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A NEW ATTITUDE TOWARDS CONCRETE IN IBERO-AMERICA: FROM MONOTECTONIC TO POLITECTONIC ARCHITECTURE

Ane Gonzalez Lara

Concrete is a material that it is mostly associated with strength, roughness, and persistence in time. But during the years, architects have used this material to either empower even more these aspects or to evoke the exact opposite, delicacy and subtlety.

In some cases, the evolution of the techniques wasn't the crucial part that led to the most impressive constructions, but the use and the design of the architects that have been able to see the material as something to play with rather than a list of set restrictions that come with it. Looking back in time, concrete has been used to build structures since the Classical era. The invention of the concrete was a complete revolution to the building systems and designs of the time, providing a much more durable, robust and compact solution. A lot of improvements have been made since then around the material and its construction, and it is even today when the material still surprises us with its versatility and advances on its composition.

In Ibero-America, as in the rest of the world, the use of exposed reinforced concrete went through a massive revolution with the end of the Second World

War, although the material was being used ever since the nineteenth century in some parts of the continent. The main movement that led this revolution was the Brutalism and the influence of Le Corbusier's work. The French architect brought new ideas to the architecture and the city planning of the time, making the concrete one of the most used materials in modern architecture.

One of the buildings that was a complete revolution for the time was Frida Kahlo's and Diego Rivera's house-studio in Mexico City, by the architect Juan O'Gorman. In the 1930s the artists trusted in the architect's taste and criteria for the design of their house-studio while they were in the US. The building broke all the aesthetic paradigms of the architecture of the time in Mexico by incorporating the ideas and theories that the most avant-garde architects were developing in Europe at the same time. The work, which was not very well accepted by the neighbors, incorporated the fundamental ideas of Le Corbusier and was conceived as a machinery of living, made by two independent concrete blocks connected by a narrow bridge on the rooftop.



Figure 1: Frida Kahlo's and Diego Rivera's Casa-Studio in Mexico City

At the same time, Felix Candela and his thin shell construction gave a new meaning to the word concrete. The architect introduced words such as light and thin to concrete buildings by taking the research in the techniques of concrete architecture to the maximum level. The interest of Candela was not only in the roughness of the material, but also on the experimentation and seeing how far he could stretch the techniques and craftsmanship of the concrete in order to explore the different results that he could achieve. The Los Manantiales Restaurant in Mexico City built in 1957 was also derived from continued geometric investigation and it's one of the most representative works of the architect. The striking roof is formed by four intersecting hypars, creating a stunning interior dining space.

After Candela's revolution in concrete architecture, the experimentation on the technical aspects of the construction has been explored by many other architects as well, such as Alvaro Siza on The Portuguese Pavilion of the Expo 98, where the huge and overwhelmingly thin canopy is the main feature of his design. Or on Santiago Calatrava's work, whose style bridges between structural engineering

and architecture, continuing Candela's ideas with his personal style.

Even if the experimentation on the limits of the technical aspects of the material still continues, and it is still the main theme of research for some architects; a new movement is going on now between contemporary Ibero-American architects, where the exploration is no longer in the techniques of the material, or in the same ideas that the brutalist pursued, but in the quality of the spaces that the concrete creates within it. In their work, it is obvious that the choice of a more rough and elemental material is made not because of the lack of knowledge of more refined techniques, but as an essential part of their projects.

One of the main differences in the way the contemporary Ibero-American architects approach the use of concrete, compared to their predecessors is the fact that almost none of them is "married" to any material in particular. The selection of the materiality of their projects is made in a more democratic manner, making that decision depending on each project and its context. Their approach to the materials is very honest and humble, understanding

each material and the qualities that they can bring to their projects. Therefore, not only they can master the art of building in concrete, as seen on the amazing buildings made out of this material in their portfolios, but they do also explore with compacted earth, as seen on Tatiana Bilbao's Ajijic house; steel, as seen on Derek Delekamp's Biblioteca Vasconcelos or stone, as seen on Anton Garcia Abril's SGAE Headquarters, to name some.

Even if nowadays the material options are endless and more globalized, the research around the use of the concrete in architecture is still a matter that interest and intrigues contemporary Ibero-American architects. In some cases, the strong solid and void contradiction that the concrete creates can be the leitmotif of their projects. In other cases, they even

rethink the whole construction process of the concrete to create very intricate and complex spaces with new techniques.

An excellent example of this is the work of the Mexican architect Alberto Kalach, in the Casa GGG. The project plays with the material in a very raw and elemental manner, comprising and expanding the different spaces within the house. The house is designed as a massive concrete piece that is fragmented along the house creating different cracks that allow the light to penetrate the geometry in a very magic and diverse manner. The house is inspired by the work of the Mexican sculptor Jorge Yazpik who's work also explores the space within the solid mass.



Figure 2: Casa GGG, Alberto Kalach

But it is the same architect the one that years later designed the Vasconcelos Library, creating a space where all the bookshelves hang from the ceiling using a steel structure. The use of the steel allows for almost "floating" catwalks, transparent floors, "floating" bookshelves... a sequence of moments and spaces would have been impossible to create without his elemental and humble manner to approach the selection of materials.

Located in the Chilean Coastline, the Poli House by Pezo Von Elrichshausen is also a sublime project where the same ideas about the use of the concrete are also stretched. In the house, it looks as if the space had been carved out of a chunk of concrete, with a very poetic and sculptural result. The mixed use of the house, which is both a dwelling and a cultural center, is also expressed on the duality of the interior spaces, that deal with a very private and a much more public uses. The rooms of the house have

no names and are undefined. The only thing that dictates a hierarchy in the rooms is the connection between spaces and their proportions. The use of raw and handmade concrete, and the way the wood used for the molding on the interior is reclaimed on the inside is a very smart way to work with the material, always using it to their advantage, instead of looking for its limits.

The Chilean architects describe their own work as “a machine that produces raw material from raw

material (...) to somehow process objects that seem very familiar but in a combination that might seem differently”. The main theme of research in their projects is the combination of shapes, the sequence of spaces and the connection between areas; therefore, the selection of the materials that they use in their projects comes as an answer to the context of each specific project and not as an obsessive use of any material in particular.



Figure 3: Poli House, Pezo von Elrichshaussen, Chile

The same democratic approach to the material is applied to Tatiana Bilbao's work. One of the main goals in the work of the Mexican architect is to connect the architecture to the context, the place, the

culture, the people... and the selection of the materiality is always made according to this principle. The Ruta del Peregrino project is a clear example of this same idea. The project was initially awarded to

Tatiana Bilbao, to create different points of interest, chapels, viewpoints... in a pilgrimage route to the Virgin of Talpa in the state of Jalisco, Mexico. The open chapel in Lagunillas is an installation that she did in collaboration with Derek Dellekamp, where they captured the shape of a Roman cross with four tall walls made out of concrete, creating a very symbolic and powerful space that the locals accept and feel part of. The sensibility to the site, context and people is clearly expressed in the project, and in the building process as well. The builders involved the locals in the building process even if they didn't need them to, in order to make them connect with the pieces and feel that they did by themselves for the pilgrims. The use of a much more sophisticated material would not have allowed this connection with the installation.

The recent Pritzker Laureate Alejandro Aravena's exploration in architecture is also always rooted to the culture, context, and people. Both his work and himself are a model of humility, where common sense and wisdom are always key factors in his projects. His practice is focused on social architecture that engages people, and the goal of all his efforts as an architect is to improve the people's quality of life.

On the Innovation Center of Santiago, one of the biggest challenges for Aravena was to face the problem of obsolescence on such an avant-garde program. As the architect says "A clean, direct and even tough form is in the end the most flexible way to allow for continuous change and renewal. From a stylistic point of view, we thought of using a rather strong monolithic materiality as a way to replace trendiness by timelessness." The monolithic and strong look is achieved with the use of exposed concrete on the exterior. The contradiction of the solid and empty spaces is also an answer to the timelessness, and this contradiction is not only expressed in the facade, but also in the interior spaces. While navigating the project, the continuous sequences of spaces, spaces and views accompany the people that work and gather in the Innovation Center.

The selection of the materials used on all Aravena's projects comes from an answer to a problem or necessity. He approaches each project as a new question or problem that he has to identify and solve by understanding and observing the people and society that will use the building. He uses the

materiality of the projects as a tool to connect the people and the buildings that he creates.

Another example of an interesting relation to materiality, and concrete, in particular, is the work of the Spanish architecture office Ensamble Studio. In their projects, the fabrication process of the materials, their raw properties, and constraints are always explored. In particular, in their project named The truffle, the fabrication process of concrete is reinterpreted. In this project a cow named Paulina played a key role in the construction process, as she ate the straw bale filled interior of an excavated concrete structure. The result of this experimental project is a very intriguing and complex interior and exterior space. The exterior geometry of the concrete has an interesting and uneven pattern that comes from the use of soil as formwork. The structure is used as a guest house on a breathtaking lot in the northern coastline of Spain.

Rethinking the construction process of materials is a common theme in the architecture of Ensamble Studio. By reconsidering this process, they find new opportunities to create new spaces, shapes, and fabrication methods that the standard and straightforward use of materials would not produce. Their innovative way to interact with projects and construction, instead of producing more complexity, reduces the unnecessary parts of the process, to use materials in the rawest and elemental manner creating very pure and intriguing projects.

The list of contemporary Ibero-American architects mastering the use of concrete is enormous, and these are only some examples of it. Having so many new materials, techniques and resources have brought a huge liberty and freedom to contemporary architects. What seems to be common in between these architects is that the approach to these endless options is made not only from the understanding of the material and fabrication and construction process; but also from a profound respect for the context, culture and use of each one of their projects. The selection of the materials is therefore based on much more solid ideas and principles that when the choice was done because of the lack of knowledge and uncertainty about other materials.

The same way that this architecture come from the understanding of all the current conditions around their projects, the ideas and innovation of these

architects comes from the study, direct impact and influence that their predecessors had on them. Thanks to all the previous research that has already done, they can now create state of the art projects using one of the most elemental materials of the time. It is from the attitude of the continuous look for growth and also from the study of what has already

been made, where the good architecture comes from. This approach creates an architecture that is rooted to its place, an architecture that is not capricious or superficial.

LIBRARIANS VERSUS THE MACHINE: LEVERAGING FACULTY RELATIONSHIPS TO INCREASE OPEN ACCESS PARTICIPATION

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Abstract

Indiana University-Purdue University Indianapolis (IUPUI) wanted to determine how liaison librarian intervention affected faculty participation in an Open Access (OA) Policy as compared to generic communication by the Library's Center for Digital Scholarship (CDS). Liaison guidance for the OA policy participation was piloted with promising results in the School of Nursing. Using the pilot as a model, a working group was formed to determine how liaison librarians should be involved in the new, faculty-adopted OA Policy. Based on the Harvard Model, the OA Policy followed an opt-out style, meaning that scholarly output is included by default unless the author explicitly chooses not to contribute. Successful open access policy implementations at other universities show that author participation increases when library staff and faculty help to design and deploy the service. The charter group tested a workflow designed by the CDS, and offered guidance for refining this workflow and related OA services. During this trial period, faculty participation rates from the sample liaison group and the CDS were tracked and compared, which determined that librarian relationships with faculty members did result in higher participation rates.

Keywords: liaison librarians, open access, academic libraries, digital scholarship

INTRODUCTION

Open Access (OA) aims to reduce barriers to scholarly literature by providing free access with few or no restrictions on reuse to digital works. In doing so, OA reduces information inequities and makes the world a better place. The scholars, librarians, and technical support staff that work together to make this form of OA possible have found in it ways to pursue a response to the serials crisis, challenge the status quo of the publishing industry, allow people to share and preserve knowledge for years to come. Scholars around the world can benefit from the knowledge shared through this process, as well as reciprocate by building the infrastructure skills, and relationships to implement their own OA initiatives. According to Stephen DeGiulio, the ICOAH conference chair, "This conference asks the question: how can we join forces to cultivate the creativity and courage to forge a path to a more peaceful future?" (DeGiulio, 2016). OA publishing and the OA Movement are providing a very real path to a global exchange of knowledge that

is more inclusive and far-reaching than the traditional publishing model.

Open Access and the OA Movement

In 2002, the Budapest Open Access Initiative (BOAI) released a document that provided a good definition of OA, which also became a guiding statement for the already-extant OA movement:

"There are many degrees and kinds of wider and easier access to this literature. By 'open access' to this literature, we mean its free availability on the public internet, permitting any users to read, download, copy, distribute, print, search, or link to the full texts of these articles, crawl them for indexing, pass them as data to software, or use them for any other lawful purpose, without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. The only constraint on reproduction

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and distribution, and the only role for copyright in this domain, should be to give authors control over the integrity of their work and the right to be properly acknowledged and cited.”

(Chan *et al.*, 2002)

Many different approaches and interpretations have emerged since then, and the BOAI updated their recommendations in 2010. At the same time, the OA movement was growing, finding advocates in many professional fields including librarians. The Scholarly Publishing and Academic Research Coalition (SPARC), which was founded in 1998, created a conference for students and early career researchers called Open Con in 2014. These are only some of the major developments in the history of the movement and of the development of OA methods.

OA methods include both gold OA and green OA. Gold OA is a form of OA distribution that involves sharing the final version of a published article online for free; however, it often comes with a steep publishing cost that the author must pay. Articles are then available from the publisher's website to anyone with an internet connection. Green OA is a different form of distribution that involves making authors' manuscripts--either pre- or post-prints--to their published articles available online, typically archived on an author's website or in an online scholarly repository. Depositing them in a campus's institutional repository (IR) is considered a form of self-archiving. Green OA is free to both authors and readers.

Many scholars believe the best way to encourage participation in an IR is through policy: “One of the strategies is the implementation of a mandate policy, mostly at the institutional level and in certain cases at the departmental or college level inside an institution, that requires all faculty members to deposit their publications in the repository with which they are affiliated” (Xia, 2007).

There are funder-driven OA and institutional-driven OA policies. Funder-driven policies include the U.S. National Institutes of Health (NIH) Public Access Policy. This executive agency funded by the U.S. federal government, requires that all NIH-funded research to be deposited in the open access repository, PubMed Central.

In the United States, several universities have also adopted faculty-driven OA policies. Many of these policies follow the Harvard model (Sheiber, 2015; Harvard Open Access Project, 2016). In these cases, faculty members have retained their rights to scholarly articles and are expected to deposit them in the institutional repository or to opt out.

OA at IUPUI

Implementation of an IR requires resources, both monetary resources and staff with technical skills. At Indiana University-Purdue University Indianapolis (IUPUI), we have our own IT staff who set up the technology infrastructure. Because of this, we were able to build the repository without applying for grant funds. If an institution does not have its own IT staff, it is still possible to use a hosted solution, such as Digital Commons.

Liaison librarians at IUPUI are subject specialists who liaise with specific schools and departments on campus. We have faculty status and are promoted in a similar tenure-track process. The librarians passed a departmental OA policy on April 5, 2009 that required us to share our work openly in our IR.

University Library (UL) hired a Scholarly Communications Librarian, Jere Odell, in 2013 to encourage and support open access approaches to scholarly dissemination on the IUPUI campus. Along with others in the Center for Digital Scholarship, he advocated for an OA policy. The advocacy approach was heavily influenced by a chapter in the book *The Institutional Repository: Benefits and Challenges*. In their chapter, Duranceau and Kriegsman, describe one university's approach:

"The University of Kansas launched its implementation by targeted outreach, working initially with known supporters. [...] Their focus was to 'build up a cadre of adopters' in a way that was 'organic rather than systematic.' One way they built trust and gained early adopters was asking distinguished professors to participate." (Duranceau and Kriegsman, 2013)

At IUPUI, we also sought known supporters and called them “OA champions.” Jere and the CDS staff worked to identify and cultivate relationships with

likely OA champions on campus to ask them to begin depositing their work in the repository. Because we needed broad support on our large and complex campus, he tried to find one champion in every school and disciplinary area. These faculty also served as examples for how green OA can work for the purposes of garnering political support on campus. Additionally, through this outreach effort, Jere laid the groundwork for future adoption on campus by other faculty authors. When it came time for the librarians to ask other faculty in their liaison areas to participate, these OA champions were already familiar with the concept of OA and the process of submitting manuscripts, and they became exemplars in their schools and departments.

In 2013, the Executive Office of the President issued a memo from the Office of Science and Technology Policy (OSTP) entitled, "Memorandum for the Heads of Executive Departments and Agencies: Increasing Access to the Results of Federally Funded Scientific Research." The memo stated,

"To the extent feasible and consistent with law[, ...] the results of unclassified research that are published in peer-reviewed publications directly arising from Federal funding should be stored for long-term preservation and publicly accessible to search, retrieve, and analyze in ways that maximize the impact and accountability of the Federal research investment"(Holdren, 2013).

