of the Muslim world is violated in sayids – *as-sitt al-kibīra* is a more powerful spirit than her husband. Their daughter, little *rukūð* is a jinnee and her anger

¹ Interestingly, in the expression interdental consonants are attested, which, unlike literary Arabic, are uncommon for the dialect. Literary forms usually are uttered in a conversation when citing the Koran. This means that in the imagination of the ordinary people the belief in *jinn* and the like and the religion are closely related concepts.

entails death. Each jinnee and sayid has certain favourite objects or offering. For example, a red cloak, red candles and a red hen or a cock must be offered to the red sultan. Among other jinn and sayids are: al-‘arabī – Bedouin sayid, baōīr – Ethiopian spirit, aó-óīnī – i.e. Chinese, dāyir an-naóārī – Christian said, al-baçarēya – i.e. of the sea, a female sayid, having the appearance of a fish, inhabiting water; abū rawāyiç – fragrant, who requires an especially large quantity of fragrance, doctor sayid çākimbāôa – pasha doctor, lūliya, baōīr’s sister, who asks for colour clothing, intended for wedding, safīna – literally, “a ship”, is a spirit of the sea, pairs of spirits: sitt wasīdi, i.e. lady and gentleman. It is noteworthy that first the lady is mentioned; same fārūk and his wife, the same king and queen, twins çārūt wa mārūt – angels known from the Koran [2:102], who assumed the form of magician sayids [al-Qur‘ān, 2:101]; al-qārīna the jinnee who is at enmity with new-born children, kills or eats them, abū l-gindī, to whom a grey lamb must be sacrificed, an-nārī – fiery, a person obsessed by this said during Zār holds two sheets of paper set on fire till they burn up, amīr al-çāgg – king of pilgrims, – bandūç, who demands from the ill person eating raw sheep testicles, al-gamal – a possessed person must whip himself till he loses consciousness, etc. The names of these sayids have been obtained from the Egyptian and Sudanese informers in different regions of Egypt, some of them are also attested in the specialist literature [3; 5:58-59; 6:89-108; 7:16-20].

Zār Varieties

Three types of Zār are known in Egypt: Sudanese (as-sudāni), Egyptian (maóri) or aó-óa‘īdi, i.e. Upper Egyptian and abū l-āī÷ or al-āi÷anīya. Of these the latter two varieties are Egyptian proper, originating in Egypt. These three types differ from one another in nuances, but the main motivation, basis and manner of the ceremony are identical. In the past a fourth type of Zār, the so-called rangū [8:42] occurred as well.

A distinguishing feature of Sudanese Zār is that together with percussion instruments (which are the main instruments of Zār), ÷ambūra also sounds in it. This is a folk stringed instrument, which is not found in Zār of another type. Therefore Sudanese Zār is sometimes referred to as ÷ambūra too.

In Éa‘īdi Zār only women participate. In this case some musicians may be male, but it is prohibited for other men to attend such Zār, or to perform Zār of this type for a man. Abū l-āī÷ (a settlement of this title is in northwestern Egypt) is one of the varieties of Zār, it is of Egyptian origin proper and the most theologized one. Instead of sayids, in abū l-āī÷ saints (awliyā’) are addressed and odes dedicated to them are performed. In Zār these holy names have the same function as the names of sayids. Participants in this case are mostly men.

Zār can be one-day (yawmīya) and it may also last for 5-7 days. It may be performed by the commission of one particular person (maéóūó), or for several ill persons (al-gama‘ēya).

Kōdiya and The Zār Group

The performer of the Zār ceremony is called kōdiya. More often kōdiyas are women, but there are male kōdiyas as well. Kōdiya is also referred to as sheikness (or sheikh, if it is a man). This is a person who inherits his profession and has adopted it in childhood naturally. Kōdiyas often boast of their Sudanese origin and of the fact that they were brought up in a family imbued with the Zār traditions, which adds special convincingness to their professionalism. Kōdiyas often call themselves daughters of fragrances (banāt el-buēūr), as fragrance is an inseparable element of Zār. A kōdiya is a person who has direct connection with sayids and jinn, she sees and talks to them. A person is consecrated kōdiya as a result of a special ceremony, called rab÷ el-çizām “girding”. At this time the person wishing to become a kōdiya takes a certain examination, sings odes dedicated to all sayids

and performs every detail, envisaged by the Zār ceremony. Experienced women watch if everything has been performed properly, and then put a special girdle around the waist of the examinee, which means that from that moment this person has become a kōdiya.

The Zār payment and offering, asked by spirits through the kōdiya, usually depends on the material state of the family. This may be a hen or a dove and even a camel. After the kōdiya appoints the date of Zār, the family of the ill person begins to prepare for Zār.

The kōdiya is assisted in the performance of Zār by a group. It may consist of the following persons: 1. ōdiya – the main assistant, who knows by heart every ode in honour of all spirits, and may take upon herself the entire process, but unlike the kōdiya, she cannot get into contact with jinn and sayids. An ōdiya is often a maiden who herself has an angered sayid, or a son with homosexual inclinations, or a hermaphrodite. 2. sanjaq – in Sudanese Zār the performer of ceremonies. Like an ōdiya, a sanjaq cannot get in touch with spirits. 3. The so-called ad-daqqaqīn – in Egyptian Zār, in which men do not participate, these women beat percussion instruments with iron sticks. Beats must be strong in order to have a more powerful impact on the patient. I have witnessed how the leather, stretched over the boards, was torn by strong beats. 4. satri – mangoura player. Mangoura represents goat hooves strung on leather, which are fastened to a thick leather belt. A player puts this belt around the waist and begins to move in rhythm with the movement of the hips. A sound resembling jingling is produced. 5. btā' ÷ambūra – “÷ambūra man”, player of the stringed instrument ÷ambūra.

Zār and Doctor Illnesses

According to Umm Sāmiç, there are Zār illnesses and doctor illnesses. If an illness is a doctor's, Zār will not prove useful in its curing, and vice versa – a doctor cannot cure it. Zār illnesses include: nervous disorders, mental illnesses, childlessness, gastric

diseases, headaches, spine diseases, limiting movement, etc. Zār also helps a young girl who cannot get married, a woman who constantly miscarries, or gives birth to a dead fetus or sick children.

The Zār Language

In Egypt Zār is mostly performed in the native Egyptian dialect of the local population, but the hymns to some sayids are performed in another language. 'Abd al-amīd Yūnis in the Folklore Dictionary [1:289] notes that this is the “Zār language”, which is regarded as the secret language and no one knows it except the Zār group. The Zār practitioners known to the present author avoided talking on this topic and refused to explain some phrases which were uncertain from the position of Arabic.

Even when Zār is performed in Arabic, in the Egyptian dialect, there are certain expressions which are unknown to those who are not familiar with this ritual. E.g. bēt az-zār: bēt (Arab. house), as a term, in the Zār tradition denotes the entire Zār ceremony. The phrase: bēt ez-zār talāt adwār (lit. there are three floors in the Zār house) – in the Zār ceremony three types are singled out (i.e. there are three different types of Zār [10:59-60]. itçaggab/itçajjab: it is derived from the word çigāb/çijāb (in Zār this is a variety of amulet) and denotes: “acquired an amulet, began to wear an amulet” [10:72]. Usually in the Egyptian dialect this word denotes that a woman began to wear a head-scarf (hejab), which is a certain rule with Muslim women; çayra: a regular (as a rule, weekly) variety of Zār [10:74]. Usually, this word in Arabic means “to attend”, etc.

Amulets

From time immemorial amulets had great significance and were popular in the oriental world. In Egypt, along with amulets, widespread since the Ancient Egyptian period, surviving to the present day there are also Zār amulets proper.

A person who has lived in Egypt will have undoubtedly noticed that Egyptians seldom

wear silver jewellery. They like gold. For an Egyptian woman gold is a means of capital investment. As regards Zār amulets, they are mostly made of silver, as is accepted in the tradition of some other peoples. The following are regarded as Zār amulets: bracelets, khulkhals (bracelet-like ornaments to be worn on shins), pendants, arm ornaments [5:58-59]. As Schienerl [7:16-20] notes, only hand-made amulets, and not stamped ones, are valuable and “fulfill their function” in Egypt.

Coloured, garish beads, scraps of fabric also serve as amulets, which are used for decoration of the Zār instrument with the motif that coloured objects attract spirits and dispose them favourably toward humans.

The Ceremony and Trance

The aim of the Zār ceremony is to put the ill person into a trance. If this is achieved, the sayid will temporarily enter his body. Aḥmad Taha (about 55 years old, he did not know his exact age), narrated that at that time the patient may begin to speak in a strange, unusual voice. This will be the sayid speaking through the ill person. The trance will be followed by curing.

If a person once resorted to Zār, he is obliged to “become enrolled in the guild” of Zār and to resort again and again to the so-called karama, a ritual of a lower rank than Zār for mollifying spirits, during which only food and different objects are offered to sayids, and to order Zār performance [2:17] for himself repeatedly. Otherwise, spirits will get angry with him.

In the period preceding Zār, and especially in the Zār period, everybody shows affection towards the sick person and tries not to offend him/her. This is necessary for curing. Zār requires from a family such great expenses and efforts that, as Kenyon’s one informer notes, preparation for Zār is worse than preparation for a wedding [6:89-108]. At that time close relatives and friends of the family are invited, who are treated to sweets, nuts and various dishes. In their turn, these visitors, who are called ḡabāyib (close friends) or šuhūd

(witnesses) indulge the Zār patient, are affectionate and fulfill his/her every caprice.

The ritual begins with the so-called fātiḡa, i.e. opening address, in which some researchers see a reflection of the Fatiha (opening sura) of the Koran. Umm Sāmiḡ uttered the following fātiḡa:

*“sīd ibrahīm ad-dasū’i, sīd ‘izz ar-riggāl,
al-ḡi Yr war-riyyās wal-mursi abul-
‘abbās
yiḡdu d-duḡḡān wyiddūki l-‘āfiyya wal-
burhān
biḡa” ḡāhid an-nabī ‘alē ḡ-ḡal x̄t wa
af Yal ḡs-salām.
bēt ḡz-zār, bēt mām̄mā watbā’u, rūm
nagdi watbā’u, yūsef watbā’u, abu
danfa watbā’u, al-wazīr watbā’u, al-
‘arabi watbā’u, as-sul ÷ān ḡl-aḡmar, dīr
ḡn-naḡāri, bēt al-ḡabaḡ, as-sittāt:
ḡādēyya hānim, al-baḡarēyya.
ana ‘arīt al-fātiḡa bil-amāna.”*

“Sayid ibrahim ad-dasuqi, sayid ‘izz ar-rigal, al-khidr and riyas and al-mursi abu l-‘abbas will accept fume and will give you good health and harmony, by the right granted by the prophet, to whom we pray and devote the best greetings. The Zar house is the house of mamma and his followers, rum nagdi and his followers, yusuf and his followers, abu danfa and his followers, al-gindar and his followers, al-wazir and his followers, al-‘arabi and his followers, the red sultan and his followers, dair an-nasari, the house of the Ethiopians, of ladies - sadia hanim and al-baharea.² So, I have uttered the fātiḡa with peace!”

This is followed by odes dedicated to one or several sayids, performed by the kōdiya and other members of the group, with very loud accompaniment of percussion instruments

² Of these sayids, e.g. al-ḡi Yr is St. George, whereas imam ibrahīm ad-dasūqi and some other names are known from the Islamic tradition, mursi ‘abū l-‘abbās mosque is a famous mosque in Alexandria, etc.

(sometimes together with ÷*ambūra*). These are songs intended to win the disposition of sayids. E.g. *Umm Sāmiḡ* in one of her odes to

al-‘arabi sang (the hyphen at the beginning denotes the syntagma of the members of the group):

Óallīt fil-ḡarām ‘ala l-bēt In the time of trouble I prayed to the house (implying the house of sayids, i.e. kin)
-w Óallu ‘ala l-‘arabi muḡammad. and you pray to al-‘arabī, Muhammad,
ya ‘arabi ya zīn, ya kaḡāl al-‘ēn, You, Arab (in this way the Arabs themselves refer to Bedouins and al-‘arabī is a Bedouin sayid, with eyes decorated with kuhl,
- w Óallu ‘ala l-‘arabi muḡammad. and you pray to al-‘arabī, Muhammad,
ya nūr in-nūr, ya bahēyya n-nūr, Light, oh, light, endowed with beauty,
- w Óallu ‘ala l-‘arabi muḡammad. and you pray to al-‘arabī, Muhammad,
da ‘albi tawalla’ biziḡārt ar-rasūl, My heart kindled by the sight of the prophet,
- w Óallu ‘ala l-‘arabi muḡammad. and you pray to al-‘arabī, Muhammad,
ya ‘arabi ‘urubān, ya ḡalāwa l-hilalēyya. You, Arab, Uruban (diminutive from “Arab”, like the moon, sweet.
da zāyir nabīna mḡammad elli yizayyin al-kufēyya, Seer of the Lord Muhammad, which decorates with kufeya ,
ya ‘arabi ‘urubān, ya ḡalāwa l-hilalēyya. You, Arab, Uruban, like the moon, sweet.
ya ḡeyiē al-‘abīla ya ‘arabi, Chieftain of the tribe, you, Arab,
da zāyir nabīna l-‘abari, Seer of the Lord, al-‘arabī,
ya sīdi, waruddu ‘alēyya. My Lord, and answer me.
- ya ḡeyiē al-‘abīla ya ‘arabi, Chieftain of the tribe, you, Arab,
da zāyir nabīna l-‘abari, Seer of the Lord, al-‘arabī,
da ‘awāyidak sanawēyya ya ‘arabi, Your celebrations are annual, you, Arab,
ya ḡeyiē al-‘abīla ya ‘arabi, Chieftain of the tribe, you, Arab,
zāyir nabīna ya badawī. Seer of the Lord, you Bedouin, etc.

The following ode is devoted to a female sayid – salma:

ā, ya salma, ya salīma, Oh, salma, salima³,
rā‘iyat al-ḡanam, ya salūma, Shepherdess, saluma (affectionate, diminutive address – N.E.),
ḡeyiē al-‘arab ya salūma, Sheikh of the Arabs, saluma,
ya zīna ya ‘arabīyya Bedecked Bedouin,
ḡeyiē al-‘arab ya salīma. Sheikh of the Arabs, salima,
ya ḡelwa ḡāyila raḡāya, You, beautiful, carry a hand-mill,
da līki hadāya ya salīma. This is a present to you, salima.
ya ḡelwa, miḡalli kalāmi. su’ālik ya salīma. You, sweet, you sweeten my speech too. I shall ask you, salima,
enti salīma, danti salīma, You are salima, you are salima,
ya ‘arabīyya, danti bidawēyya. You Bedouin, you are a Bedouin.
labsa ḡuzām, da miḡalli ḡuzāmi. You wear rings on the nose, you decorate my jewellery as well.
salām ‘alēki ya widdēyya, Peace to you, (our) friend,
ya marḡaban bīki ya ‘arabēyya, We greet you, Bedouin,
ya marḡaban bīki enti bidawēyya, We greet you, Bedouin,
ya salūma, d-dāya l-‘arabēyya, Saluma, Bedouin midwife,

³ There is a pun here, the name *salma* is derived from the same root as *salīma*, which denotes “healthy”. So, *salīma*, on the one hand, is an affectionate, diminutive address to *salma*, and on the other, it has the meaning of “healthy”.

ya marḡaban bīki enti l-bidawēyya. We greet you, a Bedouin.

Some odes are dedicated to more than one *sayid*, e.g.:

<i>da ‘ala māmāmā,</i>	<i>This one is about mamma,</i>
<i>samāḡyā māmāmā.</i>	<i>I beg your pardon, mamma,</i>
<i>wa ‘alēk yā rūmī...</i>	<i>and about you, oh, rumi...</i>
<i>dal-bāŌā nagdī, etc.</i>	<i>and this is pasha, nagdi”, etc.</i>

The rhythm of percussion instruments is more and more accelerated, then each musician approaches the ill person, who is dancing. Usually, these are simple, symmetric movements. The musicians beat percussion instruments with iron sticks at the ears of the dancing patient. Then the rhythm is violated and each musician plays with his own rhythm. Exactly at this time the patient must fall into a trance, which is not so difficult taking into account the above-mentioned and bearing in mind the belief of these people in *Zār*.

At the same time the bird or animal for slaughter is killed. If this is a bird, it is slaughtered exactly above the head of the ill person. If it is larger in size, it is slaughtered so that blood is not spilt and the patient is bathed in this blood. *Biyā Yā ‘Aḡmad ħlib* (48-years-old in 2005) narrates that the blood-stained clothes must not be changed. After *Zār* the sick person dressed in these clothes is locked for several days – five, seven days, as the *kōdiya* orders [9:5]. No one is admitted to him/her except one nurse, who gives him food silently. After the expiration of this term *Zār* is regarded to be finished. The blood-stained clothes are kept specially, as precious objects.

Performance of *Zār* is prohibited in the holy month of Ramadan. As *Al-maḡrabi* noted, at that time, as well as during other religious feasts, *Zār* is not performed, in the holy days “we leave spirits alone, and we stay to ourselves” [9:17]. If the family is in mourning or some other misfortune has befallen it, *Zār* is not performed in that case either [3:8-9].

The question arises naturally as to whether *Zār* has any obvious results. It is attested that sometimes *Zār* indeed gives certain relief to

the ill person. Behman in the work [3:23-24] notes correctly that *Zār* is effective in two cases: 1. if an illness is of psychological character. By way of illustration the author cites the story of a girl whose engagement failed several times. This made her think that *sayids* were angry with her, which led her to apathy. In a similar situation several procedures of *Zār* proved sufficient for curing the girl’s mental disorder. 2. When a disease is organic and its symptoms are expressed by pain. The trance as a result of *Zār* may cause hypnotic anesthesia and temporarily alleviate pain [3:24], which may, by the way, ultimately even entail fatal results, as due to artificial suppressing of pain the patient does not consult a doctor and the illness grows progressively worse.

Attitude

The distribution of *Zār* in Egypt must be attributed to two main reasons: 1. There is a certain stratum of population in Egypt in which superstitions have survived to the present day. One poor Egyptian, *ḡamdī*, thought that in the foundations of his house ancient Egyptian treasure was buried and intended to find it. It should be noted that sometimes it happens indeed that at the time of tillage or digging the foundation of a house separate small gold objects are discovered, which are purchased by museums. *ḡamdī* dug and sought much, but in vain. Then he decided that ‘*afarīt*, i.e. spirits, demons hindered him and spent 14 000 Egyptian Pounds on various *karamas*, fragrances and offerings. This was an incredibly large sum for the poor Egyptian. Therefore neighbours mocked him and said that he was silly: if jinn wished to cede the treasure, they would not have made him spend so much money, they would have already

shown it to him. In other words, the neighbours also believed in the existence of the treasure, *jinn* and their power and superiority to humans. 2. The specific state of women in the Muslim society is well-known. *Zār* for these women became a means of introducing certain dissonance into the patriarchal structure. In *Zār* the patriarchal order is violated. A woman for whom *Zār* is performed is temporarily freed from household chores. A *kōdiya* may declare that, as it often happens, spirits ask for gold jewellery or say that the woman must not carry out one or another duty, which makes *Zār* quite attractive among the female population, not to mention the fact that *Zār* as well as weddings and other feasts are such means of gathering and feasting of women which superstitious men cannot oppose. It is difficult to say what the basis of Egyptian *Zār* is in fact: real belief or deceiving. It is a fact that a person paying a large sum of money for *Zār* probably indeed believes in the power of these spirits, but whether a *kōdiya* in fact gets into contact with *sayids* and *jinn* and whether she really speaks to them depend on personal honesty of *kōdiyas* and this is information unavailable for us, outsiders.

Notably enough, the public condemned *Zār* from the 19th century, regarding it to the present day as a relic of “obscurity” and “ignorance”, which bewilders the people. This ritual was spreading in Egypt so rapidly that the government even set up a special commission to study this ritual and to diagnose how dangerous the phenomenon was. The family severed relationship with the Egyptian singer of the 1st half of the 20th century ‘*Āyima Ma’ōrīya* only because she invited to her salon *Zār* practitioners and organized *Zār* (by the way, her grandchild attended *Zār* ceremonies at *ṣadāyiq el-ahrām* with impunity). This is the official opinion, *Biyā’ā Aḡmad ḥilib* notes, *Zār* is ignorance, and our *kōdiyas* are cheaters. However, it is even said in the lobby that exactly those who condemn *Zār* so much, both men and women, secretly, incognito, turn to

kōdiyas in order to solve their personal problems.

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THEATRE, CULTURE AND CINEMA

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ABSTRACT

Art defines society and humanity as a whole, as humans we took help of art to define ourselves through different cultures of art. Whether as popular culture or High culture, the art became a tool for the mankind to define his spaces. Through centuries the definition and the impact of art has been transformed gradually to create public forum, generating built forms to flourish the same. Mans urge to communicate with his fellow people near and far resulted in various forms of elevated interaction through street play, drama, theatre and cinema. Cinema is the epitome of all arts and reaching to almost all the economic groups in a city. Cinema has shaped the lives of people as producers and consumers. From the time of Greek civilizations who built open air theaters to English dramas which were performed in enclosed and semi enclosed theatres to modern cinema talkies, they all had a specific visual cultural aspect that lent to the spectacle of the city. With the modern styles of living and emerging technologies influencing the mechanism of functioning of cinemas leading to multi screening system inside the malls, thus are increasing the social gaps as well as class differences. The paper attempts to tackle these pressing problems of the cities by redesigning the theatre spaces with multidisciplinary approach to cater the needs of the city and citizens through visual culture of cultural identity, socialization, curriculum, entertainment, art and humanity.

Keywords: *art, humanity, cinema, city, visual culture, cultural identity.*

INTRODUCTION

In today's commercial oriented society, the city spaces are overflowing with commercial spaces like especially malls which serve the convenience and purpose and the requirement of weekend shopping culture of an average citizen of the city. This under the one roof facilities of a grocery shopping, apparel shopping, household article, gift, furniture and furnishings, eat outs, play areas, and finally the entertainment section like cinema auditoriums etc. All of which are branded including the mall itself which means the

restricted entry for these malls focusing only to some section of class that is higher middle income families, rich class and the elites. As the cinema halls in the cities are less visited except low society in turn not yielding for the talkies as it used to before. These cinema halls in the past in fact rendered the visual culture of the cities. This was the only place where one could see people of different class come together to watch the movies. While in today's city environments, the mall culture has changed the concept of movie watching by transferring the outdoor spectacle of movie theatres of the bygone years to indoor activity

of today which is concealed to focus only some sector of the society by losing to the visual culture of the city. Hence with this fact into consideration, the closure of many cinema halls due to non efficient functioning of these structures, it has become a pressing problem for the cities in how to reestablish these waning spaces into culturally breathing centers.

ART AND HUMANITY

Art and Humanity is a very essential for the society which is becoming techno savvy to grow and sustain itself in a competitive world. Humanity and society- for those who have read the novel 'Brave New World' by Aldus Huxley which portrays future world where babies are produced on assembly line and put into an social class while they are still embryo in a test tube. Here Eddy's notion on the importance of humanities in the society because of unethical genetic experimentation and the character's loss of individuality.

ART AND CULTURES OF ART

Art as central element of the society helps in understanding the culture of different communities. At the same time culture represents history, people, traditions, anthropology and economy through different forms of art. From time immemorial art has been the backbone of the society to civilize, humanize and socialize. In the process art took fascinating turns and twists to accommodate and flourish into society as in the form of visual art, performing art, fine arts. The cultures can be based on geographic, political, social, religious and other contexts; in geographical terms, the major cultures more commonly known are as western culture and eastern culture, the time specific being modern culture, world culture and contemporary culture etc where as the socially oriented cultures are the popular culture, high culture, low culture etc.

Popular culture is heavily influenced by the mass media and in its maximum is

combination of ideas, perspectives, attitudes, memes, images and other phenomena that fall within the range of any given culture at the time, especially of western culture that encompasses the early 20th century to the global approach of the later part of the 20th century to the early years of the 21st century, the collection of which showcases the everyday lives of the society. As it being an everyday culture it is understood as being trivial, to find the acceptance of the mainstream culture it undergoes the scrutiny of the non-mainstream sources like religious groups and countercultural groups.

The term popular culture was termed sometime prior to nineteenth century, which traditionally denoted the education and the general culturedness of the lower classes as opposed to the official culture or the education emanated by the dominant classes. The distinction between popular culture and high culture became more pronounced in the end of the nineteenth century. The major cultural and social changes that resulted after the end of World War II, mainly through the mass media, brought along with it other kind of cultures like mass culture, consumer culture, image culture, media culture etc. Although the terms "pop" and "popular culture" are used interchangeably and their meaning partially overlap, the term "pop" is much narrower in its meaning specific of something containing qualities of mass appeal, while "popular" refers to what has gained popularity, regardless of its style. Apart from this according to John Storey "popular culture" has six definitions.

As Brian Rigby tells/ quotes about how De Certeau's notion of popular culture restricts only to those exceptional moments that exhibit the essential quality of 'la f^{te}'(meaning celebration) but they are not restricted just to literary and artistic work, produced with the typewriter, paper and leisure but is also houses, clothes, do it yourself, cooking, the thousand things that people do in the town and

in the country, that families and friends do together, the multifarious forms of professional works – all these are spheres in which creativity can be seen on all sides. Daily life is scattered with wonders and casts up a foam that rides as dazzlingly on the crest of the rolling waves of the language and history as the creations of writers and artists. For Brian Rigby the otherness of popular culture is found in everyday mundane activity.

HIGH CULTURE AND POPULAR CULTURE

As Paul Dimaggio puts it - the sociological and political discussions of culture have been predicated on a strong dichotomy between high culture – what goes on in museums, opera houses, symphony halls and theatres – and popular culture, of both the folk and commercial varieties. The distinction between high culture and popular culture has always been implicit and they can be defined neither by qualities inherent to the work of art, nor, as some have argued, by simple reference to the class character of their publics. The distinction between high and popular culture, in its American version, emerged in the period between 1850 and 1900 out of the efforts of the urban elites to build organizational forms that, first, isolated high culture, and, second, differentiated it from popular culture. Americans just not followed the European models but instead they grouped their way to workable distinction. Not until two distinct organizational forms- the private or semi-private, nonprofit cultural institution and the commercial popular culture industry – took shape did the high and popular culture dichotomy emerge in its modern form. Once these organizational models or institutions developed, the first in the bosom of elite urban status communities, the second in the relative impersonality of emerging regional and national markets, they shaped the role that cultural institutions would play, the careers of artists, the nature of the works created and

performed and the purposes and publics that cultural organizations would serve.

HIGH CULTURE

"A high culture is the self-consciousness of a society", Roger Scruton mentions in the last year issue of the Guardian. "It contains the works of art, literature, scholarship and philosophy that establish a shared frame of reference among educated people. If "Pop culture would include just that; culture which is popular, easy to understand and entertaining to the majority of young people. For example, pop music, romantic Hollywood comedies and soap operas. Then High culture, on the other hand, may include renaissance art, classical music and opera and is arguably more sophisticated, intellectually challenging and intrinsically rewarding.

"High culture" is a term, now used in a number of different ways in academic discourse, whose most common meaning is the set of cultural products, mainly in the arts, held in the highest esteem by a culture. In more popular terms, it is the culture of an upper class such as an aristocracy or an intelligentsia, but it can also be defined as a repository of a broad cultural knowledge, a way of transcending the class system. It is contrasted with the low culture or popular culture of, variously, the less well-educated, barbarians, Philistines, or the masses. Still similarities can be noted between high culture and traditional – folk culture as they can be all be conceived as the repository of shared and accumulated traditions functioning as a living continuum between the past and present.

T.S.Elliot's *Notes Towards the Definition of Culture* (1948) was an influential work which saw high culture and popular culture as necessary parts of a complete culture.

Much of high culture consists of the appreciation of what is sometimes called "High Art". This term is rather broader than Arnold's definition and besides literature

includes music, visual arts (especially painting), and traditional forms of the performing arts (including some cinema). The decorative arts would not generally be considered by High Art.

Art film is the result of filmmaking which is typically a serious, independent film aimed at a niche market rather than a mass market audience. Film critics and film studies, scholars typically define an "art film" using a "...canon of films and those formal qualities that mark them as different from mainstream Hollywood films", which includes, among other elements: a social realism style; an emphasis on the authorial expressivity of the director; and a focus on the thoughts and dreams of characters, rather than presenting a clear, goal-driven story. Film scholar David Bordwell claims that "art cinema itself is a film genre, with its own distinct conventions."

PROMOTION OF HIGH CULTURE

There was a drive, beginning in the 19th century, to open museums and concert halls to give the general public access to high culture. Figures such as John Ruskin and Lord Reith of the BBC in Britain, Leon Trotsky and others in Communist Russia, and many others in America and throughout the western world have worked to widen the appeal of elements of high culture such as Classical music, Art by old masters and the literary classics.

With the widening of access to university education, the effort spread there, and all aspects of high culture became the objects of academic study, which with the exception of the classics had not often been the case until the late 19th century. University liberal arts courses still play an important role in the promotion of the concept of high culture, though often now avoiding the term itself.

Especially in Europe, governments have been prepared to subsidize high culture through the funding of museums, opera and ballet companies, orchestras, cinema, public

broadcasting stations such as BBC, ARTE and in other ways. Organisations such as the Arts Council in Britain, and in most European countries, whole ministries administer these programmes. This includes the subsidy of new works by composers, writers and artists. There are also many private philanthropic sources of funding, which are especially important in the US, where the federally funded Corporation for Public Broadcasting also funds broadcasting. These may be seen as part of the broader concept of official culture, although often a mass audience is not the intended market.

CULTURE, THEORY AND ACADEMIC

High culture and its relation to mass culture have been, in different ways, a central concern of much theoretical work in cultural studies, critical theory, media studies and sociology, as well as in postmodernism and in many strands of Marxist thought. It was especially central to the concerns of Walter Benjamin, whose 1935/36 essay *The Work of Art in the Age of Mechanical Reproduction* has been highly influential, as has the work of Theodor Adorno. Gramscianism can see ruling class culture as "an instrument of social control".

High culture also became an important concept in political theory on nationalism for writers such as Ernest Renan and Ernest Gellner, who saw it as a necessary component of a healthy national identity. Gellner's concept of a high culture extended beyond the arts; he defined it in *Nations and Nationalism* (1983) as: "...a literate codified culture which permits context-free communication". This is a distinction between different cultures, rather than within a culture, contrasting high with simpler, agrarian *low cultures*.

Pierre Bourdieu's book: *La Distinction* (English translation: *Distinction - A Social Critique of the Judgement of Taste*) (1979) is a study influential in sociology of another much broader, class-based, definition of high culture, or "taste", which includes etiquette, appreciation of fine food and wine, and even

military service, but also references different social codes supposedly observed in the dominant class, and that are not accessible to the lower classes. This partly reflects a French conception of the term which is different from the more serious-minded Anglo-German concept of Arnold, Benjamin, Leavis or Bloom. Bourdieu introduced the concept of cultural capital, knowledge and habits acquired by a dominant class upbringing that his surveys in post-war France found led to increased relative social and economic success despite a supposedly egalitarian educational system.

DRAMA, THEATRE AND CINEMA AT GLOBAL LEVEL

As a subject of tangible and intangible drama, theatre and cinema have thrived to establish an identity of and for the people, places and provinces in their own rights. The drama is a very ancient form of art, and reached their highest pitch of excellence in ancient Greece, which produced great dramatists like Aeschylus, Sophocles, Euripides and the satirist Aristophanes. The Greeks were passionately fond of the theatre, and crowded to see and hear the plays of these great poets. In England, the drama came into full flower in the age of Queen Elizabeth, and the number of able Elizabethan dramatists, of whom Shakespeare was the greatest, shows what an intense interest the English people took in the theatre. The actual theatres in those days were very primitive, and scarcely any scenery was used; but the dramas produced are the greatest in English literature.