The publication of this memo emboldened efforts on campus to move toward a mandate policy. The library received an endorsement from the Council of Research Deans that IUPUI should consider a policy. Jere and the dean of the library, David Lewis, took the endorsement to the Library Affairs Committee of the Faculty Council. Using the 2008 opt-out model policy from Harvard, this committee wrote and proposed a policy to the Executive Committee of the Faculty Council. This work, which began in early 2013, culminated when the faculty unanimously voted to adopt the campus-wide OA policy on October 7, 2014.

Implementing the Policy

Although the library had already been actively promoting OA and archiving scholarship, the campus-wide OA policy adoption prompted the library to formally systematize our work to insure the policy was implemented across campus.

Most publishers do not permit authors to upload and share the published version of their article for free online. However, many universities implement OA policies by depositing the author's accepted manuscript (not the final published version) in the institutional repository. The manuscript is typically a pre- or post-print. Depositing work in IUPUI Scholar Works, our IR, involves requesting article and conference paper manuscripts from faculty authors, checking the publisher's copyright permissions, turning the manuscript into a PDF with correct metadata, and then uploading the file to Scholar Works where it can be discovered by researchers across the globe.

The policy also prompted more librarians to learn about OA and publicize it more widely with their faculty. Some librarians began visiting their respective liaison areas (schools and departments) to discuss the policy and encourage faculty to deposit their manuscripts. Many faculty members had questions, but those OA champions functioned as advocates and spoke about their experience and ease of the process. One English faculty member was so pleased with the exposure to her work, she exaggerated that her article had been downloaded "about a million times!" These OA champions bridged the gap between the librarians and their liaison areas to help encourage other faculty in their schools and departments to share their work in this way.

Although UL nearly reached depositing 50% of the annual publication rate in 2014, much of this work was done by only a few individuals in UL, so in light of the new OA policy, the library needed a better way to get other employees involved in order to reach all faculty.

IUPUI OA Policy Implementation Charter Group

The IUPUI campus is home to 17 schools, including the second largest medical school in the United

States. Implementing the policy would require lots of communications across various networks. Some disciplines, such as physics with arXiv and law with SSRN, had already embraced the practice of archiving work in repositories, but other disciplines were slower and even skeptical of the process. Despite the existence of well-known and successful disciplinary repositories, most IUPUI schools and departments were not quick to embrace the institutional repository, IUPUI Scholar Works. As with any local context, the success of the policy hinged on a local solutions. UL recognized a need for a uniform message and a mechanism to reach all schools on campus to communicate about the new policy in order to increase faculty participation.

In fall 2014, at the same time of the passing of the OA policy, the library was undergoing a organizational redevelopment plan that included “the creation and integration of small, agile working groups to address current project work and long-term goals in a responsive manner” (Lewis, 2015). These working group structures, meant to support cross-organization collaboration through members who wrote a charter document, came to be called charter groups. The authors had already been working closely with Jere Odell on Open Access projects. Jere and Caitlin A. Pike created a new Charter Group in January 2015 called the Open Access Policy Implementation Charter Group. Bronwen K. Maxson, along with five other librarians and non-librarian professional staff, joined the group to pilot a workflow structure that positioned liaison librarians as the mechanism for outreach to the various campus schools.

The liaison librarians focused on communicating about the policy and creating a sustainable and responsive workflow. First, the liaisons needed to craft a message to send to disciplinary faculty about the ease and legality of publishing their work OA.

Legal Implications

The IUPUI OA Policy is based on the widely-used Harvard opt-out model and can be read at <https://openaccess.iupui.edu>. A Harvard-style policy has been adopted by at least 66 North American institutions, including: MIT, University of Kansas, Duke, and the University of California (Harvard

Open Access Project, 2016). Our policy requires all faculty to deposit the manuscripts of their articles and conference proceedings in IUPUI Scholar Works for open access distribution, or to opt out at the item level. Archiving is supported by the library and opt-out waivers are signed by the university’s Academic Affairs Office with no questions asked. As a rights retention policy, all faculty have retained their copyrights to scholarly articles. These rights are not transferred to the university, but the policy does give the university a non-exclusive permission to archive and share the works in the IR:

“More specifically, each Faculty member retains copyright and grants to the Trustees of Indiana University a nonexclusive, irrevocable, worldwide license to exercise any and all rights under copyright relating to each of his or her scholarly articles, in any medium, for the purpose of making their articles widely and freely available in an open access repository, provided that the articles are not sold, and appropriate attribution is given to authors, and to authorize others to do the same”(IUPUI Faculty Council, 2014).

This assertion of rights preempts any copyright or license agreement an author may sign with a publisher. Given that many authors sign copyright and license agreements without considering their own rights to their own work, emphasizing this aspect of the policy is important for educating faculty and turning them into OA advocates. Navigating the legal permissions can be tricky for individual faculty. In a widely-read commentary, Dorothea Salo observed that few libraries “offer substantive help negotiating intellectual-property minefields, despite significant faculty ignorance and fear surrounding copyright” (2008).

UL would be an exception to this observation. The librarians are in a position to advocate for the rights of faculty authors, educate the campus community about the publishing landscape and increase access to scholarship through archiving manuscripts. In addition to supporting questions about the copyright, we offer additional services, such as digitization and requesting permissions from publishers, to make the process even easier for faculty to participate. We believe it is not only appropriate for librarians to be

involved in this process, but essential for favorable outcomes. The role of the librarian is to facilitate access to information, so we are committed to streamlining our internal workflow to increase OA participation on our campus and with the OA policy.

METHODS

The OA Policy Implementation Charter Group at UL met to decide how librarians should be involved in the work created by the new policy. Successful open access policy implementations at other universities show that author participation increases when library staff and faculty help to design and deploy the service (see Foster and Gibbons, 2005; Jenkins, Breakstone and Hixson, 2005; Palmer, Tefteau and Newton, 2008; and Salo, 2008). The charter group tested a workflow designed by the CDS, and offered guidance for refining this workflow and related OA Policy services. During this trial period, a search strategy for IUPUI authors was written for use in the Scopus database. Scopus does not have complete coverage of the humanities, so another was developed for Google Scholar to find those author's works that did not appear in Scopus.

Furthermore, faculty in certain disciplines are already familiar with and adept at self-archiving but other disciplines have not yet used this green OA approach. This presented a challenge for the library to not only communicate about the policy and model, but to create cultural change in a campus school or department with which they may or may not be well-integrated. Xia writes, "Disciplines that already encourage information sharing may produce more faculty members willing to self-archive items in their IR. For example, economists, physicists, and computer scientists are very comfortable making regular contributions to digital repositories, while faculty in the humanities and some social science disciplines may show reluctance toward self-archiving, with or without a mandate in place" (2012). Since liaison librarians are positioned between the library and their respective disciplines and have created relationships with disciplinary faculty, they are ideally situated for these tasks.

Process with Scopus

The Scopus database indexes the affiliations of each author and co-author of a publication. Users may use

the affiliation search option to find articles authored by individuals at their institution. In our case, IUPUI authors often affiliate with their specific school and not always with the campus itself. As a result, the Scopus affiliation search for IUPUI must include the IU School of Medicine, the IU School of Dentistry, and the Robert H. McKinney School of Law. While there are other units on the IUPUI campus that authors choose to list as their affiliation--research centers, for example--we have found that adding these to the search does not increase the returns. Because the scope of the OA policy is limited to scholarly articles and conference proceedings, the search is limited to the document types that would mostly likely be described as "articles." A sample search for the IUPUI campus is provided below:

```
((AF-ID("Indiana University-Purdue  
University Indianapolis" 60024609))  
OR (AF-ID("Indiana University  
School of Medicine Indianapolis"  
60021947)) OR (AF-ID("Indiana  
University School of Dentistry"  
60031692)) OR (AF-ID("Indiana  
University School of Law  
Indianapolis" 60013712))) AND (  
LIMIT-TO(DOCTYPE,"ar" ) OR  
LIMIT-TO(DOCTYPE,"ip" ) OR  
LIMIT-TO(DOCTYPE,"re" ) OR  
LIMIT-TO(DOCTYPE,"cp" ) )
```

The search results are not flawless. A portion of the articles are authored by graduate students and others with non-faculty status. Likewise, some letters to the editor, editorials, and other non-article documents are returned even when document type limits are selected. Because of the need to review results, requests for manuscripts cannot be automated or assigned to CDS non-librarian staff. Librarians can quickly identify the type of article and the author in order to make a request for a manuscript. Thus, the familiarity of liaison librarians with their schools and departments is not only an asset, but a necessity for making the process efficient.

Process with Humanities Authors

For Google Scholar, the search was not as elaborate as with Scopus, however, the inclusion of the name of the state was important as was limiting to the author field. Google Scholar has an advanced search option. Using the 'return articles authored by' field as well as the 'anywhere' field, it is possible to build a successful

search. Google Scholar uses the search syntax, **author:Lastname**. To find the correct author, the searcher needs to add the state, institution, or organization. For example, a search for this paper would look like the following: **Indiana (author: Maxson AND author: Pike)**. Still, there may be many people at the same institution with similar names, so using a first name, a person's first and middle initials, a second last name, etc. will help reduce false hits. By adding quotation marks around the person's full name, for example **Indiana author:"Bronwen K. Maxson"**, Google will search for an exact match of that name. Once the correct version of a faculty author's name is identified in Google Scholar, the librarian records how this person is identified in Google, which attempts to combine all forms of a person's name under one controlled version (in the case of one of the authors, her name appears as two versions in Google Scholar: 'B Maxson' and 'BK Maxson'), to use it for future searches. Additionally, many faculty authors have set up a Google Scholar profile, which allows the librarian to 'follow' them and receive future notifications of newly published articles. Up to nine or so names can be searched at once to make the process more efficient. The custom range date filter is used to look for articles only published since the adoption of the OA policy. References are recorded in a spreadsheet and investigated further to identify those which are governed by the policy.

Charter Group Member Workflow

The CDS conducted a campus-wide search for all faculty-authored works after the adoption of the policy in October 2014. Once the publications were found, the CDS sent a list of faculty publications to the librarians in the charter group to alert them to the publications corresponding to the disciplines of their liaison schools or departments. The six librarian participants in the initial charter group included those librarians who liaise with the Schools of Nursing; Public and Environmental Affairs; Chemistry and Psychology; English and Spanish; Engineering and Technology; and Biology, Earth Sciences, and Mathematics.

Beginning in January 2015, these librarians contacted their faculty members by email to request the final, pre-publication manuscript for archiving in Scholar

Works. The authors were encouraged to reply to the email with the manuscript attached, though they were also given instructions on how to upload the file themselves via a new OA webpage on the university website for the librarians to review and upload to Scholar Works.

When a faculty member responded with their manuscript, the librarian checked the manuscript to ensure it was not the final PDF version and that it was free of errors, and then forwarded the email with the attachment to a general CDS email created for this purpose. The CDS representative uploaded manuscript and assigned the metadata in Scholar Works. The librarian also tracked the response rate for the articles requested in a spreadsheet to send a reminder email for those faculty members who did not respond after two weeks.

CDS Workflow

For the remaining citations found in Scopus for which the subject areas did not correspond to a librarian in the charter group, the CDS sent a generic email requesting the manuscript, which was not tied to any specific person but the Library as a whole. The CDS representative also tracked the faculty responses and sent reminder emails.

RESULTS

Although the work of the charter group is ongoing, the study concluded on March 31, 2015. The study resulted in 1401 deposited articles and conference papers in Scholar Works, 190 default "Opt Outs", 37 direct "Opt Outs," 45 articles notified of NIH compliance needs, and four waivers requested by publishers.

In comparing the subject librarians and the Center for Digital Scholarship, the librarians had better success following one attempt at email communication. Liaisons had a 28% (n=74) participation rate compared to 19% (n=58) for the CDS. The librarian for the School of Nursing had the highest number of deposits (n=22), while the English and Spanish librarian had a 100% request-to-deposit rate (n=4). The Biology, Earth Sciences, and Mathematics librarian had the highest rate of no response, with 23 of the requested 29 articles receiving no feedback from faculty.

The overall participation rate was 47%, with 37% of eligible articles being deposited and 10% of them being opted-out by their authors. In looking at just those articles identified by Scopus, the deposit rate was 43%. Figure 2 (below) shows IUPUI outperforming the University of Rhode Island and Duke University.

Campus	Deposits/Articles Published (Scopus)
MIT	55%
Rice	46%
IUPUI	43% (1,401/3,286)
Rhode Island	38%
Duke	28%

Figure 2 IUPUI in Comparison. Data based on comparing repository holdings with institutional Scopus searches.

As of 23 September 2016, Scholar Works has 3,252,179 downloads and 1,495,505 additional views from over 190 countries. Three of top 10 downloaded articles are from the humanities and social sciences.

DISCUSSION AND CONCLUSION

The combination of the faculty-adopted OA policy with and liaison librarian relationships with their disciplinary faculty have increased participation in the IR. Our workflow is changing as we watch how the policy is taking hold on campus and how the wider forces are shaping OA in the world.

Open Access makes knowledge available to anyone with an internet connection. Certainly, further research is needed to examine how areas of the world with censored internet access scholarly publications. The digital divide is of great concern since some groups have much more familiarity with and higher-quality internet access. Additionally, IR software, such as Dspace is available for free, however, it requires technical expertise and funds to support website hosting. The sustainability of OA is also in question; although it has been around for many years, there is a serious lack of digital preservation of online materials—especially those archived on corporate or for-profit websites.

Further research and time is needed to see how the publishing industry evolves to accommodate this model. Researchers also need to identify ways to increase participation from Arts and Humanities scholars, whose disciplines have been slower to adopt OA methods of sharing work.

Future work in OA will also focus on integrating this publishing option with the promotion and tenure (P&T) practices at universities. Cullen and Chawner suggest that libraries get involved in this endeavor:

"[...] by adopting their own quality assurance measures, and distinguishing more carefully between types of content, [libraries] can focus on gaining the leverage for their institutions' research output by maximizing the "quality advantage" that Open Access enhances by maximizing the accessibility, and the citability of the very best output of their institutions, thereby also inserting themselves into the institutional rewards system." (Cullen and Chawner, 2011).

At IUPUI UL, we agree that libraries play a part. "Building a culture that values OA requires the participation of library and non-library faculty. IUPUI is continuing to realign promotion and tenure values for OA with top-down (changes in policy) and bottom-up (changes in practice) approaches" (Odell, Coates and Palmer, 2016).

When librarians join together with faculty to create and disseminate creative work, we give back to the community and the world benefits from shared knowledge. We believe this creates a better and more peaceful world, one that tears down barriers to knowledge and access to information and one that fosters global exchange. Change begins with small local action, so we will work to make Xia's prediction come true: "Eventually...non-author depositorship will alter the concept of 'self-archiving' and re-define 'disciplinary culture'" (2007).

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SAGAR BOXES AND THEIR USE: ON THEIR PAST AND PRESENT

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Abstract

Sagar firing technique first emerged in China, during the Sai and Tang periods, as closed boxes, used for firing in the kiln. The purpose of these boxes during that period is to protect the contents from flame, ash, smoke and other materials in the kiln. Chinese ceramics craftsmen could fire high quality porcelains in a clean way and without being reduced to waste. Even, with the help of these boxes, they could produce celadons that attract high appreciation all over the world and especially in Europe. Ceramics craftsmen, who kept the Industrial Revolution alive in the heart of England, used this firing technique that they learned from the Chinese craftsmen. This technique was quite essential especially for their kiln that is heated via coal.

These boxes are still use with the same purpose in today's modern ceramic industry and art. Yet, when it comes to the 20th century, ceramic artists used sagar boxes outside their purpose, even with a contrary practice. The purpose of the 20th century ceramic artists is to achieve decorative lines, colors and effects on the surface of the ceramics. In order to fulfill this aim, along with the product to be fired, metal oxides, salts, sulfates and other combustible materials that provide a reductive atmosphere are put in the sagar boxes. In short, these boxes are used in firing contrary to invention and utilization of the Chinese. Through the use of such firing technique, colorful, vibrant and surprising surfaces could be obtained in the artistic sense.

The objective of this study is to reveal the brief history of sagar boxes, traced from the past until recent times, and to exhibit their contrary use with contemporary examples.

Keywords Ceramic, Firing, Sagar, Reduction, Art

INTRODUCTION

Humans, experiencing that they can shape clay, which is the raw material of ceramics, when they mix it with water, discovered that clay hardens with fire, becoming even more durable. However, they fired their ceramic urns directly in fire. Naturally, most ceramic urns that came into direct contact with fire were harmed. Similar to other fields, ceramics developed through experimentation and aesthetic concerns. Thus, ceramics firing methods improved, varied in time and developed based on the era, geography and the product and became a preference. Ceramics masters, observing that directly fired ceramics were harmed, tried to resolve that problem and discovered the boxes, which were called saggar.

Saggar boxes are boxes that are resistant to high temperatures and produced to protect ceramic

products from flames, fumes, ash and undesired effects that occur in the kiln. As a result of inflammable materials deposited in these boxes, a reductive atmosphere was obtained in the kiln and thanks to this atmosphere the chemical structures of both the glaze and the clay are altered, producing different colors and effects.