London was a theatrical city, evidence of Roman theatre is found at White chapel in 1567 with a stage some five feet high and a series of galleries. Followed by erection of theatres in the fields of Shore ditch, which were constructed of wood and thatch, well enough designed to merit the description of this 'gorgeous playing-place erected in the Fields'. Marlowe's *Doctor Faustus* and Shakespeare's *Hamlet* were performed here.

Certainly these theatres must have been success and the surrounding areas witnessed the emerging of new theatres mainly 'The Curtain'.

Theatres today are places of amusement, resorted to, as a rule, in the evening after the work of the day. The buildings are large and comfortable, and the scenery is magnificent and realistic.

The scenic arrangements delight the eye, the music charms the soul, and the situations created by the plot are such as to arouse the interest, and make us lose the sense of our own troubles and worries in sympathy with the joys and sorrows of those who are impersonated upon the stage.

Theatres being looked upon, in modern times, largely as places of recreation, the public demands amusement, "and those representations which are of a cheerful and joyous nature, those plots which involve the characters in trouble and leave them in possession of unalloyed happiness, are the most popular, even though in many cases they are untrue to life. Their aim was to ennoble and elevate the audience.

Shakespeare stands preeminent among them all, because by his wealth of inspiring reflection to the wisest, his wit and humour and exhibits for ridicule follies and absurdities of men.

It is a great testimony to the universality of his genius that, even in translations, he appeals to many thousands of those who frequent Indian theatres, and who differ so much in thought, customs and religion from the audiences for which he wrote.

The modern theatres of India are chiefly the result of imitation of European theatres

It should be remembered that the managers of theatres are not entirely to blame.

They put on pieces which they consider likely to pay and, if those pieces are degrading, it is the fault of the audience. It is the public which sets the tone of its theatres, not the managers or actors.

DRAMA, THEATRE AND CINEMA AT NATIONAL LEVEL

India has a rich legacy of drama and theatre which can boast of indigenous quality, unaffected by any foreign influence. It was through Sir William Jones' translation of *Sakuntala* in 1789, it came to be known by the world that Indian drama was an independent entity and there was no influence from other cultures. Most critics agree that Hindu drama was neither a borrowing nor an imitation but a product of native genius. The dramatist Bhasa is regarded as the founder and father of Indian drama, whose extant stage piece *The Little Clay Cart* ascribed to sovereign named Sudraka, as was the custom then to attribute a literary work to the ruler at whose court, or under whose favor, the real author chanced to live. These plays were mainly mythical and historical, there were no extravagant expressions of any kind, always took care of the laws of the public behavior, as always the dialect used depicted some sort of high culture and popular culture in terms of the dialogues said. While the gods, heroes and some important characters were made to deliver the moral reflections and precepts of wisdom in the aristocratic tongue (Sanskrit language), the women, slaves and other minor characters used the dialect of the lower class. The theatre was usually a concert hall or the outer court of the palace. Scenery did not exist but the curtains were never in front of the stage but formed the backdrop of the stage meanwhile covering the dressing room or green room behind the stage. This article was originally published in *A Short History of the Drama*. Martha Fletcher Bellinger. New York: Henry Holt and Company, 1927. pp. 99-102.

Against the backdrop of a rich tradition of storytelling and oral, Indian drama was reborn

during the British colonial rule in the eighteenth and nineteenth century. Modern Indian theatre developed under the British rule. Many institutions came up to train in the field of drama. It is accepted notion that most graduates from the National School of Drama take the first train (or flight) out to Mumbai just to get into TV or films. Mumbai is an eternal city that never sleeps, and yet in Mumbai theatre does not pay, but this is also true that Mumbai is where the most plays are produced and performed every year—and arguably—the best, although it is not the best place where one can hope for sponsorship, where as rarely funding is available. Apart from gujurathi and Marathi plays, it is difficult to see any other type of drama theatres surviving in Mumbai. Apart from this there are other problems faced by the theatre lovers like finding suitable place for practice, affordable rehearsal spaces, and dates at theatres is another nightmare, but still we see some of the real stage lovers still making time to spend on discussing about drama, also contributing with monitory funds etc, from their own earnings for their love towards stage and stage nostalgia they have gained and just cannot do away with them. Usually they are in big team who has either left their good, comfortable job just to indulge fulltime in theatre as they say the experience in being with theatre is something that cannot be measured in any sense and there are some who believe in supporting their fellow colleagues in acquiring their dreams for the stage and the theatre, and for the love of it. And these actors from theatre can manage to survive as they get some work or the other like voiceovers, modeling, and also TV. And those lucky like Kay Kay Menon did, to mention few old timers like Anupam Kher, Boman Irani, and Paresh Rawal

IPTA- INDIAN PEOPLE'S THEATRE ASSOCIATION

The Indian People's Theatre Association was formed during the Quit India Movement in 1942. Upon its formal inauguration in 1943-

44, IPTA took upon itself the challenge to bring theatre to the people with the objective of building awareness about social responsibility and national integration. IPTA soon became a movement and swept the length and breadth of India with its socialistic and nationalistic fervor.

Born as a result of a long-felt need among writers and artistes, IPTA brought about a sea change in the prevalent concepts about Indian Theatre. It was formed to co-ordinate and to strengthen all progressive tendencies that had so far manifested themselves in the form of drama, songs and dances. Its roots lay in the cultural awakening of the masses of India, seeking to revive the cultural heritage of the country. Its initial impact was so powerful that a new form of expression took shape. It was to leave a lasting impression, making the arts an expression of the people's yearning for freedom, economic and social justice and a democratic culture. It is one of the oldest performing art groups in the country. Indian cinema, performing arts like music and theatre and now even television have drawn their many personalities from IPTA. It was founded by stalwarts like KA Abbas, Dr. Bhabha, Anil de Silva, Ali Sardar Jafri and Dada Sharmalkar. Over the last six decades many prominent artistes, writers, musicians, directors, dancers and singers have been a part of IPTA.

The mission statement of IPTA is 'People's Theatre Stars the People'. The symbol/logo designed by the famous painter Chitta Prasad is a drummer (nagara vada), which is a reminder of one of the oldest medium of communication. IPTA was established at the national level on May 25, 1943 in Bombay (now Mumbai). The Government of India issued a commemorative stamp in 1993 on the occasion of its Golden Jubilee. The history of IPTA runs parallel to the people's cultural movement in the country and relates to the independence and the anti-fascist movements. The origin of IPTA followed the first Progressive Writer's Association Conference

in 1936, the Establishment of Youth Cultural Institute at Calcutta in 1940, and setting up of the People's Theatre at Bangalore by Anil De' Silva of Sri Lanka in 1941. Anil De' Silva assisted in formation of IPTA in Bombay in 1942. Various progressive cultural troupes, theatre groups and other progressive cultural activists came together spontaneously and at their own initiative for the formation of IPTA. The name People's Theatre was suggested by the renowned scientist Homi Jahangir Bhabha who was inspired by Romain Rolland's book on the concepts of People's Theatre Association.

ART AS TOOL TO DEFINING SPACES

Usually there are three ways and basic approaches seen for integrating art to built structures that is architecture, one of them is where the building itself is conceived as an art form. The second one is where the art is seen as the shape modulator. The third approach is about conceiving art as to embellish architecture. Developing a Visual language for the Built Forms through use of art forms is crucial in context to create a cultural identity.

COMMUNICATION TECHNOLOGY AND CLASS

Cinema as an element of entertainment did serve the purpose for a common man, the elite as well the poor inside the city. Cinema halls within the city area provided a visual characteristic of the surrounding spaces. The advertisements, banners, posters, huge cutouts of the actors brought celebration to the event of cinema. These advertisements of the film made the cinema halls look vibrant. The merging of different class was evident though there was disadvantages in terms of facilities like enough parking space, crowd etc.

CULTURAL POLICY AND CULTURAL IDENTITY

Cultural policy emerged in the postwar period primarily as a means of administering the

public funding of arts institutions and other related organizations, credited with the ability to create jobs, generate growth and transform lives. In her book *The Politics of Culture*, Munira Mirza argues that policy makers' increasing interest in culture, viewed through the prism of diversity, reflects the wider change in how society, and even the human condition, are perceived. With the idea of universalism in the arts, it is need of the hour to bring forth the element of cultural identity through the realm of development of the old structures of cinema theatres that are becoming extinct due to mushrooming of shopping malls and outlets. The old structures of the cinema halls can be renovated or rebuilt in paradigm of as structures that can encompass the element of curriculum, entertainment, socialization that promote visual culture of the city.

Ex. 1. The historic Hayworth Theatre, a Spanish colonial-style building named after actress Rita Hayworth, has changed its identity many times since it opened in 1926 on Wilshire Boulevard near MacArthur Park, bought by TV writer Jenji Kohen. The venue has served as a live-performance theater for the last 11 years, and before that was the longtime home of the Vagabond, the popular repertory cinema. Legend has it that it was once a dance studio for Hayworth's father.

Ex.2. Theatre Building, Building Theatre: Fostering Disruption and Community Through Arts and Education.

Mary Schmidt Campbell

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The occasion of building an NYU Abu Dhabi Arts Center on Saadiyat Island, as part of NYU's campus there, and the Tisch School planning a new Institute of Performing Arts Center (IPAC) in lower Manhattan create an

opportunity for conceiving a dynamic, collaborative Middle East-meets-West partnership. This partnership has the potential to disrupt conventional expectations of both a liberal arts education and professional theatre training as well as to build bridges to new audiences.

CONCLUSION

The study explains the need of the current cultural policies to implement the need of the hour in today scenario of commercial culture to retain the identity of the city's in India through systematic and sincere efforts in bringing life to the old structures of cinema halls as multipurpose creative centres that combine cinema, theatre, education, academic, entertainment and socializing centres.

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POSTCOLONIAL IDEOSCAPES AND MEDIASCAPES IN ARUNDHATI ROY'S NOVEL *THE GOD OF SMALL THINGS*

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ABSTRACT

Arundhati Roy's novel The God of Small Things (1997) is acclaimed as one of the most striking fictional works on the postcolonial communities which are still overwhelmed by the remnants of colonial rule in their psyche. A keen observer can immediately sense an ominous presence of colonizers in the postcolonial community of Malayalam as portrayed by Arundhati Roy. Perhaps, the most interesting observation is the fascination of various characters with the European print and electronic media. Almost all the characters seem to be swaying in the whirlpool of Colonial ideas and images which they daily watch on TV and read in European books. The whole lifestyles of postcolonial beings in the novel including their cuisine, attires, language, favourite movies/songs and literary interests seem to be under the influence of European ideology and Media. This paper is an effort to look into the Mediascapes and Ideoscapes of one of the postcolonial communities portrayed by Arundhati Roy in her novel The God of Small Things.

Keywords: Postcolonial, Communities, Ideoscapes, Mediascapes, dominated, microcosm, knowledge, culture.

INTRODUCTION

Postcolonial era refers to the time period which started after British Empire left its colonies after a long period of rule. This colonization is still having an impact on the people and their later generations who had been through it. Arundhati Roy, in her first novel *The God of Small Things* (1997), seeks to trace out the remnants of colonial era in her native country India. She portrays Kerala and Malayalam as microcosmic representations of postcolonial societies. She narrates the history of a Syrian-Christian family in India that had been through the colonial experience. This is a family of anglophiles which still seems to endorse the European ideologies. This novel traces three generations of the same family. First generation as narrated in the story includes Pappachi, Mammachi and Baby Kochoamma who had been directly through the experience of colonization. Second

generation, the very immediate successors of the postcolonial heritage, are Ammu (divorced daughter of Pappachi and Mammachi), Chacko (foreign return son of Pappachi and Mammachi), Mr. Pillai and Velutha. Third generation narrates the story of two twins of Ammu (Esthappen and Rahel), Sophie Mol (daughter of Chacko from an English woman Margret) and young Lenin (son of Mr. Pillai). Many postcolonial theorists like Homi Bhabha, Frantz Fanon and Chinua Achebe contributed to the theory of postcolonialism. Postcolonial literature and theory captures the impact of colonialism on the postcolonial communities.

METHODOLOGY

This paper is an attempt to find out the leftovers of postcolonialism in *The God of Small Things* within the framework of Arjun Appadurai's work on the Mediascapes and

Ideoscapes. The paper will be focused on analysing certain situations and characters in the play which point towards the impacts of colonialism on the psyche of postcolonial generations. The paper will try to explore the print and electronic Media in which postcolonial beings are interested. Secondly, the paper will be an effort to highlight the colonial effects on the Ideoscapes of the characters in the novel.

LITERATURE REVIEW

Colonialism had a huge impact on the postcolonial communities and shaped the lives of postcolonial societies in almost every aspect. The community which is portrayed by Roy in her novel, *The God of Small Things* has been portrayed as greatly inspired by colonial experience in terms of their lifestyle, language and Mass Media exposure selection. ‘Mediascapes’ and ‘Ideoscapes’ are two terms borrowed from Arjun Appadurai (1996) who tries to delve into “The central problem of today’s global interaction” which is “tension between cultural homogenization and cultural heterogenization” (p. 468). In his book, “*Modernity at large: cultural Dimensions of Globalization*” Appadurai (1996) deals with a very crucial question “how do small groups, especially families, the classic loci of socialization, deal with new global realities as they seek to reproduce themselves and in so doing, by accident reproduce cultural forms themselves?” (p. 43) In *The God of Small Things*, it is seen that how a family tries to evolve and reproduce its own heterogeneous cultural form in the backdrop of postcolonial experience as well as expanding world of Mass Media to which they are exposed.

Appadurai (1996) is of the view that Mediascapes and Ideoscapes are “closely related landscapes of images” (p. 470). It can be assumed that these two landscapes of images “further refract the disjunctures” (p. 35) already created by colonial experience as portrayed by Arundhati Roy (1997) in *The God of Small Things*. Appadurai (1996) states

“Mediascapes refer both to the distribution of the electronic capabilities to produce and disseminate information (newspapers, magazines, television stations, and film-production studios)” (p. 35). He further asserts that mediascapes can contain many “complicated inflections” (p. 35) and he believes that these mediascapes are actually significant because they “construct imagined worlds which are chimerical, aesthetic, even fantastic objects” (p. 35). These mediascapes are supposed to be “image-centred, narrative-based accounts of striped realities” (p. 35) describes “Ideoscapes” as “concatenations of images, but they are often directly political and frequently have to do with the ideologies of the states and the counter ideologies of movements explicitly oriented to capturing state power or a piece of it” (p. 40). For him Ideoscapes are amalgamation of “elements of the enlightenment worldview, which consist of a chain of ideas, terms and images, including freedom, welfare, rights, sovereignty, representation, and the master term democracy”(p. 40). Arundhati Roy’s novel was promoted as an “Indian-English novel” which “reproduces one of the founding celebrity myths of the global US dominated Media” (Tickell, 2007, p. 70). So, this paper is an attempt to explore this domination as the Ideoscapes and Mediascapes are crucial in forming the social fabric of any community.

Discussion

Throughout the novel *The God of Small Things*, various characters are shown under the influence of print and Mass Media. The characters keep on watching the TV channels in the language of colonizers. They aspire towards the foods liked by colonials and they like to dress up in the way colonizers dress. They feel proud while speaking in English and read classics of English Literature.

TV Watching Habits

In the Roy’s novel (1997), Baby Kochamma keeps on watching TV programs of colonizers

and affected by that. Baby Kochamma regularly watched “American NBA league games, one-day cricket and all the grand slam tournaments” (p. 27). She seems to live in the world of western media.

On weekends she watched *The Bold and The Beautiful* and *Santa Barbara* where brittle blondes with lipstick and hairstyles rigid with spray seduced androids and defended their sexual empires. Baby Kochoamma loved their shiny clothes and the smart, bitchy repartee. (p. 27)

In *The God of Small Things*, we see Baby Kochoamma living in the chimerical and shifting world of media. She is so enigmatically affected by the world of Western Media that she gets “frightened by the BBC famines and Television wars” (p. 28). Her life seems to be an amalgamation of the local as well as foreign worries and we found her torn between “Her old fears of the Revolution and the Marxist-Leninist menace” and “new television worries” (p. 28)

Estha likes Western music and idolizes Elvis Presley. The narrative goes on and tells the readers. Estha likes the song “Party”. “Some people like to rock, some people like to roll,” and “he would croon when nobody was watching, strumming a badminton racquet, curling his lips like Elvis” (p. 37).

This family of Anglophiles follow the western hits and they even watch English movies in cinema. Chacko believes “going to see *The Sound of Music* was an extended exercise in Anglophilia” (p. 55).

Appadurai (1996) believes that mediascapes “constitute narrative of the Other” and they convey the “protonarratives of possible lives, fantasies that could become prolegomena to the desire for acquisition and movement” (p. 36). The same thing happens while Rahel and Estha two fatherless Indian children watch movie *The Sound and the Music*. They aspire to be the children of the European hero of the movie Captain von Clapp-Trapp who loves his

“clean, white children” (p. 105) who cannot be their “Baba” because Rahel and Estha are not white like Sophie Mol and they have done the things which Sophie Mol has not done (p. 107). A few of Rahel’s favourite things in the movie are “Girls in white dresses”, “Bright copper kettles” and “Doorbells and sleighbells and schnitzel with noodles” (p. 106). All these favourite things of Rahel point to the household, eating styles and clothing style which colonized had always been hankering after to follow and in love with all of them. That is how Western media romanticize the western housing style, clothing and eating habits and postcolonial masses still keep on following them till date.

Appadurai (1996) asserts that in this era of globalization certain ideas through homogenization they tend to become “indigenized in one or another way” and he claims that “This is true of music and housing styles” (p. 468) as we see Baby Kochoamma gardening, housemaids baking cakes (A Western delicacy) and most of the characters listen to English songs and sing English songs.

Dressing Trends

After coining these new terms, Appadurai (1996) further explains that his suffix “scape” in these two words “point to the fluid, irregular shapes of these landscapes, shapes that characterizes international capital as deeply as they do international clothing style” (p. 469). Throughout the novel, we see various Indian characters wearing western clothes. Estha wears “beige and pointed shoes and his Elvis puff” (p. 37). Chacko also wears Western Clothes in England though he can’t really carry those clothes appropriately and once when he was “dressed like Nehru” (p. 240). He wore a white churidar and a black shervani at his marriage with Margret he thinks it funny and feel uncomfortable in those native clothes. “He looked as though he was laughing at himself and the way he was dressed. Like someone at a fancy dress party” (p. 240) and

when he is attired in Western clothes, “he looked like an untidy beatified porcupine” (p. 241). It seems these beings stand nowhere. They neither belong to their colonials nor to the locals.

Language and Literature

Learning the language and literature of colonizers in order to prove themselves superior to others is a recurrent theme in *The God of Small Things*. Altbach (2006) quotes Shils in his book *Literary Colonialism* that Western countries “...dominate the systems which distribute knowledge” and “produce scholarly journals, magazines, films and television programs” (p. 408) for the consumption of the whole world. Shils asserts that Third World is “at the periphery of the international intellectual system” (p. 408). Malayalam beings are portrayed by Arundhati Roy (1997) on this margin of language and literature. This postcolonial microcosmic world is fraught with the people who are tangled in the web of Western literature and feel proud to speak in the language of their previous colonizers. This language of the colonizers is at the same time giving them a pride and excluding them from the rest of their fellow beings. Baby Kochoamma at the nunnery “felt she spoke much better English than everybody else. This made her lonelier than ever” (p. 25).

Baby Kochoamma seems like the remnant of the colonizers who is by force colonizing Rahel and Estha linguistically. She always keeps on brutally forcing them to speak English and sing English songs and whenever baby Kochoamma “caught them speaking in Malayalam, she levied a small fine” (p. 36) “from their pocket money” (p. 36). “She made them write lines –”impositions” she called them- I will always speak in English. A hundred times each.” At the arrival of Sophie Mol, she “made them practice an English car song” (p. 36).

Sometimes this prevailing English language and literature dominance is being mocked at by Arundhati Roy (1997). One such instance is when Ammu’s husband wants her to go to his English Boss for spending some time, “Ammu took down the heaviest book she could find in the book shelf – *The Reader Digest World Atlas* and hit him with it as hard as she could” (p. 42)

These Anglophiles are breeding a generation of Anglophiles. Rahel and Estha can be seen English reading books “*Old Dog Tom*”, “*Janet and John*”, “*Ronald Ridout Workbooks*” “Kipling’s *Jungle book*”, “*The Tempest* abridged by Charles and Mary Lamb”, “*A Tale of Two Cities*”. “Rahel imagines herself being “Sydney Carton” and “Charles Darney” (61 Roy (1997)) Baby Kochoamma calls Sophie Mol as Ariel another airy being from Shakespeare’s play “*The Tempest*” and acquire “a strange new British accent” just in order to show off (Roy, 1997, p. 144). All these things are portrayed in a humorous way in order to make fun of the some habits of the beings still under the impact of colonialism.

The characters, in the novel, feel proud when they see their kids speaking in English and they show it off too. While Chacko’s visit at the place of Mr Pillai, Latha their niece is proudly shown off because she won “First prize for Elocution by reciting a poem “*Lochinvar*” by Sir Walter Scott (p. 271). Mr Pillai wants his son Lenin mon to recite “friends Roman, countrymen...” from *Julius Ceaser* By William Shakespeare, of which that little boy “didn’t understand a word of what he was saying”(p. 275) but Comrad Pillai smiled proudly. Later on, Mr Pillai expresses his pride on his wife’s English listening skills. “You see?” Comrade Pillai said triumphantly. “She understands English very well” (p. 278). This is how Arundhati Roy (1997) makes fun of the still colonized Ideoscapes and Mediascapes.

The postcolonial characters of these novels have derogatory terms to define themselves

“Ammu said that Pappachi was an incurable British CCP which was short for chhi-chhi poach and in Hindi meant-shit wiper” (p. 51) and think that English equivalent for this term is more appropriate “Chacko said that the correct word for the people like Pappachi was *Anglophile*” and what is more interesting is that they have to find the definition of this insulting term in English Dictionaries. Rahel and Estha are made to look up its meaning in “*Reader’s Digest Great Encyclopaedic Dictionary*”, and they find the meaning as “person well-disposed to the English” Chacko concludes that “Pappachi’s mind had been *brought into a state* which made him like the English” (p. 52). Chacko admits in the Novel: though he hated to admit it but they were all Anglophiles. They were a family of Anglophiles. Pointed in the wrong direction, trapped outside their own history, and unable to retrace their steps because their footsteps had been swept away. (p. 52)

Political philosophy of Mr. Pillai

Mr Pillai seems to be the champion of Western ideology of Marxism throughout the narrative of *The God of Small Things*. These people have taken independence from the colonial rule but their ideologies are still being inculcated by western intellectuals. Mr Pillai is called a “Ayemenem’s egg breaker and professional omletteer” (p. 236) who follows another westerner Napoleon’s ideology that *An egg has to be broken in order to make an Omelette*. “(as in many countries in the Middle East and Asia) where the lifestyles represented on both national and international TV and cinema completely overwhelm and undermine the rhetoric of national politics”(Vachani (1989) qtd. Appadurai (1996), p. 40).

The slave mentality of Postcolonial beings

These postcolonial beings still have the slave mentality. The characters feel awed by the English characters. Margret and Sophie Mol, European wife and daughter of Chacko, are given special treatment as superior beings.

Rahel and Estha feel inferior to Sophie Mol when they see that Sophie Mol is being given so much importance. Chacko feels to be a “proud and happy man to have a “white” wife and “bowed to his new daughter and ex-wife”. This servility of Chacko leads Estha to imitate his uncle and “In his mind Estha said, “Bow” (p. 142). This generation of Anglophiles is not only itself slavish but this generation is transmuting this slave mentality in the next generation as Chacko is transferring in Estha. It seems that colonial rulers still rule the colonized lands and they have hegemony over the colonial lands Loomba(2007) talks about Michel Foucault’s ideology about power and resistance in the postcolonial context “...power works through language, literature, culture and the institutions which regulate our daily lives” (p. 47). *The God of Small Things* portrays how the colonial powers are still ruling on the postcolonial lands with the help of English language, literature and media which is seeping into the daily lives of the postcolonial lands.

Author’s style- a reminder of Colonial Intelligentsia

It seems the narrator/author is also dominated by Western ideology and she has borrowed “Stream of Consciousness” technique from English writers James Joyce and Virginia Woolf. *Heart of Darkness* by Joseph Conrad is referred to again and again. There is a river and boat also in the text and a local Kurtz also. One wonders whether the writer used references to these English texts intentionally or was it an unconscious following of white masters in the field of writing also.

In this novel, *The God of Small Things* a reader comes across what Appadurai (1996) calls , not objectively given relations that look same from every angle of vision but, rather that they are deeply perspectival constructs, inflected by the historical, linguistic and political situatedness” (p. 468) and this microcosmic construct follows the mainstream “Under which the global current flows” (p. 468).

One family of this novel, *A God of Small Things*, is a miniature of the whole postcolonial contemporary scene where the author has represented a certain “family as microcosm of culture” (p. 45). The writer has delineated the whole structure of postcolonial territories through this one novel. The colonization of the masses is still going on. In this novel we come across a number of colonizations still going on. Women are being colonized by men, untouchable being colonized by touchables, children by adults, Malay language by English, foreign tourists still colonizing local people, English clothing and housing style dominating the Malay community and English media colonizing the minds and ideology of the Malay people.

CONCLUSION AND FUTURE STUDY

The research highlights the remnants of colonial rule on the ideoscapes and mediascapes of postcolonial beings. During the research, many similarities between *The God of Small Things* and British literature were detected. Further research can be conducted in the area of discourse analysis of the novel which might highlight the impact of the literature of colonizers on the postcolonial literature as Roy's novel reminds of so many classic English novels.

In short, after the analysis of this novel, it can be said that some postcolonial communities are still under the colonial rule in terms of language, philosophy and lifestyle. India, as well as the other postcolonial part of the subcontinent Pakistan, is still being dominated by English media, and following English Music Charts, English Box Office reviews and English TV channels. The masses follow English clothing and housing styles. The fast food mania has taken over the minds of people and masses feel proud in going to western food chain restaurant. Education system is still dominated by English medium of Education and daily hundreds and thousands of Baby Kochoammas ostracize and punish kids for speaking their mother tongue because with English they can show off their children's

superiority. Children are proudly asked to recite English poems. The whole idea of being civilized and well educated is connected with speaking in English.

One wonders when postcolonial beings would stop being dominated by Western media and ideologies. Chacko's speech in *The God of Small Things* sums up the condition of these postcolonial beings very truthfully. As Chacko explains that postcolonial beings are “locked out” because their “minds have been invaded by war”. These postcolonial beings have won and lost this war of freedom from colonial rule. This lost and won war has still “A war that captures dreams and re-dreams them”. This war has made them “adore” their “conquerors” and “despise their own selves and they feel as if they “belong nowhere” (p. 53).

This obsession with the Western ideology, life style, media, education and food is increasing day by day and each generation of postcolonial transfer this admiration for their previous masters in their coming generation. Each generation exceeds the previous generation in their admiration and imitation of the white people. There seems no end to the colonial rule and postcolonial beings still seem dominated by the westerners.

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PRESENTING INDIAN CLASSICAL MUSIC TO CHILDREN

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ABSTRACT

Research done by cognitive neuroscientists indicates that most brain development happens before six years of age. Very young children are receptive to learning and can absorb knowledge easily and quickly. However, at this age, children are often still considered too young for formal education, which has led to a debate on whether we are losing a window of opportunity where children are very receptive to learning. This has led to a billion dollar industry of baby education. Much of this teaching happens using music. There are many recognized benefits to teaching children music - Children who do well in music also do well in other spheres, and learning music develops important life skills. In India however, most classical musical training starts after the age of six because it is believed that classical music requires a certain seriousness that comes with age. It is also wrongly assumed that children cannot appreciate classical music. Children have a natural affinity towards music and rhythm and their lack of interest in classical music can be attributed to a lack of exposure to it in formative years. Making classical music education accessible to children has been popular in the west, but until recently, no concerted efforts have been made in India to reach children. The new generation of children is exposed to so many stimuli that music education must be presented in a dynamic and interesting way to maintain a child's interest. Non-traditional, hands-on teaching methods can be used to instill in children a love for classical music.

Keywords: *Indian Classical Music, Children, Cognitive neuroscience, art appreciation*

INTRODUCTION

Indian Classical music is one of the oldest styles of music and can find its roots in the *Vedas*, or sacred Hindu scripture. There are two main styles of Indian Classical Music, *Carnatic* or South Indian, and *Hindustani* or North Indian Music. The terms *Carnatic* and *Hindustani* were first mentioned in Haripala's *Sangita Sudhakara* in the early 1300s. Classical Indian music was traditionally passed down in the aural tradition, with very little being written down until very recently. To this day, the notation systems of both styles of classical music are rudimentary, and cannot capture the nuances of the music. (Subramaniam & Subramaniam 1995) Music was originally taught in the *gurukula* system. In this system of learning, a student

would live with the guru, assist in household chores, and gradually learn from the guru. The student was steeped in music, and it was central to his life. In this way, the student was passively exposed to music throughout the day, and in addition to receiving lessons, he would also hear the lessons given to other students and the practice of the guru. (Pesch, 1999)

Alternatively, children from families of musicians would learn music from their parents. In this case as well, being in the homes of musicians would provide exposure to music, helping the children learn and absorb quickly. Students would accompany teachers to concerts and sit behind them, often playing *tambura* or keeping *tala*. All these factors emphasized the aural tradition, and the belief

that most learning happens through listening and repeating.

CHANGING TRENDS

In the recent past, due to a variety of social reasons, the method of learning has changed. Often, classical music has either been discarded completely or relegated to the status of any other extra-curricular activity. A student has lessons from a classical music teacher, typically once or twice a week. The exposure to music usually starts and ends with those classes. There is also a widely held belief that classical music is difficult for young children to understand or appreciate, and so children are not taught classical music, or they are introduced to it when they are older, usually in the range of seven to ten years.

This is creating a chicken and egg situation, where children are not able to appreciate classical music because they are not exposed to it, and children are not exposed to classical music because they may not be able to appreciate it.

THE LINK BETWEEN EXPOSURE AND APPRECIATION

A recent study in Singapore showed that most first grade children listen to (and are exposed to) electronic and pop influenced music, more than other styles of music. This is the music that the adults around them listen to and what is promoted by popular media culture. (Lum, 2008) While this particular study was limited to Singapore, this seems to be the situation the world over, where exposure to music is predominantly what is available through and promoted by mass media.

A recent study showed that when pre-kindergarten and kindergarten children were exposed to unfamiliar music, in this case Japanese music, their appreciation increased on repeated listening (Carper, 2001). The take away from this is that children can learn appreciate what they are familiar with or

exposed to. If children are exposed to classical music from a very young age, they will be much more likely to appreciate it.

EARLY EDUCATION AND THE MOZART EFFECT IN THE WEST

As times change, it would be beneficial to create an atmosphere where children are exposed to music early and frequently. Studies show that most brain development happens before six years of age. The brain attains seventy-five percent of its adult size by age two, and ninety percent by age five. Therefore the age from two to six years is a valuable time for effortless learning, which can and should be utilized for the benefit of the child. (Stamm, 2007)

From when Dr. Alfred Tomatis, first propounded the theory of the Mozart Effect to the present, there has been much debate on the effect of music on cognition, both on adults and children. Recent studies have indicated that the effect on adults may not actually be very long lasting, and may have an impact of only a few hours. However, the impact on children seems to be more sustained. (Campbell, 1997)

Music lessons in childhood have been associated with long lasting intellectual benefits – so, possibly, learning music makes you smarter. (Schellenberg, 2005) Music stimulates children and helps them perform better at creative tasks such as drawing. (Hair, 1993/1994).

It has also been suggested that music training promotes pre-literary skills. A study conducted by Moreno, Friesen and Bialystok shows that children with 20 days of training in music showed greater improvement in visual-auditory skills than children with 20 days of training in visual art. (Moreno, Friesen & Bialystok, 2011). The implication of this is that training in music can benefit very young children learn (subjects other than music)

faster, and helps with development of necessary skills.

It is also a well-established and understood fact that music makes children happy. All children respond to music. There is something fundamental in human nature that makes the body respond to rhythm. Music is a form of stress-free learning, which lends itself to all ages.

The world at large has long propagated the teaching of music to children, and the use of music as a teaching method for children, teaching other subjects such as language and mathematics using music and song.

MUSIC EDUCATION PROGRAMS

AROUND THE WORLD

There are a number of recognised music programs to teach music to children, notably the Suzuki Method, which was designed to teach western classical music to children as young as a year old. The method has been extremely popular, especially in the United States. Early Childhood Music Teaching, designed to teach music to preschoolers has also gained prominence in recent times. Another method, Dogs and Birds, from the UK has had success with teaching piano to three year olds.

Music also forms an indirect part of most pre-school education around the world, whether it is singing nursery rhymes, the national anthem or the alphabet song.

IMPORTANCE OF INDIAN CLASSICAL MUSIC EDUCATION FOR CHILDREN

Taking from all of this, there are a few good reasons why Indian classical music should be taught to young children.

Indian classical music is a pillar of traditional Indian culture, and teaching classical music to children is an important way in which traditional culture can be preserved and passed on to coming generations.

Indian classical music, as earlier mentioned is primarily passed on through aural tradition, in contrast to western classical music where much importance is given to written music. Children can listen to and learn Indian classical music before they can read and write.

South Indian Classical music in particular has a complex rhythmic structure, which is mathematical in nature and can possibly help children develop mathematical understanding and strengthen their mental calculations.

The concept of improvisation, at a later stage, can help develop the creativity of a child. The *navarasa* concept in Carnatic music may help with emotional development and expression.

Learning music can be a unifying force that brings people together and creates understanding. In a country as diverse as India, very few things can bring people together. Music can be a common interest that can unite people of different backgrounds, traditions, genders and religions.

SUGGESTIONS AND CURRENT PROGRESS

Attention spans are reducing, possibly because our senses are continually assaulted with stimulation from all directions. Children, particularly, may be susceptible to it. In order for something to garner the attention of a child, it music be presented in a way that a child can appreciate.

From our experience, children as young as three can have formal lessons, but exposure to Indian classical music can even start in-utero.

The most important factor is exposure. Frequent listening to classical music is the key. Exposure to classical music can start even before the birth of the child. Unborn children have the ability to hear from as early as sixteen weeks and will respond favourably to sounds and frequencies they have heard before birth. (Lise, 1999)

It is not necessary to set aside specific time for classical music exposure, rather, it would be more effective to make it a part of everyday life. Music should be played in the background at home, at school, in the car or bus and during playtime. Particular moods or styles of music can be chosen according to the activity or time of day. Peaceful *Raga alaaps* can be played while sleeping. More engaging music can be played during meal or travel time. While children enter school and play before assembly, music can be broadcast. Music can be played in the background while children are working independently in the classroom and may stimulate creativity during art time. This may also allow children to sub- consciously absorb what they are listening to and use more of their brains over time. It can also be used to stimulate different parts of the brain at the same time. (Boal-Palheiros & Hargreaves, 2004).

Additionally, music can be used to gradually affect behavioural change. Just as a soundtrack in a movie predicts what is to come next on screen, music can help children with behavioural issues. Peaceful music can be used to calm excitable children and more vigorous music can be used to excite otherwise dull children.

At the outset, it may be easier to expose children to instrumental music, so language is not a barrier, or vocal music such as *alaap*, which does not involve words. Slowly from there, the repertoire played to a child can diversify to all types of Indian Classical music.

The researcher's own experience as an educator involved in a music school shows that exposure to classical music not only increases appreciation, but improves so-called musical ability.

Children at the age of two are able to sing songs that they have not been taught but have heard, and children at the age of four are able to identify *ragas* on the radio.

Furthermore, as educators must compete with external sources for the interest and attention of a child, formal teaching must be hands on and interesting. If a child should want to practise music instead of watching cartoons, the music should, in the mind of the child, be more interesting than the cartoon.

To this end, and as part on ongoing research in music pedagogy, we have introduced a number of changes to traditional classical music education with good results.

These changes can broadly classified into four categories:

1. Direct learning
2. Interaction
3. Exposure
4. Support system

DIRECT LEARNING

a) Children are given a soft toy with an electronic *tambura* inside as a “practice buddy”. The soft toy is appealing to children, and is small enough to be carried around. It serves as a reminder to practice and emphasises the need for the use of a *tambura* in classical music practice.

b) We have created a book called the *SaPaBaby* book, which is designed to teach classical music to children in a fun and engaging way. It contains illustrations, activities and trivia. It also caters to parents who have no background in music, by explaining the reason for a particular exercise, or the logic behind it. This is helpful in creating a support system for the young student of music.

c) Students are also given audio recordings of lessons, which they can listen to repeatedly, to help them learn faster.

INTERACTION

a) App: We have introduced a learning app for tablets and smartphones, which has videos,

audio clips and other learning tools, which make learning more interactive. The use of technology also makes it relevant to children who are already familiar with using technology in everyday life.

b) Music related sessions: In addition to actively learning music, children enjoy “playing” with music. This includes exploring instruments, attending workshops and sessions with musicians and music appreciation.

EXPOSURE

As mentioned earlier, exposure is the key. Increased listening helps not only improve the speed but the quality of learning. Repeated listening helps the child hear, imitate and grasp nuances.

SUPPORT SYSTEM

For any child, creating a support system is important. In order for a child to enjoy and continue learning classical music, it is imperative to have a support system in place. This starts with having understanding parents, who promote and support the process.

It extends to having teachers who understand and support music education.

Having friends who learn music, as a form of peer support will also encourage children to continue learning music.

Creating performing opportunities for music students may also encourage them to keep up lessons and practice.

In order for parents to embrace the idea of music education, it may be advisable to make it compulsory in school, or a CV building prospect. In current times, with so much emphasis on academic excellence and CV building, it may be necessary to make music compulsory; otherwise it may not be taken seriously.

Children should be allowed to attend classical music concerts free of cost. At concerts where children are not allowed for fear of

disturbance, a play area for children can be set up in an adjoining area, where they can hear the concert over speakers, so they slowly grow into the habit of attending concerts.

CONCLUSION

The long lasting permanent effects of teaching classical music to children remains to be studied scientifically; there are probably a number of additional benefits to teaching Indian classical music to children that are yet to be identified. However, even the limited information we have at this time speaks volumes in favour of the widespread introduction of Indian classical music education to young children.

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CURRENT TRENDS OF E-LEARNING AND M-LEARNING IN MUSIC

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ABSTRACT

E-learning and m-learning have greatly impacted teaching in several fields of education, especially music. More and more technology is being integrated in music learning today. With the advent of online courses, classes and training, the opportunities have greatly increased for both teachers/institutions and students. There are a number of platforms that are available for the individual teacher. A large number of musicians and music teachers in India teach students all over the world through Skype. Apart from this, there is also software such as Cisco Webex, by which there can be a number of students learning together in a virtual classroom. New music education businesses have emerged to impart through tablets or phones, using apps and YouTube. Garage Band software that comes pre-installed in Mac computers uses innovative methods to teach music. Apart from its courses where a student can plug in his piano or guitar and learn through the basics through interactive means, it also has videos of famous artists teaching their songs which anybody can purchase. Coursera is an education technology company that has, in the last few years, completely revolutionized the online learning. Offering open courses with over eighty of the top universities in the world, it now has almost six million users worldwide. This paper will attempt to identify and explore the various current methods of e-learning and m-learning of music education, as well as the latest methods of learning.

Keywords: Keywords: e-learning, m-learning, music, education

INTRODUCTION

E-learning and m-learning have greatly impacted teaching in several fields of education, including music. e-learning can be defined as the use of electronic and web based processes to learn. e-learning applications and processes include web-based learning, computer-based learning, virtual classrooms and digital collaboration. M-learning is a part of e-learning, which uses new methods of teaching with the help of mobile based platforms. It is estimated that in the fall of 2010, 31% of college students in the US took courses online. (Bell & Federman, 2013). Another area where online education has had a great impact is music.

More and more technology is being integrated in music learning today. With the advent of

online courses, classes and training, the opportunities have greatly increased for both teachers/institutions and students. There are a number of platforms that are available for both individual teachers and institutions to impart knowledge. This research paper attempts to analyze the current e-learning and m-learning teaching methods, with a specific focus on the trends in India. (Nedungadi & Raman, 2012)

TYPES OF E-LEARNING AND M-LEARNING

One-on-one teaching

Online classes through Skype are ideal for individual teachers. Skype and other similar platform have democratized music education and have made great teachers with world-class

credentials available for students all over the world. As a result, there are a number of teachers that are able to make a living by teaching students that live far away. Skype classes have become very popular. All the teacher has to invest in is a good Internet connection, a good webcam and a good microphone – which can all be procured at a very reasonable price. Once that is taken care of, he can conduct classes in the comfort of his own home.

According to the New York Times, while teaching music through Skype is gaining more and more popularity, many parents are still a little skeptical about the results it can produce, particularly for more subtle stringed instruments, such as the violin, where a teacher would typically need to fine-tune certain technical aspects and make minor adjustments or corrections. (Louis, 2012) Although that may be the case for certain instruments or disciplines of musical educations, many parents now prefer online education to regular face-to-face lessons. There are two main reasons for this. Traveling is no longer required, which saves a lot of time and reduces the burden on the parent. The second reason is that in many disciplines, a higher standard of teaching is made available online that cannot be made available through regular classes, particular for niche instruments, where there are not many high quality teachers available.

Teaching students via Skype has become a very popular method of music education, particularly with Indian music teachers. A large number of teachers now make a decent living just by teaching classes online, mostly to music students living in the US. Parents are happy to pay a premium to accomplished musicians in India, for their children to learn music from them via Skype.

While Skype is still by far the no. 1 platform for online classes, there are also new platforms that are used nowadays, such as Google Hangout, Facetime, iChat and TokBox.

Virtual classrooms

While Skype is an ideal method to teach one-on-one, virtual classrooms have made it possible to teach a group of students. The most popular software for virtual classrooms are WizIQ, e-lecta, Cisco Webex and yugma. These is ideal for disciplines and classes where group interaction helps aid teaching. Indian music teachers believe that 2-3 students in a class are ideal for musical education. On the other hand, virtual classrooms are also used for music theory classes.

YouTube

Music education through YouTube is becoming more and more important. In most cases, YouTube is used to teach the basics of a discipline. It is also used as a marketing technique to demonstrate the quality of education that will be imparted if a student joins an institute or teacher.

YouTube is also a website and application through which individuals can explain different concepts of music. In some cases, exam pieces are also taught. This is especially true for western music exams, such as the ABRSM (Associated Board for the Royal School of Music) exams and the Trinity College exams. Individuals play the pieces that are in the syllabus and explain technical aspects of the repertoire. YouTube is likely to get more and more popular as a method of teaching, especially because of the recent monetization of YouTube.

Mobile Apps

Mobile apps for music education can be broadly classified into two types – apps that act as the only learning material, and apps that supplement other learning material.

Music apps such as the iImprov series and the Jazz standards app have had a significant impact in the field of Jazz music. The Jazz standards app has a database of several compositions, which aid students in learning

and playing jazz standards at concerts. The iImprov series consists of a number of different apps

iImprov – Fundamentals

iImprov – Modal

iImprov – Bepop

iImprov – Chord / Scale Compendium

iImprov – The Minor II V

This series of apps made by Apple Inc, is designed to teach and improve musical improvisation. Other important music apps are Real Piano Pro, Guitar Lab, Mad Pad and Ear Trainer.

There are also a number of mobile apps that supplements learning that are done through other methods. Apps such as the SaPa app supplement the teaching that is done through books, CDs and classes. These apps are designed, not to teach from scratch, but to help students use and understand the books and other learning material better.

Garage Band

Garage Band is music recording and music education software that comes pre-installed with every Macintosh computer. It uses innovative interactive methods to teach music. Currently, it teaches the different genres of piano and guitar, including classical, pop and rock.

It has a special type of course where a music student can plug in his piano and guitar from the basics through interactive means. When someone connects their piano into the computer, it converts the musical notes into a MIDI signal (Musical Instrument Digital Interface). The computer then recognizes the signals and hence the software can correct the student if he makes a mistake.

Garage Band also has a lesson store (launched in 2009), where famous artists teach there

songs through an interactive method, which students can purchase. By this method, fans of these artists get the feeling that they are learning their favorite songs, directly from their favorite artists.

MOOCs

Massive Online Open Courses (MOOCs) have impacted the educational landscape in a significant way. A MOOC is a web based course which is usually open to people around the world for free. MOOCs usually employ the use of video, readings, discussion boards and quizzes, and believe in community learning and peer review. They can have thousands of students at a time. One of the leading organizations in this field is Coursera. Offering open courses with over eighty of the top universities in the world, it now has almost six million users worldwide. While Coursera does not offer only music courses, its music courses have created a wave in the music world. It offers music courses varying from the 'Listening to World Music', to 'History of Rock' to 'The Music of the Beatles'. Other organisations that offer MOOCs are NovoEd, Udacity and Edx.

BerkleeOnline

Berklee Online is arguably the most recognized online music course in the world. It has online courses, online certificate programs, online bachelor's degrees and online MBA in music business. It not only has courses, such as music production, arranging, improvisation, but also has music recording software training programs, such as training for ProTools, Ableton Live and Logic.

Online Libraries

While there are fantastic resources and music libraries available, there are a number of online libraries. They include

MIT OCW: MIT's Music and Theater Arts course materials has an number of lectures, projects, multimedia content, and all of its

content is free. Resources include Early Music, Schubert to Debussy, and The Supernatural in Music, Literature, and Culture: This online library contains historical recordings from the Library of Congress in the National Jukebox.

Morgan Library & Museum collection: The Morgan Library & Museum's music collection consists of the Morgan's music manuscripts online, including work from some of the most influential composers of all time

Benefits of e-learning

e-learning has a number of benefits. Some of them are

There is a better access to both teacher and student. The teacher or institute benefits from the students that he/she can get online and vice-versa.

Distance and travel time is no longer an issue. Nowadays, even within some cities, it is too far for a student or teacher to travel, if they are in opposite sides of the city. Online learning makes learning more convenient than spending a couple of hours one-way, traveling. (Sherbon& Kish, 2005)

Excellent education is possible from the comfort of one's own home. This is especially helpful for parents who have small children, and cannot travel to have class.

Online courses work out much cheaper than face-to-face classes in most cases. A number of universities offer courses to students in different countries and continents. If a student were to enroll, he would have to spend a lot of money to travel to and study in a different country. However, by enrolling in online classes, he has no additional costs. Even when the classes are in the same city, he saves on fuel and travel time.

Some concepts like MOOCs work on the basis of "wisdom of the majority". It allows the student to interact with many others from

around the world, learning from and with them.

Drawbacks of e-learning

While there are number of positives for e-learning and m-learning, there is much to be done before it is widely implemented in India. Some of the drawbacks are as follows

E-learning is still viewed as a method of learning to be used only if it is not possible, or if it is too inconvenient to do face-to-face learning. It is not viewed as on par with face-to-face learning, as it is not yet a good enough substitute for face-to-face learning. This is especially true for certain types of disciplines like learning of the violin and other subtle instruments. Instruments such as the violin require touch-based learning, where the technique of a students bowing or fingering is often corrected by touch. This is not possible through online learning. To counter this, some institutes that offer online learning insists on contact classes for their students. As a result, the students learn face-to-face with the teacher for six to eight weeks in a year, and then learn through online methods for the rest of the year.

In MOOCs (Massive Open Online Courses) learning, the learning can become very impersonal. Though there are several other students in the class, individual do not interact with any of their classmates. This can, as a result, cut out a major part of learning, which students learn from their classmates. Positive peer pressure also is not seen.

Online education is hugely dependent on one's Internet connection, a major issue in many parts of India. Especially for online learning involving video conferences and streaming of audio and video content, the bandwidth must be adequate enough to allow that. If that is not the case, the video chats can become pixelated and the audio may become clear, by virtue of which the student may lose crucial bits of information while learning. Often in certain types of online learning, such as Skype

learning, when the connection of even one of the parties (student or teacher) is bad, it affects both parties. Not only does the student suffer, but also the teacher, who is also not able to hear subtle differences in playing.

Future in India

In my opinion, while e-learning is still in its nascent stages in India, it is likely to take off in a big way, particularly in the big cities. Already the online learning that takes place in India now is primarily in the big cities. This is likely to start in the big cities first, due to better and faster internet connections, as well as the convenience that e-learning offers with reduced travel time, a problem that is going to get worse and worse with the likely increased traffic in big cities. Another important factor to consider is that students in bigger cities are more aware of the opportunities of online learning, particularly courses and lessons offered by teachers and institutions outside India. While it may take a while for practical, instrumental lessons to take off in India, the classes that are likely to be successful in the beginning are theory lessons (which can be taught in groups), and vocal lessons, which are easier to teach without the physical presence of the teacher.

The next stage of online learning will be in smaller cities, and increased online lessons for instruments. MOOCs are likely to develop in a big way. Coursera has already made a huge impact all over the world, and it will continue to reach more and more students. With the success of Coursera, more and more companies like Coursera will try to pop up. Online learning is here to stay, and any teacher or institute that wishes to expand and increase its student base must equip itself with better technology and technical skill in order to do so.

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SOCIAL MEDIA: THE NEW PUBLIC SPHERE

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ABSTRACT

According to Habermas the public sphere is an area of social life where public opinions are formulated. These public spheres were spaces within the public that were neutral i.e. no state intervention, where individuals got together to discuss, examine, analyze private opinions on different matters. The public sphere provided every individual the freedom to express; hence the opinions would be rational. However Habermas indicated that the introduction of media has led to the shrinkage of the public sphere. The public sphere was open and accessible to the public but introduction of the press, radio and television, the openness was lost. Even though the media was accessible to almost everyone but the access to private and individual opinion was diminishing. The media had transformed the society as passive, the active discussions and sharing within public sphere almost vanished. It was a one way transmission of information and opinions, mostly the opinions were from the state or the ones who controlled media. The media only provided information rather than facilitate communication among the public thereby shrinking the public sphere. Now with New Media arriving especially Social Media there seems to be hope of reviving the public sphere. It provides the platform for individuals to interact at a level which can be identified as a public sphere. Social Media allows the communication between many to many rather than the transfer of information from one to many. It has the potential to function as a mouthpiece and conscience, the capacity to voice ideas/opinions that are established with the view of social responsibility and relating to stories and issues that would rarely make it to the mainstream media. Social media can be the new public sphere.

Keywords: *Social Media, Public Sphere, Potential, Many to many, Mainstream media.*

WHAT IS PUBLIC SPHERE?

Jürgen Habermas a German Theorist from the Frankfurt School of thought has defined public sphere as a social neutral space where “something approaching public opinion can be formed.” (Habermas 1989: 198). Habermas came up with the observation of the social space in the 18th century when the division of public sphere and private sphere was not as distinctive as in the later centuries. He had the notion that the liberation of the human mind can be achieved by active public participation in dialogues related to current issues and subjects that has the potential to embark a connotation in the present and in the future.

Public sphere is the platform where private and individual prejudice or opinion formed the base of a public persona hence every person had a public persona which had been formulated on the basis of private outlook. Similarly it is true for events and other societal entities too. A sociological outlook of public sphere would be: “the importance of the public sphere lies in its potential as a mode of societal integration” (Calhoun 1992b: 6), denoting that humans being a social animal generally is need of social coordination as no normal human could be self sufficient and public sphere was the platform where the interconnectivity of the society could be seen with dialogues on different interconnected subjects.

Habermas has suggested that the establishment of the public sphere could be seen with the rise of the bourgeois or as what we now know as the middle class; he was very much specific in identifying public sphere as bourgeois public sphere. This certain class of people were credited with the establishment of the public sphere as Habermas examined that it was the bourgeois that had broken the shackles of the capitalist high class and started to formulate a social interconnectedness among themselves. As they were very much self sufficient and self reliant, Habermas saw them as capable of having rational views that could empower a communicative forum or system where the ideas and opinions could be shared and communicated with a great deal of reflection and discourse.

It can also be noted that Habermas considered the public sphere in the initial stages to have a liberal model where censor and control or hegemony was not a factor (Habermas 1989: 15). The public sphere according to Habermas was established in the coffee and chocolate houses in London during the mid-seventeenth century, also the main theme of dialogue in the public sphere were mostly of a political nature. So it can be construed that the public sphere emerged from a view of politics as a process of dialogue and is meant to describe a platform for negotiating and reconciling competing interests, so that the formation of public policy is aided by the informed intervention of concerned citizens (Higgins 2008: 27).

In his book "The Structural Transformation of the Public Sphere", Habermas suggests that the transformation of the public sphere started to take place with the innovations and developments in the world of media with the beginning of the press to radio to television and now the internet. All these media developments had an impact on the public sphere. Habermas hinted that with the main stream media especially press, radio and television being controlled and hegemonic

there was a phase where the public sphere shrunk.

THE TRANSFORMATION OF THE PUBLIC SPHERE

Habermas has mentioned that in the initial stages the public sphere had productive equilibrium between the state, business, family and individuals. However with the expansion of capitalism the society as a whole went under a transformation that led to the shrinkage of the public sphere with the increasing power, control and hegemony of the state and media (Hodkinson 2011:175).

"We had no such things as printed newspapers to spread rumours and reports of things, and to improve them by the invention of men, as I have lived to see practiced since."

- Daniel Defoe, "A Journal of the Plague Year", 1722

Public Sphere and the Press Media started out as a facilitator in a way squeezed the public sphere and brought about the shrinkage or the decline in the public sphere. Habermas in his book "The Structural Transformation of the Public Sphere" suggests that it was due to the expansion of capitalism which provided more control and power to the media that used to provide, share and distribute ideas, observation and viewpoints had started to influence and control it.

The presence of public sphere was there even before the press started its course in time. As Habermas suggests that the bourgeois public sphere's integral characteristics was that they opinions and ideas that were kept and shared was of an independent nature which was not influenced or controlled by any authoritative institution or entity. Later when the press era began Habermas indicates that the press was of a liberal nature very similar to the bourgeois public sphere that existed before it started. The press played a very important part in its early period which was defined by Habermas as "an institution of the public itself, effective in the

manner of a mediator and intensifier of public discussion.” (Habermas 1991: 53)

The liberal press as Habermas termed it was not the mouthpiece of the state nor was it just a commercial product of consumption; rather it was a forum for communication, discussion and debate where rational individual ideas were developed into public opinions. (Coleman, Ross 2010: 30). However this liberal nature of the press did not stick long enough with the growth of capitalism, press houses and media institutions also started concentrating on the profit. The press was being controlled by the corporate or media barons who gave very little importance to the facilitator role that the press had been playing for the bourgeois public sphere; also advertisements had become the main features rather than the supply of information. This was the point where the shrinkage or decline of the bourgeois public sphere began.

“It must be granted that many of our public miseries and dissensions may be ascribed to the abuse of the daily Vehicles of Intelligence, which are too often employed in the service of Faction ... But these inconveniences should not lead the Lovers of the Country to condemn the Liberty of the Press, but to guard against the perversion of this inestimable blessing”

-‘The Examiner’, Morning Post, 1780

PUBLIC SPHERE, RADIO AND TELEVISION

As the press had gone from being liberal to totally commercial, the invention of the radio in the early 20th century came as a breeze of new hope for the revival of the bourgeois public sphere to its early version. The radio especially the BBC during its early days provided the impression as to be reinventing the bourgeois public sphere where the audience could have a discourse on matters related to public affairs and the society. However the impression did not stay for long as the public started to notice the disparity

between the actual public opinion (opinions that as a small sections of the public sphere in union meetings, pubs and coffee shops) and the “public opinion” broadcasted on the radio. (Coleman, Ross 2010: 33)

There were many an accusation and criticism made on the radio broadcasting organisations suggesting that the radio is trying to influence the public rather than acting as a facilitator to the public, also the radio should act with some sense of responsibility towards the public and reflect the actual public opinions and views as the purpose of the radio should be public service. To which John Reith the first Director General of BBC responded: “He who prides himself on giving what he thinks the public wants is often creating a fictitious demand for low standards which he will then satisfy” (Shankleman 2000: 70). He was of the opinion that the radio should actually look to improve the was the public thinks and hence should broadcast enhanced ideas and views in order to enrich the public rather than just replicating the public opinion. To this opinion there was an accusation made of “setting out to give the public not what it wanted, but what the BBC thought it should have” (Shankleman 2000: 70) and Reith’s response to that was “few knew what they wanted, fewer what they needed” (Shankleman 2000: 70).

Hence it was clear that the radio broadcasters had very little interest in the reinvention of the public sphere but rather influencing them. As the mode of communication between the radio and the public was one to many the public were just reduced to mere listeners, who were very passive. The very basis on which public sphere thrived was the active participation of the public on a common platform but now as the active participation was reduced to just passive listening the public sphere declined even more further. The reciprocal diffusion of state and society took over the private sphere, hence compromising the origin of a relatively standardized public comprising of private citizens engaging in a rational-critical

discourse was jeopardized and competing controlled private interests infested the public sphere.

The invention of the television only added the function of the passive listener as a passive viewer. This was another mode of one to many model of transmission of information which was again controlled by the media barons or the state. Ouellete described in her study that the early American television influenced the public in believing that to be a good citizen an individual had to accept the “aesthetic order governed by a higher authority” (Ouellete 2002: 121). So this model of public sphere was rather restricted than being liberal, it was controlled and hence swayed away from the aesthetics of the traditional public sphere.

“With the arrival of new media [radio and television] the form of communication as such has changed; they have had an impact, therefore, more penetrating (in the strict sense of the word) than was ever possible for the press. Under the pressure of the “Don’t talk back!” the conduct of the public assumes a different form. In comparison with printed communications the programs sent by the new media curtail the reactions of their recipients in a peculiar way. They draw the eyes and ears of the public under their spell but at the same time, by taking away its distance, place it under “tutelage,” which is to say they deprive it of the opportunity to say something and to disagree. The critical discussion of the reading public tends to give way to “exchanges about tastes and preferences” between consumers – even the talk about what is consumed, “the examination of tastes,” becomes part of consumption itself”

- Habermas 1989: 171

Habermas believed that the technological developments in the field of media created organisational structures within the media houses which were controlled by the state or some media baron and hence all the development were directed towards

economical gain or establishing a authoritative grasp of the public through the various forms of media that incapacitated the essential and crucial purpose of the publicist institutions. “Thus the original basis of the publicist institutions, at least in their most advanced sectors, became practically reversed. According to the liberal model of the public sphere, the institutions of the public engaged in rational-critical debate were protected from interference by public authority by virtue of their being in the hands of private people”

- Habermas 1989: 188

INTERNET, SOCIAL MEDIA AND PUBLIC SPHERE

“In the world of television the massive flow of information are largely in only one direction, which makes it virtually impossible for individuals to take part in what passes for a national conversation. Individuals receive, but they cannot send. They hear, but do not speak. The ‘well-informed citizenry’ is in danger of becoming the ‘well- amused audience’. Fortunately, the internet has the potential to revitalize the role played by the people in our constitutional framework... It is the most interactive medium in the history and the one with the greatest potential for connecting individuals to one another and to a universe of knowledge. It’s a platform for pursuing the truth, and the decentralized creation and distribution of ideas.” - Al Gore 2007

The internet was the invention that opened doors for the public for active participation with a medium to connect with anyone and everyone with an access to the internet. Though Habermas suggests that the technological development in the information, communication and media field have led to the decline of the public sphere but the internet has the power and potential to prove otherwise. For the first time the public had access to a media that was not one to many but the mode of communication is many to many.

Social media refers to the innovation that unlocked new horizons in respect to interactivity and communication. The notion of social networking sites being social media is very much insufficient as the social networking sites like facebook and twitter are just a part of social media. The other sections that are part of social media are:

- Creativity work sharing sites like video sharing sites (YouTube), Photo sharing sites (Flickr), Music sharing sites (sound cloud), Content sharing combined with assistance(Piczo.com), General intellectual property sharing sites(Creative Commons)
- Business networking sites (LinkedIn)
- User-sponsored blogs (The Unofficial AppleWeblog, Cnet.com)
- Company-sponsored websites/blogs (Apple.com, P&G's Vocalpoint)
- Company-sponsored cause/help sites (Dove's Campaign for Real Beauty, click2quit.com)
- Invitation-only social networks (ASmallWorld.net)
- Collaborative websites (Wikipedia)
- Commerce communities (eBay, Amazon.com, Craig's List, iStockphoto, Threadless.com)
- Podcasts
- Educational materials sharing (MIT OpenCourseWare, MERLOT)
- Open Source Software communities (Mozilla's spreadfirefox.com, Linux.org)
- Social bookmarking sites allowing users to recommend online news stories, music, videos, etc. (Digg, del.icio.us, Newsvine, Mixx it, Reddit)
- Blogging sites (Tumblr, WordPress, Blogger)

All these combined form the, what we now know as the social media sometimes also referred to as Web 2.0. Through these social media sites people have access to boundless assortment of information and data that can be

utilised for engagements with abundant possibilities.

The emergence of social media has provided a different aspect to mass communication; it is very distinctive in nature as compared to the mainstream media. It is actually the form of media that comes closest to the bourgeois public sphere; the basic principles are very much intact. Social media provides a platform for people to actively participate in discourse and debates with their individual views and formulate a public opinion.

CONCLUSION: SOCIAL MEDIA AS THE NEW PUBLIC SPHERE

Social media has the potential to become the new public sphere which can be regarded as the new means of political communication and public discourse. The role played by the social media during the 2008 U.S. Presidential elections with the help of social media Barack Obama went on to become the President of the United States and also the role played by it during the Egypt revolution, how social media helped in organising protests demanding justice and putting an end to the violence. These are landmark achievements that were possible with the social media and internet providing the platform for the public discourse and dialogue.

However the social media is just a mere tool that is there for utilization for anyone who has access to it. A tool is only as much as worthy as its users. Let us consider the case of Wikipedia and Wiki Leaks, Wikipedia as previously mentioned is a collaborative site where people can contribute their knowledge as volunteers regarding any subject, topic or matter that have relevance to the public in general or specifically. As George Orwell said: "Journalism is printing what someone else does not want printed: everything else is public relations." WikiLeaks seems to have followed what he had to say to the 'T'. So they started out with to serve the purpose "to bring important news and information to the public... One of our most important activities is to

publish original source material alongside our news stories so readers and historians alike can see evidence of the truth." (wikileaks.org)

Although if we view the WikiLeaks through Habermasian opinion then WikiLeaks is not truly contributing to the public discourse which is very much opposed to viewpoint of many. While people are certainly talking about WikiLeaks in public, actual, informed debate on the items contained in the documents is difficult to find. Habermas' theories state that discussions in the public sphere seek to unify the moral with the political through rational-critical debate. The sensationalism of Assange's claims regarding devastating information that he has mysteriously declined to reveal at present as well as the lack of a theme or stated purpose to the Iraq War Logs leak do not place WikiLeaks in a position of advancing public thought. Instead, WikiLeaks exists as an auxiliary force, revealing and disseminating information from those policy making institutions that don't engage with the public in rational-critical debate.