A firing technique in which the kiln is denied oxygen in order to coax different colors and textures from clay, oxides and glazes. This is the opposite of oxidation firing in which additional oxygen is introduced during the firing cycle (C. Garth, p. 232).

The History of Aggar Boxes

The boxes are known to be used initially during the Sui and Tang Dynasties in China to fire ceramics, porcelains, and especially celadons produced for sovereign families. “Conventionallysaggars are used to protect products from ashes and residues, direct effects of the flames when firing with wood and coal” (D. Sumi, 2001, p.56). Forms of saggar boxes could change based on the product that would be fired, but they should be designed for resistance to high temperatures, durable for repeated use and stackable in the kiln next to and on top of each other. Saggar boxes enable clean products by balancing the atmosphere in the box and by protecting the ceramics from direct fire. Thus, they have quite a practical use in kilns heated by wood, coal, fuel oil or other sources. Saggar boxes initially used to fire celadons in China in history, later became prevalent in northern Europe, especially in Staffordshire, England, where mostly coal kilns were used. British ceramics

masters, who learned the technique while importing celadon from China, took their place in English kilns dstarting from the 15th Century.

The first potters who fired with saggar boxes discovered that evaporating glaze created a glass-like substance on the internal surfaces of saggars. The transfer occurs via evaporation, which happens by the return of the fume onto the product when it hits the coated inner surface of the saggar. As a result, investigating potters started to use this reaction to gain novel advantages (D. Sumi, 2001, p.144). Hence, the perspectives of modern ceramics artists towards saggar use improved.

Saggar boxes are used in a quite opposite manner in modern ceramics art. While in the past these boxes were used to protect the product from the unbalanced atmosphere of the kiln, flames and ashes, in the modern sense they are used to expose the product to ashes, salt, metallic salts and oxides under reductive atmosphere, completely in an opposite manner.



*Figure 1: Saggar boxes, Shanghai museum, China.
<http://www.carolventura.com/Jingdezhen.htm>*

Modern Use of the Saggar Boxes

In modernity, the firing technique that took its name from saggar (protective) boxes that are used to create a reductive environment in electric or gas powered kilns is one of the alternative firing techniques. The most important characteristic of this technique that separates it from others is firing of ceramic pieces in different compartments within the kiln after biscuit firing. The main principle of the technique is to expose ceramic piece in biscuit condition to sawdust, oxide, dried leaves, salt and other materials in the box to improve the effects of organic and inorganic substances on the ceramic product and protection of the kiln from Saggar boxes used in saggar firing used by modern ceramics artists frequently as an alternative and experimental method, albeit being an auxiliary material, are the most significant detail in firing. Whether they are used in older kilns heated by wood or coal, or in modern kilns with gas or electricity, the saggar boxes should have certain features. Primarily, they should be resistant to thermal shocks and high temperatures and they must have a tight lid. A box with these features could be used for firing many times continuously, but naturally they have a functional life. Formation of saggar boxes took a long time and effort, similar to the ceramic or porcelain pieces that would be put inside. They could be shaped based on the needs. Modern ceramic artists could produce saggar boxes based on the ceramic form that they would create or tailor-made using appropriate shaping method.

“The role of oxygen on ceramic raw materials is significant in the firing phase. Clay and glaze undergo certain changes under high temperatures in the kiln. As the compounds resolve, gas is released. In the meantime, certain chemicals dissolve and either harden the product during cooling or form new compounds. All these changes are constant stages in firing based on factors such as the composition of the body, the temperatures reached during firing and firing rate. The quality of the kiln atmosphere determines the target color, porosity, and desired electrical or mechanical properties based on the type of the product that would be fired. Kiln atmosphere changes based on the rate of the oxygen in the environment such as reductive, oxidated and neutral. The atmosphere with reduced oxygen intake is reductive. Experiments conducted based on aesthetic purposes demonstrated unique textures and colors as

a result of this firing technique” (O. C. Feyza (2005), p.122/123).



Figure2:Saggar maker
(<http://www.thepotteries.org/jobs/saggar.htm>)



Figure 3: Saggarboxes,which use in Staffordshire
(<http://www.carolventura.com/Jingdezhen.htm>)

This firing technique that is completely open to experimental studies and preferred by contemporary artists, sawdust, salts, metallic salts, oxides, copper and aluminum wires are used in previously prepared and fired saggar boxes. The artist, who is open to experimentation and surprise results, would find her

or his own method and use it. In each experimentation, different and unique effects are observed. These surprise results make this method exciting and repeatable continuously. Copper and aluminum wires closely enlaced around biscuit fired ceramic products would produce different color spectra from orange to black. Sawdust placed in the box is necessary for a sooty character and a reductive atmosphere.

Shapes of contemporary saggar boxes and use of inflammables could differ based on the preferences and previous experiences of the artist.

The saggar firing is more successful if saggars are similar to the size and shape of your pot. A tall vase will require two elongated bowl shapes, or one very tall saggar with a shallow bowl lid. A small round pot needs a smaller round saggar. For the best results, allow at least an inch of air space between your saggar wall and the sides of your pot. The amount of air space on the top of the saggar is not as critical, and variations in space provide variations in your finished pot (R. Linda–Charlie, p.108).

During application, copper or aluminum wires could be wrapped around biscuit fired ceramic forms within biscuit fired saggar boxes. Or, long pieces of cloth soaked in colorizing oxides could be wrapped. On the box floor, 5-6 cm thick fine sawdust, surface or metallic salts and carbonates could be placed. After the lid is closed tightly, the saggar box could be fired under 900 – 1000°C. In this firing method the kiln temperature should be kept low, because in temperatures higher than 1000°C, colors and transitions lose their effects. As mentioned above, during application and firing stages, the steps are purely based on the choice of the artist.

Contemporary ceramics artists developed saggar firing with different experiments and created their own techniques. For instance, instead of using a saggar box, they could simply wrap the product with aluminum foil and still succeed. Aluminum folio use, similar to saggar boxes, keeps the fumes and vapor within the folio, providing reductive atmosphere and protecting the kiln at the same time.

Saggar use continues today both with traditional methods and contemporary methods, which are individual discoveries of the artist.

CONCLUSION

Saggar firing technique is an alternative firing method that provides unique effects for the artist without the use of glaze. Saggar boxes that the technique was named after are refractor boxes used since the times of old Chinese dynasties. Back in their day, they were used to protect ceramic, porcelain and celadon urns from the kiln atmosphere, but today they are used for completely opposite purposes. This contradiction was the basis of the present study.

Saggar boxes, which were prominent in the old ceramics industry, shaped around the desires of the artist today and used based on experimentation with several material utilized in firing.

As a result of applications, different effects, exciting expectations occurred in every firing. It is obvious that this technique would meet different artists in the following centuries and will be shaped in their hands to produce exiting results over and over again

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- <http://www.thepotteries.org/jobs/saggar.htm>

NORMATIVE IMPOSITION AND PROBLEM OF BODY REPRESENTATION IN INDUSTRIAL DESIGN PRODUCTS

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Abstract

This study is a critical and theoretical study, aiming at describing body as biopolitical subject dominated by industry or industrial product. The main purpose of this study focuses on products from a body perspective, rather than an industrial production perspective. In this perception aims of focusing on a body oriented approach is examining and illustrating cases of products that stereotype, direct, control and separate consumer bodies because of industrial restrictions and their products. In this context, design products cannot be evaluated without the restrictions of industry and mass production. The limitation of mass production partially exerts nominative behaviors on consumers. From this perspective, industrial design products form invisible and flexible boundaries between design, domination, otherization and ignorance. It is important to analyze these boundaries by giving some examples about the concept of dominative product, may provide ground to discuss the possibility of reaching more appropriate design products which are respectful to the body diversity in the future. For that, these issues should be reconsidered as a collective memory, a matter of culture, identity and representation of our ethical world view. In the light of this idea, while the examples have been selected to show stereotypes based on mass production, at the same time they propose a different angle to industrial products and their production in line with changing conditions, technological opportunities and individual needs for more inclusive, holistic and equal approach.

Keywords: Ethic, body, design, domination, biopolitics

INTRODUCTION

In this study, the relationship between mass produced industrial items and body has been studied through critical theory. Through this study, the concepts of industrial domination and dominative object were defined. The controlling and dominating features of industrial products, designed deliberately or without such an intention, were examined via studying user practice. In this context, body is conceptualized as a biopolitical entity dominated by the industrial products and becoming the practice field of industry between invisible and flexible boundaries defined by the physicality of design, its domination and ignorance at times.

In this perspective, the aim of a body centered study is to illustrate stereotyping, directing, controlling, separating or restrictions of industry and industrial products over consumers' bodies. The main idea

behind this study is the need to evaluate industrial products as a media of collective memory and cultural production. Due to standardization, the limitations of manufacturing and aiming at reaching masses, products are designed with reference to data of a majority. Unless designed deliberately for a special group of users, products tend to exclude the bodies of the elderly, the handicapped, children, pregnant women, unusually tall and short users. These different body types are not included in user data; hence they are excluded by products. These norms come from majorities of social life. Because of these norms of normality, some body types are silently labelled as a minority. Through this critical perspective, it is argued that bodies of which limits are restated by industrial objects become subject matter of biopolitics.

Mass production provided wide accessibility of improved products at the beginning of the industrial

revolution, since dependency on human labor decreased and automated mass production developed. Because daily consumer goods or more complex products for special use became accessible and affordable by more people with different economic power, mass production was regarded to have agency for equal and democratic consumption. However, today the advanced competitive market is becoming more profit oriented than providing equal benefit for people. Variety of body types are invisible for not only industrial products, but also industrial systems. The mentioned features in industrial production and its consequences argued in this paper lies at the foundation of this study. Hence, the study re-contextualizes the standardized processes and design from a body oriented point of view by critically examining the body-object relationship indicating that user bodies are objectified for the use of industry.

In this study, industrial products which define the limits of the body are conceptualized as dominative objects. Examples were identified and presented in this article to define the presented concepts: "dominative object" and "industrial domination". To further explain these concepts, selected industrial products were examined with regard to anthropometric, ergonomic and human-centered data and discourses used in product design with reference to critical theory.

Design products cannot be immune to the restrictions of industry and mass production. Therefore industrial limitations reflected into form in physical products play a role in the production of normative user behavior. Since products cannot be immune to the limitations of industry, designers are pushed into reproducing dominative object. Analyzing products with a focus on body and giving some examples of domination may provide ground to discuss the possibility of more appropriate design products which are respectful to body diversity in the future.

In this context, the examples selected for this study show some normative imposition and problematics of body representation by indicating products designed for certain body stereotypes. At the same time through understanding the provided examples, possibilities to improve products and their design processes to address individual bodies and needs as opposed to designing for stereotypical bodies can be further investigated and even brought into industrial practice as technology develops and transforms

means of traditional mass production. In this way, the study emphasizes the possibility of a more inclusive, holistic and equal approach to design practice in the future.

METHOD AND METHODOLOGY

The selected product examples in this study represent industrial design for stereotypical bodies. Based on product features of these examples which are outputs of industrial design and design discipline are discussed with a sociological perspective. To do that, sociological readings, and observations based on these readings were studied with critical theory.

As mentioned in the introduction part, industrial systems and industrial products have some effect on bodies, like stereotyping, directing, controlling, separating or being restricted. These effects constitute the main idea of our concept.

The reason for selecting critical theory is being able to approaching data holistically, criticizing and proposing change for betterment because through critical theory the potential value of different realities than the norm can be highlighted. Critical theory is also used to analyze other theories with different points of view in the analysis of social relations (Horkheimer, 1974; Geuss, 1981).

Through critical theory, construction of social relations is examined to discuss their fundamental problems of ideological delusion. When analyzed with critical theory other realities and theories with different point of view can be revealed (Bakiz, 2004; Demirtas and Ozer, 2015).

In this sense, critical theory provides liberal expression, as well as giving opportunities to using data from different areas due to its holistic perspective. Combining different data from different areas serve to better understand the conditions. If conditions are framed precisely a basis for critical view is provided. Therefore, this method was used in this study.

This study held in a socio - economic and socio - cultural frame, discusses the place of industrial products in a social plane as semiotic data, expression of social values and symbolic place as a matter of culture. While shaping this frame, some other data about industrial products such as marketing values, productions methods, cost analysis and marketing

strategies were not included within the limits of this study, making this study focused on the sociological perspective of industry and industrial products. In other words, the “dominative object” and “industrial domination” concepts were derived from a sociological study of products with critical theory.

Normative Impositions

Mechanization to improve people's quality of life, legitimate use of human to enlarge the machinery industry, bodies altered by microchips, encoding programs, social media networking in virtual bodies and their identification, genetic changes in food must be considered when studying the effects of mechanical invasion on the body.

Technological and electronic progresses consciously or unconsciously perform conditioning, control and exclusion practices over bodies. These concerns are decisive on the rights of the body and hence bodies exist as a biological state of biopolitical reflection.

Examining industrial objects with a body oriented perspective is demonstrated by some basic examples. For example, in the market, most of products are designed for right handed people because they are in majority. The few products designed for left handed people, are not only expensive rather than products for the right handed, but also they are hard to find it. Research shows that, right handed people are % 90 and left handed people are % 10 in population of world (Seddon & McManus, 1991). Moreover, another research argued that, in the future this rate will not be change. Ozdemir & Soysal (2004) illustrate this data in Table 1 with their study.

Table 1- Left Handed and Genetic Transition, (Ozdemir & Soysal, 2004).

Father	Mother	Left Handed and Genetic Transition
Right	Right	% 10,4
Right	Left	% 22,1
Left	Right	% 18,2
Left	Left	% 27,0

As seen in Table 1, if there is industrial domination for left handed people now, this domination could continue for the new generation in the future. As pointed out in this example, mass produced products

are designed and produced for majority, in that way, they serve for a common denominator (Heskett, 1980; Buchanan, 2001). This fundamental fact about industrial domination via normative imposition on different body types is highlighted on some products shaping the concept of dominative objects. Some of them are basic right handed objects like, pen sharpeners, tea pots, knives, scissors, musical instruments and so on. In this study, these objects defined are as dominative objects because they coerce some bodies to fit into their product form, they prefer some body normality and they have some expectations from users' bodies. In this framework, dominative products can be diversified.

Another example for a dominative object is a conference room chair, a product for common use. The object of chair, taking place in a social setting as a conference chair suggests a uniform, standard and restricting use on certain bodies and in most cases makes the chair unusable for these user. The arm rest attached on the right arm of the chair was designed to write with the right hand. The left hand of the user who works with the right hand is left without rest in void, becomes idle and hence is regarded as useless. From this point, it is possible to consider that left-handed users were not regarded within the target user group because they use a limb that is regarded as useless. The conference room chair which is an object for common use, can be used by for left-handed users only by changing the form of their bodies. While using the conference room chair, not being able to use this industrial product in a way that is ergonomic and suitable to human body causing changing the sitting position, leaning the spine forward to write on the lap, sitting sideways on the chair to be able to write can be regarded as features appropriate to define the concept of the dominative object.



Figure 1. Conference room chair. Photo: A. Asya Gurgun Ozdemir, 2017

Other examples of industrial domination are seats and handles used in public transportation. To be able to adapt to the seats and handles in public transportation, leaning the spine forward, changing the body shape accordingly or leaning backwards are results of being subject to an object that is not suitable for some bodies. It has been observed that these results cause children to slide on the seat or struggle to sit down and stand up, tall and large people not to fit in the assigned area and hence get squeezed, short and slender people to be driven away or to slide from the seat unless they are supported by other bodies next to them and certain parts of the body to be forced to become suitable to the space available. Manufacturing handles for certain body sizes cause similar effects.

The users who have to make an effort to become suitable to stereotyping products to reach the best use performance according to the conditions of different their bodies overlook, accept, ignore, get accustomed to the domination of the object or develop a positive perspective.

In a way, this causes the domination to be passed on to the future generations. Taking users who continue to use products that are hard to use or those who adopt to domination of objects unconsciously, the mentioned adoption can be further investigated and interpreted. From this perspective; it is possible to propose that the standardization of subway seats adopted by users unconsciously reflects the expectation of a perfect and standard body.

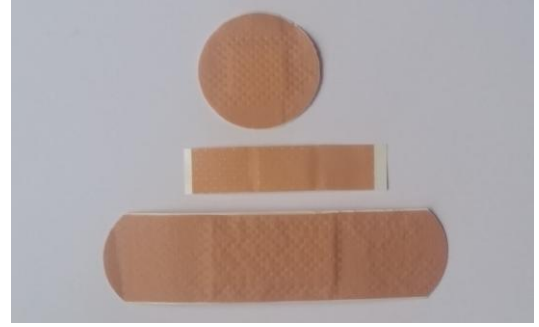


Figure 2. Band aid for fair skin. Photo: Cigdem Kaya Pazarbasi, 2017.