WikiLeaks was and could continue to be an important catalyst in jumpstarting discussions regarding government transparency; however their political motivations and hi-tech dispersion methods quickly render them obsolete in the public conversation. So this analysis again provides an insight that for the social media to be the new public sphere the basic fundamentals are to be covered.

Blogging is another part of social media that provides the strong potential of it becoming the new public sphere. The long-term significance of Blogging is that it reverses a trend that had become increasingly worrying in an era dominated by mass media, namely the erosion of what the cultural critic Jurgen Habermas called "the public sphere" - an area where citizens gather to generate opinions and attitudes that affirm or challenge the actions of the state. Mass media offered the illusion of diversity while narrowing the range of real choices available - the "600 channels and

nothing on" syndrome. Blogging has revived - and begun to expand - the public sphere, and in the process may revitalise our democracies. (Naughton 2009)

Aaron J. Barlow in his book *"Blogging America: The New Public Sphere (New Directions in Media)"*, discusses that how the blogs have evolved over the last few years, they have begun to take on distinct characteristics depending on audience and purpose. Though political blogs remain the most high profile (and most read), other types of blogs are gaining in strength and visibility. However there is one thing that needs to be taken into account is that of the social responsibility, especially when it comes to company sponsored blogs or micro blogging sites like twitter, the users need to have a sense of social responsibility or else the whole capacity of blogging and social media becoming the new public sphere will completely be undermined. In cases where companies in their sponsored blogs tend to misguide the consumers by implying their own opinion and views and in the process manipulating the public opinion and in cases of micro blogging sites especially twitter where rumours can take a shape that can be harmful in many aspects like the exodus of the north eastern Indians from Bangalore in 2012.

The convergence of media is another phenomenon in the technological area that has a great impact on the way communication has been perceived. Convergence of media has enabled the accessibility to almost any information and data through the internet on various devices, mobile being the most utilised among them. Now with this development of convergence anyone can gain access to information and interact with any other individual via the social media with their mobile phones. This development has even furthered the prospective of social media making it as the new public sphere and the fact that there is no hegemonic control over the social media brings it even more close to the

traditional public sphere. But the convergence of media also enables the capitalist companies the means to influence the public opinion for their profit, and rumour mongers can have a ball via the social media. Social media has the potential for allowing active participation of public on a common platform that facilitates public rational discourse for the formulation of public opinion, which according to Habermas are the characteristics of a public sphere; hence Social Media can be the new public sphere. However one has to have a sense of social responsibility while utilizing the social media or else any sign of possibility of the social media becoming the new public sphere will be completely smashed.

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VISUAL STORYTELLING AS A MEANS OF GENERAL AND PERSONAL INQUIRY

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ABSTRACT

As a qualitative method of inquiry, stories allow us to explore ethical issues and to learn from other people's perspectives. Stories can engage an audience, capture its interest and possibly inspire action. Looking to explore the interplay between grand/metanarratives and little narratives, the paper will investigate the potential, both positive and negative, of storytelling through diverse media to uncover general and historical truths as well as truths specifically relevant to our modern condition. The paper will begin by laying out a historical and theoretical framework of storytelling. Next, the paper will analyze multiple perspectives through specific examples of visual artists and their works that relate to open-ended interpretation of modern symbols and narrative data analysis. In addition, this paper will review the literary storytelling devices of the narrator and flawed characters, issues of authenticity, and ethical concerns of telling another person's story that are pertinent to the work of contemporary artists.

Keywords: Storytelling, visual art, contemporary art, qualitative method of inquiry

LITTLE AND GRAND NARRATIVES

When I was a child, my father used to tell my siblings and I horror stories as we sat around the campfire. The horror stories of my father were not ghost stories, nor were they urban myths of killers with hooks for hands; my father's horror stories were his stories of being a foot soldier in the Vietnam War. My father rarely spoke about the war, but something about the campfire at night moved him to share. My siblings and I knew this was a special time; we were always quiet and respectful, and we rarely asked questions. My father's stories were about his rejection of arbitrary authority as a squad leader (he was ordered to patrol certain dangerous areas of the jungle, but he purposefully avoided those areas whenever possible; in this way he never lost a soldier under his care). They also communicated the fear of the foot soldier (while in the jungle at night, anyone that

snored was physically beaten until he snored no more); and they were about death (I can recall with vividness the story of the one foot soldier whom my father killed face to face). But beyond this, there was also something deeper communicated in those stories: my father was teaching his children to make their own decisions, to understand the dangers in the world, and the horror of the most inhuman of human acts, war. Those stories were emotional. My father opened up to his children, showing a vulnerable side. At times he portrayed himself as the trickster, at other times as the hero and even as the villain. It took great strength of character to be honest about his faults. Looking back, I see that this was a defining moment for me, where I learned the power of storytelling, not only to evoke emotions - fear, anger, horror, incomprehension, and frustration - but also to teach higher concepts. Of course, at the time I didn't know he was teaching us -

perhaps even he didn't know it - but the lessons he taught us are clear. Narrative is one of the oldest forms of inquiry. Oral storytelling, fairytales, legends and myths were all early attempts to explore and understand the nature of man. Jordan Peterson has described the myth as a condensed form of knowledge of the human condition refined over millennia (Peterson, 2013); what Joseph Campbell might call the monomyth. Myths are not Disney fairytales that have a happy ending; they are full of human failings, often featuring morally ambiguous protagonists that harm as much as they heal. Visual forms of representation followed the oral and predate the written forms, with painting and sculpture attempting to recreate and reinterpret the forms around us. Encoded visual symbols have always been a key element of image making. Often these symbols communicated abstract concepts that went beyond their obvious form. For example an ancient Chinese oracle bone might feature a pictograph (later evolved into logograph) of the moon that would further symbolize a month (Boltz 1986). In this way early pictographs moved towards the more abstract symbols that later became writing. Concurrently pictorial symbolism also gained abstract meaning through an ever-evolving canon of iconography. In the post-modern world symbols have since moved into the realm of the private, purposefully obscure, leaving room for what Lyotard would call "allusions to the conceivable which cannot be presented." (Lyotard 1997) Personal stories that encompass both the grand and little narratives, like those told by my father around the campfire, have particular power because they bring grand concepts like the horrors of war to a personal, relatable level, emotionally charging otherwise abstract concepts. Of course emotionally charging an issue,

especially one that is being represented as factual, is fraught with danger, falling under Paisly Livingston's list of the limitations of narrative inquiry, as it can be "seductive", "empirically unsound" and "pseudo-justificatory" (Livingston, 2009).⁴ The recent controversy about authenticity and agenda manipulation surrounding the water boarding sequences in the film *Zero Dark Thirty* come to mind. These are sequences that elicit strong emotional reactions against torture but are undermined by questions of authenticity. In the following pages it will be important to delve deeper into specific examples of works of established artists that avoid the pitfalls listed by Livingston. Subsequently, I will explore non-contextual reading of visual

⁴ (1) pseudo-explanatory: narratives embody or encourage the fallacy of post hoc ergo propter hoc }

(2) pseudo-justificatory: the persuasive appeal of stories is disproportionate to their real evidential support or reliability (narrative generates "cold" irrationality as a result of availability, salience, and confirmation biases);

(3) misleading: stories encourage the error of pars pro toto

(4) seductive: a story's narrativity is likely to lead to "hot" irrationality through its strong or even "irresistible" emotional appeal, which is obtained at the price of cognitive shortcomings

(5) proleptic or "prophetic": narrators provide a retrospective account of events, deceptively presented from an anticipatory perspective;

(6) empirically unsound by virtue of selectivity or closure;

(7) empirically misleading by virtue of an overemphasis on agency, or on agents' responsibility or freedom. For further information read Livingston's article "*Narrativity and Knowledge*".

storytelling; hopefully adding further ad rem examples that illustrate the positive power available to visual narrative inquiry.

MULTIPLE PERSPECTIVES

Looking at single and multiple viewpoints – posit(s) that individuals with different standpoints (occupying varying positions of power) can help readers to try and understand each participant's viewpoint. (Leavy, 2009) The diversity of media available to the visual storyteller is vast; it goes far beyond painting, sculpture or drawing. The availability of represented forms through marks, figuration, color, texture, shape and form and the information embedded through denotation, connotation and/or context is similarly vast. This diversity is multiplied when you take into account the history, experience and personality of each artist that is brought to bear on the artist's work. The diversity of interpretations exponentially increases when you take into account the viewer and what the viewer is bringing to the reading of the image. I would argue that this potentially infinite set of possibilities is one of the many things that make visual storytelling so compelling. As an example let us look at Marc Chagall. Chagall was a master modernist storyteller, he intuitively told meaningful stories that spoke to the audience on multiple levels. Chagall's mixture of storytelling and painting techniques was a synergistic diode. The expressive marks and masterful usage of color added layers of meaning beyond the figurative. Chagall grew up in the small Russian town of Vitebsk and his oeuvre is replete with snippets of memories from his past. He repeatedly added his uncle Neuch, the original fiddler on the roof, as a personal symbol to many of his works (Baal-Teshuva, 2008). We can see here the power of one storytelling element, initially created by the artist but then appropriated and reshaped by a viewer to become a new narrative in the form of the play and film of *The Fiddler on the Roof*. The icon of the fiddler on the roof became a metaphor for finding a way through

adversity. The play and film now have the power to inspire personal stories in others, even if they do not know the work of Chagall. An artistic project that delivers a more contemporary perspective, using a unique medium choice combined with narrative, is the 3D GIS research project by Mei-Po Kwan. Kwan took abstract global positioning system (GPS) data and gave it a subjective human experience. She analyzed the data and found the personal and the human in what would otherwise be considered objective and emotionless. Imagine a single GPS data point that travels every day from point A to point B to point C; it is quite meaningless in terms of emotions, values or ethics. Add, as Kwan has, a record of all the emotions and fears that were recalled by a Muslim woman post 9-11 as she passed each spot (a particular building or store) to and from work and the data takes on much more meaning. The additive nature of narrative can engage the viewer in a way that pure data analysis cannot. Through her 3D GIS video project Kwan argued for "(t)he need for subjectivities, emotions, feelings, passion, values, and ethics" (Kwan, 2008); values traditionally not associated with data analysis.

STORYTELLING DEVICES IN VISUAL ART, AUTHENTICITY AND ETHICAL CONCERNS

By looking at a diversity of media much can be learned about storytelling. Storytelling is generally thought of as existing primarily in the realm of literature and secondarily in the visual art world. One medium that straddles the two is the graphic novel. Graphic novels, previously seen as comic books for children, have finally "grown up"⁵ (Wolk 2007) gaining

⁵ In *Reading Comics and What They Mean*, Douglas Wolk elaborates further:

acceptance in the art and academic world as serious works of art. This trend has gained momentum as “serious” works such as Art Spiegelman’s *Maus*, a personal story of Spiegelman’s parents’ survival in a Nazi concentration camp, have garnered both critical and commercial success. I will explore here how this medium deals with the issues of representation and truth. One common storytelling device is the narrator or storyteller. At a basic level, the narrator is simply a tool for exposition, but used judiciously the narrator can act as a “viewer”, giving the audience someone it can relate to. In *Vietnamerica*, a graphic novel written by Vietnamese American GB Tran, Tran posits himself as the other in his attempt to learn about and explain the lives of his father and mother before, during and after the Vietnam War. Through this approach, the reader learns at the same time as Tran, the storyteller, is learning. This gives the reader greater access to the story and avoids falling into the pseudo-justificatory fallacy: by avoiding the paternalism of the “authoritative” narrator, the approach instead creates a relationship where all are learning as equals, merely facilitated by the storyteller. Related to the above, Sam Peep Tarr, a graffiti and mural artist, uses the narrative device in his own work. He illustrates his own tales “capturing a theme from a lived experience” (Leavy, 2009);

“A form that was once solely the province of children’s entertainment now fills the bookshelves with mature, brilliant works by artists like Chris Ware, the Hernandez brothers, Dan Clowes, and Charles Burns, discussed in the sort of tone that was once reserved for exciting young prose novelists. Cartoonists’ work is hung on the walls of galleries and museums; there’s an annual anthology of *The Best American Comics*.”

introducing motifs from his mother’s native Cambodia, glowing lights from his encounter with a UFO in the Australian outback and his Kiwi father tramping about Asia drinking insecticide laced rice wine with local farmers. The UFO theme repeatedly makes its way into Tarr’s work, an arguably empirically unsound story. Though Tarr asserts the experience as real he presents the story more as a fable, interwoven with Cambodian gods and a red faced Kiwi. Staying true to your characters and being willing to portray every relevant facet of a character can create a richer storytelling experience. Webber and Mullen explain that “the flawed characters they portray make the stories and their local contexts all the more appealing to the audience and more likely to be pondered” (Webber, Sabra J., Mullen, Patrick B., 2011). This is not merely a storytelling device to be used to further the story. It is an instrument of exposition that avoids the seductive fallacy by presenting the person as real. For example in *Maus*, Spiegelman includes scenes of the fighting between his father Vladek and his stepmother Mala. This rounds out the character of Vladek, making him a real person and not a caricatured victim only to be pitied. In addition, by honestly portraying the many dimensions of Vladek’s character, Spiegelman adds a level of authenticity to the project. A corollary example from the fine art world can be found in the work of Nicole Eisenman. In *Winter Solstice 2012 Dinner Party* the artist portrays her friends and acquaintances in an unflattering light. Many of the guests are obviously drunk (a recurring theme in Eisenman’s work), with one fellow passed out with his head on the table. Another acquaintance is represented as a deathly pale 19th century socialite type clutching her toy dog. The socialite is talking to an affectively posed green skinned man in a dark green/light green striped shirt. What makes the work compelling is the artist’s interpretation of the awkward yet intimate relationships between the characters. By creating art out of another person’s story, might the artist bring

unwelcome perspectives to that story – first the artist’s own perspective in interpreting the story, and then the perspectives of the art’s audience? Anna Yardley explores the theme of truth in prose in depth and speaks to the ethical concerns of narrative inquiry. Yardley advocates for the positive side of narrative inquiry but recognizes its mirror image, “the dark side of truth” (Yardley 2006). Yardley warns that “the capacity to engage in the “as if” also gives us the power to imagine the worst possible ways to hurt each other.” (Yardley 2006) In fact: Deciding when stories should be told and when they shouldn’t is one of the great challenges for theatre (and other arts) practitioners working in communities, and increasingly a dilemma for researchers in the social sciences. Sometimes silence, however frustrating silence might be, proves to be the most ethical choice. (Yardley 2006) Sophie Calle’s work intentionally tests ethical boundaries, falling at times on both sides of the dark and light side of truth. In the *Address Book* Calle found an address book, photocopied it, and then returned the book back to the owner. Over the course of a month she created a series of “portraits” based on a found address book of filmmaker Pierre D. published in the newspaper *Libération*. When Pierre D. found out about the artworks he was furious, he threatened to sue and in 1983 a nude photo of Calle was published as retribution in *Libération*. According to Lauren O’Neill-Butler, Calle consented not to republish the work until after his death. In an interview with Jill Magid, Calle observed “*I think that for the guy it was very cruel, [b]ut if it had to be redone, I would redo it because the excitement is stronger than the guilt.*” (O’Neill-Butler 2012)

ISSUES OF INTERPRETATION

Anne Wolcott explains that Arthur Danto’s theory of interpretation “charges that the observer must attend to the non-exhibited qualities of a work. We must look not only at the relationship of elements within the work,

but also beyond the object to its historical, rhetorical, and philosophical contexts in order to comprehend its meanings.” (Wolcott 1996) While I agree that this approach offers the viewer a rewarding experience I wonder if there is something to be gained from a non-historical/rhetorical contextual viewing of a work. In many cases it is impossible to know the entire context of a work, either because the information is not available (lack of historical record for instance) or in some cases because of purposeful misdirection (what can we read into a forgery?). In addition a work’s “meanings and associations are bound to the cultural framework of the time and assume causal connections with an artistic environment...” (Wolcott 1996) The full socio-historical context of any work is certain to be incomplete and therefore must also include other more personal factors. I like to think of the symbols in figurative works as narrative inkblots. Just as Rorschach inkblots are random blots of ink that psychotherapists use to learn what the viewer is thinking as the viewers project their own subjective interpretation onto the objective random image. The same can be said when a viewer sees a work with personal symbols created by an artist. The viewer cannot know everything that the artist was thinking when they were creating the image. However, this does not mean that meaning is lost. The personal symbols are just inkblots, encouraging the viewer to make their own story based on their own personal experience and personality. The viewer can then in turn ascribe their own metanarrative, however at odds with the intention of the artists, to the work viewed. This open-ended narrative allows the work to engage viewers in a way that is seemingly personalized just for them. To further illustrate my point let me attempt a mind experiment. Imagine I were to head to a museum of historical art and were to view a fragment of pottery from a long forgotten civilization. On this fragment of pottery is a mythological creature with two wings, one eye and a snake for a tail. I might take the time to read the

museum didactic for background information –which might be necessarily limited. For example it may be impossible to know the identity of the artist/artisan and therefore we cannot know the motivation s/he for the creation. I might speculate, perhaps it was to be used in ritual in a temple or perhaps it was to be used for mundane purposes in a household. I might take the time to research everything there is about winged one-eyed snake tailed mythological creatures to heighten meaning. However, it is known that many mythical creatures stem from our fears or desires and that projection is as powerful, if not more influential than, the intended coded symbol. Therefore, might I learn something else through the viewing? Perhaps I might view this creature as a symbol of freedom. But a symbol of freedom that is cursed with limited vision and has unwanted consequences at the tail end. I might appropriate this creature as a symbol for my feelings of misgivings at choosing a career in art. I might feel that a career in art allows the imagination to soar but it is also fraught with dangers of economic instability and depression at being unable to create a *truework* of art. This interpretation can be personally illuminating, even perhaps therapeutic in the hands of psychotherapists, without the need to know all the non-exhibited qualities of a work.

CONCLUSION

Stories are personal. They are relatable and engaging on multiple levels. On a grand scale they give insights into complex concepts that are pertinent to the world around us. On a smaller scale they connect emotionally with the audience, giving access to multiple perspectives and allowing individuals to learn from one another. Finally, keeping the work open-ended provides the opportunity for the audience to engage in self-reflection allowing for individualized insights that can go beyond the artist's intentions.

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AESTHETIC VALORIZATION OF THE FOUR ELEMENTS IN DESIGN ART

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ABSTRACT

The scholarly project Aesthetic Valorization of the Four Elements in Design Art was inspired by the book Aesthetics of the Four Elements edited by Krystyna Wilkoszewska. We can see a symbolic-archetypal connection between art, design, elements and humankind. Water, fire, earth and air represent the nature. They are the source of inspiration for the artists and designers. The contemporary design became a boundary between art and functional industry. The objects are made by studied designers, but behave like objects of art. Their basis is often a kind of storehouse of the elements. The use of the elements in Design Art can be divided into few categories: the encounter of the elements and humankind, the connection between elements and material (fire = metal, water = glass, air = paper, earth = ceramics), interpretations of the wide range of the artworks (studio Front, Maarten Baas, Marian Lassak) and their relation to philosophical concepts (Bachelard, Kalnicka, Neubauer/Skrdlant).

Keywords: design art, four elements, water, fire, earth, air, art, aesthetics

AESTHETICS OF FOUR ELEMENTS

Currently, four elements have moved from the position representing the nature and stimulating our senses to the position of an effect. Elements are the tool used in visual culture such as attraction, e.g. advertisements, graphics, propagations, with the aim to rouse the emotions inside the observer (and receiver), deeply rooted within him. The way how the elements are presented in media and everyday reality of ordinary man within sophisticated civilization became the status of pseudo (fake) art. The element stopped to be a mediator between the nature and the man but became the tool of cheaply consumable effect without deeper core idea. We can state that common-life elements have lost their ontological meaning. They have become, similarly as other life aspects worked on the long-term basis, the victim of present consumerism. The acceptance of images is followed by misunderstanding of hidden significance in accordance with increasing

number of images surrounding us in the age of “historically patriarchal supremacy” (Pallasmaa, 2012, p. 18) of focal vision achieving the top since the age of postmodern eclecticism. Our culture does not aim to reveal incomprehensibilities. Thus, any activity of a minority in the form of theoreticians – intellectuals who explain signs from the past that surround us, is a positive asset. Wilkoszewska uses label of “the culture-dependent icons” (Wilkoszewska, 2001, p. 11) in this sense.

However, if we analyzed the tendencies of contemporary art, we would find the movements handling the problem of the return to the roots that appeal to the nature and rediscover four elements as nature tools. Artists reach for the elements spontaneously, it's their response to desensuality, suggestion and simulation that invade present culture. Authors working with the elements appeal to the sense, pleasure, experience, spontaneous practice that does not require an intellect and

the knowledge of the terms. Elements become the key, the code, the inspiration or the production technology not just in the field of art but also of so-called Design Art. However, elements are just the source of creation of abstractions inside of our consciousness at the same time and that's an inseparable part of their aesthetics. Elements represented within the art have symbolic function and its revelation is dependent on an interpretation.

The theme of elements have fascinated the humanity long time ago. Elements could be even the reason of a design creation and thus the creation of the objects filling everyday needs of the man. The first art-craft objects served for carrying the water, grain storage or keeping the fire under the control. Aesthetical valorization is some kind of valuation of an influence of natural elements on human perception needs influenced by postmodern and everyday phenomena being its part.

Let's briefly focus our attention on the problem of elements' understanding in general, or the problem of their elementary distribution that is differentiated by the culture (Eastern vs. Western) before we start to approach the analyses of art and elements relationships. If we search the elements in their relationship to Western culture, philosophy, religion and their mutual relations, we should start in the Ancient times. Neubauer – Skrdlant claim that elements were examples of “simple entities” (Neubauer – Skrdlant, 2004, p. 10) for Aristotle and not in the sense of physical entities that we keep in our thoughts in this context, but in the sense of so-called soma covering even the notions such as “states, consistence, status, method of expression” (Neubauer – Skrdlant, 2004, p. 10) besides of the sensuousness meaning. Philosopher Empedocles divided fundamental elements into division of four. Elements have exceptional symbolism in Christianity: Moses confrontation with the God happened through the fire when the God undertook the image of burning bush. Thus, aureole is symbolic sign

of fire, testimony of the meeting with the God. Air is not less important element of the Christianity, by the reason of an interpretation of omnipresent God's love. One of the elements' division bond to Western astrology and tarot where we can follow elements interconnection for example with colors (green, yellow, blue, red) or objects (coin, stick, jar, sword). We observe other coherences in medieval alchemy where Persian alchemist Jābir ibn Hayyān complements four basic elements with two universe elements: sulphur (representing combustible material, stone) and mercury (representing metal qualities). Gaston Bachelard dealt with elements in Western philosophy, his chapter in *The Psychoanalysis of Fire* discusses alchemists: “...they decided to look for the fire in the metal because it is more permanent and incombustible, more concentrated and milder in its effect there ...” (Bachelard, 1970, p. 81). Or the quotation that Cosmopolitan mouths the mercury: “I'm the fire inside of me, the fire serves as the food and is my life” (Bachelard, 1970, p. 83). Indeed, the material is the heart of an object. Its suitability affects overall design in radical way, material is sometimes even the only new that author works in his work production with.

René Guénon, French theoretician (known as well as Shaykh `Abd al-Wahid Yahya), explained elements' division by Eastern cultures to European thinking. He described it in his two articles *The conditions of corporeal existence* and *The Hindu doctrine of five elements*. Eastern culture distinguishes different elements' division if compared to Western one. We distinguish the views of elements in Ancient Egypt, India, China, Tibet and Japan. Analysis of particular views presents the scale used for sign interpretation contained within the objects or other works of Design Art.

Welsch describes Kantian text in *Aesthetical Thinking* discussing “flaming flame in the fire-place or bickering brook” (Welsch, 1993, p.

12). It's about the ability of elements to stimulate the contemplation – the state of imagination, free imagination moves that encourage autonomous production. Welsch imputes to pen-drawing of Da Vinci where the old man “immersed in observing the whirlpool” (Welsch, 1993, p. 20). Kalnicka in her *The Archetype of Water and Woman* discusses “archetypical complex” (Kalnicka, 2007, p. 20) of four basic elements: water, fire, earth and air that involve thoughts perceived in themselves in a certain way that occur during the history again but are changed in several modifications. We identify with Kalnicka stating that archetypical perception of elements is close to human perception.

The scope of our research is completed by the relation of elements and design as actual problem. What's going on in contemporary design in confrontation with elements? Let's research the view of elements as of the call for the return to the nature. It can be seen in the form of the desire for breaking the element within applied arts and to set its part in certain form into our dwelling. Elements generally represent an exterior and human existence is associated to the living in interiors. Division into exterior and interior can be strictly architectonical from philosophical point of view (human existence is primarily not associated just to interior). We can look at the elements as at the elements of “an interior world” at the same time.

ANALYSIS OF THE CONTEMPORARY ART WORKS AND DESIGN ART IN THE RELATION TO PARTICULAR ELEMENTS

The fire

The fire is an element associated with: intuition, man, heat, drought, speed, light, sight, red color, bitter taste, pleasure, unconventionality, vagueness and others.

The fire symbolizes the spark given by the God that is metaphorically inside of each human. Impassionedness heads outwards (the

symbolism of burning ball), or upwards (increasing flames). The fire in dark is the symbol of safety, hope, contemplation. It is destructive when uncontrolled. Fire element is represented by fire-places, chimneys, candles or metal processing in human society. Fire is able to change and transform. Fire forms disappear by dispersion. Maria Popczyk describes the fire as an element, that “does not allow itself to be fully subdued or controlled, and the violence of its manifestation makes humans realize the fragility of their existence, as well as the limits of their sensuality” (Popczyk in Wilkoszewska, 2001, p.186). An example of the fire use as a technology is the object of Belgian designer Kaspar Hamacher: *Ausgebrannt stools*. Designer's attitude in his works shows his promotional video where he's coming into the forest with a saw, finds fallen stump that he shortens to desired length and uses fire in order to get the effect of charred furniture in the conclusion. Hamacher lets the material disappear in the fireplace where he places the stumps and stops the influence of the fire as he considers. The nature is the source of inspiration for Hamacher. The result of his work are solitary original pieces made exclusively of natural resources. Objects' magic consists in the fact that not even the final adjustment does consist of any artificial element itself and, thus, the product keeps the process associated with the feelings of warmth that wood brings along.

Dutch designer Maarten Baas created the furniture set entitled *Where there's smoke* that is based upon the chairs of world famous authors of 20th century or older historical pieces. Their surface is modified by torch. Author aimed to get an impression of an icon saved from the burning place. Elementary function of an object – to offer the seats – is still kept, in spite of the fact that Baas' chairs seem to be too fragile, as if the user had the feeling of responsibility being blamed for damaging this modern design to piles of ash. Author guarantees it won't be so. We could state that the furniture set of Maarten Baas will

be the only thing that won't burn if our room get caught by the fire. Fire is becoming the source of many imaginaries of human mind in this context. Popczyk gives an example of Jung analysis of the dream described by one of his patient. He dreamt about the room full of blood and flames. "Blood is red, red means love, fire is red hot, surely you know the song: No fire, no coal can burn as hot, etc. Fire, too, means love" (Popczyk in Wilkoszewska, 2001, s.187). Promotional video of *Where there's smoke* series products captures detailed shots of burning wood changing into ash, leaking smoke, flaming small pieces of coal still having the form of an object. Fire becomes the source of spiritual and emotional experience. Chair presents innovative object bringing new experience – sitting on the burnt furniture. Baas defines the reason of beauty through these objects: "Why do we buy things and don't touch them? Why do we think symmetry and smoothness are beautiful? And what would happen if we do the opposite of what we ought to do with furniture – if we burnt it?" (<http://www.lacarmina.com/blog/2008/01/maarten-baas%E2%80%99-gothic-burned-furniture/>, 2013).

Baas' objects are comparable to the work sets *Coupes* and *Coléres* that were made by the sculptor Arman. Creative attitude of an artist is destructive. He creates his works by cutting, burning or smashing, he places them on canvas or pedestal while we can find even iconic historical furniture, musical instruments or bronze sculpture among them. This Arman's work follows his set *Accumulations* that should criticize overproduction and quantity of objects congesting the society. The philosophy of Arman is almost similar to Baas' one. An artist (as well as designer) wants to restore an idea of reinterpretation of the view of art beauty among the spectators.

Another example of fire use as the only technology is the object entitled *Engineering temporarily* of Tuomas Markunpoika Tolvanen, the graduate of the Design

Academy in Eindhoven. Author wrapped old furniture pieces with chain to make just one layer. Then he let the furniture burn. After burning original piece of furniture, the only thing left was the chain copying the shape of e.g. armchair or commode symbolizing former objects. Tolvanen has been inspired by "poor" memory of his grand-mother suffering from Alzheimer's disease. Author compares the fragility of human being to the material, object is the result of his personal agony in his family. Design becomes the medium of an expression with an effort to make the bridge between metaphysical and material world. Designer has been inspired by Heidegger's idea considering that "*Temporality reveals itself as the meaning of authentic care. The primordial unity of the structure of care lies in temporality.*"

(<http://www.themethodcase.com/engineering-temporality-by-markunpoika/>, 2013).

The water

The water is an element associated with: emotion, water, taste, North, cold, bucket (cup), black color and others.

Water has different forms (river, whirlpool, lake, waterfall, swamp, sea, ice, rain, steam) and their value has varied symbolism. Water symbolizes gift of life, the first drink, environment of the child before the birth, but it's also interpreted as the symbol of mysticism and death in its dark form. We can state that water gives, keeps, but also takes the life. Dead water was the first mirror. Sea waves and river stream symbolizes infinity, repetition, rhythm, regeneration. Whirlpool presents the source of power and inspiration and on the contrary, drop presents fragility.

Slovak designer Marian Lassak places frequent object of an interest of designers – the chair – on the water surface in his installation *Kelpy*. Curator Viera Kleinova defines his work as "...effective meditative object, hovering over the water surface, sinking into it or just simply balancing on its surface"

(Kleinova, www.marianlassak.sk, 2013). Uncovered and empty water surface suddenly becomes the place of expectations. Installation has narrative character: chair is the last memory of the story, requisite of the plot taking place on the water surface. Who left it there is questionable.

Let's look at the quotation that can be inspirational if we would like to interconnect element of water with the material of glass. The description of the cruise by Rimin Marcus shortly after dreamful meeting with Christ in the book *The Secret of the Kingdom* of Mika Waltari is an example of this.

"Fishermen began to row hardly. The boat cut the water as a glass in which ranges and flames reflected the rising sun back."

(Waltari, 1992, s.277)

We illustrate the interconnection of water element with glass material by an example of *Droog Aalto* vase from the designer Jan Ctvrtnik. The vase of famous Finnish architect Alvaro Aalto entitled *Savoy* was inspired probably by the shape of one of Finnish lakes copying its peripheral curve at the time of its origin in 1936. Ctvrtnik became the winner of the competition subjected to climatic changes with the design *Droog Aalto* announced by Droog company. Designer has made new curve copying the lake after climatic changes in 2007. The lake volume difference has been generated by new shape of the vase. Vase design bears a message about the changes that are happening in our planet.

Water occurs in the works of many designers, e.g. Dutch Wieki Somers designed the bath – a boat entitled *Bathboat* that immediately became an object of museums. Author would rather prefer everyday use of the object in our households, because design can fully influence people and fulfill its function just in this way. Somers was inspired by black-and-white photography of lonely fisherman that evokes the feeling of freedom in her. The aim of the

design was to bring a comfortable feeling caused by shaky dreamy feeling on the board of the boat into the bath relax. There is a difference because we can fall in dreams on the board of the boat. There is a threat of drowning in the bath. "It is not surprising to discover that an aqueous environment is capable of producing dreams states in human beings, either sitting in a boat or being carried slowly up and down by the currents, or merely by observing the movements of the water" (Kalnicka, 2007, s.81-82).