Another dominative object can be a band aid, used frequently in daily life. Band aids, unless the product is designed with prints on the surface points at a body feature by assigning color. These bands are most of the time designed for fair skin color. This product feature describes a certain kind of body and disregards other bodies as users except those with fair skin. It is possible to state that the band aid is an object of domination because of this disregard. Other products manufactured with fair skin color code with the aim of being least recognizable on the body can also be regarded as dominative products.

CONCLUSION

In this paper the concepts of industrial domination and dominative object via normative imposition are described through some industrial design product examples. How these industrial design products can become dominative objects is explained.

Industrial design products cannot be evaluated without technology and economical factors.

In the light of this fact, the discussion about industrial domination and dominative object ongoing in this study can be improved by including and benefitting from data coming from economy, technology, user-centered design, ergonomics or different tools of mass production with critical theory.

For further studies, these concepts create a platform for critical argumentation like body representation by and in industry, future possibilities for holistic ways of product design, by critically examining relations between user-centered design and norms. In this context, examples selected from the most basic industrial products effecting bodies were reconsidered from a different perspective in line with

changing conditions, technological opportunities and individual needs for body diversity in the future.

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A NARRATIVE STUDY OF LIVED EXPERIENCES INDONESIA INTERNATIONAL STUDENTS AND THEIR CHILDREN

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Abstract

The purpose of this study was to investigate the international Ph.D. students' experience who asked their children to stay and study at elementary level in Taiwan. They come from different city in Indonesia. They also come from different cultural backgrounds, educational systems and with different expectations and purposes. They do not speak Chinese. Studying abroad is not easy as the success of international students are related to many factors like sociocultural adjustment, language competency especially communication with society in new country and strategies for getting used to the environment (Aydino, 2013). The data is interpreted by using the theory of Banks, 2010 about multicultural education issues and perspective. Three international Ph.D. students and four their children were recruited to participate in this study. This study was conducted qualitatively. The instruments used are interview and observation. Field notes were taken in order to help the researcher to explore the stories of the participants. The researcher found that many factors encountered by the international students in Taiwan to get survived namely Language, Religion, Age, Ability, culture identity and Economic Class.

Keywords: International experience, Multicultural Education, Qualitative

INTRODUCTION

International students are “transient visitors” to new and different academic communities and are increasingly a feature of the social, cultural and academic life of many countries (Vu, 2013). Foreign students are the bridges of a nation to the international society. The number of students studying in Taiwan indicates the level of internationalization and international competitiveness of the nation's education, as well as representing the nation's power and ability to attract foreigners increase every year. They are degree-seeking students and exchange students taking degree-level subjects. The foreign students in Taiwan come from 117 countries and the top five nations are Vietnam, Malaysia, Indonesia, Japan, and the USA. (Ministry of Education Taiwan, 2007). Globalization is a

multifaceted phenomenon enveloped by economic, political and cultural dimensions that meld 21st century higher education to international endeavors (Prudence, Amy, & S, 2012).

Many Indonesian students prefer universities in Taiwan to Europe as destination to continue their studying because some reasons such as education system which combine between course and research, advanced technology infrastructure of university, detailed laboratory for each major and the most important the educators have higher knowledge who had graduated from USA, sophisticated academic system and also Taiwan well known of IT sophistication. Studying in Taiwan is also a good opportunity for the participants to build the cooperation network of research and business for the

future. That's why Indonesian students' have high expectation studying in Taiwan namely get high education which they could implement in Indonesia for future because some universities in Taiwan the available some up to date reference and sufficient sources for doing research. Taiwan has an environment that tends to be more open and free from social and political side.

(Vu, 2013) states that International students come from different cultural backgrounds, educational systems and with different expectations and purposes. Most international students do not speak their first language as the host countries. Studying abroad could give new experience of international live because will have interaction with many people who come from different country around the world who has diversity of culture and life style. (Aydino, 2013) states that the success of international students depends on many factors sociocultural adjustment, language competency especially communicate with society in new country and strategies for getting used to the environment.

LITERATURE REVIEW

Multicultural Education

Since its earliest conceptualism in the 1960s multicultural education has been transformed, refocused, conceptualized and in a constant state of evolution both in theory and practice. Multicultural education as a concept, idea and philosophy, which should be described and set the equal access and treatment for diversity learners in school (Wahab, 2014). Multicultural education explains about the diversity of culture, language, race, class, gender and religion. The diversity should be having an equal opportunity to learn at school, because multicultural education influences students' behavior (Bank, 2010). Multicultural education as mainly comprehend be

project in improving education and social opportunities of culture and linguistic minorities.

Social Identity Diversity

Nowadays, the immigration already well establish in the world. So many of challenges are faced by the educator around the world such as historical, political, social and culture (Banks, 2008). Unexpected, as international students who are studying in overseas will have a way and adjustment in living in Taiwan. They have to maintain their identity. Identity refers to many aspects in our life. Particularly identity talks about whom we are and our relationship to the world (Creese, Bhatt, Bhojani, & Martin, 2006)

Language ability

Language is a part of communication. Language cannot be separated from communication. Interaction needs language which must be analyzed in term of its effect on people live (Gumperz & Gumperz ,1982). International students concern to be able speaks English fluently. As international students need to have high ability in English. Language ability is one of requirement for entry as international students. Language ability is a big challenge for International students who are non-native speakers.

Culture

Culture is as groups' of ceremonial which are made by people for viability and adjustment in environment. Knowledge, concepts and values are included in cultures ceremonial. Culture closely related with communication, and communication needs language (Banks & McGee Banks, 2010). Volet and Ang state that "Tertiary institutions have a social responsibility to design learning environments which foster students' developments on intercultural adaptability" (1998:21) cited from (Bamford, 2008).

Race, Social Class, and Gender

Those race, class, language, gender and disability are one package of background learners who can not be separated each other. These elements can be influenced the learners' knowledge and understanding in studying. In doing interaction these elements also have some roles to influence the learners' perception and action (Bank, 2010). For example, in a classroom the learners come from different background of race (Asian, American), class (low class, middle class), language (non-native speaker), gender (male and female) and disability. Thus a number of a group learners historically alienated and oppressed among the classmates.

METHODOLOGY

Participant

Purposive sampling is used by researcher in getting participants in this study. The researcher choosed the participant randomly that need by this research. The number of participants in this qualitative study are three Indonesia international students and four kids are participated in this study. The researcher selected the participants are considered best or most able to contribute in theory formation (Creswell, 1998). Grounded theory studies using theoretical sampling to develop category appear to be more definite and useful and help researchers in identify boundaries concept and suitability categories found (Denzin & Lincoln, 2003).

Interview

The study was described about the relationship among educational practices. On the other hand, some considerations such as social order, working and individual difference more about their live experience as Indonesia international students and their children. Open ended Interview was conducted

to find more about Indonesia International Students and Their Children. According to Freebody (2003) states that open ended interview are further along this continuum, in which perhaps only a few highly general questions or issues are put to the participant who is free to answer and direct to talk. The participants are engaged in interaction and relevance pattern of interaction will obtain (p.133).

Observation

Observation was conducted to find more about behavior, events or activities of participants in studying. The researcher did tape recording with the participants consent and then the audio recording were transcribed verbatim for analysis and field note were taken to find out more about students activities in their study. According to Djaelani (2013) the purpose of observation is to understand the patterns, norms and the significance of the observed behavior, as well as researchers learn from participants observed.

Marsall and Rossman (1989) states that observation is the systematic description of event, behaviors, and artifacts in the social setting for study. By doing observation the researcher observe naturally the learning and live of participants.

Table 1. Parents' Background as International Students

No	Name	City	Occupation	Age	Sex	Religion	Major	Status
1	P1	Kupang	Lecture in Agricultural Polytechnic	45 years old	Female	Catholic	Biology	Agnes's Mother
2	P2	Semarang	Lecture in Private Polytechnic	46 years old	Male	Muslim	Dept of Business Administration	Upin & Ipin's Father
3	P3	Bekasi	Lecture in State Polytechnic	37 years old	Male	Muslim	Material Science	Bimbim's father

Table 2. Children's' Background who study in local elementary school

No	Name	Age	Grade	Sex	Classmate
1	Agnes	9 Years	5 th	Female	11 students
2	Upin	7 years	2 nd	Male	7 students
3	Ipin	8 years	3 rd	Male	11 students
4	Bimbim	8 years	3 rd	Male	11 students

RESULT

The researcher interprets the international students' and their children experiences by multicultural education mainstream. The mainstreams are Language, Religion, Age, Ability, culture identity and Economic Class (Banks & Banks, 2004) and (Banks, 2010). Particularly, in interpreting their experiences the researcher coding all the aspects first. The international students and their children who stay in Taiwan face many challenges to adjust their life. They are trying to survive in order to finish their study. There are five factors that they have to deal in adjustment their life in Taiwan. The factors are language, religion, age, ability, culture and economic class as below:

Different age and Mix ability classroom

International students come from different countries around the world. Every student has different background of social identity. They compete each

other to reach their own purpose coming in Taiwan. International students as parents who taking Ph.D. degree, it means that they already have experience in studying around 18-20 years. And also their ages are around 37-45 years old. That makes them easier to approach and join with the classroom activity. And also their ages are around 37-45 years old. That makes them easier to approach and join with the classroom activity.

P1 at all states that. I don't have problem studying in the class. Everything is going well. But I have a difficulty in writing particularly in writing journal for international publishing. It is one of required document to be Ph.D. ”.

In Taiwan based on policy maker that learners' age in elementary school are 6-12 years old (Ministry of Education Republic of China, 2014). Indonesia international students who are studying in university, asking their children to study at elementary level in

local school. They have different ages with the local students but they mix the same level. Their ages are around 7-9 years old that are in second, third and fifth grade.

Actually based on the age and their background grade from Indonesia they are not in the grade. But the school has decision to put them on that grade. Finally, in fact they mix with the local students who have different ages and ability with them. They are younger learner in learning process because they don't have much experience in learning at classroom. They have a little experience in learning process. Particularly study in abroad. The ages influence their IQ naturally influence their ability in learning process. The children feel oppress in learning because they are slow to understand the learning.

Culture Shock

Most of international students find culture shock in new place and even new country. Staying in new country exactly in Taiwan, Indonesia international students have culture shock in environment such as: weather, Indonesia doesn't winter season. So, here is the first time for them to have winter season. In addition about food, Taiwan is quite different with Indonesia, because Indonesia is rich of ingredient on cooking. On other hand, Learners' confidence is a part of culture identity which influences the learners' knowledge to interpret what they are learning. Most of the learners filter the knowledge through their culture and family community (Dibrito & Chávez, 2016). Indonesia international learners feel high confidence because they found comfortable culture in Taiwan. Taiwan has almost similar culture with Indonesia.

P1 at all states that "so far I stay in Taiwan I like the culture. The people are kind and helpful. And about the economic I don't have problem. Indonesia government sent us fund on time".

Social economic class

Indonesia international students got funding support from Indonesia's government for their education and live based on BPP-LN 2015 budgets (Direktorat Jenderal Sumber Daya Riset, 2015). Indonesia international students got scholarship named "Directorate General of Higher Education (Dikti)." from Indonesia government. Their education and live will be certified by Indonesia government. And also they from social middle class economic, who has permanent work in Indonesia. So, they don't have problem about economic. The Indonesian Government has been providing opportunities for all lecturers to pursue further studies at leading Indonesian higher education institutions through BPPS Scholarships. In addition to this provision, starting from 2008, Directorate General of Higher Education (DIKTI) through Human Resource Directorate (Direktorat Ketenagaan) offers scholarships to support the lecturers who would pursue Master's and Doctoral degree at overseas universities. Additionally, they already have permanent work in Indonesia which also supports them also. So, they do not have problem about funding.

Language ability

Indonesia international students do not have background and ability in both of Chinese and Mandarin. They master two languages skill are Bahasa Indonesia as national language and English as international language. As international students program, English is the main language which they are used in teaching and learning process. Almost all the courses are used English. They feel comfortable in communication in classroom activities. The instructor and all the members' class are communicate in English. They are non-native speaker. So, their English is a little hard to understand because quite slow in speaking. In addition, their pronunciation a

little different caused of their dialect. In academic process case the Indonesia international students have difficulty in English. (Hay, Wignell, & Evans, 2016) states that within four skills in language, Listening and Speaking were also uttered some difficulties for several terms, such as confounded by the quick pace of the local people accent in pronouncing English. And also, they have difficulty to communicate in barrier language, especially in daily life to communicate in neighborhood. Exactly outside of the class activities like in the market and canteen.

“PI states at the first I have difficulty in communicate with the local people by using barrier language, because I can’t speak in Chinese. But to figure it out sometimes I use body language to communicate. Sometimes we get misunderstanding.”

Other case comes from their children who study in local school in Taiwan. The school activities communicate in Chinese in whole teaching and learning process. While teaching and learning activities run by language: through language as a main element, classroom activities are managed by teacher (Bercaw & Wegmann , 2003). Additionally their children have less ability in English and no ability in Chinese. So, their children found difficulties in their learning

Bimbim states that, at the first I don’t like to study in Taiwan. Because I don’t know everything what happen in the classroom. I can’t follow the classroom activity because there is a big gap namely language. I feel outside because join the learning process.

Their children have to learn Chinese as long as they study in Taiwan. There are some ways which they do in learning Chinese; those are making friendship with the local kids at school and neighbor. (Bliss, 2012) states that by making friendship with local students will improve language barrier and also adjust for cultural challenges. And also they need Indonesian as translator to help them in their learning process.

“PI at all states I learn Chinese from my environment by practice simple communication with local people, such as friends around the university and neighbors at apartment. We don’t have special class and time to learn Chinese. Because we have to attend classes and do some reports at university”. But our children they have to learn Chinese and right now they are increase”.

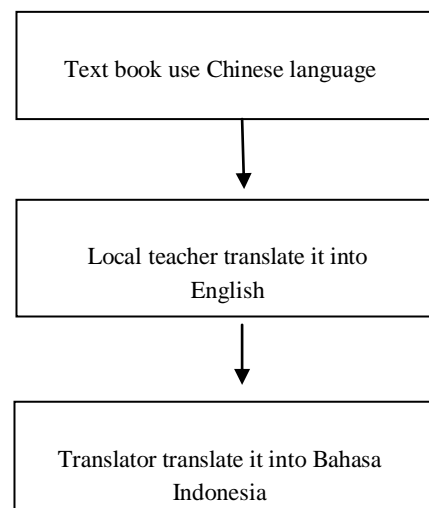


Figure 1. The way their children learn in local school



Figure 2. Classroom Situation for learning Chinese language, Source: Taken by researcher

Religion and Food limitations

The different story comes from their children who study in local school. Everyday all the students will get lunch together at school. Almost each menu is mix with pork. Their children as Islam they are allowed to consume it. So, their parents have to prepare their own lunch at home. This case makes them feel upset and oppress. Most of their classmates think that they are a little strange because they bring their own lunch and never eat food from school.

Agnes (Christian) states "I like all food in Taiwan, because food in Taiwan consist of kinds of vegetables and also pork" while Bimbim at all (Muslim) states that "our mother always provide lunch to eat in lunch time at school because we don't allow eating pork. But for snack our parents allow us to eat it".



Figure 3 having lunch together
source: <https://www.facebook.com/profile>.

DISCUSSION

The study shows us some information deal to Indonesia international students' experiences. Through the figure 4 told us five factors which they have to adjust in their life in Taiwan. Based on learners' social identity diversity their children (international students) are oppressed. They are in outside of filter oppression. Because they don't have ability as well as Taiwanese has. Language is the main factor for international students. Language is a toll of communication. The language and communication systems are part of culture; language

could not be separated from the culture. The overlap between language and culture is only partial (Lee, 2013). As new comer in Taiwan, they have to know the barrier language in Taiwan namely Chinese. Actually, Taiwanese loanwords Mandarin language and the interaction between Mandarin and Taiwanese (Hsieh, 2005).

In addition, the next factor is about religion, the population of Taiwanese who embrace the religion of Islam in Taiwan relatively small. In 2007 there were about 53,000 of Taiwanese who are Islam and more than 80,000 Indonesian Islam are becoming workers (TKI) in Taiwan. So, totally populations of Islam there are about 140,000 in Taiwan (Nisa, 2015). That makes Indonesian international students who are Islam find difficulty in adjusting to the environment specific to the food first. Because the rules in Islam, they are not allowed to eat pork. Because it no halal to consume based on Islam's holy bible in QS. Al Baqoroh (2) : 173. To figure out this case they cook by their self at home. And also they must be carefully to eat outside like restaurant.

CONCLUSION AND SUGGESTION

Indonesia international students' experience lived in Taiwan. They are getting education in overseas. Many factors that they face to adjust in living in Taiwan those are language, religion, age, ability, culture identity and economic class. But more challenging is about language, both for parents and their children. (Hellstén & Prescott , 2004) states that international students have the common assumptions to contribute and participate in the classroom discussion. They found difficult about the language. The international students feel self-conscious that conversational more difficult.