There is a direct contact with an element, touch, in the winning photographs of Absolut Vodka competition expecting advertising product of designers. However, the artist Zuzana Zabkova captured water stream in the pictures, specifically on her body where we use to wear the jewelry: water bracelets or necklaces were made this way. We cannot miss aesthetical aspects of the water. We are fascinated by the element captured at the moment when it's really hard to see it with naked eye. Water in the pictures can be even more attractive than real jewelry.

The designer Hella Jongerius combines traditional understanding of woman in her *4 Seasons* object – a jar. Her interpretation is supported by the article in mentioned book of Mika Waltari where the character of woman, Myrina, describes her relationship to Christ:

"I think that I'm the happiest of all of you because I do not know much about him (Christ) and I'm like an empty jar that can be filled when he wants." (Waltari, 1992, p. 322)

Kalnicka deals with the interconnection of the symbolism of water, woman and jar in her publication *Archetype of Water and Woman*, while responding to Hegel's definition of water as an element associated with constant sacrifice. Author explains the text of Julia Kristeva on the position of woman as "fall-guy" at the same time. In this context, we can introduce even one more work of Hella Jongerius entitled *Nymphenburg Sketches* –

Animal Bowls depicting the bowl and the deer. Designer uses the blood of shot young deer as a decoration, spotted ornament right on the bowl. Object talks about the story of hunter and animal attributing the beauty even though bleeding.

The earth

The earth is an element associated with: sense-perception, mother, food, substance, woman, stability, spring, touch, yellow color, sweet taste and others.

The earth presents an element basically being solid structure and its transformation is possible through slow process. We can say that the earth is a mother providing us with the fruit if being patient. It can be associated in various forms: in minerals, earthquakes, soil, mud, dust or underground.

We can state that in case of the design it's represented by overheated material – ceramics. The fire that overheated the earth made “the human memory” (Fischerova in Neubauer - Škrdlant, 2004, p.152) represented by clay tablets or present silicon chips. The fire helped the earth to get stable shapes, forms of jars, utensils or bricks. An example representing earth design is work of Maarten Baas *Clay furniture*. Every piece of this furniture series is unique because of its handwork modelling with no form casting. Designer appeals to the essence of the touch in his works, he emphasizes the feeling of the craftsman and we can state that such a connection with the material/substance is incomparably stronger aesthetical experience than designing only through the computer.

Designer's studio Fluid Forms makes the bowls *Earth Bowls Pinstripe* as the customer wishes according to topographical map of given place on Earth. Unique wooden reliefs having the function of fruit bowls are the result. Designer Tibor Uhrin works with earth surface as well, however more symbolically. He makes the bowl series entitled *Dunes* representing the wood processing technology and emphasizing the essence of traditional

craft in comparison to computer generated bowls of Fluid Forms.

The air

The air is an element associated with: thinking, man, touch, invisibility, move, lightness and others.

Symbolism of air is associated with its ability to get in (almost) everywhere and cover (almost) everything. The air is invisible and untouchable element, it can be light and fast or dense and heavy. Typical attribute of air is its transparency. When breathing the air we inspire the world into us and expire part of us to the world. Kiss is often understood as the exchange of air, breathe and mutual spirit – the life inside of the human.

The example of design representing the air is an object of Swedish studio *Front*. Its name is *Blow away vase* and it's the vase having its accident warped by sudden concentrated air stream. It's not the flower in the vase that bend over, or break in case of stronger wind, but the vase itself that can be interpreted as an object survived natural disaster as well as the furniture of Maarten Baas and what we can see is a relic. The real vase would fall down and break easily under the pressure of a strong wind, but the story told by designers of the studio *Front*, the vase seems to be living substance reacting to the influence of an element in its own way – it will be deformed. The reason why do we know that the vase is deformed and its shape is not its original form is probably decoration that copies traditional Dutch ceramic decoration. Vase decoration is deformed as well as the vase itself. The object has been made by computer simulation and its surface decoration has been painted in traditional hand technique.

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FRONT OF HOUSE MANAGEMENT: CURRENT ISSUES AND FUTURE POSSIBILITIES

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ABSTRACT

Front of House (FOH) management is probably the most neglected aspect of performing arts administration, in both academic and practical contexts. This paper reiterates that the performing arts experience should include the FOH experience. Hence, training is of great importance in the context of FOH management, particularly, the rationale of the house rules and regulations should be told to the FOH crew and ushers during the training so that they can explain to the audience when necessary. On top of that, venue providers must seek to establish proper communication with the hirers so that the ushers they provide can better integrate with the hirers' FOH management plan. The paper also proposes some future possibilities in the process of managing the FOH, based on the concepts of marketing and audience development. The FOH area can be planned and organized to support product, promotion and convenience strategies in the marketing and audience development process.

Keywords: *Front of House Management, Performing Arts Management, Performing Arts Administration, Relationship Marketing, Audience Development*

INTRODUCTION

Front of House (FOH) management is probably the most neglected aspect of performing arts administration. First and foremost, compared to other aspects of performing arts administration, such as marketing and artist management, FOH management is rarely discussed in an academic context. In schools, FOH management is also rarely taught as a course of study in arts and cultural management/administration programmes. Even if certain principles of FOH management are introduced in classes, they are often taught as part of a performing arts venue management course. Next, in the practical context, FOH management is also given less priority, from the perspective of the four core management processes – planning, organizing, leading, and controlling (Byrnes, 2009). In any form of production management, time is

usually dedicated to the fundraising process, marketing and audience development of the production, outreach events, and rehearsals management. The FOH planning usually begins a couple of hours before the show begins. At best, the tickets and confirmed audience listing are prepared a couple of days prior to the show. Ushers, if not provided by the performing arts venue itself, are usually untrained, engaged nearer to the production, and given minimal training. This paper seeks to highlight some of the current issues pertaining to FOH management, as well as to propose some future possibilities based on the concepts of marketing and audience development.

CURRENT ISSUES IN FOH MANAGEMENT

Cinema in the Hong Kong Arts Centre for the very first time. As I was in the theatre early

(and there was nothing on the screen yet), I took out my camera with the intention to snap a few pictures. Quite immediately, an usher rushed over and stopped me from taking pictures. Naturally, I questioned the rationale behind this, especially when the screen was still blank and the theatre was quite empty with the house lights fully on. Moreover, I was not using flash on my camera. The usher could not answer my question but interestingly, she mentioned that I could take photographs at the end of movie. I decided to stop probing further. At the end of the show, as I walked out of the theatre, I was given a survey form to be filled in. I was not provided any pen I will like to begin this section with an anecdote. In September 2013, I visited the *Agnes b.* / pencils to fill in the form and there were no instructions as to how I can return the form. I placed the blank form on the reception table outside the theatre and left. This anecdote is not a complaint, but it shows the importance of training in the context of FOH management. More importantly, the FOH team should not just be provided with the list of ‘to dos’ and ‘not to dos’. Rather, the rationale of the rules and regulations should be told to them during the training so that they can explain to the audience when necessary.

All performing arts events aim at providing the best possible experience for the audience (Kotler, 1997). The experience, however, begins and ends with the FOH (Foreman, 2009). The audience are first exposed to the FOH when they enter the performing arts venue and when the performance is over, the audience will come in contact with the FOH again. Clearly, the performing arts experience should include the FOH experience. If we link a performing arts event to a flight, the event itself is the flight (on the plane – take off, cruising, descend, and landing). The FOH is therefore the ground service and support prior to the flight taking off. If the experience with the ground service before and/ or after the flight is terrible (say, poor baggage management or mixing up of seats), there is a

likelihood that the customers will not return to the same airline even if the actual flight experience is good. The FOH should strive to provide the best possible service (Smit, 2012).

Indeed, good FOH management is often assessed by the level of customer service of the FOH crew and ushers (Bathurst & Stein, 2010). This is indirectly linked the amount of training the crew and ushers received (Collins, 2003). Usually, by an effective training, issues such as customer service, management of pre-booked tickets, complimentary tickets, VIP arrangements, proper ushering, distribution of programs, house opening and closing (Green, 1981), latecomers arrangements, management of survey forms (Menear & Hawkins, 1989), cash record keeping, duty roster planning, are covered.

In the government-run performing arts venues in Hong Kong, in-house ushers are usually provided to hirers as part of the rental package. These ushers play the key roles of crowd management, ushering audiences to their seats as well as handling out programs. A student of mine shared his experience working with a Hong Kong government-run performing arts venue. It is sometimes difficult to completely segregate the ushers provided by the venue from the hirer’s FOH team. The duties sometimes cross and audience will expect support from the FOH team – regardless whether they are the venue’s ushers or the hirer’s FOH team. According to my student, in this particular venue, the ushers are not willing to go beyond what they are supposed to do, and they are not equipped with the information, especially about the production’s synopsis and members, to go beyond their scope of duties.

So far, I have discussed the current and pertinent issues with regards to FOH management. FOH crew and ushers must be given adequate training on customer service. On top of that, venue providers must seek to establish proper communication with the hirers so that the ushers they provide can better

integrate with the hirers' FOH management plan. One question through, beyond the improvement of customer service and training, how else can the FOH management be more effectively?

FUTURE POSSIBILITIES

sophisticated discussion on relationship marketing, from both the theoretical and practical perspectives of performing arts marketing (Hill *et al.*, 2012). Professor Grönroos defines relationship marketing as, “...to identify and establish, maintain and enhance, and when necessary, terminate relationships with customers and other stakeholders at a profit so that the objectives of all parties involved are met.” (Grönroos, 1990)

The term ‘*terminate*’ aside Arts Marketing has evolved over the years, from a transactional process to a more, the above definition includes four other key actions (identify, establish, maintain, enhance) that a marketer should execute in the process of building relationships with the customers. Of course, in the case of the performing arts, the purpose is not always to make a profit. For non-profit organizations, the purpose can be just breaking even (Ruppel, 2003). Regardless, relationship marketing is key in audience retention (Gledhill, 2010). With a good relationship between the performing arts organizations (PAO) and their audience, there is a greater likelihood for the audience to return for another show. Even within the realm of relationship marketing, there has been a clear shift from customer-focus to customer-centric (Sharma, 2011). The main question at this point is, are the PAO executing any of the above actions to build a relationship with their audience and stakeholders (such as sponsors and partners)? Credit card companies, for instance, have effective strategies in relationship marketing (Shajahan, 2004). They always remember to send a greeting to the customers on their birthdays. Sometimes, they

will send a gift and/ or voucher. All in the hope of establishing better relationships with the customers so that they will continue to use the credit card (or even upgrade to a better, yet more expensive card) in the long run.

From a FOH management perspective, it is possible for the FOH to be a space for establishing good relationships with audience and stakeholders. For instance, the FOH crew can be trained to interact with the audience, especially those who come for the performance alone. In this case, the FOH crew becomes the agent for establishing relationships between the PAO and their audience. To establish good relationships with the sponsors, the PAO can allow their sponsors or partners of a certain category to set up a simple booth at the FOH area. The sponsor or partners can promote their products, or give out some vouchers. Another advantage of such a possibility is for the audience to be occupied prior to the opening of the house, during the intermission (if any), and after the show.

DVD recordings or scripts. The FOH area can also support with *promotion strategies*. Large TV screens can be placed in the FOH area to showcase trailers of the company's future productions, especially The 4Ps (Product, Price, Place and Promotion) marketing mix is often used to derive marketing strategies – both short term and long term (McCarthy, 1960). Again, the FOH can complement the marketing strategies in certain areas. One possibility of executing a product strategy at the FOH is the sales of the performing arts company's earlier productions, be it at the end of the performance, when the audience start walking out from the theatre/ concert hall and are likely to enter the FOH area again. More recently, marketers are taking a step further to look at these 4Ps from a 4Cs perspective (Lauterborn, 1990). The 4Cs complement the 4Ps in devising relationship marketing strategies (Baker, 2004). The 4Cs

are Capabilities (as opposed to Product), Cost (as opposed to Price), Convenience (as opposed to Place) and Communication (as opposed to Promotion).

Once again, the FOH can support the execution of the 4Cs marketing strategies. As a *convenience strategy*, the FOH team can set up a booth to give out freebies. One such freebie could be quick bites – such as a bun and a small bottle of water. This will be greatly helpful to those who rush to the performance after work or for those who are stuck in traffic and missed dinner. Such perks can be publicized and there are usually conditions tagged to them. Recently in Hong Kong, many shops are giving free popcorns at the shop entrance should the audience show proof that they have liked or joined the shops' Facebook (or other social media tools) pages or groups. Back to the idea of distributing quick bites at the FOH area, the same *promotion strategy* requiring the audience showing proof of participating in the PAO's Facebook can be applied. For those who do not need the dinner, there could other perks or freebies awaiting them, with the same condition attached. For the PAO, this is definitely more effective than just the action of telling the audience to participate in their Facebook page or group. Other *convenience strategies* may include more personalized services, such as providing umbrella services to the nearest train or bus station in an event of a heavy rain or calling taxi companies to send more taxis to the venue at the estimated end time of the performance. These are not uncommon actions by other industries, for instance, some train stations provide umbrella services to their customers on rainy days.

“For the largest segment of the population, the performing arts are unfamiliar; and for the initiated but undereducated, possibly unsatisfying. The organization must provide an opportunity for these people to learn about the art form and about the organization itself. This is the long-term process of audience

development — encouraging and assisting audience members to increase their commitment at a gradual, natural pace with the goal of building a loyal and committed audience.” (Kotler, 1997)

PAO, for-profit or non-profit, are responsible for the development of audience for their events (Hill *et al.*, 2012). One of common strategies in audience development is not about thinking of new ways to generate more audience, but to break down the very barriers that are stopping the audience from attending the arts (Parker, 2012). In my class discussions with about 40 arts-going students in October 2013, some of the common barriers include:

- The lack of understanding of the art events
- Working late (usually performing arts events are in the evenings)
- Bad weather
- Lack of company to go to the arts events with

At times, art-going audience prefer to stick to the PAO that they are more familiar with and are reluctant to explore an event by another arts group. An unfamiliar environment also affects one's decision to attend an arts event (Kolb, 2013). The FOH management process can be planned and organized to support audience development. One way to break down potential barriers is to show videos clips on large TV screens (it can be the same TV screens as described above) prior to the performance at the FOH area. The video clips can show some behind-the-scene rehearsal footages, interviews with key artistic members, and press coverage. This will provide the audience with some information of the production, and through this, establish the audience's initial knowledge and understanding of the artists. Such a fixture may even attract some possible walk-in and unplanned sales.

In conclusion, this paper discusses some current issues in FOH management, such as training of FOH crew as well as the communication between venues and their hirers. Furthermore, the paper also highlights some possibilities as to how the FOH management process can complement and support the performing arts organization's marketing and audience development strategies.

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[47]

DOES ART BRING MAN HAPPINESS?

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ABSTRACT

The paper deals with interesting ideas of a great man – George Santayana - philosopher, aesthetician, man of letters, a man who adored art – poetry, literature, architecture, and visual arts. Santayana thought that art, and beauty that is offered by art can bring man happiness, can make him happy. That's why I am going to talk about art, beauty and aesthetic experiences which are so important for human life and for man to be human. His major works were written in the 1st half of the 20th century, his ideas are still relevant. He dedicated a lot of space to art in his works. What I consider to be crucial is his idea that art is one of the instruments which can bring man happiness. In book Reason in Art, he considers important the question why is art important for man and what is the place of art in the life of man. Leading the debate on the essential criteria of taste and ultimately concludes that art is "the best tool for happiness". Happiness is what people should and do their best to strive for. In the paper I would like to show an interesting point that art is something that is worth in human's life. Everyone should have an experience with art, beauty and therefore everyone can experience happiness. What I would like to point out is that not only art but also other activities can bring man happiness. Art, religion and science stand side by side.

Keywords: *aesthetic experience, aesthetic pleasure, art, happiness,*

INTRODUCTION

The partition of knowledge into a multitude of disciplines on the one hand and, on the other, the constant emergence of new interdisciplinary studies requires a high level of specialization that makes it difficult to assume a holistic interpretive approach towards humans and their world. Santayana is one of those exceptional men of letters, humanists, philosophers, and authors whose work attracts interest from a variety of disciplines. The expanse of his thinking, encompassing aesthetics, ethics, ontology, epistemology, history of philosophy, philosophy of politics, anthropology, value inquiry, literary criticism, poetics, cultural criticism. Santayana's wide spectrums of philosophical engagement have caused problems for his interpreters, who have never satisfactorily situated him within a single tradition. He is regarded by many

American scholars not only as an American thinker, but even as one of the Classical American philosophers along with Charles Sanders Peirce, Josiah Royce, William James, John Dewey, and George Herbert Mead. Meanwhile, in his native Spain, he is predominantly seen as a Spanish philosopher, and, in addition to that, there are some scholars who link him with *la Generacion del '98*, the climactic intellectual, artistic, and philosophical movement of 19th Century Spain, placing him amongst its greatest figures: Miguel de Unamuno and José Ortega y Gasset. The inability to affix Santayana's thinking with single cultural character forces one to search elsewhere for a means of characterization. Some scholars have identified alignments of his thinking with pragmatism especially in his early work (*The Life of Reason*), and still others have focused on his harsh criticism of pragmatism and his

Neo-Platonic metaphysics and accompanying doctrine of essence in his mature work (*Realms of Being*). This contrast is an outgrowth which causes many difficulties to Santayana's interpreters. For some his work is impressionistic and eclectic, while for others, it is constitute cohesive, very vast system of thought that presents itself in various, literary, poetic, and philosophic-artistic modes. Santayana declared about his own thinking and philosophy: "As for me, in stretching my canvas and taking up palette and brush, I am not vexed that masters should have painted before me in styles which I have no power and no occasion to imitate; nor do I expect future generations to be satisfied with always repainting my picture." SANTAYANA, G. *The Realms of Being*, 1942: XVI – XVII. We are going to look upon Santayana as a man, who adored art, life. In his mind each man could live not just a life but should experience happy and valuable life. Therefore we will discuss Santayana's aesthetic thinking on art and beauty and its connection with man and man's life.

Furthermore, we could answer the question why Santayana's opinions and ideas should be re-birthing in contemporary society. Using the words of Santayana's interpreter, theoretician and great man J. Lachs it is because of "the clarity and usefulness of his categories, his steadfast vision of human life and his striking reconciliation of the natural and the ideal" ... "are nearly without match in the history of thought." LACHS, J.: *Preface John Lachs*, Vanderbilt University IN: FLAMM, M. C., SKOWRONSKI, K. P.: *Under Any Sky*, 2007, XI.

Art has been in human life since man can remember. There have been philosophers and thinkers who adored art in their historical period and the others who have refused it. Man has always practiced art and art has been always part of his life. One of the philosopher, aestheticians, man of letters, poem writer who talked about art and its importance in human

life was George Santayana. Santayana was a Spanish-American thinker who has influenced not only American thinking but also the European one. In 1896 he wrote first book of aesthetic in USA / *The Sense of Beauty*. The book *the Life of Reason* wrote in 1905 – 1906 in five volumes. This book has been dedicated the importance and role of reason in human's life, namely Reason in Society, Reason in Religion, Reason in Science, Reason in Art and Reason in Common Sense. This first philosophical work has brought him fame and acceptance in philosophical circles. However, what is very interesting G. Santayana has had very positive attitude to art, mostly to architecture and literature. Thanks to his own experience which he has gain during stay in Europe he admire European culture and art and most he adore ancient art, poets. He has been very intelligent and educated man he was able to read in several languages (Spanish, English, German, French, Greek, and Latin) and broaden his knowledge. He has travelled a lot as he could afford it. All this circumstances lead him to think about man, life, and things which create human life (common sense, religion, society, science, art).

What is unique about Santayana is his view on philosophy. In his work *Scepticism and Animal Faith* he said: "Here is one more system of philosophy. If the reader is attempted to smile, I can assure him that I smile with him, and that my system ... differs widely in spirit and pretensions from what usually goes by that name. In the first place, my system is not mine, nor new. I am merely attempting to express for the reader the principles to which he appeals when he smiles. ... My system, ... is no system of universe. The *Realms of Being* of which I speak are not part of a cosmos, no one great cosmos together: they are only kinds or categories of things which I find conspicuously different and worth distinguishing, at least in my own thoughts. ... my system is not metaphysical..." SANTAYANA, G.: *Scepticism and Animal Faith* 1924, V. - VII.

Santayana has believed that each philosophy is subjective. According to him each philosopher presents his own view of life. They talk about the same things, but they use different language, terms and talk about the well known problems and question but in new and specific way which is based on their vision, experience, aesthetic experience and knowledge. He has been aware that each man sees world according his innate disposition, his talent, education, knowledge and experience. According to him the man moves from his historical evolution of life pulses in the "Life of Reason". However, the sense in his concept is not fully separated from vital impulses. Impulse itself is the reason which is modified by reflection and changes in accordance with the transmitted courts "reason should me kind of 'happy marriage of the two elements that Santayana called 'impulse and idealization'. If they were separated, created be animal or crazy from man'. However, their connection arises the "rational animal" - man.

Beauty as an aesthetic category

Santayana considers experience and reason to be crucial for aesthetic. In his first book on aesthetics *The Sense of Beauty* 1896 he tried to define beauty. His definition of beauty is: "Beauty as we have seen is a value; it cannot be conceived as an independent existence which affects our senses and which we consequently perceive. It exists in perception and cannot exist otherwise. A beauty not perceived is a pleasure not felt and a contradiction" SANTAYANA, G.: *The Sense of Beauty* 1988, 31 "Beauty ... is value positive, intrinsic, and objectified. Or in less technical language, Beauty is pleasure regarded as the quality of a thing." SANTAYANA G.: *The Sense of Beauty* 1988, 33.

Santayana believed that beauty cannot be universal, as philosophy is not universal as well.

"People who has no sensations, and do not know why they judge, are always trying to show that they judge by universal reason." SANTAYANA, G.: *The Sense of Beauty* 1988, 29. Philosophy and art are in close relationship in his view. According to him if we say that other men should see the beauties we see, it is because we think those beauties *are in the object*, lay its color, proportion, or size. Our judgments appear to us merely the perceptions and discovery of an external existence, of the real excellence that is without. But this notion is radically absurd and contradictory. Beauty lies in the object but not everyone can discover it. Man needs experience, aesthetic experience and therefore he will be able to discover the beauty. He asked very interesting questions. How does beauty come to existence? Where does it come from? He offers an inspirational point of view on beauty. What is worth and important to stress that in his conception of beauty does not play a crucial role the object, but most important is perceiver.

"Beauty is an emotional element, a pleasure of ours, which nevertheless we regard as a quality of a thing. ... Nor is it hard to find the ground of this survival in the sense of beauty of an objectification of feeling elsewhere extinct. Most of the pleasure which objects cause are easily distinguished and separated from the perception of the object: the object has to be applied to a particular organ, like the palate, or swallowed like wine, or used and operated upon in some way before pleasure arises. The cohesion is therefore slight between the pleasure and the other associated elements of sense; the pleasure is separated in time from the perception, or it is localized in a different organ, and consequently is at once recognized as an effect and not as a quality of the object. But when the process of perception itself is pleasant, as it may easily be, when the intellectual operation, by which the elements of sense are associated and projected, and the concept of the form and substance of the thing produced, is naturally delightful, then we have a pleasure intimately bound up in the thing,

inseparable from its character and constitution, the seat of which in us is the same as the seat of the perception. We naturally fail, under these circumstances, to separate the pleasure from the other objectified feeling. It becomes, like them, a quality of the object, which we distinguish from pleasure not so incorporated in the perception of things, by giving it the name of beauty.” SANTAYANA, G.: *The Sense of Beauty* 1988, 30. What are important for aesthetic pleasure are our senses (ears, eyes), our experience, activity and other ideational functions of our brain. Thinker J. Ashmore thinks that “Santayana’s aesthetics is atomistic and will not adapt itself either to generalization or to idealistic metaphysics. We have to approach beauty through relative, individual pleasure.” ASHMORE, J.: *Santayana, Art, and Aesthetics* 1966, 11. Santayana tried to define beauty, to show different dimensions of beauty (material, form, expression). All can be distinguished in music, poetry, theater or visual arts. The beauty of material is pleasure of colors and sounds. The beauty of form means pleasure in symmetry and proportion. The beauty of expression arises in recipient. Perceived and observed object can be multi-dimensional beauty. However, as well as Paul Guyer in his book dedicated to “value the beauty” suggests so He does not, however, argue, that any object is necessarily more beautiful the more of these dimension of beauty it has, ... How beautiful any particular object is and what the sources of its beauty are can only be determined by experience.” GUYER, P.: *Values of Beauty*: 2005, 217

Even though Santayana’s attempt has been to define beauty, and he has offered several definitions what he considers to be beauty at the end of the book *The Sense of Beauty* he concludes that to give correct and unique definition of beauty is impossible task. He concludes his book with a very inspirational definition: “Beauty as we feel it is something indescribable: what it is or what it means can never be said”. ... “Beauty exists for the same

reason that the object which is beautiful exists, or the world in, which that object lies, or we that look upon both. It is an experience: there is nothing more to say about it.” SANTAYANA, G.: *The Sense of Beauty* 1988, 122. Santayana’s view on beauty has been revolutionary and has brought new opinions on old philosophical problems. The strongest impact has been put on recipient, man and his aesthetic experience, which Santayana considered to be crucial for discovering and perceiving the beauty. The beauty is something which every man should look upon in the human life. We agree with A. C. Danto who wrote in 1988 in introduction to the critical edition of the sense of beauty about Santayana’s aesthetic conception that he was “bringing beauty down to earth”, SANTAYANA, G.: *The Sense of Beauty* 1988, XXVIII as he has treated it as an object of science, and gave it a leading role in the human conduct.

HUMAN PROGRESS

These opinions have developed in more concrete and more elaborated form in his first philosophical work *The Life of Reason, The Phases of Human Progress* (1905 - 1906). This book has been dedicated to human, human progress and all factors which create and influence man in his every day struggle.

The book *Life of Reason* is a critical view of the development of civilization in terms of transformation of the original, primitive human impulses and motives for the ideals and values characterizing bullish function of thought and reason in human activity. In this capacity, he sees the main point of social progress, development institutions such as the family, the state government, as well as the development of art, religion and science. Faith in reason is so far the only faith that was justified by its results. Reason does not have to be a means of ruling activities, but actually display while assistant to take moral and aesthetic pleasures.

For example, in Volume Reason in Art indicates the transition from a blind instinct to works of art, the "miracle" of contemplative poetry and from myth to science. Throughout the work points to long and hard way for the happiness of mankind. What all one has to try to survive in order to eventually achieve happiness, peace, and certain satisfaction? This first philosophical debate is not only historical, but also a moral study on the individual, society, the humanity. According to him progress is an ideal, which the human minds occur in nature. "The Life of Reason" is not only a reflection of progress, but an epitome. Life of Reason can be considered a name for that part of the experience that explores perception and ideals, which manifests itself trying to control everything our behavior in such a way and interpret all sense that it is possible to increase natural happiness. The author examines, in the specific volumes, the institutions function in society, religion, art, and science, which is expressed by "rational life". In what have seen Santayana basis of Reason? Beginning of understanding, thinking, mind-brain activity was vital for him impulse and instinct. In every sphere of the "rational life" emphasizes the "natural basis" of instinct and "ideal significance" in determining behavioral goals. Each sphere is based on instincts and heading to the ideal. A sense is intended to harmonize the two "positions". It is intended to achieve "stated goal". This aim is achieved according Santayana happiness, satisfaction, pleasure, through one of the spheres of Life of Reason. Based on the research, we can say that Life of Reason is just another term for what we call in the broadest meaning of art. Operations are state of the art when it is aware of their purpose and their method it can be entrusted to others. But even as the art the Life of Reason is not initial force, but only the result. It is a spontaneous manifestation of the freedom of genius in a suitable environment. Life of Reason as an area concentrating all human action is the imitation of divinity by man. Such an ideal fascinated people since ancient times,

and tried him at any cost to achieve, or at least closer to it. Every ideal has a natural basis. Whoever can follow up the life, he can understand and correctly interpret it.

Santayana in his five volumes book begins with what is simple and primary and gets to more complex and more fundamental things in human life. His work can be considered successful attempt to reconstruct an old philosophical issue in a new and unconventional way. That is why the work does not lose the timeliness and his ideas of a social nature - we have that in mind thoughts on various spheres of life (society, science, religion, or art) are suitable to study even today, when we could again ask questions like Santayana and look at the questions from a contemporary perspective.

In our research we focus mainly on volume Reason in Art as this one we consider being most attractive, and Santayana has showed in this volume an interesting view on art in the human life and human progress. He considers important the question why is art important for man and what is the place of art in the life of man. The reason has a crucial and inconsiderable role in human's life. "You must have taken the measure of your powers, tasted the fruits of your passions and learned your place in the world and what things in it can really serve you. To be happy you must be wise." SANTAYANA, G.: Egotism in German Philosophy, 152. In: ARNETT, W. E.: Santayana and the Sense of Beauty 1957, 172.

ART

His interest and love for the arts - especially poetry and architecture – he has cultivated from an early age when in his spare time he could spend hours reading and studying European architecture, and reading and writing poems. Since young age he "... was a true reader, one who read widely, critically, and continually" said McCormick. McCORMICK, J.: George Santayana. A Biography 2003, 23.

This way of reading is reflected in his work, as well as his works. Sometimes, he is trying to say too much in a small space, and it can cause problems when reading and interpreting his works.

Santayana sees art in a very broad sense implying techniques and methods by which man changing his environment to make him more pleasant for their lives and interests. Art is mostly engaged by leading beauty or aesthetic pleasure because beauty is one of the fundamental needs of man. The most important element in his aesthetic position is man and his abilities, and dispositions. The basis of art lies in instincts and experience. However, man like minded and acting being, who largely uses his mind, based on the ability to think and to create art, not only from within but also from external conditions that affect it. In other words when creating art, not only man's dispositions, instincts, talent - inner world of the individual are important and influence him but also the environment in which he live and create and also the experience.

In the work *The Sense of Beauty* Santayana has stressed the position of the recipient. In *Reason in Art* he has made a shift because he does not talk just about the importance of the perceiver, his experience, but also he stresses the position of an artist. He emphasizes the role of the artist in creating works of art - requires well prepared author and recipient. Santayana is trying to point out the right way, which one should at some point of his live take. Beardsley has said about Santayana and his work: "Santayana is primarily the moralist: not the moralist who lays down rules, but he who teaches man how to live. Born with many interests in a world that may favor or refuse them, a man must learn to harmonize them at all levels, framing for himself a wholeness of life that gives it quality and character, and realizes some dominant or central good – like the life of Franciscan or Buddhist monk, the dedicated civil rights leader, the painter or

poet." BEARDSLEY C. M.: *Aesthetics from Classical Greece to The Present*: 1966, 329. And such rational "pursuit of happiness" is "The Life of Reason." One of the "roads" in which a person seeks to achieve "happiness" is an art. Santayana considers beauty as an important phenomenon of human life. Each person should survive the pleasure of beauty. A person who has never experienced this feeling cannot be happy. And happiness is what everyone should strive for. Art is for Santayana ideal, way to achieve this satisfaction to experience the pleasure of beauty and become happy. Man seeks to achieve a certain ideal that you have created within yourself and you are trying to direct all their actions and leadership. Santayana believes that "the ideal is nothing other than the selection and organization of experience". TAGLIAUBUE, G.-M.: *Contemporary Aesthetics* 1960, 172.

Question is how can man reach such an ideal? Is it possible to achieve it? Based on the research of Santayana thinking in his conception it is the process by which individual can reach desired goal. "Driving force" of this process is the experience. The process is actually the explanation, interpretation, intensification, but also the concentration of experience. This process will build experience above normal circumstances of life. Art is world better than life itself. For Santayana the most advanced experience is aesthetic one. Therefore it should fulfill everyday life.

The notion of experience, respectively, aesthetic experience Santayana has taken from his work *The Sense of Beauty*, in which the experience was necessary for the "discovery" of a sense of beauty. Equally important is the experience in the concept of art, artistic creation and artistic perception. He sees art foundation in experience. Art has its base in experience.

When creating art, the creation is based on the actual life of fact. Art does not try to imitate

life, but try to view certain pages and its extracts. Art shows good and bad side of life. Not only positive aspects but also a dark side of life - pain, ugliness, suffering, tragic. These life situations are trying to show, so that the man did not suffer from it, and do not want to cause him pain or suffering, but rather to cause him pleasure. Art can have a moral function, and may even be useful. Very important is form by which is matter presented and also authors instincts, dispositions and experience and last but not least the recipient and his dispositions and experience which influence his perceiving.

Essential in his conception of art and aesthetics is reason. It is in his heart of everything in one's life. Not only when we talk about art or aesthetics, but also in other spheres of human life - in society, religion, science. Sense plays an important role in creating such works of art, as well as their perceptions, adoption. Santayana in his concept requires prepared artist and it seems to us that even greater emphasis put on the readiness of the recipient. Readiness in this sense we think sufficient training, experience and ability of aesthetic imagination. All these mentioned dispositions of man are based on common sense. If an artist is not sufficiently prepared, although he has talent, but not educated enough, his work can hardly move to the Fine Arts.

Theme for the artist and his work is life - with its good but also avert pages. The artist does not copy the reality faithfully, but must be able to select, review, pick out of the material that is offered by life. Santayana concept of art is flush with the religion. As well as art and religion has been invented by people in difficult times when they needed something to believe in and something or someone will turn in their faith. Religion and art helped them these ideas, myths and symbols, which believed in the flesh. Arts have given those ideas, myth and symbol its material and form. Thus we see that in addition to the art of life it

is also based on the ideas of man. Artist at his work uses a variety of myths, symbols, and ideas to make his work the most interesting to be worth taking a look, and what's more, that ultimately caused the recipient pleasure.

CONCLUSION

Santayana's work and thinking may seem different, but it is only at first glance, reading respectively. Rather, it would be good to say that his thinking has developed, improved as he could name the views and opinions of his works by philosophical terminology, which had been in the early works stranger. Similarly interpreted his thinking John Stuhr, who has stated that "in spite of a long writing career, Santayana's opinions changed little over the years. The earlier work, especially the five volumes of *The Life of Reason*, attempted to develop a naturalistic theory of the human condition by means of an analysis of historically situated thought, institutions, and activities. The humanistic tone of these books made them the admired and influential staple of American liberals for many years after the turn of the century. The later works, especially the four volumes of the *Realms of Being*, repeat many of the same points in more accessible, ontological language. Surprisingly, the clearer books gained little acceptance and it is only now that Santayana's star is on the rise again." STUHR, J.: *Pragmatism and Classical American Philosophy* 2000, 340 – 341.

As we have seen, based on our research, art means a lot for humanity. It influences man mostly in positive way. It often has broadened his experience, it affects his knowledge and seeing of the world, it has great impact on his emotions. If we ask question Does art bring man happiness? Based on the research and not only Santayana's work but for example if we mention Friedrich Nietzsche, who in his philosophy has believed that if it was not art, only we would despair. Answer would be that art can bring man happiness. However, no

only art but also other elements of life – science, religion.

“To be happy, even to conceive happiness, you must be reasonable or (if Nietzsche prefers the word) you must be tamed. You must have taken the measure of your powers, tasted the fruits of your passions and learned your place in the world and what things in it can really serve you. To be happy you must be wise.”
SANTAYANA, G.: *Egotism in German Philosophy* 1916, 152.

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THE SYMBOLISM OF THE ICONOGRAPHY OF LIṄGODHBHAVAMŪRTI

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ABSTRACT

Iconography is the branch of art history that studies identification, description and the interpretation of the content of an image as a means of understanding the meaning. The anthropomorphic forms of Śiva are legion and are known as iconographic variation and not to be called as avatāraś (incarnations). The forms of Shiva in its subtle variations and modulations of tone, rhythm and melody illustrate the mood, temperament, the graciousness, which has neither a beginning nor an end. The literary texts significantly support these forms and illuminate them in an elaborate commentary of each particular form. The anthropomorphic form of Siva emerged parallel in abstract form called as Liṅga. A clear shift of anthropomorphic form of Siva in Liṅgodbhava, a form of Śiva known as the iconic bridge between the abstract and the anthropomorphic forms of the imagery of Siva. The concept of Liṅgodbhavamūrti in Art is found illustrated in the sculptures of the early medieval period in North India. The finest is found in Varanasi in 8th – 9th centuries and Cuttack in Orissa representing Śiva as Jyōtirliṅga or the pillar of fire. The forms are made according to the textual description and are magnificently visualized and carved, bridging the abstract and the iconic form of Śiva. Liṅgodbhavamūrti is a symbolic form that pullulates throughout India especially in the southern region. The sculpture with its iconography concretizes metaphysical principles and generates multivalent meanings that can be articulated with literary texts. This paper will focus on the symbolic representation of the iconic image of Liṅgodbhavamūrti in terms of the content of the Image.

Key Words: Symbolism, Siva, Iconography, symbolic forms, sculpture, Lingodbhavamurti.

INTRODUCTION

Iconography is a branch of art history that studies identification, description and the interpretation of the content of an image as a means of understanding the meaning. The anthropomorphic forms of Śiva are legion and are known as iconographic variation and not to be called as avatāraś (incarnations). The forms of Śiva are legion and are known as iconographic variation and not to be called as avatāraś (incarnations). The forms in its subtle variations and modulations of tone, rhythm and melody illustrate the mood, temperament, the graciousness and even tenor in his life, which has neither a beginning nor an end. The literary texts significantly support these forms

and illuminate them in an elaborate commentary of each particular form.

The abstract form of Śiva is conceptualized and crystallised in the liṅga. The Liṅga is conceived as Śiva himself in his niṣkala form (formless) as which state the Supreme Being has no beginning, no limit, no ending or no boundary and is all pervading everywhere.

The anthropomorphic form developed parallel with the abstract form of Śiva. In Liṅga itself the face of Śiva has been carved. A clear picture of the shift to anthropomorphic form can be seen in Liṅgodbhava, a form of Śiva that can be called as the iconic bridge between the abstract and the anthropomorphic form. The iconography of Lingodbhava is explained

by a narrative of competition for status among the God Brahma and Vishnu, who were arguing over who was the most powerful, when a huge shaft of fire appeared between them, that appeared to have no top or bottom. They went to investigate. Vishnu in his boar incarnation dug down into the earth, Meanwhile, Brahma flew into the sky on his vehicle, the Hamsa bird. When neither could find either top or bottom they realized that the column of fire was more powerful than either of them. Its identity was revealed to them when Shiva appeared out of the shaft, and they bowed down to Shiva as the most powerful deity (Blurton 1992). One of the most important examples is the *linga* presently enshrined in a temple of a later period in the village of Gudimallam. The figure of *Śiva* carved on the *linga* resembles that of a *yaksha* and is in an early *Sunga* style suggestive of 1st century BC origin. The figure of *Śiva* has only two arms and holds a ram, or possibly an antelope, and a water pot. An axe rests on his shoulder and he stands on a dwarf. Some of these attributes becomes standard elements of his later iconography. Also in south India, evidence of shrines from the *Ishvaku* period suggests the early covering of images (Elgood, 1999, p. 25).

Līṅgodbhavamūrti is one of the Fundamental representations of *Śiva*. To bring out the significance of the abstract all pervasive form of *Śiva*, the manifestation of *Śiva* as *Līṅgodbhava* is set-forth. *Līṅgodbhavamūrti* – *Līṅga* meaning phallic representation of *Śiva*, *Udbhava* means to appear and *Mūrti* means statue.

According to the *Līṅga-purāna* the worship of *linga* was established in the world from that time and this manifestation is called *Līṅgodbhava* - emanation from *linga*. This representation is portrayed sculpturally in hundreds from very early times in Tamilnadu where the *linga* is shown as a flame of pillar. According to Dr. Nagaswamy (2007) the concept of *linga* in all these cases arises from

jyōtir - effulgent light and hence *linga* is generally identified as *jyōtir linga*. As Lippe (2007) responds "The temple is, as Stella Kramrisch put forward, both the house and the body of god. In the sanctum or *cella* of a temple devoted to *Śiva*, the god is worshiped in his essential and purest form- the *linga*" (p.53). And in all the *Śiva* temples, the *līṅgodbhava* form is found on the outer *vimānā* at the back of the sanctum sanctorum, thus establishing a direct connection between the *linga* in the sanctum and the *Līṅgodbhava* on the outside.

The ideology underlying the *Līṅgodbhavamūrti* of *Śiva* can be traced in the *Saṃpīṭika Parva* of the *Mahābhārata*, where Sanjaya relates that when *Asvatthama*, the son of *Dronacharya*, invoked the aid of *Śiva* the latter suddenly appeared before him as a golden altar with flame blazing out of it (Banerjee, P. & Pandey, C.P., 1983, p35)

The reference to the *Līṅgodbhava* form occurs in *śloṭrās* like the *Śivamahimaasṭotrā* of *Puspadanta* and the *Sivanandalahari* of *Sankara*.

The *Purānic* story as to why *Śiva* had to assume this form to end a dispute of superiority between *Brahma* and *Vishnu* has been elaborately described in the *Śiva Purānā*, the *Līṅga Purāna* and the *Vayu Purāna* and several other *Purānas*.

Tirumūlar in his Tamil work *Tirumandiram* dated "between 4th and 6th centuries describes the episode of the appearance of *Śiva* as an effulgent column fire" (Parmeshwaranand, 2001, p.820)

Gangadharan (1980) in his study of *Linga Purana* mentions the Padigam 14 in the *Tevaram* of *Appar*, one of the early *Śaiva* saints of South who lived in the 7th century gives evidence of his knowledge of the *Purānic* episode relating to the *Līṅgodbhava*. There is another observation in an inscription by Parmeshwaranand that "It is significant that

in an inscription of *Rājarāja I* of Tanjore the *Liṅgodbhava* form of *Śiva* is referred to as *Liṅgapurāna deva*, i.e., the God of the *Liṅgapurāna*.”(Parmeshwaranand, 2001, p.820)

Although the cult of the *liṅga* is as ancient as the Indus Valley civilization, the *Liṅgodbhavamūrti* concept appeared only in post-Gupta (500-700) times and was created in south India. (Lippe, 1971, p.55). Lippe (1971) establishes that the first encounter with the icon is in cave XV at Ellora in the Deccan (first half of the 18th century), and on the Kailasānathā temple at Kanchi in the south (about 730), where a small *Brahma* in his human form and *Varaha* try to measure the fiery pillar while full-size figures of the two gods stand at either side worshipping *Śiva*. The flames, garland, and lenticular opening of the *liṅga* as well as the flying *Brahma* and digging *Varaha* on the *Virupaksha* temple at Pattadakal in the Deccan (about 740) still are very close to the *Das Avatāra* (Ellora cave XV) sculpture, but the large figures of the two worshipping gods have disappeared. (p.55)

The concept of *Liṅgodbhavamūrti* in Art is found illustrated in the sculptures of the early medieval period in North India. The finest is found in Varanasi in 8th – 9th centuries and Cuttack in Orissa represents *Śiva* as *Jyōtirliṅga* or the pillar of fire.

The charming *Liṅgodbhava*, Harsanatha Temple from Sikar Rajasthan 10th century (fig.1) shows a higher slender column, (but with no flames) in the centre with *Brahma* and *Vishnu* in the act of soaring up and coming downwards to trace its two ends. Near its base, the two gods flank the *śkambhā* a pillar that rises from the netherworld to occupy the terrestrial and celestial regions, shown again as the respectful attendants of *Śiva*. Celestials move in the sky above, flanking with garlands the celestial region. This *mūrti* describes very well the *purānic* story of *Śiva* assuming the form of a blazing pillar of immeasurable size to quell the pride of *Brahma* and *Vishnu* in the

visuals. This interesting piece particularly does not show the *Śiva*.

Chandrasekharamūrti but shows *Śiva* as *Kṛhambā (ṣṭham)*. The other two deities are carved artistically by the side of the *ṣṭham* doing their jobs. The soft flow of the curve lines shows the flexibility of the figure, will ornamentation of the body with well decorated characteristic weapons of the deities. The upward flow of the figures to the left and the downward flow to the right give the feeling of vast space around the rigid *ṣṭham* which has no beginning and no end. The facial expression of *Vishnu* and *Brahma* on their way to search is very well shown.

Images of *Liṅgodbhava* are also known from Ratanpur (Madhya Pradesh) and Lamba and Bodmer (*Kirādu*) in Rajasthan. In *Kirādu* sculpture of 11th century a seated figure of *Śiva* is executed on the *liṅga* itself, while the other two members of the triad are shown as mere supplicants on its either side.

Liṅgodbhava in the south is in the form *Śiva* of emerging from an opening in the *Śiva liṅga*, represented as a huge flaming pillar. *Vishnu* burrowing down in their anthropomorphic form, appears below *Śiva*'s feet, and *Brahma* soars high above, sometimes as a swan and sometimes in anthropomorphic form, higher and higher up, toward the crest of the *liṅga*. And *Śiva* reveals his form in a large void opening in the *liṅga*, his main hands in *abhayā* pose and *katyāv ālambita*, the other pair holding his usual attributes of axe and deer. An example of this is the Brhadisvara Temple, Tanjavur (Fig2). The figures of the two deities are not carved sharply as carved in the *mūrti* of *Harsanathā* temple. But the figure of *Śiva* is well carved with sharp facial features and expression.

Liṅgodbhava one of the finest and earliest is seen in *Kailasānathā* temple at Kanchipuram built during early *Pallavā* period (Gopinath Rao, 1985, p.201). The whole panel is a remarkable piece of artistic work. Here *Śiva*

has been depicted not as the pillar of fire without root or terminal, but as a *līṅga* which is *ṣṭham*. This piece of sculpture is very much at variance with the textual descriptions (fig.3). In the text *Aṁsumaḍbhedāgāmā*, we find the description of *Līṅodbhavamūrti*: The figure of *Śiva* in the aspect of *Chandrasekharamūrti* which should be carved on the front of a *līṅga*. One-fifth part of the *līṅga* should be left out on the top and bottom without any sculpture, is stated in the *Karanāgāmā*. The legs below the knees of the figure should be invisible. This figure only agrees with the knee invisibility. The figure of *Śiva-Chandrasekharamūrti*, implied as an image which has *Chandrā* (moon) as its head-ornament. It has eight arms of which some are seen carrying the *parāsu*, *sulā*, an *akshamaḷā* and some other objects. While one hand is in *abhayā* pose and another is resting upon the hip (*katyāvalambita*). The boar-*avātāra* of *Vishnu* is carved out at the bottom space if the panel with two hands digging the earth and the other two as carrying the *sankhā* and the *chakrā*. *Brahma* is seen flying in the air in his own form instead of as a swan. Both the deities each having four arms are sculptured on the right and left of the *līṅga*. The top of the niche has got a highly artistically carved *makaratorānā*.

In a *Līṅodbhavamūrti* of around 11th or 12th century A.D. in the temple of *Śiva* at *Ambar Magalam*, the *līṅga* has a wreath flowers over its top. *Śiva* is shown with four arms, two with *abhayā* pose and *Katyāvalambita* pose and the remaining two carrying the *parāsu* and the black buck(fig.4). According to the *Agamās*, the legs below the knees are not sculptured; the feet are hidden in the *līṅga*. The swan is seen on the right and top of *līṅga* and the boar half man and half beast, burrowing the earth, is seen below and on the left of the *līṅga*. The artist has shaped the *līṅga* opening, like a flame with sharp edges. The details in this sculpture are executed in the most exquisite manner.

In Darasuram Late *Chola* temple sculpture of *Līṅodbhava* form, where *Śiva* is depicted as *Chandrasekhara*, posing gracefully standing majestically in *samabhangā* pose inside an elliptical cavity (fig.5). On the surface of the pillar with a wreath decorating the upper end i.e., the top of the *pujyabhāgā* is carved in a rounded shape. *Brahma* and *Vishnu* not seen in human rather as swan and boar, tracing the upper and the lower end of the immeasurable *līṅga* of *Śiva*. *Śiva* has an oval face, with less sharp features on it, high *jatā-mūkutā*, broad necklace and well-proportioned body.

If we observe we find in all the cases, the figure of *Śiva* is enclosed in a lentil aperture on the surface of the *līṅga*. The mathematical relations that underlies the work of art is been used consciously. This sculptural presentation visualizes the main event of the entire story. It synthesizes the duration into one visual unit. The significance of the story as a whole is present in the mind of the craftsman when he visualized it. Artists earlier were close to the happenings of the stories they carved. The forms are made according to the textual description and are magnificently visualized and carved, bridging the abstract and the iconic form of *Śiva*.

Līṅodbhava mūrti is a symbolic form that pullulates throughout India especially southern region. The sculpture concretizes metaphysical principles and generates multivalent meanings that can be articulated with literary texts.

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PHOTOGRAPHS WITH CAPTIONS



figure 1.
Lingodbhava,
Harsanatha Temple
Sikar , Rajasthan
10th Century



figure2
Lingodbhava
Brahadisvara Temple Tanjavur



Figure3
Lingodbhava
Kailasanatha temple
Kanchipuram
Early Pallava period



Figure4
Lingodbhavamurti
Ambar Magaloam
11 or 12 Century A.D.



Figure5

Lingodhbhava

Darasuram, Chola Temple

Kumbakonam

Thanjavur

A STUDY OF SHIFTING ON KENTRUNG ARTISTRY IN TULUNGAGUNG EAST JAVA, INDONESIA

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ABSTRACT

Modern era has brought many changes in every human life. It can be positive change and negative change. Shifting is created by human itself based on the era which they life nowadays. Art is one example that has been changed by modern era. Many of young people no longer know Kentrung, one of the arts which is played by a group with a set of musical instrument consisting of a Kendang, ketipung and jidor. Kentrung is one of verbal art, as well as shadow puppets. It's just that Kentrung is not accompanied by puppet scene. All Kentrung's show is only filled by a puppeteer who doubles as musician's kendang and accompanied by backing vocal as panjak, he is also played musical instrument terbang. Kentrung used to be widely performed on various celebration societies like during child birth, circumcision, pitonan, and other Javanese ceremony. Kentrung is fully loaded with values of da'wah. Da'wah means as the way spread of Islam and it has local wisdom ways. This study is aims to collect and conclude what are the shifts in Kentrung Art nowadays. The data are taken from field observation, interviewed among Kentrung player. This research will be taken Kentrung of Kabupaten Tulungagung as the object. From this research, it is hoped to make clear what are the shifting on Kentrung Art and how they can persist in the modern era.

Keywords: Kentrung, Shifting

INTRODUCTION

In the 15 century, Islam is influenced by 2 factors in Java. The first is *Kejawen* the culture of Majapahit that still hold Hinduism and the second factor is influenced by *Walisongo* as a group of *Kyai*. *Kyai* means as a leader of spiritual religion. Those two elements had strong power through Javanese civilizations. The contact of two elements had blended and made an acculturation between Javanese culture and Islam. The processed of acculturation made Islam as religion and Javanese culture united into one formation. The acculturation between religion and culture had made a syncretism. The syncretism itself is a culture approach through the local culture and succeed influenced the main culture. The influential of Islam in Java at that time, and

the strength of Javanese people preserved their own culture. Those two influencing factors made both of them blended into one formation. Blended and acculturation are the characteristic of syncretism two different side of culture. The processed itself is peacefully without any violence. *Walisongo* had brought Islam from Mecca and blended with the local culture. Kentrung was one product of acculturation of Islam and Javanese culture. Sunan Kalijaga as one of member of *Walisongo* was familiar with the innovation of art and culture. Chodjim (2013) proposed that Sunan Kalijogo used to be an agent of innovation in many sectors of art and culture in Java. He used Wayang, Tembang and also Kentrung as media of *Da'wah*. The origin of

Kentrung was come from Mecca / Arabic. Kentrung had existed since Nabi Ibrahim. The story behind kentrung was behind the civil war in Mecca. At that time, Mecca was influenced by chaos of Kaffir. Kentrung tells about people who threatened by Kaffir. Kentrung from words *luntrang-luntring*, it means people who alone separated from their family. Kentrung is played by people who wanted to find their family back, and then they played Kentrung. People who were threatened by King of Kaffir also pretended as spy. Moreover, Kentrung was using as media to reunite with their family back. Kentrung also referred *Juntring e*, it means finally they could find their family and reunited. Kabupaten Tulungagung is familiar with the popular culture and arts in East Java. Kabupaten Tulungagung located in south area of East Java, in borders with Kabupaten Blitar and Kabupaten Kediri. Within those 2 borders Kabupaten Blitar and Kabupaten Kediri, Tulungagung may have the same arts and culture within those two Kabupaten. For Example, Tulungagung has Jaranan Art in named as Jaranan Senterewe and Kabupaten Kediri also has Jaranan Art. In another hand, Kabupaten Tulungagung and Kabupaten Blitar also have the same culture. According to Utomo (1987), He reported in East Java province there had been several area of Kentrung. In general, it was located in two areas of East Java. It's called as *Pesisir Wetan* and *Mancanegara* (Koentjraningrat 1984: 27; 225 – 228, cited in Utomo, 1987). *Pesisir Wetan* included as Kabupaten Tuban. While *Mancanegara* area included as Kabupaten Blitar, Kabupaten Kediri, Kabupaten Tulungagung and Kabupaten Ponorogo. Mbah Gimah as the agent of Kentrung in this study was originally came from Kabupaten Kediri. She moved to Kabupaten Tulungagung in late 1970. However, based on the investigation I have done in the field. I found that the agents of Kentrung have been decrease from the data. Moreover, I got only a little bit information available on DISBUDPARPORA. DISBUDPARPORA as the government

institution has authority to make certain work to save tradition and other arts performance. The investigation I have done in several places in Tulungagung. In Dusun Patik Desa Batangsaren was formed the origin of Kentrung in Tulungagung and in Desa Tanggung Gunung was the second Kentrung formed in 1998. The objective of this report is to make sure what are shifting in Kentrung Artistry in Tulungagung. This research using ethnography method same as the anthropology research method by using several questions through the agents of Kentrung. This research may provide important information about Shifting of Kentrung art in Tulungagung and by adding information about life of a Dalang Kentrung. A Dalang Kentrung life could teach us as local wisdom in Javanese local culture and life. Moreover, results of this study could be a useful report to government institution and how one group of Kentrung still existence in Tulungagung nowadays.

LITERARY REVIEW AND RESEARCH METHOD

In this section of paper is presented about literary review of Kentrung and research method. Literary review of this paper is used for helping the researcher to give knowledge and interpretation an art.

LITERARY REVIEW

Aesthetics

Edgar and Sedgwick cited in Hermin (2014) aesthetics is that sub discipline within philosophy that deals with questions of art and beauty. While it is in many respects an ill-defined and highly disputed area of philosophy, its principal concerns can be seen as those defining the concept of “art” , or at least providing an account of how we come to recognize artworks as artworks; questioning the relationship of art to the non art or “real” world and thereby raising question about the role of representation, or mimeses, and expression in art, and also of art’s relationship

to moral and political activity, and providing a philosophy of criticism that express how works of art are interpreted and evaluated. Art and beauty are not only reflected in Kentrung but philosophically also reflecting in da'wah in Islamic religion. Da'wah brings moral message in every speech.

Folklore

According to Bascom, folklore has four functions (Dundes 1965a: 279 – 298 Cited in Utomo, 1987): 1. As mirror of Culture, 2. As *pranata* and culture of institution, 3. As education, and 4. local wisdom (means of social pressure) and controlling the civilization (exercising social control). Therefore, there 3 elements of folklore covered in Kentrung. 1. Representation of culture. 2. Education, the value of Islamic teaching 3. Values of local wisdom

Story and Art of Kentrung

Kentrung is one of verbal art performance in Java. Kentrung has own specific characters of verbal art performance. According to Brandon (1974), There were some specific characters of South East Asia Theater: 1. It has long duration and has episode, 2. It could not categorize same as types of west drama, for example: tragedy, comedy, farce (joke or drama), 3. Mostly contain of education, 4. The story is contained of hero's stories, 5. The characters prevented a stereotype. Moreover, 2 characters of Asia Theater are covered in Kentrung 1. Long duration and has episode 2. Contain of education or moral value.

Nyantrik in Kentrung

According to Utomo (1987), there were 3 ways to be Dalang Kentrung There were: 1. Help the Dalang as servant, 2. Become panjak, 3. Asked to be train by Dalang. However, those 3 ways I don't think so that it will be useful because shifting on Kentrung had been changed the way to learn it.

Ngamen in Kentrung

Utomo (1987) proposed *ngamen* is one best ways to spread Kentrung art. He also added

that *ngamen* would be the best ways if Dalang Kentrung finally lived in a village maybe married or had student on the village. Kentrung is an art which is required *nyantrik* to learn it. It was reported by Utomo in 1987. Nowadays, people or institution are coming to Dalang's house and invited them.

METHOD

The method used this research is field observation by observing on the field. The data were collected and analyzed into discussion section. In Kabupaten Tulungagung there were 2 group of Kentrung. Each of groups was founded in different year. The subjects of agents were selected by information of DISBUDPARPORA as the government institution. Both of those two groups were existence in different year. First group was founded by Mbah Gimah in 1970 and the second group was founded by Pak Sulawan in late 1998. Pak Sulawan was selected as non active Dalang Kentrung and Mbah Gimah was selected as an existence Dalang Kentrung. Those two agents of arts hold important information about Kentrung. In this case of study, the comparison of them can be seen as data findings. Sydow proposed that in civilization there are people always active bearers of tradition and passive bearers of tradition (Cited in Utomo, 1987: P: 39). Mbah Gimah is an active agent of art. She holds important role of culture and art. In addition, Pak Sulawan is a passive bearer.

RESULT AND DISCUSSION

Results

The data found from observation is showed the existence of Kentrung in Kabupaten Tulungagung. Through the observation and interviewed in DISBUDPARPORA as government institution in Kabupaten Tulungagung. I observed and reported that Kentrung in Tulungagung was formed in 1970. According from the data result from DISBUDPARPORA, I had done some

observation and interviewed with two agents of Kentrung. They were interviewed with same questions as it is in appendix. Moreover,

I got the data and examined a few of data and divide it into several findings and discussion later on.

Table 1

Findings on Shifting Kentrung in Tulungagung : Comparison in 1970 until 2014

No.	Shifting	1970 – 1999	2014
1.	Agents of Kentrung	Mbah Gimah firstly founded group of Kentrung Tulungagung in 1970. Later on 1998, Pak Sulawan founded a group of Kentrung in Desa Tanggung Gunung	There is only one agent of Kentrung. Mbah Gimah.
2.	Setting	<i>Ngamen</i> ,	Invite by people or institutions
3.	Aesthetic	Origin with Pakem	Denied Politics
4.	Transformation	Origin	Mixed and blended with another arts
5.	Modification	Mostly about historical stories	Changed the characters sometimes to describe the situation
6.	Regeneration	Mbah Gimah and Pak Sulawan.	There is no regeneration agent of Kentrung



Figure 1 one of performed the shifted of Kentrung. It showed on the picture Kentrung had mixed with Keroncong. It took from field research observation.



Figure 2 showed Mbah Gimah as the only one Dalang Kentrung in Tulungagung. She preserved as the only one agent of Kentrung.

Table 2

The difference between Pak Sulawan and Mbah Gimah

No.	Pak Sulawan	Mbah Gimah
1	Founded a group of Kentrung in Desa Tanggung Gunung in 1998.	A Dalang Kentrung from Kediri. Went to Tulungagung in 1970
2	<i>Nyantrik</i> , learned Kentrung from Mbah Gimah	<i>Nyantrik</i> , learned Kentrung from her father.
3	Non-active agent	Active agent. Still existence to present
4	Members of Kentrung's group had died	Single agent as the only one Dalang.
5	Non active because shift by other art	Mixing with another art. Ex: Keroncong.
6	Has political interest as the major occupation	Cannot leave Kentrung, because of "Leluri"

DISCUSSION

From the findings data result, researcher has observed and reported in the field. We would discuss about the main major of shifting on Kentrung in Kabupaten Tulungagung. The data reported based on researcher questions thorough agents were interviewed separately. Shifting was compared from the first formed of Kentrung in 1970 until 2014. Only two Kentrung group had been existence in Tulungagung since 1970-1999. The First Kentrung Group in Tulungagung was founded by Mbah Gimah. The second kentrung's group was founded by Pak Sulawan in Tanggung Gunung. Pak Sulawan founded a Kentrung group in Desa Tanggung Gunung because he was an artist of many arts

such as Jaranan, Ludruk, Kethoprak, Jidor and used to be as a Dalang Kentrung. Mbah Gimah is the only one master of Kentrung in Tulungagung. She was not originally from Kabupaten Tulungagung but came from Kabupaten Kediri. She went to Kabupaten Tulungagung to do *ngamen* with his husband in 1970 and finally lives in Dusun Patik, Batangsaren, Kabupaten Tulungagung. I found that there was decreased in total group of Kentrung in Tulungagung. In 2000, Pak Sulawan decided to not play Kentrung because he had another job as politician. The setting of Kentrung had been shifted from *ngamen* into inviting by people or institution. The shifted of place can be seen nowadays. There was not a Kentrung group who did *ngamen*. They could be inviting by asking them to come to our

place. The esthetic function in Kentrung nowadays has been changed. A Dalang Kentrung followed the situation where played Kentrung. Kentrung adjusts in the social situation and politics. The esthetics functions must be changed related to performing story. The aimed is adjusted with the government situation. A Dalang Kentrung may change the plot, or giving modification of the story based on her own arrangements. According to Mbah Gimah, she said that the esthetic function must be change because she did not want to be “*Kader*” of one parties. *Kader* means member of politics. For example a legend “Joko Tingkir”, when the major character named Joko Tingkir fought with a bull. Mbah Gimah is given certain modification to the scene. The major character did not fight with a bull. However, it changed into another animal. A bull symbolized as the one of parties in Indonesia. The art and beauty are not only reflected in Kentrung but philosophically also blended on it. Talking about art and beauty, Kentrung has an artistic play and beauty of performing. Moreover, philosophically Kentrung did not want to be a tool of politic. From figure 1, it was a Kentrung performance “Mbah Gimah” in Desa Jambean, Kabupaten Kediri. I took the field observation on 2nd January 2014. It showed on the picture Kentrung had mixed with music Keroncong. Mbah Gimah still existence because she was mixed with another art. For example was mixing with Keroncong art that showed every malam Kamis Legi every month in Desa Jambean Keras, Kabupaten Kediri. The founder of this art performance is Pak Yudi. He said that he made the transformation and modification on Kentrung by added Keroncong. The aimed is to attract people and prevented monotone performing. Figure 2, it was taking when I interviewed with Mbah Gimah. Mbah Gimah as the only one Dalang Kentrung in Tulungagung. She preserved as the only one agent of Kentrung. She did not want anything else. She said, don’t let Kentrung die as she die later on.