As international students' candidate English as international language and native language are very important. International students' candidates have to

prepare you in language. The native languages of the country which will you stay at least the fundamental. Communication is the most we do in our life. It needs language as the main element. Some complex social systems happen in the classroom through talk by using language. The most important part is the real discussion in order to treat topic (Cazden, 2000). Andrade (2006) & Rydenvald (2015) stated that some studies identify that language is one factor that influence the adjustment and academic achievement of international students. Language and culture are the primary challenging to adjust the international students attributable in new country. This issue will be figured out by making friendship with environment, particularly in social life with friends.

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CAUL RELATED SUPERSTITIONS IN JAPAN YEDO PERIOD

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Abstract

There are many influential superstitions related to pregnancy and childbirth that exist globally. A pertinent example is the variety of superstitions related to the caul. The caul is a talisman, and within the superstitions, it is believed that a baby born with a caul will lead a happy life. In Japan, people believed that the family crests of men who had had sexual relations with the infant's mother were printed on the caul, and sometimes, it was dedicated to a shrine or was buried with other embryonic adnexa in the mound of afterbirth (which is called *Yena-duka* in Japanese). In the Yedo period (the early-17th century to the mid-19th century), obstetrical techniques dramatically improved, and the publishing industries and libraries also thrived. Obstetricians and scholars used books to warn people against believing in superstitions. However, superstition was kept alive and appendages of the foetus, including the caul, were treated auspiciously and kept as carefully as ever. A caul was not only the membrane that covers the head and face of an infant, but was also seen something holy. This paper will examine Japanese superstitions related to the caul in the Yedo period.

Keywords: Caul: Obstetrics: Superstitions: the Yedo Period

INTRODUCTION

Pregnancy and childbirth are one of the important life events along with death. That is why people are fascinated by the mystery of pregnancy and childbirth and have a reverential awe toward its mystique; some people venerate women, some people avoid people and things that relate to pregnancy and childbirth, and some people believe in superstitions related to these events.

A foetus is suspended in the amnion that is filled with amniotic fluid in the womb, and prior to delivery, a woman's water breaks (the "water" being the amniotic fluid as the amnion ruptures in preparation for birth). Occasionally, when the rupture of the amnion is delayed, the baby can be delivered wearing a part of amnion (also called the "caul") or covered in the whole membrane. A baby born this way is referred to as "a baby born with a caul"¹ and there are different superstitions about this baby and the caul that exist globally. The reverence for the events of pregnancy and childbirth, as well as fears that

surround high perinatal mortality and maternal mortality rates drive superstitions.

There are some preceding studies on cultural history and superstitions about the caul and a baby born with a caul. In Europe, they have so many folk tales and novels about a baby born with a caul that there are various precedent studies exist. Dr. L. Kanner, a famous Austrian-American psychiatrist and physician, is well-known that he researched on European culture related to a baby born with a caul and noted many sources. In Japan, however, only Y. Shibano and the author can be listed as researchers who study the cultural history related to a baby born with a caul. The image which was built up of a baby born with a caul in Japan was not positive among people, and there are a few people who know about a baby born with a cau, because a doctor will rupture the amnion artificially as soon as possible when a baby is still in the amnion during childbirth. Also in medicine, there are only a few researches about the cause of death of

a baby born with a caul from the viewpoint of medical jurisprudence.

This paper examines Japanese superstitions related to cauls in the Yedo periodⁱⁱ (the early-17th century to the mid-19th century) through a focused discussion of the following four topics: superstitions about the caul, the warnings in books against believing in superstitions, the superstition of family crests printed on a caul, and the holiness of the caul. In the Yedo period, popular culture flourished and people created many superstitions about a caul and a baby born with a caul. It is also during this time when obstetrical techniques used during a difficult delivery were developed, and many obstetrical books which warned people against believing in superstitions were published and widely read among people as a type of educational book. People were at a major turning point in their view of life. This paper discusses the socio-cultural background that people came to terms with fears of the mother and child dying during childbirth too, while touching upon the descriptions in obstetrical books about a baby born with a caul that have been overlooked as sources to study culture.

Description of a Caul

The caul, which is the subject of many superstitions, is defined in Stedman's Medical Dictionary (the 28th edition) as follows:

“caul, cowl: The amnion, either as a piece of capping the baby's head at birth or the whole membrane when delivered unruptured with the baby. SYN galea, veil, velum.”

As discussed before, a foetus in the uterus is suspended in the fluid-filled amniotic sac, which is also called a caul. As shown in the cross-section of the uterine body, in the order starting from the side of mother's body to the side of a foetus, is composed with a myometrium, a placenta, a decidua membrane, a chorionic membrane, an amniotic membrane (also called an amnion), and amniotic fluid. Three membranes, a deciduous membrane, a chorionic membrane, an amniotic membrane, these are called a foetal membrane. An amnion, which is also commonly called a caul is constituted by a compact layer, basal layer, and amniotic epithelial cell layer,

and appear in this order from the mother's body to the foetus.

“Born with a caul” (*Glückshaube geboren* in German, *il naît coiffé* in French, *partus cum capito gelato* in Latin) is a “delayed rupture of the membrane”, and occurs as a result of an overly-thick foetal membrane, insufficient amounts of amniotic fluid (oligohydramnios), or weak contractions during labour (uterine inertia). It is rare for a baby to be born with a caul now, because, upon discovery of the baby still being in the amnion during childbirth, a doctor will rupture the amnion artificially as soon as possible in order to let the baby breathe more easily.

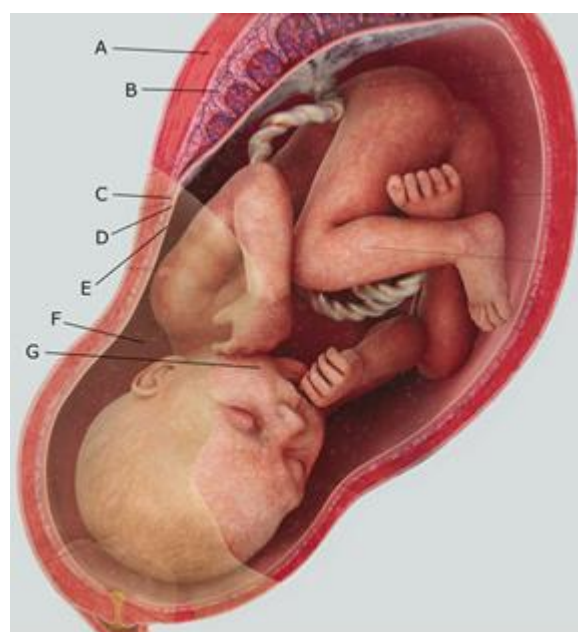


Figure 1. Illustration of a Foetusⁱⁱⁱ

A: a myometrium	E: an amniotic membrane (a caul)
B: a placenta	F: amniotic fluid
C: a decidua membrane	G: a foetus
D: a chorionic membrane	

Preserving the Umbilical Cord

“Have you saved your umbilical cord?” When asked this kind of question, most people would say “no”. However, if this question presented to a Japanese person, or a person who was born in Japan, more than 50 percent of them would reply with “yes”. This is because there are many hospitals, clinics, and

midwifery homes in Japan that provide the service that offers parents a part of the umbilical cord of their baby when they leave the hospital. As shown in Figure 2, there are many special small wooden containers for storing umbilical cords.



Figure 2. Wooden Containers Used for Storing Umbilical Cords

The origin of this custom dates to the 11th century, with the public in Japan to embrace this custom in the Yedo period (1603-1868). People believed that when a baby suffered an unknown or a severe illness, like smallpox, measles, cholera, malaria, tuberculosis, and so on, he would be able to recover by ingesting his umbilical cord as a type of medicine. We can assume that people learned about the effectiveness of a blood contained in the umbilical cord from these experiences. Currently, the blood contained in an

umbilical cord is a key subject of research for the treatment for intractable diseases like leukaemia. Although the Japanese customarily use the umbilical cord for medicine any longer, people still keep a part of the umbilical cord to show the bond between the mother and her child^{iv}.

Superstitions about Pregnancy and Childbirth

There are many superstitions regarding pregnancy and childbirth^v that exist across Japan. Some of these superstitions are still practiced and they remain influential, particularly those that concern the umbilical cord and the afterbirth, as shown in Table 1.

As the table shows, people clearly understand that pregnancy and childbirth do come with risks that may lead to death, and therefore, foetal appendages are seen as part of the selfhood of the child or as a living being. As James George Frazer, a social anthropologist noted in his book, *The Golden Bough* (1922), “many people have believed that a person’s destiny is more or less bound up with that of his navel string or afterbirth”^{vi}.

Table 1. Japanese Superstition about Pregnancy and Delivery

How to make the pregnancy safe	Give the gift of a dog figure to an expectant mother
	Wear a maternity belt in the fifth month of pregnancy
How to make the delivery easy and safe	Use things white in colour during delivery
	Deliver a baby in a birthing room
	Smash clay pots
How to let a child lead a happy life	Keep a part of the umbilical cord in a container
	Keep or bury the afterbirth in an appropriate manner (Dedicate to a Shrine or Bury in the Mound of Afterbirth Called <i>Yena-Duka</i>)
	Give a name with a good meaning to a child
	Hold a weaning ceremony on the 120 th day after a baby’s birth
	Take the newborn baby to a shrine for his/her first visit, mostly within 30 days after his/her birth
	Change the child's name when s/he completes 7 years of age

Table 2. Superstitions about a Child Born with a Caul across Various Countries

Records by Pliny	The membrane in which the kid is enclosed in the uterus, dried and taken in wine, acts as an expellant upon the after-birth (<i>Naturalis Historia</i> , vol. 28, chap.77)
	The afterbirth of a bitch, provided it has not touched the ground, will act as an expellant for the foetus (<i>Naturalis Historia</i> , vol. 30, chap.43)
Germany	A child born with a caul will have the king's daughter for his wife (The Devil with the Three Golden Hairs, Grimm's Fairy Tales - KHM029)
England	A child born with a caul will lead a happy life
	As long as you have the caul from the child born with a caul, you will never drown (among Fishermen)
Eastern Europe	Born with a caul was a sign that the child might become a vampire
Every country	A child born with a caul is a naturally psychic medium
Japan	When <i>Ninigi-no-mikoto</i> came down to earth, he was covered with <i>Matoko-ou-fsma</i> (Matoko-ou-fsma is considered to be a caul) (<i>Nihon-Shoki</i> : Chronicles of Japan, chap.2)
	If the caul dose not tear until cutting, s/he will be a shaman (among the Ainu Folk)
	If you sew a sack during pregnancy, your baby will be born with a caul
	She brought a child born with a caul, it is sort of a retributive justice (a Buddhist narrative called <i>Nihon-Ryoiki</i> , chap.19)
	The family crests of men with whom the woman had a sexual relationship are printed on the caul (in Kabuki comedies)

Superstitions about the Caul and a Child Born with a Caul

People have created various superstitions across the world over many generations. Western superstitions are generally related to the destiny of the child, and a child born with a caul is either seen as a symbol of happiness or bad luck.

In Japan, superstitions of the caul are related to holiness, warnings, taboos, and woman's personal sexual history. A Japanese legend showed that a caul called *Matoko-ou-fsma* saved Ninigi-no-Mikoto who was the grandson of the sun goddess during the descent to earth. This means that the caul played an important part in providing life-support Ninigi-no-Mikoto. As with Western countries, people in Japan revered pregnancy and childbirth as perinatal and maternal mortality rates were high, and this was due to a lack of progress of medical techniques or availability of medical treatment.

These superstitions were believed for more than 1,500 years in Japan, but it was during the Yedo period, particularly when common people began to incorporate these superstitions into their lives. It was also in this period that Japanese obstetrics theoretically and technically developed.

Japanese Obstetrics in the Yedo Period (1603-1868)

Japanese obstetrics was considered to originate with the treatment of wounds in the *Samurai* period (1336-1590) in Kyoto where the centre Samurais had had a long battle each other over the supremacy. That medicine, especially materia medica, was diverted to be used for abortion first. Kyoto and its neighbouring city Osaka became the centre of medicine, and during the Yedo period Osaka was also the centre of pharmacy. In the Yedo period, the Shogunate government decided to adopt seclusion policy as foreign policy, banning overseas trips from 1633 to 1866, and restrictions on trading partners from 1639 to 1854. The amount of imported foreign books was

limited causing traditional Japanese medicine to develop. Therapeutics of those days were *Kampo* (a traditional Japanese materia medica), acupuncture, acupressure, moxa cautery, bone-setting, massage, and surgery. During the first half of the Yedo period, obstetricians mostly used *Kampo* as treatments.

During the 1740s, however, the obstetrician Dr. Kagawa Gen'etsu succeeded in developing a new technique called *Kaisei-jutsu*^{vii}, which was used to save a mother's life when she had a difficult delivery. Following this success, his school further developed techniques to save a child during a difficult delivery. Therefore, the numbers of doctors increased, women were able to give birth more safely with proven therapeutic treatments, and perinatal and maternal mortality rates decreased dramatically. It was also during this time when obstetricians and scholars started to warn people against believing in superstitions through books.

Warnings in Books against Superstitions

In the obstetrical books and handbooks about midwifery, there are many descriptions regarding a child born with a caul. Most of these books describe the detailed form of a child born with a caul, and some books have depictions of a child born with a caul with pictures like those shown in Figure 3 and 4. These descriptions are as follows:

“At Delivery, Some Women Deliver their Children without Water Breaking; these Children Come Down with Embryonic Adnexa and Waters. This is What We Call ‘A Child Born with a Caul’.” (Kagawa, 1765)

“Some Say, ‘If You Sew a Sack or Something Like Socks During Pregnancy, Your Baby will Be Born with a Caul,’ However, This is just only a Superstition.” (Sasai, 1775)

“When that Wife Delivered a Baby, It did not Utter at All. Looking at It, It did not Have the Limbs nor a Face, just It Moved a Little. However, the Midwife Thought It must have been a Monster, She Put It Away in the Field. After I Heard That, I Went and examine It Carefully, Through the Membrane, I saw its

Head, Face, and Limbs, I Found out It was a Child Born with a Caul...The Membrane was like a Mica...” (Katakura, 1822)

“About a Child Born with a Caul; It is Born Covered with a Caul. You can Find a Foetus in the Crouching Form in It. You do not Have to Be Surprised. Cut a Caul with Your Nail around the Baby's Face and Let Him Breathe Immediately. A Knife is Okay. Cutting a Caul, a Caul Contracts and He Utters a Cry. If He does not Utter a Voice, Perform the Following Operations.” (Hirano, 1830)



Figure 3. Illustration of a Child Born with a Caul in Zaba-Hikken

According to the above descriptions, common people did not generally understand why a child was delivered with a caul. At that time, people had their babies with the assistance of a midwife except for the case of a difficult delivery^{viii}. Doctors put clear descriptions in books for midwives and added warnings against holding superstitions about a child born with a caul in order to facilitate excellent midwifery care and practice. Aside from the medical books written in the early stages of Kagawa's school history, most medical books about midwifery were written in plain Japanese. This is because medical personnel and people in the upper classes (even common people) read many medical books as they are a type of educational book, as pregnancy and delivery were closely connected with people's lives.



Figure 4. Illustration of a Child Born with a Caul in Sanka-Shinan

Family Crests Printed on the Caul

While medical books included warnings against superstitions, a new superstition was born through the Kabuki comedies, which showed that a family crest was printed on the caul of the baby. Kabuki is traditional Japanese drama and was popular among people regardless of social class or gender in those days.

“I Doubt the Caul of Our Baby Probably be Splashed with a Lot of Family Crests, You might Have Cheated on Me with Young Men.” (Tzruya, 1810)

“I can Bet the Caul of the Baby whom Your Wife will Bring must be Splashed with Various Family Crests, It must look Like a Printed Textile.” (Kawatake, 1860)

Both of these are lines when a character is doubtful of his wife’s love, or when a character makes fun of the other. Because of these comedies, people believed that the family crests of men that had sexual relations with a baby’s mother would be printed on her baby’s caul^{ix}. It is assumed that people became very familiar with the caul, because Kabuki’s lines reflected contemporary social conditions and there are many mounds of afterbirth (called *Yena-duka* in Japanese) that can be found across Japan as evidence that the caul was buried, in accordance with the superstition. The superstition went against the advances and advice of medicine, and so conflicts between new and old ideas emerged, and this occurred while patrilineal society was gradually collapsing. It is thought that these superstitions spawned out of a sense of nostalgia.

The Holiness of the Caul

At the same time, people found holiness in a caul and this was based on the legend of the grandson of the sun goddess who descended to earth (see Table 2). In this belief, people were acknowledging that an egg was a symbol of life itself, and as a child born with a caul needs the amnion to be taken away (like an eggshell being removed), people thought of a child born with a caul as a survivor who had vital energies that were connect to the manner in which they were born.