The following discussion would be discussed in detail about the differences between Pak Sulawan and Mbah Gimah in table 2. Moreover, the differences would focus on giving interpretation on both agents of Kentrung. The data might be useful DIBUDPARPORA to make certain work to save Kentrung. Pak Sulawan used to be artist of several arts of Java. He had higher background of education and his interest was not only in art but also in education and politic. He used to be a head master and politician in parliamentary member of Kabupaten Tulungagung. He founded a group of Kentrung in 1998 with his friends in Desa Tanggung Gunung. Mbah Gimah was not born in Kabupaten Tulungagung. She came from Kediri and then was having *ngamen* in Kabupaten Tulungagung with his husband in 1970. Finally, she lived at Dusun Patik, Desa Batangsaren, Kabupaten Tulungagung. A true Dalang Kentrung had done *ngamen* to one place to another place, because *ngamen* was one of ways of Kentrung art. Utomo (1987) reported that *ngamen* is one best ways to spread Kentrung art. He also added that *ngamen* would be the best ways if Dalang Kentrung finally lived in a village maybe married or had student on the village. Kentrung is an art which is required *nyantrik* to learn it. Pak Sulawan was learned Kentrung by *nyantrik* to Mbah Gimah. Rather than Pak Sulawan, Mbah Gimah was learned Kentrung by *nyantrik* to his father. She used to be accompanying his father while doing *ngamen* to many places. Utomo (1987) proposed that there were 3 ways of *nyantrik* on Kentrung. There were: 1. Help the Dalang as servant, 2. Become panjak, 3. Asked to be train by Dalang. I would put more about how to be Master Dalang of Kentrung. First of all, to be Dalang Kentrung a person had to be from lower social class. Secondly, a person had to be in lower economic condition. Based on my findings on interviewed with Mbah Gimah, she said in 1970 she did not have money at all. The economic situation pushed her in the difficult economic situation. Finally she

decided to do *ngamen* with his husband to one place to another. Pak Sulawan was not an active agent of Kentrung. Due to his age and the members of group it had already gone. Mbah Gimah is the one and only Dalang Kentrung in Tulungagung. She holds important role to keep Kentrung existence. The reason why she is still performing Kentrung is she live and eats depend on it. She also said that it comes from *leluri* in her heart. Leluri means, the connectivity between heart, mind, and soul were connected into one. She could not life without to be a Dalang Kentrung. Pak Sulawan used to be a non active agent of Kentrung. He said that Kentrung had shifted by another art. It was Tayupan. In his village Desa Tanggung Gunung, Tayupan became as popular art and easily accepted by civilization. Tayupan is new comer of art in Kabupaten Tulungagung. However Tayupan art did not have 3 function of local wisdom in Javanese culture. Those 3 functions of local wisdom are named as 3T as a Value of Javanese arts performance. They were “*Tontonan, Tuntunan, and Tatanan*”. *Tuntunan* : As a guide in life, *Tatanan*: to arrange life *Tontonan* : as entertainment. As a Javanese’s Art it should be have those 3T in the art performance. Not all, Tayupan have those 3T. Mostly, they showed the entertainment only without conducting another value. The main problem for this arts performance was allowed the guests to drink alcoholic while they were dancing. As it stated, Pak Sulawan used to be a politician. Dalang Kentrung was not his major occupation. Mbah Gimah can not leave Kentrung. She also has Pakem of Kentrung that keeps Kentrung alive. The reason was fully contrasted within Pak Sulawan and Mbah Gimah. Both of them were agents of art but had different perspective of art. Pak Sulawan can be seen as art’s lover but Mbah Gimah is a true Master of Dalang Kentrung. However, added by Mbah Gimah, She said that be a Dalang Kentrung the first thing is learned about history and folklore. A political will, the government preserve Kentrung as a mirror of

culture. In interviewed with an employee of DISBUDPARPORA. Ibu Sri Wahyuni said her institution did not have certain action to save Kentrung from 1999 up to present. She added that she promised to help Mbah Gimah to build her house and giving more attention to Kentrung.

CONCLUSION

The study has answered and reported the shifting on Kentrung art in Kabupaten Tulungagung. The result presented the total agents of Kentrung and analyzing questions used by ethnography research method. The research had obtained to gain data from many sources such as DISBUDPARPORA as the government institution, Mbah Gimah as an active agent, and Pak Sulawan as an non active agent. A Masterpiece of Dalang Kentrung live on and in the art itself. A person which could reach higher title as Master Dalang Kentrung. She or He might have been in serious problems in the life. Kentrung has a local wisdom and reflected on agent of art itself. Kentrung in Tulungagung were shifting by so many factors. I found that the DISBUDPARPORA did not have certain work to save Kentrung. I proposed 3 main of Shifting on Kentrung: 1. Setting of place 2. Aesthetics function, 3. Transformation and modification on Kentrung 4. The total of agent and regeneration of Dalang Kentrung. Even Kentrung has been shifted, a Dalang Kentrung still holding the role of important thing of oral tradition. Therefore, there 3 elements of folklore covered in Kentrung. 1. Representation of culture. 2. Education, the value of Islamic teaching 3. Values of local wisdom. The representation of culture can be seen as many historical stories, myth, and legend were reflected on Kentrung as tool of oral tradition. As education, the moral values of local wise are involving in every story, myth and legend. The uses of Islamic teaching also brings Kentrung as the one verbal art that still existence. Values of local wisdom are the main core of this art.

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APPENDIX

This part of paper contained appendixes of interviewers by some people. They were agents of Kentrung, government institution DISBUDPARPORA, and Pak Yudi as agent of innovation on Kentrung in Desa Jambean Keras, Kabupaten Kediri.

The agent of Kentrung “Mbah Gimah”.

Interviewed on 2-4 January, 2014.

Question:

1. When did Mbah Gimah come to Tulungagung?

I came to Tulungagung in 1970

2. How do you learn to be Dalang Kentrung?

I learned from my father

3. What are shifting on Kentrung from origin up to present?

From aesthetics, and character. I denied as a politician while plays Kentrung

4. Is there any moral message on Kentrung?

There are a lot of Javanese local wisdom in every story.

5. How did your social and economic situation?

I did not have money at all. Then I decide to do ngamen with my husband.

The agent of Kentrung “Pak Sulawan”.

Interviewed on 10 February, 2014.

6. How did Pak Sulawan make Kentrung group?

I founded in 1998 with my friends because I used to be artist of Ludruk, Jaranan, jidor and then as Dalang Kentrung.

7. What was the time?

It was long time ago, in 1998 and I decided to be non active in 2000.

8. How do you learn Kentrung?

I learned Kentrung from Mbah Gimah.

9. What are shifting on Kentrung based on your opinion?

Modern era, especially in my village Kentrung were shifting by Tayupan.

Ibu Yuni, employee of DISBUDPARPORA.

Interviewed on 22 January, 2014.

10. How many Kentrung in Tulungagung?

There were two groups, Mbah Gimah and Pak Sulawan.

11. What are shifting on Kentrung?

There is no regeneration

12. What will government do to save Kentrung?

We promise will save Mbah gimah and gives more attention to Kentrung.

Pak Yudi, agent of Inovation on Kentrung

Interviewed on 2 January, 2014.

1. How long you have been having partnership with Mbah gimah?

I have been working with Mbah Gimah since 13 years ago.

2. Why do you put Music Keroncong on Kentrung?

Because the originally Kentrung was bored. I mixed it with music Keroncong.

[50]

THE PARADOX OF AUTHORITY: THE BODY OF DANCE

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ABSTRACT

Authority of parampara projected through the medium of the Teacher (Guru) is the cornerstone of traditional dance pedagogy in India. In this paper I illustrate the paradox of the authority of the teacher/ tradition and examine the enabling and disabling effects of this discipline. As a performer and teacher of a traditional dance form, I examine the lived experience of learning a traditional dance form and the creation of a disciplined dancing body which becomes the site for continuous re-negotiation of tradition. The paper also explores the sub-structures of authority that permeate into the traditional dance class; simultaneously creating rubrics for transmission of knowledge and scaffolding learning while hindering individual agency and expression. Authority (of the teacher and the tradition) and its manifestations become the lens through which traditional dance pedagogy and its resulting narratives are examined.

Keywords: guru shishya parampara, trained body, dance pedagogy, discipline

INTRODUCTION

Dance has been a continuous, albeit not unchanging practice in the Indian sub-continent for over a millennia. The extant traditional dance forms can be traced back to the 2nd century B.C. as patterns of unbroken performance and movement practices. This continuity has been maintained by a process of transmission where the teacher transmits a text (movement vocabulary) orally to the pupil, while communicating all levels of meaning and placing it in the context of the discourse of the discipline. The authority of this *Parampara* projected through the medium of the Teacher (*Guru*) is the cornerstone of traditional dance pedagogy in India. The dynamics of the relationship between the teacher and the student shapes the nature of the knowledge that gets transmitted through this inter-personal bond.

In this paper I illustrate the paradox of the authority of the teacher/ *parampara* and examine the enabling and disabling effects of this discipline. I examine the experience of

learning a traditional dance form and the creation of a disciplined dancing body wherein the severity of discipline renders a philosophical contour to the dance forms so that *abhinaya* is not just acting and *saadhna* is not just practice.

The paper also explores the hierarchical structure of the *Guru Shishya Parampara*, which encounters tensions of segregation, control, cult like behaviour, hindering individual agency and expression; while simultaneously creating rubrics for transmission of knowledge and scaffolding learning. Authority (of the teacher and the tradition) and its manifestations become the lens through which traditional dance pedagogy and its resulting narratives are examined.

As a performer, teacher and student, I examine the individual body as well as the *paramparic* body that gets molded within the play of authority and its interwoven complications and support structures.

THE DANCE(R'S) BODY: INSCRIBING GESTURE

The process of 'inscription' signifies the permanent alteration of a (blank) medium to a signifying character. The process of inscription "renders an ordinarily unchanging material permanently altered in some way" (Ness 2008, 4). In the process of training, the dancers' bodies become the site upon which the gestural meanings of tradition leave their mark. Codified movement techniques "penetrate beneath a dancer's skin to fix enduring marks into their hardest, most durable connective tissues" (Ness 2008, 6). It is essential that there should be rigorous practical training under the supervision of a competent *acharya* or a dance director so that a correct illusion of unity is created with a proper admixture of the science of dance and tradition". P.S.R. Appa Rao in Chatterjea 1996, 70

'Practice, practice, practice' is the mantra for every student of classical dance. The student is required to merely follow the teacher understandings which are extremely subtle and complex, and require years of careful concentration and study in order to 'understand' and 'perform'. The creation of *Rasa* requires extreme precision in the alignment of the body and the mind of the dancer.

(practice) itself, then, turns into the ultimate lesson where the student interacts with the traditional structures on his/her own individual terms; indeed,.... (practitioners) often regard *riaz* (*practice*) as an art and an end in itself.

Neuman 1980:36 in Simms, 9

Through hours of repetitive practice the dancer begins to embody the instructions of the *Guru*, and internalizing and actualizing the dance within him/herself. These hours spent in individual (often lonely) *saadhana* fill in the

(*shravan*) with little or no verbal explanations and it is assumed that with practice (*manan*) and time 'realisation' of the technique dawns upon the student (*Chintan*) (Chatterjea 1996, 72). Not a day goes by that the students are not reminded, goaded, prodded or reprimanded about their practice or lack thereof. "The importance of... practice... is not only explicitly recognized in the Indian.... tradition but it is also prominently emphasized and accorded a most elevated status" (Simms 1994, 6).

The virtuosic nature of classical dance forms and the obdurate mechanical demands of all genres requires the dancer to be physically in 'top shape'; anything less would be inadequate to execute the style effectively. Technicalities of dancing, like the basic stance of *chauk* or *aramandi*, requires the body to move, constantly and for long durations, in ways beyond the normal range of human movement. These mechanical skills need to be fused with the intellectual demands of *raag* (music) and *taal* (rhythm) systems. The semantics of the dance then get layered over by a network of philosophical

un-teachable and un-expressible (Simms) elements of the process of 'in-body transmission' of knowledge (Zarrilli in Chatterjea, 76). "Without actualization... the master's knowledge has been imparted but not transmitted" (Simms 1994, 8).

For wherever the hand moves, there the glances follow; where the glances go, the mind follows; where the mind goes, the mood follows; where the mood goes, there is the flavour (*rasa*).

Coomaraswamy and Duggirala in Anoop & Malshe 2011, 138

The maxim from Nandikeshwara's *Abhinayadarpana* (Mirror of Gesture) summarizes the ideal of the learning process in the classical Indian dances that involves a move from a physical to a psycho-physical discipline that aims at the experiential goal of

creating *rasa*. Dance is seen as a form that uses the body to rise above the physical world. The constant endeavor of the artist "is to arrive at a greater and greater degree of subtlety and refinement"(Vatsyayan 1996, 55). At an individual level, the intensity of training very limb elevates the dancer above the physicality of the body. With practice, the individual moves from "trying" to "doing." (Zarrilli in Chatterjea 1996, 78) This diabolical relationship of submission and control is illustrated this discussion of abhinaya

...It is this aspect of universalization that keeps a *rasa* from descending into emotional outburst, even in the dancer. The moment she is swayed by the emotion which she seeks to represent, stylistically, *rasa* slips away. Her purpose is-or should be-at all times to recreate before the audience a vibrant form of the lyrical poetry. This is where, it seems to me, dance stands apart from drama; whereas an actor's aim is to step into the role he seeks to play, the dancer does not. For, her forte is the ability to relate emotions of the subtlest shades, impersonally.

Reghunathan in Chatterjea 1996,78

Although the senses are primary and indispensable, like horses in a chariot they need to be groomed, disciplined and restrained (Vatsyayan, 55). This stylistic requirement of the dance form where the dancer is required to have the "ability to portray strong emotions without getting swept away by them and to maintain impeccable technique in such a portrayal comes from training, repeated practice, and continual exposure to such finesse in performance by masters in this field " (Chatterjea 1996, 78)

The authority of a traditional performer then emanates from a trained body where "the will...has been marshaled over many years to discipline the haphazard and instinctive movements of the body and to create the control necessary to make artful moving forms"(Kern in Hanna , 132). A blend of

physical, emotional and spiritual refinement happens in the dancer's body within a regimented, codified and prescribed process. The socio-pedagogical structure of the *Guru-Shishya Parampara* is ideally suited to the transmission of this paradoxical nature of training.

THE POLITICS OF LINEAGE

At the turn on the twentieth century the term *Guru Shishya Parampara* has acquired a dense, ambiguous and multi-layered significance; it simultaneously implies fidelity to the 'tradition' through the guru and a practice of rigor during the learning process. The inherent nature of the pedagogical process requires the student to be in a position of complete submission to the teacher. Learning to be a proficient dancer is grounded in the student's subordination to the Guru, to the art, and to the discipline of training. The relationship between the giver and receiver of knowledge is a prime factor in structuring the mode of training. The 'in-body transmission' (Zarrilli in Chatterjea 1996) of knowledge which takes place through a primarily oral system, requires " the complementarity of the *shishya's* (student's) capacity to receive and the *guru's* capacity to give" (Chatterjea 1996, 71).

A traditional dance class is based on the creation and sustenance of hierarchy. At the apex is the Guru and students' position on the power ladder is largely decided by the number of years of training and level of commitment to the school. The performance of rank is displayed in many ways like assignment of responsibilities, spatial placements in class, access to the *Guru* or speaking priority.

The centrality of the Guru is evident from the prominence of the Guru's name in artists' resumes, concert announcements, and books on great masters which eulogize the virtues of their Gurus. The Guru's name is often enough to establish a dancer's credibility and competence (Schippers 2007). In the process

of learning dance, students learn how to learn; to imbibe qualities of patience, tenacity, dedication and hard - work. Training is 'the chief function of disciplinary power' (Foucault in Gardner 2011, 153). Training is geared to eschew the 'I' or the personal self. "His (students') search is not for the new unique self; instead it is for submerging himself in a perennial flow (of the discourse)" (Vatsyayan 1996, 4). Being deeply rooted in Hindu culture and philosophy, the authority of 'Ancient Indian culture' is deemed absolute and tradition is considered immutable and learning dance becomes a way of forging the next link for transmission of this discourse.

"In the Indian worldview, self is held to be of a more social nature, and me and mine is subsequently held to be secondary to 'we' and 'ours' " (Gupta 2006, 123). Thus 'telling' a student what to do is expected during teaching. The focus of teaching is on developing the socio-centric self through a high degree of human interaction and the power of extended family and relations. *Guru- Shishya Parampara* built upon this social nature of teaching entails the absorption and transmission of aesthetic and contextual knowledge through an intuitive process. "Indian adults do not create learning situations to teach their children, but rather young children always being in the presence of adults, learn from watching them go about their daily activities (Yunus in Gupta 2006, 125).

In the *Guru Shishya* tradition the student learns not only from the teacher or Guru but through a community of practice- Legitimate Peripheral Participation. In this process, learners learn by participation and mastery or knowledge of a skill requires full participation in these socio-cultural activities. Students learn by 'scaffolding' with senior students being responsible for junior students, often teaching and mentoring them. Hierarchy is cyclical and every individual is simultaneously in a position of authority and submission. In

the traditional pedagogy learning dance has as much to do with participation in the community, understanding one's position in the hierarchy and spending time with the Guru as it has to do with actual dancing hours. These contributions to the community are as important to one's identity as a dancer as are actual skills and techniques.

This interaction with the community creates Vygotsky's Zone of Proximal Development. ZPD is created when a learner interacts with the environment and a gap between what he/she can do independently and what he/she can do with guidance is formed. The ZPD is different for every learner and the ways of negotiating it and the time taken to do so varies for each student. In a typical dance class, each student learns at his/her own pace and set their parameters of learning. It is typical to have students at varying stages of learning in one class. In spite of learning the same movement, items or pieces, each student engages at a different level with the semantics of dance. Each student/ dancer brings into the class his/her own individuality which merged with seemingly repetitive or rigid movement code reflects the personality of the dancer.

Often, during my training sessions with my Guru, he would talk about *dharma* and *karma* of a dancer, and how I needed to find a balance of these in my life. *Karma* implied my individual decisions, choices and the consequences of those choices and *Dharma* implied my positioning and relationships within society. Therefore the individual is seen as both a social being and a unique entity (Viruru in Gupta 2006, 86) and the pedagogy of dance is geared towards this aim.

The question of why dance forms founded on such fluid principles become inflexible structures wrapped in power struggles may be answered by evaluating dance schools to Arthur Deikman's study of cult behaviour (Smith 1998, 134).

The dance classroom is a setting in which obedient students present themselves for improvement. The teacher has absolute power, and surveillance is a key tool for administering that power.

Smith1998, 135

As with cults, a particular dance school looks up to the *Guru* as the fountainhead of all knowledge. His/her word is law and usually a student's professional trajectory is shaped with a consent of the Guru. The semi- divine status of the guru empowers him "as someone who can provide the experience necessary for the individual to achieve particular goals such as 'enlightenment' " (Smith 1998, 134). *Guru Brahma, Guru Satya* (Guru is God, Guru is truth) The absolute power of the Guru in the classroom is evident through this idiom. The word of the Guru is supposed to be law and there is no questioning it. The degree of cultural capital (Bourdieu 1993) emanating from his/her position in the field of cultural production positions the teacher beyond the realm of accountability (Bourdieu 1993).

The students form an elite group who alone have an access to the knowledge pool of the Guru. In order to continue having access to it, students accept the limitations imposed on them. Within the group, students are supposed to be *guru-bhai* (guru- brothers/ sisters) and are expected to be responsible for each other's learning and well being. However, the need to comply with the group (Smith 1998, 134) hinders independent thought. The creation of a unique and elite group necessitates a devaluation of the thoughts and beliefs of outsiders (Smith1998, 134). This denies the group the possibility of empowerment through participatory action and social justice (Mullen 2000, 5).

This mode of training is easy to idealize from a distance. The tension between a sense of self (of the student) and the subjugation to the *Guru* is not entirely a pleasant experience. Daily interactions are often unpleasant, trying,

uncomfortable and stressful. Though the teacher is publically given a semi divine status, individual exchanges reveal that teachers have weaknesses, oversights and are often moody (Schippers 2007, 124). Abusive behavior of the teacher is commented upon but never challenged and is most often expected (Smith 1998, 129). Often teachers are incapable of assuming the full onus of what their position implies. Yet, students flock to them, complicit in their own exploitation.

The process of teaching is such that the student learns, in a hierarchical manner, body movements that range from simple to complex. This Foucauldian 'trained /docile' body, is created as the student is placed in constant cognitive environment through a close personal relationship with the teacher (Chatterjea 1996, 72) and an atmosphere of constant surveillance is used as a method in forming and controlling the docile body (Smith 1998, 130). As the students' body is being trained to carry forward a tradition, individual expression is suppressed. Training of the body and the mind is so rigorous, that in time, the student 'begins to think like the teacher'. What the student might be thinking becomes irrelevant. This often leads to students not being able to form a personal bond with the dance resulting in lowered motivational levels. Nowhere in the long training period is there an acknowledgement of the individualism of the student. But a cultivated sense of duty, to further the vision of the guru and to fulfill the responsibility of being a student ensures a continual channel of knowledge. This mode of education, is, according to Paolo Freire, a 'banking' concept of education "which regards men as adaptable, manageable beings"(Freire 2009, 165).

Based on a mechanistic... spatialized view of consciousness, it transforms students into receiving objects. It attempts to control thinking and action, leads women and men to adjust to the world, and inhibits their creative power.

Freire and Ramos 2009, 167

My first experiential understanding of the difference in the social behavior towards a teacher occurred during my induction week at the Royal Academy of Dance, London. Students would sit around the teacher with water and sandwiches on the table, even eat and drink during the lecture and happily share a drink at the pub with her in the evening. In my context, students still leave foot-wear outside the room where the guru is or where the training happens (because this is a sacrosanct space); one begins and ends the training session by touching the guru's feet as a mark of respect; one fittingly lowers one's eyes when the guru scolds strongly: all this is part of a learned behavior system that is still part of the training in classical dance and some of the other performing arts. "I am more interested in the way you walk into the room than how you dance"(Pandit Chitresh Das cited in Dalidowicz 2012, 87) The performance of this social behavior sometimes takes precedence over the capability of the student and the quality of dance training provided. In spite of a (supposedly) close bond between the student and the teacher, the relative importance given to such overt, often forced expression of respect, embitters the relationship.

As a student grows in stature and knowledge, with a growing sense of self, their own authority as an artist/ teacher comes in conflict with that of the *teacher*. "You are always an apprentice to your master, no matter how skilled or successful one has become" (Dalidowicz 2009,137). The emergence of the authority of the student as a teacher in his/ her own right clashes with the key ideology of humility before the *Guru*. The ranking of hierarchy is so rigid that there is no scope to re-calibrate the shifting patterns of behaviour. In my *Guru's* presence my students are expected to extend the respect of a teacher to my *Guru* instead of me. In his/her presence I am expected to defer back to my *Guru* for

accuracy and final say; an act which serves to extend my *Guru's* authority over my students.

The *Guru Shishya Parampara* is still seen as the only possible (correct) mode of dance training by most senior dancers. As a noted scholar of the classical dance, Dr. Kapila Vatsyayan (1972, 26), writes:

A careful watching of the manner of execution of any of the Jatis, the Tirmanas of Bharatnatyam, the Tukras and the Parans of Kathak, the various Parengs of Manipuri and the Arasa of Odissi and the Kalasama of Kathakali will convince an observer of the greatpower of expression of the feet by controlling weight and mass and the quality of the foot contact, its calculated lightness or emphasis. These aspects were imbibed in a traditional method of training through continuous repetition and correction.

Yet in a world defined by Globalization and rapid changes in the way art is a part of everyday life, where "fluidity and flux have become significant metaphors for the way we define our cultures and our world", our "notion of stable identities, unchanging traditions" (Shapiro 2008, 253) is constantly challenged is often at odds with the Indian worldview which seeks continuity and validity from past practices. The *Guru Shishya Parampara* with its doctrine of subordination and long period of apprenticeship seems to be an anomaly in this post-modern era. Riddled with issues of personality clashes, incompetence, commercialization, bad faith and conflict the disintegrating system leaves dancers in a dilemma.

Classical dancers embody a vast storehouse of performance knowledge, both explicit and implicit. Without revamping the system, "this knowledge continues to shrink as the system plods on unexamined, soon, within a few generations, much of this knowledge will be retained unevenly and eventually lost" (Chatterjea 1996, 89) In the light of the fact

that " there remains something in the guru/shishya system that makes it so effective -something that is missing from other contemporary learning mode" (Chatterjea 1996, 89) a reflective analysis of its pedagogical structure, the symbiotic nature artistic production and authoritarian frameworks and the discourse of dance produced in the class is an urgent need of the hour.

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ANANDA COOMARASWAMY'S APPROACH TO SYMBOLISM

SYMBOLISM IS "THE ART OF THINKING IN IMAGES."

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ABSTRACT

Reading of an image becomes important when thought in the line of Coomaraswamy's thinking, where he says symbolism is the art of thinking in image. He is equally concerned about the understanding and interpreting the meaning of an image and puts forward his ideas, concepts and thoughts on symbolism by dealing and handling the symbols. To understand the exact meaning, apart from the literal, historical and cultural, an interpretation hermeneutically becomes essential to reach to the essence of an image or an object apart from the aesthetic meaning. Coomaraswamy was a pioneering historian and a philosopher of Indian art, particularly of art history and symbolism. According to him in any analysis of a meaning, the literal and categorical or historical significance must clearly have to be distinguished. Coomaraswamy's content, concepts and thoughts are associated with symbolism, which gives scope to explore the realm of symbolism through his perspective. There are objects of religious significance, but when used as part of painting or sculpture or receive a place in architecture, they reach place of significance, where they have to be analyzed from the perspective of symbolism. Coomaraswamy was deeply involved in analyzing such symbols in art from the methodological viewpoint of symbolism and hence enriched the sense of visualization of these objects with multiple layers of meanings. This paper will be an attempt to explore his approach to symbolism and its importance in analyzing art and the annals of art history.

Keywords: art history, symbolism, Coomaraswamy, approach, art analysis, methodology, meaning, art-objects.

INTRODUCTION

Reading of an image becomes important when thought in the line of Ananda Kentish Coomaraswamy's thinking, where he says symbolism is "the art of thinking in images" (Bell, 1962, p.64). He is equally concerned about the understanding and interpreting the meaning of an image and puts forward his ideas, concepts and thoughts on symbolism by dealing and handling the symbols. To understand the exact meaning, apart from the literal, historical and cultural, an interpretation hermeneutically becomes essential to reach to the essence of an image or an object apart from the aesthetic meaning. Coomaraswamy

was a pioneering historian and a philosopher of Indian art, particularly of art history and symbolism. According to him in any analysis of a meaning, the literal and categorical or historical significance must clearly have to be distinguished.

Coomaraswamy in his famous interpretation of the symbolism explains "symbolism is a language and a precise form of Thought; a hieratic and metaphysical language and not a language determined by somatic or psychological categories...symbolism can be defined as the representation of reality on a

certain level of reference by a corresponding reality on another..." (Coomaraswamy, R., Guardians of the Sun-Door- Religio Perennis, para.3).

Life symbolizes the eternal and inexpressible infinite things. The conscious aim of Indian art is the portrayal of Divinity behind all forms, rather than the imitation of the form itself. That is "the representation of ideal and symbolic forms through which there is a transformation in the being itself" (Coomaraswamy, The Aims of Indian Art, Symbolism section). Coomaraswamy relates art and architecture to metaphysics and cosmos and also explain the metaphysical principles by explaining the symbolism of traditional works. "...that primitive ornament had a magical value; it would be truer to say a metaphysical value... that a thing is ritually transformed and made to function spiritually as well as physically." (Coomaraswamy, Why exhibit works of art? para. 18) Plato adds that the work of art, "attune our own distorted modes of thought to cosmic harmonies." (Coomaraswamy, Why exhibit works of art? para. 6) The thoughts and concepts of metaphysics and cosmos are expressed through Symbolism and this then becomes the direct expression of the cultural facets of a given society. Thus if we are thinking of a cultural values of art "*The what* of art is far more important than *the how*; it should, indeed, be the *what* that determines the *how*, as form determines shape" (Coomaraswamy, Why exhibit works of art? para. 6)

To Coomaraswamy the meaning and the logical relation or the logic of the combination is very important. According to him in any analysis of a meaning, the literal and categorical or historical significance must clearly have to be distinguished. And in symbolism, the object/symbol with its characteristic is not just for question of analysis but the analysis of meaning also becomes important and plays an important role when dealing with the symbols.

Coomaraswamy(1980) is concern about the handling of art between the art historians and aestheticians as their explanation "need feel no qualms about the reading of meanings into given formulaic." (Interpretation of symbol, para.11) Symbols are intellectual ideas and a scholar Iconographer's study will have less possibilities of error than aestheticians. According to Coomaraswamy (1972) it is through "the rhetoric that cares for nothing but the truth, is the rule and method of the intellectual art,...." (A figure of speech, or a figure of thought? (part 2) para 17). Coomaraswamy maintains his stand on saying that the intention of the making of art may be aesthetic but its understanding and interpretation require only by way of studying the effective and the persuasive language by which one have to approach the scientific and objective discipline of the history; It is not by aesthetic but by the rhetoric qualities and content that we understand and interpret the arts of other people and other ages.

We misuse terms such as "form", "ornament", "inspiration", and even "art" (in our day to day conversation). Our naturalistic preoccupation and historical prejudice makes it impossible for us to penetrate the arts of the folk and of primitive man, whose designs we admire but whose meanings we ignore because the abstract terms of the myth are enigmatic to our empirical approach (Coomaraswamy, 2007, p.223). Coomaraswamy has researched the etymological sources of terms, terms whose true import he conveys by giving specific examples of their correct application in Hindu, early Christian, Judaic or other cultures in his essays such as '*Imitation* , *Expression*, *Participation*', 'The intellectual operation in Indian art' and 'The traditional conception of ideal portraiture'. Similarly the term 'symbolism' suffers such threat of misconception and often casually used. But through the writings of Coomaraswamy to Kramrisch, and Gombrich to Jung, the term began to acquire special status in Art historical

and psychological research when it pertained to the visual analysis of a work of art.

Coomaraswamy moves beyond form and function to metaphysics and the contemplative life of the spirit. And in fact goes beyond the terms like *kannika* and *usnisa* and *chatra* to reach its essence (Coomaraswamy, 1995.). He sees the totality of the visual and verbal metaphor. He had the ability to make the connections of artifacts between Vedic ritual and textual source. He had wide-ranging visual and textual explorations with entanglements of philosophic texts. His analytic vision clearly grasped the functional meaning of a difficult term and with great specificity, sufficiently explains one single element, for example the roof-plate with reference both to construction and to its textual naming.

There are various approaches of Symbolism developed by various scholars and thinkers particularly on the different symbolic processes and interpretation of symbolism based on multidisciplinary contest. Coomaraswamy's approach and techniques provides an insight into the interpretative analysis of art and architecture in art historical studies through symbolism. Meister reflects on the ability of Coomaraswamy on understanding the symbolism of architecture in essays like "*Symbolism of the Dome*" and "*An Indian Temple- Kandarya Mohadeo*" as his most substantial contribution to the theory of architecture and remarks that he goes beyond all the primary enquiries of such as form and function to essence and symbolism. Further in his essay *The Symbolism of the Dome*, (1938) 'the symbolic interpretation of artifacts', has set him in opposition to what he saw as the 19th century's materialist bias towards 'physical efficiency' (Coomaraswamy, 1995, p.xvi).