When a child is born with a caul, his face is covered in the membrane and often these babies are born in a state of asphyxia. Due to the risks of childbirth and infancy, people developed the concept of *Kegare*, a kind of taboo (but it also means “sacredness” in Japanese) to childbirth and infancy to keep risks away from mothers and infants. The caul was kept as sign of the selfhood of the infant or a living being, and as a symbol of life itself. Typical examples of *Kegare* were people who delivered their child in a birthing hut or a room and changed their child’s names when he turned seven years old^x. The holiness of the caul was also seen as a motivating factor for the creation of further superstitions about the caul.

CONCLUSION

Even though medical technologies are incredibly advanced and are used globally, there are still many women and infants who lose their lives during delivery. The global neonatal infant mortality rate per 1,000 births in 2015 was 1.92, the global under-five mortality rate per 1,000 live births was 42.5, and the global maternal mortality rate per 100,000 live births was 216 as reported by the World Health Organization (WHO)^{xi}. This shows that having children is still a risky process and generated fear. Therefore, people created many superstitions in order to dispel these fears. Additionally, in order to create calm when a baby is born with a caul, people see this as an auspicious sign.

In the Yedo period, doctors developed their techniques to save a mother and her child during a difficult delivery, and many medical books about obstetrics and midwifery that warned people against holding superstitions about a baby born with a caul have been published, which people read as a form of

cultural refinement. In spite of this, people continued to create superstitions about the meaning of a caul. This was not an indication of fear, but rather served as proof that people were generally more familiar with the concept of a caul. We can see that people mentioned the caul with humor in Kabuki scripts. This is nothing but people benefitted from the development of obstetrical techniques. Even though people had a difficult delivery which had been too difficult to survive before the development of techniques, they became able to pull through it safely. People changed their view of life in consequence.

Obstetrical techniques were developed and more people survived during a difficult deliver, though the holiness people placed on a caul endured.

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ⁱ In Japan, a baby born with a caul is called a *Hi-maku-ji* which means “a baby covered with amnion”, and is commonly called *Fukuro-ko* which means “a baby enveloped in a bag”. The term *Fukuro-ko* (or *Fukuro-go*) is recorded in *Vocabulario da Lingoa de Japon* (Japanese-Portuguese dictionary published by a missionary of the Society of Jesus in 1603). Therefore, we can assume that this term became a common word in at least the 17th century. In German, this child is called *Kind mit der Glückshaube* which means “a child with a happy cap”. German medicine was introduced first as the Western medical science in modern Japan, and there is also the word *Kou-bou-ji* which is direct Japanese translation of the German term into Japanese.

ⁱⁱ Yedo is the former name of Tokyo City. In the time division of the history in Japan, we call each period by its capital’s name (the name of the city where central administration is conducted), namely, Yedo City was the capital during the Yedo period.

ⁱⁱⁱ Source: Mieru-Seimei-Tanjo (Ikenoue and Maehara: 2013). The author revised the colour of some part.

^{iv} Matsuo Basho (1644-1692), known as a *Haiku* poet, composed a *Haiku* in 1687, and the subject matter was an umbilical cord that reminded him of the memory of his childhood; “*Furusato-ya, heso-no-wo-ni-naku, toshi-no-kure* (At the end of the year, I unintentionally took the part of my umbilical cord. Suddenly, the sweet memory of the good and old days came flooding back to me one and another, I could not help but shed tears.)”.

^v People delivered their child in a temporary hut or a temporary room specifically used for birthing. Some of these huts (called *Ubuya*) have been reserved as cultural assets; one of them is in Ohara, in the Kyoto Prefecture, which was used in that community until the beginning of the 1950s.

^{vi} See *the Golden Bough* (ch.3. Sympathetic Magic, § 3. Contagious Magic).

^{vii} *Kaisei-jutsu* means “the treatment to survive” literally. At an early stage, that treatment was used to save a mother during a difficult delivery. That technique required a steel hook being put into the uterus, and cutting the foetus into pieces with it, and then raked the foetus out. Despite the harshness of this visual description, a doctor would not be able to save the foetus even though it was alive. As voices and requests among doctors and bereaved families were raised, doctors, mainly in the Kagawa’s school, improved the techniques and finally succeeded in saving both the mother and the baby. With the success of *Kaisei-jutsu* without using a steel hook, the Kagawa’s school became the biggest in the world of Japanese obstetrics. In addition, in the early stage of the Kagawa school, *Kaisei-jutsu* was a secret technique that was verbally passed on from teachers to students to prevent this technique from using for abortion without good reason. This revealed that *Kaisei-jutsu* was a technique with an extremely high success rate.

^{viii} Most midwives hated to call a doctor when it became a difficult delivery, because they received a fee for the midwifery care they gave. If it was a difficult delivery and a doctor came to treat the

patient, the midwife would not be able to get a fee at all.

^{ix} The superstitions regarding chastity are believed and exist all over the world. Pliny (Gaius Plinius Secundus), an ancient Roman scientist, wrote in his book *Naturalis Historia* about folk custom that were used to check chastity of partners with serpents among Psylli people in Africa. See *Naturalis Historia* vol. 7, chap. 14.

^x The custom in which people changed the child's name when he turned seven years old existed because people tended to give the child a strange name at first. This is related to the fact that infant mortality was high and so people believed that a strange name held a mystic power that would protect a child from mortal injury and illnesses. Also, it is said that a child under seven years old belonged to Heaven.

^{xi} The worst neonatal infant mortality rate per 1,000 births in the world in 2015 was 48.7 in Angola. The next ones were 45.5 in Pakistan, and 42.6 in Central African Republic. The best one was 0.7 in San Marino, and it was 0.9 in Luxembourg, Iceland, and Japan the best after San Marino.

The worst under-five mortality rate per 1,000 live births was 156.9 in Angola, the next ones were 138.7 in Chad, 136.8 in Somalia. It was 2.7 in Japan, and the best one was 1.9 in Luxembourg.

The worst maternal mortality rate per 100,000 live births in 2015 was 1,360 in Sierra Leone, the next ones were 882 in Central African Republic, and 856 in Chad. It was 5 in Japan, the best one was 3 in Finland, Greece, Iceland, and Poland.

PRAMOEDYA'S TRUTH: CONSTRUCTING INDONESIA AS A NATION IN FOOTSTEPS

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Abstract

How does Pramoedya Ananta Toer construct Indonesia as a nation through the patching of dramatic and verifiable truths in his novel, *Footsteps*? In his novel, Pramoedya organized a selection of historical facts and filled the gaps with stories to construct a sense of nation inside his characters. Linking the subjective experience of a man and the objective history of a nation, this historical novel reflects the condition of early twentieth century colonial Indonesia during the conception of nation and the start of national awakening period. The author coded the novel based on the character's idea of nation and connected it with the concept of truths in order to answer the research question. This paper concludes that Pramoedya created an idea of nation through experiences of the character. It also became apparent that *Footsteps*' conception of nation stresses the use of Malay as a national language, Islam as a uniting identity, and anti-colonialism.

Keywords: Buru Quartet, nationalism, anti-colonialism, dramatic truth, verifiable truth

INTRODUCTION

Pramoedya was born in Blora, 6 February 1925 (Toer, 2009). The Suharto regime captured and jailed him without trial and clear accusations¹ in 1965, after the alleged failed coup of the Indonesian Communist Party. Then, he was sent to exile in 1969 until 1979. During the fourteen years of his imprisonment and exile, he created six rough drafts of novels and one memoir, including the Buru Quartet². After his release, he created a publishing house called Hasta Mitra. And in 1980 the first novel of Buru Quartet, *This Earth of Mankind* was published. Within twelve

days 10.000 copies were sold. The High Court banned it in 1981³ together with *Child of All Nations*, the second book of the quartet (Farid, 2008).

Footsteps, the third book in Pramoedya Ananta Toer's Buru Quartet⁴, is a novel about a revolutionary young man named Minke who tried to change his nation. It is set in the Dutch-East Indies (colonial Indonesia) during the early 20th century, which was the early modernization period⁵. As one of the few European-educated Javanese, Minke wants to liberate his own people from colonialism. After intense discussions with his peers, he created an organization

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¹ For the arrest and imprisonment, see Pramoedya Ananta Toer, *The mute's soliloquy* (London: Penguin Books, 2000) pp. xiii - xxii.

² These works are: *This Earth of Mankind*, *Child of All Nations*, *Footsteps*, *House of Glass*, *The Mute's Soliloquy*, *Arus Balik*, and *Arok Dedes*.

³ Ibid.

⁴ Buru Quartet, is a series of novel written by Pramoedya during his imprisonment in Buru

Island. It revolves around Minke, a young revolutionary from Blora in East Java.

⁵ For the modernization period, new technologies, and new policies see Sartono Kartodirjo, *Sejarah nasional Indonesia [Indonesian national history]*. (Jakarta: Balai Pustaka, 1977) pp. 58-59.

called Sarekat Dagang Islam (Islamists Trade Union) and became the first native to publish a newspaper, called *Medan Priyayi*⁶. With these two, he fought against colonialism, not with guns, but through court battles, boycotts, and articles written in Malay⁷, the lingua franca of the Dutch-East Indies.

How does Pramoedya Ananta Toer construct Indonesia as a nation through the patching of dramatic and verifiable truths in his novel, *Footsteps*? Pramoedya wrote *Footsteps* using idea of nation as a prevalent concept for the whole novel. In *Footsteps* Minke wanted to create change in Dutch-East Indies, after he knew the condition of the natives. Further, Pramoedya created *Footsteps* through rigorous historical research on the objective narrative of history and subjective narrative of experience. There have been many researches on *Earth of Mankind* and *Child of All Nations*, but *Footsteps* deserves further attention, given the novel's vast use of historical events and its story of political movements. Thus, I intend to explain Pramoedya's use of dramatic truth and verifiable truth to construct Indonesia as a nation in the particular novel.

In order to answer the question, I analysed *Footsteps* through a three-step process. First, I 'color-coded' the novel characters' idea of nation. After that, I categorized it based on the various perspectives it is written from. I categorized it so as to understand how Pramoedya approaches the themes from differing perspectives (for example, how the nation is constructed in a certain character's perspective and why). Thereafter I analysed the coded data in connection with the concept of truths, to understand how Pramoedya used dramatic truth to construct the idea of nation. In connecting the two concepts, I looked into *This Earth of Mankind* and *Child of All Nations* to know Minke's experiences that shaped his idea of nation. Additionally, I used Slotkin's theory in

writing fiction for the purposes of history. I employed his argument on historical fiction as a thought experiment of historical actions and human experiences. Finally, after I combined all the data I could understand how Pramoedya fictionalize history and the idea of nation using the concept of truths.

LITERATURE REVIEW

Nation

The concept of nation is thought to be a man-made construct, and there have been many attempts to define it. Gellner's (2006) definition tends to emphasize cultural factors and the recognition of each other as the same nation, whereas Smith's (1991) leans towards ethnicity and ethnic identities. Anderson (2006, p. 6), wrote that nation is "an imagined political community — and imagined as both inherently limited and sovereign". Furthermore, as Mišćević (2001) wrote, there is no limit to factors that can underlie national identification.

Studies on Asian and post-colonial forms of nation have debated whether Asia has its own national forms—different from Europe, or not. Tønnesson and Antlov (1991, p. 2) asserted, "each Asian nation...has its own individual character that is not exactly identical to any other but which may still be fruitfully compared". Chatterjee (2010) wrote critically about Anderson's definition, saying it insisted too much on political movements. Instead, based on his analysis of India's colonial history, he believes nation stressed more on the role of spiritual domain, which contained 'cultural identity'. However, Burrett (2016, p. 9) said that attempts to differentiate Asian nationalism to the West and the rest have failed, as "within Asia there exists a rich typology of nationalisms, with varying aims and origins".

Nationalism has can be seen as an "ideological movement for attaining or maintaining a nation-state" (Tønnesson & Antlöv, 1991, p. 2). Others see it "as a set of beliefs about the nation" (Grosby, 2005, p. 5). Many have tried to trace its emergence: from the industrialization period (Gellner, 2006), mass printing technology and the spread of a language (Anderson, 2006), the evolution of civil society (Nairn, 1997) and from ethnic identities (Smith, 1991). However, it is not my aim to debate on the definition of nation or the origins of nationalism. Rather, I want to point out that its definition is still contested, since there is no

⁶Priyayi, "is a class not well defined, although it is commonly used to refer to natives working as administrative officials of the colonial government" (Toer, 2006, p. 293).

⁷For more information on the history of Malay and Bahasa Indonesia, see The Indonesian language chapter in *The learner's dictionary of today's Indonesian* (2001) by George Quinn.

single definition where all scholars can find a consensus.

Historical Fiction, Dramatic Truth and Verifiable Truth

In many art forms, there exist two kinds of truths: dramatic and verifiable truth. Verifiable truth is that which is supported by specific evidence. Meanwhile, dramatic truth is that which is missing from the verifiable truth. But it is also arguably true, because it can be verified internally (O'Toole, 2004). Readers can understand them through focusing on materials such as feelings, personalities or emotions. Sometimes, it is also called emotional truth, the truth that could "inspire intellectual considerations" through emotional expression (Wilson, 1999). It could be said that both of these truths complete each other. The main difference between verifiable and dramatic truth are the accounts of which the stories were based upon. This will affect a certain truth's point of view, whether it is subjective or objective.

In a historical novel, Slotkin (2005, p. 225) argues the purpose of dramatic truth 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". Thus, it is more important for the authors of historical fiction to make readers understand history, rather than proving the historical accuracy of the novel. Lukács (1983) wrote that the purpose of historical novel is to write about the poetic awakening of the characters that lived through a particular time, and how we could re-experience the "social and human motives which led men to think". Meanwhile Balzac, in his 1840 review of Latouche's novel *Leo*, wrote (Lukács, 1983),

The characters of the novel are forced to be more rational rather than historical characters. The former must be roused to life, the latter have already lived. The existence of the latter requires no proof, however bizarre their actions may have been, while the existence of the former requires general agreement. (p. 42)

What he means is in order for the characters to live inside the novel, the author must write the causes that drives the motions of the characters, hence the use of dramatic truth.

Although it is necessary to define and differentiate dramatic and verifiable truths, separating it in an artwork leads to nothing. As Slotkin (2005, p. 227), wrote "The value of Cooper's novel (historical fiction) as an interpretation of history does not rest on the accuracy of detail, but on the quality of his explanatory fiction". Therefore, it is not my aim here to separate them; instead I want to point out how the interplay of two truths builds an artwork and completes each other.

Ideas of Nation

Before delving into Pramoedya's use of dramatic and verifiable truth, I will discuss how he wrote different perspectives regarding the idea of nation. In *Footsteps* there are four main perspectives that Pramoedya offered: Dutch colonizers perspective, modern native perspectives, traditional native perspective, and Indo perspective. Furthermore, there are also implied facts from the narrator's story. Here I will analyse each perspective's characteristic and the implied facts.

Dutch Colonizers Perspective

From the perspective of the colonizers, the idea of Dutch-East Indies as a separate nation from its motherland, Netherlands, is doubtful. Because they think the only people who can unite the archipelago is the colonial government.

One of the passages depicting this doubt is when the member of *Vrijzinning Demokratische Partij*⁸ and *Tweede Kamer*⁹, Ir. H. van Kollenstein read Minke's short story. In the event of his visit to Java, Ir. H. van Kollenstein created a conference. Only Europeans were invited, but Minke came because his journalist friend, Ter Haar, invited him. Minke was the only colonized man in a room full of colonizers. During the conference, van Kollenstein started talking about the

⁸*Vrijzinning Demokratische Partij*, A progressive-liberal party in Netherlands, which existed from 1901 until 1946.

⁹*Tweede Kamer*, House of Representatives in Netherlands.

“educated Inlander¹⁰”, and how Netherlands needs to prepare the natives for a new modern age, because “the greatest machines and new factories built here, will be useless if Inlanders cannot use it” (Toer, 2006, p. 39). He then introduced Minke to the audience as a native who writes. And then he said, “The most humble story written represents a personality or even a whole nation” (Toer, 2006, p. 41). But he also posed a question to the audience, “Has it been possible that an educated Inlander, modern Inlander, give birth to a personality?” (Toer, 2006, p. 41).

Ir. H. van Kolllewijn questions Minke's basic trait: to have a personality. Just because Minke is a native, he is doubtful about Minke's ability to have a personality. This also implies that Minke, as his nation's representative, needs to be moulded to fit Vrijzinning Demokratische Partij's campaign ideology. The idea later turned into the Ethical Policy¹¹, with the motto ‘emigration, irrigation and education’. Thus in the context of the story, Minke and people like him should be subject to a form of cooperation, in order to maintain the colony.

The general that van Kolllewijn is referring to is General van Heutsz, the Governor General of Dutch-East Indies in 1904, the person that ended Aceh war¹². Supporting van Kolllewijn's statement, in the later part of the novel he said to Minke (Toer, 2006),

The age has changed, mister, the colonial perspective has changed, too. Now, the colonial is obliged to benefit the Inlander. And that benefit, mister, is the rights of the *landschap*¹³, which has been oppressed

and blinded by their own rulers. Once Majapahit¹⁴ unite the Dutch-East Indies. But chaos followed after that. The current Gubermen¹⁵ has the ability to unite it again. It has been prove to be more feasible, even bigger than Majapahit. We promise the protection of Inlander's safety and their riches under one law. (p. 344)

Van Heutsz clearly stated only the colonial government, with him as the head, has the ability to gain control over Dutch-East Indies. War will be waged on lands seen as the “source of chaos” (Toer, 2006, p. 50) as said by van Heutsz during the conference with van Kolllewijn. They are aiming to expand the territory of Dutch-East Indies by conquering those free lands, which has their own government. In conclusion, they believe without the Netherlands, Dutch-East Indies will be full of chaos.

Modern Native Perspectives

The term modern native used in *Footsteps* refers to the educated native. There are two perspectives taken by the modern native, holistic and Java-centric. The holistic stance, here represented by Minke, sees Dutch-East Indies as a whole. The Java-centric stance, represented by Raden Tomo, aimed to develop the Javanese youth.

The Java-centric Stance

Raden Tomo is Minke's old friend in STOVIA. He came to Minke's house when Minke tried to discuss with STOVIA students on the need of a modern organization in Dutch-East Indies (Toer, 2006, pp. 257-263). After Minke failed with his first organization, Sarikat Priyayi (Priyayi Union), Raden Tomo came to Minke's house again. This time, he asked for Minke's help later when he needs it. Several months after that, his representative came to Minke's house, and asked for Boedi Oetomo, his new organization, to be advertised in Minke's newspaper. According to his representative, Boedi Oetomo is a Javanese-exclusive organization. Minke was

¹⁰*Inlander*, is a term coined by the Dutch-East Indies government to describe the natives. I used this term because it is mentioned as so in the novel.

¹¹For more information on Ethical Policy, see C. L. M. Penders. (1977). *Indonesia: Selected documents on colonialism and nationalism 1830-1942*. pp. 61-65 Queensland: University of Queensland Press.

¹² For more information on van Heutsz, see Dutch Docu Channel. (2012, September 4). J.B. van Heutsz – “The pacifier of Aceh” 1851-1924[Video file]. Retrieved from <https://www.youtube.com/watch?v=fXcBjZO4kqo>

¹³*Landschap*, “free nations governed by kings or customs” (Toer, 2006, p. 322).

¹⁴*Majapahit*, was an empire based in Java in the 11th century until the 14th century, with territories spanning until present-day Philippines.

¹⁵*Gubermen* means the colonial government.

surprised and asked the reason behind this. His representative said, "Because we are Javanese, we know each other's language and culture, we are from one origin and have the same ancestors, inside one civilization and have one feeling" (Toer, 2006, p. 383). In Raden Tomo's letter to Minke, he also clarified that they "started with same-culture members first. I think it is fitting to the reality, rather than a multinational organization" (Toer, 2006, p. 385). These statements clearly showed Raden Tomo's Java-centric stance on national idea, as he thought a multinational organization is impossible and unfitting to the reality in Dutch-East Indies.

However, Raden Tomo's and Boedi Oetomo's definition of Javanese is unclear. Java contains more than the Javanese people; there are Sundanese¹⁶ and Maduranese¹⁷ people too. Thus during the first conference of Boedi Oetomo, the participants debated on this Javanese-exclusivity. Minke narrated the flow of the conference as (Toer, 2006),

Is Sunda and Madura included in Java? Yes. Then Javanese language cannot be used as the organizational language. No firm decision...What about people who only have one Javanese parent? Like the Indo? No answer. What about the Chinese people who already became Javanese like those who were living around the palace? No answer. (p. 422)

This is a problem, because in defining nation, its members need to have a clear geographical and demographical boundary of what constitutes their nation. If we apply it to Anderson's (2006) definition of nation, Boedi Oetomo does not fit, since they do not have a clear limitation of Javanese-ness.

The Holistic Stance

Minke, looking both inwards and outwards, learns from them and in the end despises them both. This results into an anti-colonialist and anti-Javanist ideology. Javanism is a term that Pramoedya created, meaning "(the) blind obedience and loyalty to

superiors, and no respect for the rest of the people" (Vltchek & Indira, 2006, p. 85). The significance of this perspective is, instead of choosing sides between the colonizers and his ancestors Minke sought and created his own side. During the conference with Ir. H. van Kolllewyn, as Minke was listening to van Heutsz saying about how he wants to unite Dutch-East Indies under the Netherlands Empire, he thought, "It is clear that colonial war will continue. The killer in front of me is still thirsty for blood, native's blood, my own brothers" (Toer, 2006, p. 51). Here, we can see how Minke despises the colonizers because they are waging a war towards the natives of Dutch-East Indies.

Minke despised Javanese-ness because of two reasons: its inherent feudalism, and their chauvinistic ideas. For a start, Minke does not see the importance to be a Javanese, even though he is one. He then went to ask his mother, "Is it that important to be a Javanese, Mom?" (Toer, 2006, p. 74). When he asked the Serang¹⁸ Regent to join his organization, Minke needs to take off his shoes, fix his crumpled shirt and cap, and crawl to where the Regent sat. Minke thought, "I cannot accept this ludicrous custom" (Toer, 2006, p. 274). Thus, when Raden Tomo sent another representative to invite Minke to join Boedi Oetomo, he thought (Toer, 2006),

It is easy to understand why Boedi Oetomo rejected a multinational organization. Maybe cultural and language chauvinism made them feel a lot higher than other nations in Dutch-East Indies. Other governed nations outside Java have their own chauvinism too...So, what will all this be? ...Boedi Oetomo separated themselves from other governed nations in Dutch-East Indies, they have narrowed their own lives. Dutch-East Indies is not Java. Dutch-East Indies is multinational, thus a multinational organization is fitting. (pp. 390-391)

He rejected the foundational idea of Boedi Oetomo, because of the organization's Javanese-exclusivity. Instead he sees Dutch-East Indies from a holistic point of view, which consists of nations in different islands. He also felt solidarity for the other nations of

¹⁶Sundanese, are an ethnic group, living in West Java.

¹⁷Maduranese, are an ethnic group living in Madura, a small island near Java.

¹⁸Serang, is the capital of Banten Province, located next to Jakarta and West Java.

Dutch-East Indies, hence his sense of responsibility to liberate them from colonialism.

In creating his own side, Minke developed Malay as the uniting language and Islam as the uniting identity. He used Malay because Dutch is the language of the colonizers, and Javanese is, as he said, "Unpractical. The inherent existence of classes is a pretext to declare subordination, Malay is more simple" (Toer, 2006, p. 582). And the most important reason is, Malay was widely used as the lingua franca of Dutch-East Indies, especially for trading, hence the term 'Bazaar Malay'¹⁹.

Meanwhile, Minke used Islam as a uniting identity, because "Traditionally they have fought against colonialism since the first time Europe came to Dutch-East Indies, and will always fight as long as the colonists hold power" (Toer, 2006, p. 528). Moslem people fought against the Dutch because the Dutch came to Dutch-East Indies with the mission to spread Christianity. Thus, the natives of Dutch-East Indies have used it as a form of rebellion.

Traditional Native Perspective

Looking at the traditional native's perspective, represented by Minke's mother, it can be said that they only know how to obey commands, how to work, and have a strong collectivistic sense. In her conversation with Minke, Minke's mother said (Toer, 2006),

Commands come from Gods, and kings. After finishing an order, a person feels happy to be himself until another one comes again. Thus, he is grateful, he knows how to be thankful. He is not hunted down by rakshasha²⁰ inside himself. (p. 84)

In contrast with Minke, his mother wants to be commanded. Her sense of identity does not exist without those superior to her. She also said, "A long time ago, your ancestors always taught that nothing is

simpler than life: to be born, to eat, to grow up, to have kids, and do good" (Toer, 2006, p. 85). However, Minke wants to change Dutch-East Indies and protect its natives. Thus his mother sees him as an outcast. She said (Toer, 2006),

Punishment, my son, is a part of anyone who cannot put himself in the system of life. If he is a star he is a crooked star, if he is a forest he is a forbidden forest, if he is a stone he is a kidney stone. (p. 86)

We can see a strong collectivistic sense in this dialogue. This dialogue could be interpreted as a warning to Minke, to not stand out and be different. This portrayal of the traditional native eventually influences Minke to take an anti-Javanist stance.

Indo Perspective

Indo is a term used during the colonial times in Dutch-East Indies to describe European-descents. In *Footsteps*, Douwager, a journalist who travelled to South Africa and England, represents Indo's thoughts on the idea of nation. With Wardi, Minke's friend who helped him build *Medan Priyayi*, Douwager explained to Minke about his ideas. He said (Toer, 2006),

Dutch-East Indies is not multinational. Dutch-East Indies' nation is the Indisch²¹ nation. According to this foundational thought too, every Indisch person, every Dutch-East Indies citizen is a part of the Dutch-East Indies nation, no matter what their nation is: Arabs, Javanese, Kelings²², Dutch, Chinese, Malay, Buginese²³, Acehnese, Balinese, Indos, even European foreigner too, as long as they live and die in Dutch-East Indies and loyal to it, they are a Dutch-East Indies national, part of the Indisch nation. (p. 466)

This dialogue implies the clear limitation for a person to be a part of Indisch nation, and that is to be a citizen of Dutch-East Indies and be loyal to it. These

¹⁹For more information on Bazaar Malay, see B. Zhiming & K. K. Aye (2010). Bazaar Malay topics. *Journal of Pidgin and Creole Languages*, 25(1), 155-171. doi 10.1075/jpcl.25.1.06bao

²⁰*Rakshasha*, is a mythical giant-like creature in Javanese folklore.

²¹*Indisch*, "pertaining to Dutch-East Indies-ness" (Toer, 2006, p. 465).

²²*Keling*, a term used to describe Indian-descent people.

²³*Buginese*, are an ethnic group living in Southern Sulawesi.

two values, as Douwager said, pertain to Dutch-East Indies-ness. The concept of Dutch-East Indies-ness is a broad one, and I think Douwager deliberately proposed it for the purpose of including every nation in it. Finally, because of the concept of Dutch-East Indies as one nation, Douwager is able to propose Dutch-East Indies' nationalism.

Implied Facts

From narrating the story Minke stated several facts regarding Dutch-East Indies. During his stay in Batavia, Minke finds it weird that a Chinese woman who lives in Dutch-East Indies cannot speak Malay. Thus he thought, "Masya'allah! How long has she lived in Dutch-East Indies, but cannot speak Malay?" (Toer, 2006, p. 94). This implies Malay is used as a lingua franca in the country, used to connect different ethnicity that speaks different languages. Dutch-East Indies uses multiple languages, such as Mandarin, English, Dutch, Sundanese and Javanese²⁴. Hence, Minke used it in *Medan Priyayi* to obtain a large scope of readership. Furthermore, *Footsteps*' narration is in Indonesian, while throughout the book itself many characters use different languages. Usually, Pramoedya wrote a dialogue ending with "He said in (...) language". He never writes the dialogue in the language it is spoken. It implies the usage of Indonesian, stemmed from Malay, as a lingua franca to unite all kinds of people speaking different languages.

Creating the Nation

Benedict Anderson said in a seminar that Pramoedya had an advice to the young people in Indonesia and Thailand, that "Great writers have to be brave; they have to work very hard; they have to abandon official history textbook for the real study of their country's past in old newspapers, popular memories, archives and so on" (Anderson, 2008, para. 5). This shows the way Pramoedya researched and analysed historical evidences through documents containing dramatic truth. This explains why Pramoedya had used

dramatic truth to fill in the historically verifiable truth in *Footsteps*.

Pramoedya wrote thousands of pages of letters and thoughts during his exile in Buru Island. In the preface of the compilation of that writing, he wrote, "Whatever and however physical and spiritual experience from oneself, moreover if written, it will be a part of a nation's or whole mankind's experience" (Toer, 2000, p. xii). This quote explains the connection between Minke's personal developments and his nation's development. Minke is inside history, creating his story.

Tirtoadisuryo and Minke

In *This Earth of Mankind* and *Child of All Nations*, readers do not have a clue whether Minke is a fictional character from Pramoedya's imagination, or is based on a historical character. Because in those two books, Minke only tell his personal experiences, without any connection to historical actions. In *Footsteps* however, readers know, that Minke is based on Raden Mas Tirtoadisuryo²⁵, the father of Indonesian journalism. How so? Minke created Priyayi Union in 1906 (which later failed), first published *Medan Priyayi* in 1907, and created Islamists Trade Union in 1909 (Toer, 2006). This is what Tirtoadisuryo did during his life. These historical actions were recorded in many scholarly works (Toer, 1985) (Elson, 2008) (Mulyadi, 2011) (Nobuto, 2014).

Tirtoadisuryo was a man well ahead of his time; he published *Medan Priyayi* with purposes, such as "to give information, to be an instructor of justice, to assist in law-related issues...to wake and develop his nation, and strengthen his nation with trade" (Toer, 1985, p. 46). According to Mulyadi (2011, p. 49), "*Medan Priyayi* writhed as a propaganda tool that spread the concept of "nation"...which Tirto explained using simple words to differentiate between a nation that "ruled" and the "ruled" nation". Meanwhile, Islamists Trade Union is an organization that was established by Tirtoadisuryo in 1909,

²⁴ For the use of multiple languages in Dutch-East Indies, see Sartono Kartodirjo, *Sejarah nasional Indonesia* (Jakarta: Balai Pustaka, 1977).

²⁵ For a biography of Tirtoadisuryo, see Pramoedya Ananta Toer, *Sang pemula* (Jakarta: Hasta Mitra, 1985).

“intended to buttress the activities of Muslim traders in the face of Chinese and European commercial competition. . . (it) employed Islam as the denominator of a ‘national’, indigenous, ‘native’ solidarity..., and it drew on all elements of indigenous society” (Elson, 2008, p. 12).

Through Tirtoadisuryo’s writings, we can see similarities in Minke’s idea of nation. In 1909, he wrote in *Medan Priyayi* an op-ed titled “A Politic in Banyumas²⁶” (Toer, 1985, p. 217). Tirtoadisuryo revealed in this op-ed how the colonial government could replace regents in Dutch-East Indies (in this case Banyumas), even though they have not done anything wrong. He wrote, “in this instances, is the government not stepping on the citizens of the kingdom, not for justice, but only for money?” (Toer, 1985, p. 218). Also in 1909, he reported the injustices done by a village headman in Banten, named Nada, in a writing titled “Cruelness in Banten” (Toer, 1985, p. 223). He wrote 19 cases of stolen money, stolen livestock, and frauds, all done by Nada. Many of his writings share the same spirit of anti-colonialism. Through these writings, originally in Malay, he spread news about colonial injustice.

Readers know from who was Minke’s character and ideas based on in *Footsteps*. Of course, the narrative in the novels flowed linearly, in *This Earth of Mankind* Minke was still a high school student, in *Child of All Nations* he is about to enter the medical school, and in *Footsteps* he is already a student in the medical school. And through the experiences in the first and second book, the readers could understand Minke’s idea of nation. Because Pramoedya wrote the novel from rigorous research, he was able to form a concrete imagination of how Tirtoadisuryo’s idea of nation was shaped from his experiences. From this research, Pramoedya was able to write *Footsteps*’s narrative by patching historically verifiable truths and dramatic truths. These patching of truths became the foundation of the novel and plot driver.

But in order to write the novels, Pramoedya’s understanding needs to be backwards. First, he needs to understand Tirtoadisuryo’s idea of nation. Second, as Slotkin said in a general observation of his experience in writing a historical fiction himself,

Pramoedya “needed to be able to imagine how he (in this case, Tirtoadisuryo) got to be that man” (Slotkin, 2005, p. 232). Which is why in *This Earth of Mankind* and *Child of All Nations*, Pramoedya wrote a story about Tirtoadisuryo’s experiences. While in *Footsteps*, Tirtoadisuryo’s idea of nation is already shaped from his past experiences, and turned into historical actions. This concludes Pramoedya’s patching of dramatic and verifiable truths. According to Slotkin, when the author writes a historical fiction and create dramatic truth, “The guiding principle behind such inventions was always to dramatize the play of persons, ideas and forces that shaped Lincoln’s (in Pramoedya’s case, Tirtoadisuryo’s) character as I understand it” (Slotkin, 2005, p. 232).

Shaping the Nation through Experiences

In this sub-section, I will explain the kinds of dramatic truth Pramoedya used to create Minke’s national idea in *Footsteps*. To explain it, I will use evidences from *This Earth of Mankind* and *Child of All Nations* narratives. Also, I will use Slotkin’s theory on writing fiction for the purposes of history. Slotkin wrote down his experience in writing a historical novel, and sees the implications behind historical novel. He wrote (Slotkin, 2005),

It (historical novel) can create a simulacrum or model of the historical world, miniaturized and compressed in scale and time; a model which embodies a theory of historical causation. The hypothesis can be tested by a kind of thought-experiment: assume that events are driven by the conditions and forces you believe to be most significant—what sort of history, what kind of human experience, then results? For the thought-experiment to work, the fiction writer must treat a theory which *may* be true as if it was *certainly* true..., and credibly represent a material world in which that theory appears to *work*. (pp. 226-227)

If this theory is right, then Pramoedya used subjective human experience to explain historical action. If we put it in the concept of truths, human experience counts as dramatic truth (it cannot be verified by scholarly means), and historical action counts as verifiable truth. Thus, I will analyse what kind of human experience Pramoedya wrote to then connect it with historical actions.