Coomaraswamy interprets the Hindu temple 'as the image of the cosmos with its drama of disintegration and reintegration' and relates the architectural structure to Indian myth and ritual (Vatsyayan, 1997, p.74). He knows that to

get the flavor of this intrinsic nature of Indian art and architecture, he has to go beyond the traditional method of art historical analysis, to understand and analyze the contents of metaphysical elements and thereby draws attention to employ symbolism to reach to the layers of inner meanings. Based on the opinions of Lipsey and Meister, Nandagopal evidences that "Coomaraswamy's quest to know the inner essence of Indian architecture has taken him beyond the art historical analysis" (Nandagopal, 2012, p. 183). This supports the above line of thoughts that there is a important methodological transition in Coomaraswamy's handling of art objects . Furthermore his approach to symbolism in analyzing an art object is structured in an interdisciplinary and intercultural framework. And this gives due weight-age to symbolism as a strong tool in critically analyzing the visual artworks in the history of art.

From the perspective of symbolism, an intellectual interpretation is required of an art work, as symbol carries intellectual values. Coomaraswamy says that the intention of the making of art may be aesthetic but its understanding and interpretation require only by way of studying the effective and the persuasive language by which we have to approach the scientific and objective discipline of the history; It is through the rhetoric that cares for nothing but the truth, and this is the rule and the method of the intellectual art.

Art is an intellectual phenomenon and need not be of physical virtues or beauty but it connects with knowledge and goodness. The purpose of art is effective communications, it's not only of aesthetic appeal in the work of art but the right reason or logic in the composition makes the art work an artistic disposition. The composition is to be of expressive reason and so the subject-matter of an art work become important. Thus "... a real art is one of symbolic and significant representation; a representation of things that cannot be seen

except by the intellect." (Coomaraswamy, Why exhibit works of art? para.7)

To Coomaraswamy symbols are means of communication and the principal art is a symbolic language of tradition. The symbols communicate the traditional values and beliefs of Indian society and mentality. For example the traditional and primitive works of art in India loses its value in the world of fine art, if the symbolism is not handled and interpreted carefully; as the decorative motif or forms are of a more abstract mentality, a mentality that used less means to mean more, and that made use of symbols primarily for their intellectual values. Coomaraswamy based on the theory of beauty explains that the appeal of beauty in the traditional art is not produced merely 'to the sense but through the sense to the intellect'. (Interpretation of symbol, para.6).

The references of symbols are the ideas, and the imitable form of an idea is to be communicated. It is for the sake of the idea that the symbol exist. A form becomes art when only the decorative values remains but it retains its symbolic value when the meaning and purpose is remembered or are only remembered by the initiates. The central idea of Coomaraswamy's approach to the conception of Symbolism is that intelligibility is essential to the idea of a symbol. A symbol can't be called unintelligible as long as it is recognizable, however unintelligently a symbol may have been used; while intelligence in the observer is accidental.

Coomaraswamy's understanding of the nature of symbols diametrically opposed to the literary poets and theorists who called themselves 'symbolists' in 19th and early 20th century, saying that, symbols 'come to denote that which is obscure, vague and largely undefined'. On this Coomaraswamy intends to say that 'where symbols are concerned, one should expect to find the very same degree of precision, order and clarity as is evident in mathematics' by giving wealth of examples in his writings. (Sutton, 1991, p.177).

Furthermore, Coomaraswamy agrees with scholar Emil Mâle that symbolism is a calculus (Interpretation of symbol, para.6). More generally, *calculus* refers to any method or system of calculation guided by the symbolic manipulation of expressions.

Coomaraswamy's content, concepts and thoughts are associated with symbolism, which gives a wider scope to explore the realm of symbolism. The objects such as tree, wheel, *chatta*, *paduka*, *dhyananamantras*, sun and moon have place of importance in the realm of religion even today and they are objects of religious significance. But when they are used as part of painting or sculpture or receive a place in architecture, they reach place of significance, where they have to be analyzed from the perspective of symbolism. Coomaraswamy was deeply involved in analyzing such symbols in art from the methodological viewpoint of symbolism and hence enriched the sense of visualization of these objects with multiple layers of meanings, by giving a interdisciplinary base to the analysis through the perspective of symbolism.

His method and approach to symbolism is clear, he investigates layer after layer of a simple phenomenon vertically in depth and then gradually expands his search to other cultures and civilizations by tracing the meaning of pictures and symbols and to relate them to other civilization. Finally he returns to the symbolism of his principal concern, by giving a interdisciplinary base to the analysis through symbolism. This approach of symbolism has enriched visualization in the object and visualizing the object with multiple meaning.

Before Coomaraswamy, art in India was studied by the western thinkers with the viewpoint of compositional, thematic, stylistic and the perspective of an artist. But Indian artworks convey the meaning beyond all these components of creating an artwork. A quest for the meaning in artwork driven

Coomaraswamy to go into the textual sources and to understand the meaning and the principles in the creation of art. His understanding of Indian Art has given a strong insight and opened a new avenue in analyzing Indian art with deeper and conscious intuitive approach. The methodology of studying and analyzing art objects set-forth by Coomaraswamy has infused freshness in interpretation by his followers like Stella Kramersih, Kapila Vatsyayan, Vasudeva Saran Agarwala, Moti Chandra and Choodamani Nandagopal and others.

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WRITING THE PAST: PERSONAL NARRATIVE VOICE AND CREATIVE PROCESS IN WRITING HISTORICAL FICTIONS

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ABSTRACT

*Humans always need to learn their past and history in order to face the present and to create the future. Learning about the past through creative works can be done through writing historical fictions. Bennett (2009) affirms that the general purpose of the historical fiction is 'to bring history to life by fictionalizing the past and reflecting a specific time period; sometimes done by reconstructing characters, events, movements, ways of life, and the spirit of a bygone day.' In addition, historical fiction can take various forms and depictions. One of the interesting forms is the historical fiction which portrays the fictional characters in fictional situations, but in the context of a real historical period. Furthermore, the creative writing about the the past can be found in some literary genres such as gothic. The gothic work which has most influenced the author's creative process in writing historical fiction is a classic novel, Horace Walpole's *The Castle of Otranto* (1765). This gothic novel has many unhistorical elements such as ghosts and other supernatural things. However, Walpole's novel is helpful in understanding an example of historical fiction. Moreover, the novel inspires the author as an emerging writer in constructing the past and to present it to modern readers. This paper contains the author's personal narrative voice and it discusses how Walpole's *The Castle of Otranto* gives the author inspiration in the creative process of writing a short story entitled "The Grandfather's Story" which brings individual's history by fictionalizing the past in the context of Australian history.*

Key words : *historical fictions, creative process, writing the past*

INTRODUCTION

I do not write a Gothic genre that commonly focuses on terrors. However, the early idea to describe the past in my fiction, "The Grandfather's Story", is inspired after reading some gothic novels. This short critical essay aims to report my reading about one of the Gothics novels, Horace Walpole's *The Castle of Otranto* (1765); and to demonstrate my insights about the concept of historical fiction as well as its impact to my creative work in

telling the past. In addition, this papers aims to shortly report my short creative process in writing a short story, which is intended to be an alternative of historical fiction. I argue that in the case of Walpole's novel and my work, historical fiction is a story about the current humans' ideas and values, which take places in the past.

WRITING THE PAST THROUGH HISTORICAL FICTION

According to Dalton (2006), historical fiction can take a number of forms that includes but not limited to some depictions. The first depiction is the real historical figures in the context of the challenges they faced. The second one is the real historical figures in imagined situations. The third one is the fictional characters in documented historical situations. The fourth one is the fictional characters in fictional situations, but in the context of a real historical period. In my work, I apply the last option that is mentioned by Dalton.

To illustrate, I create a historical fiction particularly a short story by depicting fictional characters in fictional situations, but in the context of a real historical period in Australia, “Australian Sorry Day”. It is the day when the Australian government apologized for the past policy of “Australian Stolen Generation” which refers to Indigenous Australians who were forcibly removed from their families and communities during 1910 to 1970 (Korff, 2012). Furthermore, my short story employs a half-omniscient narrator to frame the story of of two characters - Paul and Paul’s grandfather which takes place in 1998. Then, I use Paul’s grandfather as the narrator to frame the story of Paul’s (adopted) great grandfather, Samuel, which mostly occurred in 1937 in Moorabbin, Victoria. However, I am not going to explore the detail of real historical periods in my work. Instead, I am interested to apply the mysterious sense of the past of the main character as commonly applied in Gothic literature.

The first time studying historical in my academic journey, my attention was attracted by Gothic novels rather than other genres. Gothic literature is mostly believed to have begun in the first year of the publication of *The Castle of Otranto*. Honestly, I read this novel for the first time in my life as a dull

reading. Nevertheless, it conveys the historical narrative of the main character, Manfred, by using unhistorical elements such as mysterious deaths, haunted castle, and other supernatural things.

Furthermore, there are many supernatural elements in *The Castle of Otranto* such as the moaning and walking portrait, and the apparition of Alphonso the Good. Together with other appearances such as ghosts and strange tombs, the supernatural forces enrich the readers’ imagination and at the same time reveal the dark side of humanity (Kurkowski, 2012). *The Castle of Otranto* also looks ridiculed for its use of the supernatural, which seems to be used crudely, for instance the case of Walpole’s gigantic helmet. However, Walpole’s novel strongly involves the reader’s imagination, which is central to the Gothic endeavour. Therefore, I am interested in the supernatural manifestations and medieval trappings in Walpole’s work.

Inspired by the use of unhistorical elements such as supernatural beings in *The Castle of Otranto*, I apply the similar way to describe the past life of the main character for my fiction – short story entitled “The Grandfather’s Story”. My short story is about a slice of life, which belongs to a man whose wife has passed away. Through my narrative, I try to engage the readers in imagining how a life-changing event will affect the main character in the short story.

In the narrative, I try to introduce the short history of Paul’s family by formulating a relatively mysterious and supernatural thing experienced by Paul’s great grandfather – Samuel. The mysterious and supernatural thing can be seen through the characters of a woman and her daughter in the empty old neighbour house; the existence of black cat in Samuel’s house; and the disappearance of the woman, the girl and the cat before Samuel lost his consciousness. Unlike the unexplainable of supernatural elements in *The Castle of Otranto*, the unhistorical elements

(supernatural things) in my fiction is offered as an effect of psychological issue – hallucination experienced by the main character, Samuel, since he was suffered of his wife's death.

In *The Castle of Otranto*, Walpole used of the third person to demonstrate the complexity of identity. This third-person point of view enables the character in observing and experiencing simultaneous events. Obviously, the modus operandi of Walpole's novel is a terror or dread. The novel holds my attention through dread of a series of terrible possibilities such as Theodore's execution, the incestuous marriage of Manfred and Isabella, and the casting-off of Hippolyta. In addition, the secret passage ways and caves introduced in the novel do not function merely as settings, but they evoke the world of psychological terror. Hence, I believe for the main character (Manfred), it is necessary to look back into the explanation of past through supernatural beings and terror in order to see the present of his life understandably.

Likewise, I also employ the third person point of view to demonstrate the slice of characters' past life in my fiction. However, I do not intend to evolve the world of psychological terror to my characters. In fact, I prefer to explore the grief of the main character- Paul's (adopted) great grandfather in the past. Moreover, in my fiction, the past Paul's great grandfather is framed through the memory of Paul's grandfather. Munslow (2007, p. 523) shows how memory related to present and past:

Indeed, memory is always invoked when we try to escape the present. But ultimately we cannot escape the present because it is an infinitely small yet eternal point of 'becoming'. It is for this reason that the present always forecloses on the past.

However, I cannot avoid the use of past tense in my creative work. The present tense can function to narrate the story of Paul's (adopted) great grandfather, Sam, from the

perspective of Paul's grandfather. In contrast, the present tense cannot work to recall Sam's memory in last few years from the point of view of Paul's grandfather. Thus, I used past tense to recall the memory of Sam as the main character. Consequently, both present tense and past tense are necessary to tell the past, in which the use of present tense can dominate the past tense in representing humans' ideas.

Additionally, MacAndrew (1979) perceives *The Castle of Otranto* as the work that represents current ideas of human beings:

Walpole was able to present his age's concept of human evil--pride, hatred, violence, cruelty, incest--as part of man's psychology. The one kind of romance enabled him to delve into his own subconscious, the other helped him to relate what he found there to the human condition in general. The characters are not very convincingly real, of course, but they are recognizably Eighteenth Century figures embodying current ideas about the human mind.

Reissued in a second edition with a new preface in 1765, *The Castle of Otranto* openly advocates a "blend [of] the two kinds of romance, the ancient and the modern" and the former "all imagination and improbability". Furthermore, Hogle (2002, p.3) views Walpole's *The Castle of Otranto* and the rest of Gothic genre as the dread of the past and the force of change:

Gothic fictions since Walpole have most often been aspiring but middling, or sometimes upper middle-class, white people caught between the attractions or terrors of a past once controlled by overweening aristocrats or priest (or figures with such aspirations) and forces of change that would reject such a past yet still remain held by aspects of it including desires for aristocratic or superhuman powers.

Correspondingly, Williams (2010, p.109) views that *The Castle of Otranto* aims 'to produce the art of a lost and idealized past.'

Likewise, I read Walpole's novel as the story of ancient regimes of eighteenth-century Europe which is retold in the perspective of modern readers. The novel represents a powerful and engaging response to the complexity of the past in some ways. The writer creates the right moments and uses the castle as a strong central image that links different phases in time. The castle releases characters into the story, obstructs others, and issues the past into the present. Thus, I believe that in the case of Walpole work, historical fiction is likely to be a story about the present of ideas and values of human beings.

Furthermore, Carroll (2011) correlated historical fiction to the aspect of reality:

Historical fiction, a widely-read genre, continues to engender contradiction and controversy within the fields of literature and historiography. Historical documents may provide a basis for a "true account of the world" in a certain time and place, but they are limited in their capacity to act as a foundation for the exploration of all aspects of reality.

To me, historical fiction is not just about exactness in historical context, figures, and events. Instead, it is the framing of history in order to emphasize the feelings and mental imageries of the characters. Moreover, I think historical fiction is not just about presenting the exactness of public historical facts that are told in the past tense. On the contrary, it is the framing of history in order to emphasize the personal life of characters or specific events in the past in order to be understood in the present.

Correspondingly, De Piérola (2008) asserts that 'The historical novel plays an important role in our culture because it allows people to interact with the past in a meaningful way; something factual writing struggles to do.' Furthermore, Slotkin (2005, p.225) views historical fictions as a poetic work rather than historiographical one:

The truth the novel seeks is poetic rather than historiographical: it sacrifices fidelity to non-essential facts in order to create in the reader a vivid sense of what it may have been like to live among such facts—and also a sense of what those facts mean in some larger sense—and to achieve that in a flash of recognition, rather than as the conclusion to a necessarily laborious argument.

In my work, the purpose of the historical fiction is to bring an individual's history by fictionalizing the past. I try to allow the readers to engage with the past and its relation to the present. In my short story, the short life history of Paul's family is narrated after they watch the video of the former prime minister of Australian, Kevin Rudd, delivering a speech and apologizing for the "stolen indigenous generation" in 1998. However, I do not intend to discuss the detail of the Australian historical context in my fiction. Instead, I prefer to explore the detail of fictionalized characters and fictionalized events in the historical context.

In other word, my short story tries to offer the readers the fictionalized past of characters in the context of Australian public history. To emphasize, I try to write a narrative which tells the characters' ideas and values in the past to be experienced by the readers in the present.

CONCLUSION

To conclude, reading Gothic novel such as Walpole's *The Castle of Otranto* assists me in understanding an example of historical fiction. Moreover, the novel inspires me in the way to construct the past and to present it to modern readers. Walpole obviously used the unhistorical or Gothic elements in order to explore the past in *The Castle of Otranto*. Unlike Walpole's novel, I employ unhistorical elements as the part of the past itself through my creative work. In this case, it is the past of the main character, Paul's (adopted) great-grandfather, which is understood in the present perspective of Paul's grandfather. In brief, I

believe that Walpole's *The Castle of Otranto* and my fiction can be classified as the historical fictions since they contain the narratives which explores current humans' ideas and values that may happen both in the past and in the present.

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APPENDIX

The Grandfather's Story

By Leni Marlina

*"For the pain, suffering and hurt of these
stolen generations, their descendants and
for their families left behind, we say sorry.*

*To the mothers and fathers, the brothers and
sisters,*

*for the breaking up of families and
communities,*

we say sorry."

(A prime ministerial speech in the House of
Representatives)

I

*It is 13 February 2008. Paul and his
grandfather together with other thousands of
people are watching the big screen on
Federation Square, Melbourne. They could see
and hear clearly the record of the Prime
Minister, Kevin Rudd, who is apologizing for
the stolen generation of Indigenous
Australians. Tears are cascading on the face
of Paul's grandfather when the speech is
ended. The speech is so meaningful for the
history of his family. Later, Paul's grandfather
feels unrelenting pressure in his chest as he
keeps something that is supposed to be shared.*

*Paul's parents were killed in a traffic accident
when he was at primary school. Since then
Paul has been living with his grandfather. As
the grandfather gets older, he takes turn to*

*take care of him. It is almost midnight now,
but the grandfather cannot sleep yet.*

*"Paul, I need to tell you a hidden story now.
Would you like to hear me?"*

"Why not, Grandpa?"

*"Well, I'll tell you what your great-
grandfather, Samuel Brenton - Sam, had told
me in 1988, when I was twenty years old, as
young as you. In other words, this is the true-
life story of my grandfather. I'll tell you the
similar story which he had written on his diary
in 1937. Are you ready to listen, Paul?"*

*"Please remember that you are in
Moorabbin, Victoria in August 1937 as you
are listening to me," said Paul's grandfather.*

*"Ok. Please be quick, Grandpa. I'm sleepy but
I am curious to know about it," replied Paul.*

* 2 *

*"Are you thinking of finding a new wife,
Sam?" John, Sam's close friend, asks when
they are in the backyard garden. The question
often rings in Sam's ears. Yet, he is not
thinking of getting married again. He wishes
his wife were still alive. Next two days would
have been her birthday. She would have been a
year older and a year sweeter. Sam wishes he
could see his wife celebrating her birthday.*

*Trees become silent as the night falls. Hours
have passed by and all is quiet and still. Sam
walks into the bedroom. He starts smoking in
the dim glow of a single lamp in the corner.
He ignores his cough. Something is missing. A
feeling of being incomplete haunts him. The
clock keeps him awake.*

*Sam takes an album and looks at his wife in
the wedding pictures. He feels his chest
growing tight. He rubs his chest and raises his
eyes. Tears are cascading from his face and
landing on the album. He pushes the curtain
aside and glance out of the window. He sees*

the full moon is shining among the twinkling stars.

“Bring!” The striking alarm clock wakes him up. He reaches for it and switches it off. Then he hears the grandfather clock strike eight. He yawns and forces himself out of bed. He groans and staggers groggily to the living room. First, as if he saw a woman on the couch. He shakes his eyes. In fact, there is nobody in the living room. Sam feels that he lives in a different world since his wife has passed away. He often finds strange things around him as he remembers her. He has told about it to his friend, John. John said that “It’s just your hallucinations, mate.”

The yowling of the black cat breaks the prevailing stillness of the morning. The cat has been in the house since last week. “Sweet Black Catty” - this is what Sam calls it - soon becomes his new playmate. Wherever he goes around the garden it follows him, jumps over the fence, and disappears until next morning. Sam’s wife had a black cat, too. It died as he accidentally locked it in the shed for a month. Thus, his wife got angry at him and did not say anything to him for several days.

3

Sam is gardening in the backyard as he hears a woman laughing and a kid yelling in the close backyard next door. It is strange. Sam never heard anybody in that house since its previous owner moved out.

Curiously he goes slowly towards the fence and peeps through it. He feels silence is settling over the close backyard. The dust is stirring on its concrete. An old wooden beam is lying among the bushes. He finds nobody there.

Butterflies are flying and bees are buzzing over him. Birds are twittering on twiggy orange trees. The sun is baking the backyard stronger than ever. Sam keeps gardening in the heat. His cheeks are getting hotter. He is

sweating as the sunlight keeps flowing down. The sweat is soaking into his collar. It trickles down his spine to his waist. Yet, he keeps busy with green grass and colourful flowers.

The sweet waves of thick scent hit him every single time he passes white roses. They are not just the roses. They are his late wife’s favourite ones.

The soft smell of these roses takes him back to his wife. He closes his eyes tightly and recalls a vivid memory, when he had felt warm and safe in his wife’s soft arms few years ago. She put her arms around his waist as he was about to smoke. He remembers the way she used to hold his hand and say “Would you please quit smoking. You won’t kill our baby through the cigarette’s poisons, will you?”

However, Sam cannot stop smoking. He regrets that he never listened to her. After he and his wife finished gardening, they would sip iced tea and eat homemade biscuits. At the end of the day, they used to go for a walk in the bush nearby. They walked hand in hand down the street.

Another time Sam’s wife was three months pregnant. It was raining. Whenever it started raining, she used to be outside, ready to feel the first few raindrops. On this day she did not do that. She stood before Sam and looked at him gently. She raised herself on tiptoes and rested her hands lightly on Sam’s shoulders. She whispered “There will more cheerful days very soon. We’ll have a baby if God’s willing.” All these years ago seem like only yesterday for Sam.

4

Sam is above the weakness of telling the details of his wife’s death. Briefly, his wife asked Sam to accompany her to come back to England because she wants to visit her parents. Unfortunately, Sam could not accompany his wife since he is on duty at a school. He is a teacher in a school, which is established to

educate indigenous children who have been removed from their families. Besides, Sam worried to let his wife overseas since she is already in five-month pregnancy.

However, his wife insists to go alone because she misses her parent so much and she has some friends who also want to come back to England. Reluctantly, Sam lets his wife go overseas by ship. At that time, his wife was twenty-five years old, ten years younger than him.

It is not more than a month after Sam permits his wife that her ship is hit by the strong storm. The ship, the captain, the crew, and all of passengers sank into the ocean. There is no body found alive. Sam gets this news from few passengers of another ship, which has just arrived, in Victoria.

All Sam can see in his mind's eye is his wife's pale face floating somewhere in the deep ocean. He cannot stop the tears gathering thickly in his eyes. It is hard to believe that his wife went too soon and left him with no children. Hence, Sam grows day by day so moody for next few years.

5

Grandfather breaks the story for a moment and drinks a glass of water.

"I am sorry to hear that Grandpa," says Paul.

"That's OK. I said the same thing to your great-grandpa," replies Grandfather.

"Do you want to know what happen then?"

"Of course, Grandpa."

6

One morning Sam is in the kitchen as he hears a girl's cry outside. Her voice crawls near the front window. He scampers along the house to

open the front door. As he opens it, he sees a little girl whining "My ball! Mummy!"

Next to the girl is standing a pregnant woman. She is dressed in the white blouse and the white skirt. Her face is just like Sam's wife. His heart is pounding quickly.

The woman smiles and says, "Hi. I'm your new neighbour. I'm sorry to bother you at such a time. My daughter accidentally threw her favourite ball over your backyard fence. It may fall down into your garden."

"Oh, no worries! Let's take a look!"

First, there is no ball in the garden. The girl is still crying. The woman is searching for it by walking around the garden. Sam helps them. Suddenly, Sam notices a small green rubber ball behind the roses. He walks towards it immediately.

The woman touches the ball with her right hand. By chance, at the same time Sam puts his hand on her hand instead of picking up the ball. As Sam glances at the woman, he notices a gold wedding ring on her ring finger. It is similar to his wife's wedding ring.

Sam and the woman are nervous. "Oh, I'm sorry. I didn't mean it. I saw the ball, but suddenly you reached it first," Sam explains.

The little girl runs toward her mother. She claps her hands, jumps, and shouts excitedly "Hooray! Finally I get my ball."

"Let's go home!" the mother says to the girl.

"Please wait. Could we have those oranges, Mum!" the girl begs.

"You may pick up as many as you want, sweet girl!" Sam offers.

"Thank you. Actually we don't eat oranges," the woman sighs heavily.

"How about coming inside my house for a cup of tea?"

“Thank you. We’re afraid we can’t. There are so many things to do in our backyard and we have to clean up our house.”

“It could take only a few minutes. That won’t delay you.”

“Well, actually we don’t eat nor drink.”

“Really? You must be kidding? Well, how about having a small chat?”

The woman blinks her eyes and nods her head gravely. “Well, it sounds interesting. I’d love to,” she replies.

Simultaneously, she smiles very heartily at Sam; nobody else has done this since his wife has gone.

7

The woman and her son really do not touch the drink Sam has made for them. She keeps talking. “My husband has passed away. We’ve just moved here because we feel something calls us strongly from this area.” The woman sighs.

“I’m sorry to hear that,” replies Sam.

“Thanks. Besides, we move here because I heard Moorabbin is quite safe area from polio epidemic. So, this area is safe for my daughter,” adds the woman.

“Polio’s too bad. It kills many children between the ages of five and ten years in many places.”

“You’re right. I hope the epidemic does not happen here and my daughter can stay healthy.”

While Sam is listening to the woman, he notices something new in the living room. He moves out of the couch. He walks towards the old fashioned wooden table. The magnificent grandfather clock is standing next to the table.

“This’s strange. This clock used to be in at the corner of this living room,” Sam says.

“You know your house very well,” the woman replies with a constrained smile.

“I don’t understand how this clock could move next to this table?” Sam replies.

The woman walks toward the table and touches the clock. “Do you think so? It looks like the one that has been here for years,” she says.

“I admire it and I am inevitably drawn to it,” she adds.

Suddenly the woman’s daughter yells “Mummy let’s go home! I want to play outside!”

As they leave Sam is still curious about what has happened. He keeps thinking of them as he comes back toward the kitchen for more drink. When he comes back to the living room, he finds the grandfather clock is now in the position where it is used to be. He rubs his eyes.

8

The following morning Sam is looking for his cat. He has already prepared the food for it. But, it does not come. He is just about to go to John’s house when he meets the same girl holding his ball in front of the door.

“Would you please help my mum?”

“What’s happened to her?”

“She tripped on a wooden beam and fell down.”

“Let’s go, quickly!”

Sam steps into the neighbour’s house and notices things around him. The open gate is old. It is swinging in the wind. The front yard is full of bushes. Old dry leaves straggle everywhere. Weeds grow up through the floorboard. Windows are broken. Spiders are making nests on the windows’ frame.

“Where’s your mum?” Sam asks the girl.

“She’s in the backyard. Please keep going!” the girl replies calmly. He walks in front of Sam.

Sam keeps his eyes scanning along the backyard. Rats are squeaking and they run into the bushes. Possums are jumping behind the gum trees. All of sudden, his attention is drawn to some black object. He approaches and touches it. It is a black cat. Upon his touching, the cat immediately arises, purrs loudly, and rubs against his hand. It is the cat which he was waiting for this morning – Sweet Black Catty. It jumps towards the girl when he wants to hold it.

Sam looks up to the sky. The sun is shining brightly. The thin clouds are moving slowly. The wind lightly touches his cheek like a feather drifting past him. He looks down. He sees his shadow on the ground, but he does not see the girls’.

“Help ...!” A voice breaks through Sam’s personal silence. He sees the boy’s mother stagger towards him. When he is about to hold her, the woman swoons and thuds on the ground. As he approaches her, Sam inhales the aroma of roses rising from her body. He touches her arms, but he feels nothing.

Meanwhile a lot of blood flow from the woman’s legs. Therefore, it changes her white skirt into red. This scene somewhere reminds Sam of his late wife. Suddenly, the surroundings look too alien. The girl and the cat look smaller and smaller before they finally disappear in front of Sam.

Sam pinches his hand; it is painful. He is about to look for help as he feels his body becomes light and lifted by the wind.

9

“What happened next to the great-grandfather and his new neighbour?” Paul asks his grandfather.

“Be patient! I am telling you further,” replies the grandfather.

10

Later, Sam finds himself on his bedroom. John is sitting beside his bed.

“Are you feeling better?” John asks.

“Err, yeah. Bit better now. Thanks, mate. How do you get here and what’s happened to me?”

“Well. This morning, I was thinking about you and came to your house. In fact, you were not at home. I spoke to a man in the neighbourhood. He told me that he saw you entering the gate of the old house nearby alone. He called your name, but you couldn’t hear him. Next, I looked for you and found you lying alone unconsciously on the ground.

“Where’s the woman?”

“Which woman do you mean?”

“The one who’s similar to my wife.”

“There was nobody there, only you.”

“She was seriously bleeding.”

“I am so sorry, mate. You might be hallucinating again. Would you like a cup of tea?” John says. His wizened face breaks into a broader smile.

Sam drinks the warm drop of water and puts the cup down as John shows him something.

“Does this green ball mean something to you?”

“It belongs to the woman’s daughter. How about the cat? Did you see it?”

Johns shakes his head.

“Let us go to the house once again, John! I’m pretty sure there are people in that house.”

11

John and Sam are in front of the gate of the old house nearby. Sam cannot believe his sight as he looks at a new wooden billboard is standing in the neighbour's front yard. It says in a big capital letters F O R S A L E. The black cat is standing in front of it.

"Look at the cat! It's the one I told you about at home. Remember?"

"Where? I don't see it, only the billboard. It's not there yesterday, was it?"

"The house is going to be sold. Where have the woman and her daughter gone?" Sam asks.

John shrugs and says, "They're just your hallucinations, Sam. You should forget about them." John asks permission to go home.

Later in the afternoon, Sam tries to forget what has happened recently. He comforts himself by gardening in the backyard. Now and then he inhales the soft scent of the roses. Later, he pictures his wife while making a low humming sound under his breath.

Sam imagines she is alive and has given a birth to a cute healthy baby girl. Then, he draws himself holding the baby, bouncing him, and telling him about the things they can hear and see. He draws the baby growing into a healthy and pretty girl. Immediately, Sam pictures celebrating his wife's birthday at home. In his imagination, Sam sings the happy birthday song and he blows out the candles. He can see vividly in his mind that his wife gently kisses him and their daughter. Surely, his heart is warmer and he feels much better on that day.

12

"That's what Sam told me. He also wrote the same story in his diary. You may see it in my upper drawer," says Grandfather.

"I'll see it later, Grandpa. Now I'm curious to know how Sam could have a child," asks Paul.

"That's the most secret part. Years later, Sam adopted an indigenous girl baby who then became my wife. The baby was born by a very young mother who was raped in the farm by her landlord." The grandfather explained.

"The baby's mother became crazy because the one who raped her refused to take responsibility. She and her brother were taken away brutally from their original family by the people who had uniform for the reason of assimilation. At that time, they were less than eight years old. They were told to be educated, trained, and domesticated. Nevertheless, they were not allowed to meet their parents for the whole for their lives. As they grew up they did not know their original family." The grandfather continued.

"The brother of the baby's mother could not take care the baby because he had his own circumstance with his landlord. Besides, he worried about the epidemic of polio which was spreading in many areas. He met Sam by chance somewhere and asked his help for adoption. Sam agreed to adopt the baby for free." The grandfather adds.

"The baby girl grew up. She didn't realise that she's the adopted one until Sam told her when she was seven years old. Then she accepted the facts; grew up to become a beautiful woman; and got married to me." The grandfather continues.

You know, I'm not the first European man who legally wed an Indigenous woman. But, I am proud of our wedding. The first man who did is Robert Locke, a convict carpenter, who wed an Indigenous woman namely on 26 January 1824 at St John's Church, Parramatta." The grandfather ended his story.

"So, the adopted indigenous girl is my grandma?"

"You're right."

"It's hard to believe."

"It's true, Paul."

"Somehow it's like a nightmare."

"But, it truly happened, Paul. You know what; I feel a relief in my chest after telling you this fact."

"So, Samuel is my adopted great grandfather after all?"

"Exactly. Samuels' grief of losing his wife has made him to adopt your grandmother. He was the great one in his era."

"Well, I don't know what to say now, grandpa. I'm so sleepy now."

"Good night, Paul!"