²⁶Banyumas, a regency in Central Java.

Anti-Colonialism

Minke first tasted the injustice of colonialism in *This Earth of Mankind* (Toer, 2008) when his wife, Annelies Mellema died. A Chinese man who owned a brothel, Ah Tjong, has killed Herman Mellema, Annelies' father. Her half-brother from the first marriage of her father, Ir. Maurits Mellema, took all of her father's possession legally after he died, including his ranches, houses, money and her. Annelies's brother, Robert Mellema, ran away after contracting syphilis in Ah Tjong's brothel. Meanwhile, Annelies' mom, Nyai²⁷ Ontosoroh is her father's concubine, which means their relationship is not acknowledge by the colonial law. Even though Nyai Ontosoroh gave birth to Annelies, raised her, and feed her, she is not her daughter, only Herman Mellema's. And when Herman Mellema died, Maurits came to take his inheritance. That is when he took Annelies to Netherlands, as the legal caretaker of her.

The humiliating litigation, where Nyai Ontosoroh was forbidden to speak Dutch, Minke and Annelies' privacy was breached, and racial discrimination, made Minke and Nyai Ontosoroh responded with helpless anger towards the colonists. Finally, the verdict is read. Annelies will be escorted to Netherlands in five days time after the final verdict. When the police came to escort Annelies, Minke thought, "A native is this weak in front of Europeans? Europe! You, my teacher, and you're doing this kind of thing?" (Toer, 2008, p. 534).

Minke is not considered as Annelies' legal caretaker, because the court said their marriage is illegal. It was conducted in accordance to the Islamic custom, which colonial law do not acknowledge. Thus, his half-brother is the only one responsible for Annelies. She died when she arrived in Netherlands after several weeks. Her health condition deteriorated from the shock of separation, ever since she got into the ship to Netherland. It happened because she has a mental illness, as Doctor Martinet said (Toer, 2008). Minke concluded then, albeit indirectly, Maurits Mellema has killed his wife.

This human experience, then leads Minke to explore the colonist's injustice towards natives of Dutch-East Indies. He wants to know more about his nation. And the second time he tasted the injustice is when he stayed in Tulangan²⁸, where a high tension between sugar factory and farmers occurred. Minke interviewed Trunodongso, a farmer whose land was leased forcefully by the factory. Trunodongso said (Toer, 2006),

I have leased three-fifths of my land. I did not lease it from my own will, but forced. ...Leased for eighteen months. Eighteen months! In reality its two years. I have to wait until the entire sugarcane weevil is uprooted. Unless I sign a contract with them for the next season. What is the meaning of contract money? I counted and counted, the money is never fully paid. (p. 238)

Minke then knew that the factory staffs were cheating. He then stayed in Trunodongso's house to better understand his nation's suffering. He concluded, "I cannot live longer in conditions and ways like this" (Toer, 2006, p. 258). It was through this experience he understood the meaning behind French Revolution; that all men are equal. Even though he came from a noble family, he admitted that "I am not higher, nor nobler than Trunodongso" (Toer, 2006, p. 279).

Both of these experiences drove Minke to hate the colonists because of their injustice and discrimination towards the natives. Nyai Ontosoroh even said to him, "Did you forgot son, the colonial is always evil. No colonists think about the interest of your nation" (Toer, 2006, p. 127). Thus, his idea of Dutch-East Indies as nation is one without colonialism.

Islam

Minke was born a Muslim. He naturally spoke Islamic phrases such as "Masya'allah" (My God) (Toer, 2006, p. 94), "Alhamdulillah" (Thank God) (Toer, 2006, p. 52), "Ya Allah" (Oh God) (Toer, 2008, p. 392). Thus, when he marries Annelies, it is natural for him to follow Islamic custom. But, the colonial law did not recognize it. When the final verdict was read, Nyai Ontosoroh said, "Your

²⁷Nyai, is a title used to call women who did not marry but lives with a man.

²⁸Tulangan, a district in Sidoarjo, East Java.

marriage is in accordance to Islamic Law. To say it is invalid is to mock Islamic Law, to defile conditions venerated by Moslems" (Toer, 2008, p. 501). Minke fought for his marriage to be recognized, he published opinions in newspapers, talked with Moslem leaders, and even protested with them. All leads to no result. This experience later connected when Minke looked for ideas to create a new organization, and he said, "The prophet has united his people. The majority of nations in Dutch-East Indies are Moslems. In this era of progress like this, while non-Christian nations in the world lose to Europe? Just because they are lacking in progress?" (Toer, 2006, p. 395). Which much later, turned into an organization called Islamists Trade Union, to unite the people with Islam as a uniting identity.

Anti-Javanism

Minke hates his father, depicted as the epitome of Javanism. When he was persecuted during the trial of Herman Mellema's murder, his father was furious to him. He knew it from his brother's letter. But he did not care. He then thought (Toer, 2008),

And I did not reply my brother's letter. Let father be free with his own anger and action. Besides, I did not know much about Father. Since little, I was with grandmother, so more often than not, Father is just name. Every time I faced him, he always asked for his authority as a father. (p. 411)

He hates the patriarchy ingrained in Javanese culture. Before his father was formally appointed as a regent, Minke was called to face him. And to face him, he needs to crawl and pay homage to him. He said to himself, "Ya Allah, my forefathers, you, why did you created a custom that humiliate your own descendant's dignity like this?" (Toer, 2008, p. 181). Because he believes that all men are equal, he hated Javanese culture, which stresses on hierarchical class structure.

Moreover, there are two forms of speech in Javanese, Ngoko and Kromo²⁹. Ngoko is used to address people in higher class, while Kromo is the opposite. Minke

did not like it because when someone he thinks in lower classes than him (e.g. farmers), but talks in Kromo, he feels offended. This happened when he first met Trunodongso. And it is not in accordance with his guide, French Revolution. He thought, "Through Javanese language you are actually taking part in enslaving your own nation" (Toer, 2008, p. 277). Through his bad experiences with Javanese culture and language, he learned equality. Equality among people is his idea of nation, and to do that, he needs to dispose of Javanism's hierarchical class structure.

Malay

Minke started realizing the hidden values behind Malay language after Nyai Ontosoroh, Jean Marais, a french painter, and Kommer, an Indo journalist, pushed him to write in Malay. Minke used to write in Dutch, and send his writing to Dutch-owned newspapers. Nyai Ontosoroh once read his writing and said, "Now you write in Malay, son. Of course Malay newspapers are more well read (than Dutch newspapers)" (Toer, 2008, p. 500). Minke brushed it off by saying he cannot write in Malay.

It is not until Jean Marais, Minke's best friend, confronted Minke about his choice of language that Minke thought seriously about it. Jean asked Minke, "Why do you write only in Dutch? Why do you speak only to the Dutch and only them who could understand?" (Toer, 2006, p. 71). Minke is offended. He was angry. But what Jean meant was, "You are an educated native! Those natives are uneducated, and you need educate them. You need, need, need, need, need to talk to them, in the language they understand" (Toer, 2006, pp. 72-73). They debated and screamed at each other's throat. Until Jean said, "You don't know your own nation!" (Toer, 2006, p. 73). And Minke left Jean's house. It ended with a cold war for several weeks. They did not talk or visit each other's house anymore.

Then, came Kommer, an Indo journalist who writes in Malay, in a Malay newspaper. He said to Minke, "It is not the natives who feels obliged to give news in Malay and Javanese to other natives" (Toer, 2006, p. 153). Minke then realised the reality in front of him. Kommer then went on to say, "Malay is understood and read in every big and small city

²⁹For more of these speech levels, see Poedjosoedarmo, S. (1968). Javanese speech levels, *Indonesia*, (6), 54-81.

across Dutch-East Indies. Dutch is not” (Toer, 2006, p. 154).

These advices from his friends, prompted Minke to go and observe, to understand his own nation. He wants to prove that he knows his own nation. He wants to talk with his people. Then, he met with Trunodongso. There, he understood the inherent inequality in Javanese language. Furthermore, since Malay is the lingua franca of Dutch-East Indies, he used it as a uniting language.

CONCLUSION

In *Footsteps* there are four perspectives on the idea of nation: Dutch colonizers perspective, modern native perspectives, traditional native perspective and Indo perspective. Minke’s perspective is based on Tirtoadisuryo’s ideas of nation, namely Islam as a uniting identity, Malay as a common language, anti-colonialism, and anti-Javanism. To explain Minke’s idea of nation, Pramoedya wrote Minke’s experiences in *This Earth of Mankind* and *Child of All Nations*. Minke’s experiences on the colonial injustice, discrimination and observing the natives condition, ultimately shaped his idea of nation.

In order to write the historical novel, Pramoedya must imagine what Tirtoadisuryo would experience to have such ideas of nation, what are the causes to his motions, and put it into his novels. He was able to know what kind of social forces and conditions that could drive an event to be, and fictionalize it. Thus, it can be said that Pramoedya wrote *Footsteps* by patching the dramatic truth of subjective experience and historically verifiable truth.

This article has deconstructed *Footsteps* in the way Pramoedya writes using verifiable and dramatic truth to create ideas of nation. Future studies should address what does patching the truths imply in the context of Indonesian history.

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ONLINE POLITICAL MEME AND ITS INFLUENCE ON PHILIPPINE MILLENIALS' VIEW ON PRESIDENTIAL CANDIDATES

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Abstract

Internet memes are becoming a big hit on social media that rapidly gains popularity in the Internet. It is observed that Internet memes spread virally. The youth today are most likely to use social media and while using social media they can come across to different political memes. This study utilized the qualitative descriptive research design.

This study addresses the issue on the influence of political meme to the Philippine millennials' view on the presidential candidates in the 2016 Philippine election. It aims to investigate its influence to the millennial voters. The data was gathered through a focused group discussion with six (6) participants-youth voters who were randomly chosen by using fishbowl method at the University of Perpetual Help System – Dalta Las Piñas campus.

The findings of the study revealed that memes have no influence on their voting insights and that it did not change their mind about their candidates. Furthermore, the result of the focused group discussion revealed that most of the online political memes in social media sites were all for the presidential candidate Jejomar Binay.

The result of the 2016 Philippine election, Jejomar Binay got 4th place among the five presidential candidates. Thus, this concluded that political memes were only created to make people laugh, assessed if the meme was true or not and make impressions for the presidential candidates to increase popularity. This study is limited to the six (6) participant's views on political meme, hence, further study with more respondents is recommended.

Keywords: Political Meme, Qualitative Design, Perpetual Las Piñas, Presidential Candidates

INTRODUCTION

Over the past couple of years, a trend for internet memes about politicians has grown. Many of us have heard of these memes as funny popular internet videos, memes, the frozen picture with captions, or gifs. The Internet and Web 2.0 tools can empower audiences to actively participate in media creation. This allows the production of large quantities of content, both amateur and professional (Tay, 2012). Online memes, which are extensions of usually

citizen-created viral content, are a recent and popular example of this.

The trending of memes over the social network has been significantly increasing that made impact not only on individuals but all sort of things that anyone can think. Social media platforms are the main avenue of the memes in which the millennials or the youth are actively involved. The “we are social Singapore (wearesocialsg)” reported during first quarter of 2015 that 80% of the millennials are utilizing different social platforms. And Filipino

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Youth are not behind in using social media. In fact, they were tag as “the Filipino Youth’s life today is always trending” as stated by Richard Amazona speaker in the Youth Electorate seminar (2016)

The youth is said to be the catalyst of change. It is said that the youth is the hope of changing and bringing an ideal system. Millennial voters will be the key factor on today’s election, according to the National Youth Commission (NYC). About 40 percent of the 52 million registered Filipino voters are youth aged 18 to 30. “Put it in context. In 2010, President Aquino won with 15.8 million votes. So technically if 75 percent of the youth vote chooses a candidate, that candidate will probably win” (Bautista, 2015). This expressed that the millennial vote can increase a presidential candidate’s vote.

There are many studies that proved the impact of memes to individuals particularly on the views of the political candidates but few on the Millennials’ view. In the study of Tay (2012) and Marcin (2014) defined memes as comprise of photographs of political figures altered either by captions or image editing software, and can be compared to more traditional mediums such as political cartoons, and 'green screens' used in filmmaking, while the study entitled Political Meme Humor and its Effect on views of Politicians and Policies (2013) revealed that the meme humor phenomenon has an effect on everyday life and is used to stereotypes of groups of individuals through these captioned pictures.

Richard Dawkins, the first person coined the term Meme in 1976 which means a cultural idea, be it fashion, technology, or ideology that self-replicates and spreads among the people. Often compared to genes and evolution, a meme can experience variation and mutation, they can evolve with society. (Naik, 2015) As Internet meme, on the other is an idea that spreads quickly via internet, in form of images or in a viral video.

In the Philippines, memes started when the Department of Tourism introduced the term “It’s More Fun in the Philippines” which became viral in 2012. This time, it’s not just in the Philippines but trended worldwide. One of its examples is “Swimming is More Fun in the Philippines” with images of people walking in flooded areas. Another example is “Zombie is More Fun in the Philippines” with the photo of Cebu Dancing Inmates. Because of

this campaign from the Department of Tourism, it became tremendous viral in internet worldwide in social media and the campaign success for its goal of increasing the foreign visitor in our country with an increase of 12 percent from previous year, as the presidential spokesperson, Edwin Lacierda told to the reporters. Filipinos are very creative in many ways. Filipino is known as wide thinkers and internet memes became one of the new sensations for the Filipinos. For the election of 2013 for senatorial positions, Filipinos from all walks of life are still overwhelmed by how the senatorial race will be going to. According to some surveys and TV advertisements, the 2013 Election is a boring and many of voters are disappointed and creative Filipino netizens come up with funny political memes to calm down these disappointed voters. One of the familiar Political Memes is from the picture of Senator Legarda and Senator Lapid with tagalog phrase written “Pag isinuot ni Nancy Ang Robe na to. Magmumukha s’yang Nazareno”. Another example is with the picture of Senator Miriam holding her head with phrases “Luto ang Eleksyon, Sunog ang nanalo”.

Filipinos are also very observant the ways and means of every politician especially to critic them in funny ways that may entertain other people with tagline “No offense, it’s just a joke” if you get angry with this, definitely you don’t have sense of humor or easily angered by jokes or jests. In short, the use of internet is for entertainment purposes but what if these memes are used in different way? What if it evolves in form of Political Memes? Will it be a great impact as entertainment or will it affect the mind of the readers or critics?

The Internet meme is the main aspect in this research, an attempt to define and classify the significance in political discourse on how it influences the views of the individual to the political candidates, particularly for the 2016 presidential election. The researches will also find the spillage of how it affects the Millennial on their vote for the 2016 election and discuss the significance of the memes.

The related literature and studies obtained importance on the study, Online Political Meme and Its Influence on Philippine Millennials’ Views on Presidential Candidates. Review of related literature by Dawkins (1976), Tsafiti, (2001), Jurgenson (2012), Dijck (2009), Lhang (2009), Heylighen, Chielens (2008),

Compaine (2006), Bernstein (1964) provided substantial information regarding political meme humors and its influence to other people. While, Jimenez (2016), Owen (2007), Irvine (2008), Parker, Graf (2007;2008) made sense that the vote of the youth will be an advantage for a candidate's vote.

The related studies of Cabalza (2014), Cruz, Bautista (2010), Huntington (2013), Adar (2005), Leskovec (2009), Shifman, (2012), Jones (2010), Thompson (2009), Graham (2012) coined that social media plays an important role to the society these days and Baym (2008), Zoonen (2008), Street (1992), Scott (2013), De Silva (2012), Lang & Dhillon (2004), Cassino & Lodge (2007), Wyer (2007) proposed that popular culture and politics have been examined from multiple perspectives.

Theoretical and Conceptual Framework

The Elaboration Likelihood Model or ELM (1980) of persuasion is used to look at how Memes can affect an individual's political perspectives or opinions using humor as a persuasion tool. The ELM model is focused on two routes of persuasion. The first route

known as the central route is focused on high elaboration of what is being presented. This route goes through the cognitive thought process of the individual and undergone more scrutiny be broken down to understand. Using the ELM method, the researchers looked at how political memes use as their scheme to be voted upon. McCombs and Shaw (1972) borrowed from Lippman and hypothesized that "the mass media set the agenda for each political campaign, influencing the salience of attitudes toward the political issues". They suggest in their conclusions that people do use the media as their primary source of information about presidential campaigns and, this information is used by people as an indicator to determine what issues are important.

Conceptual Framework

This study focused on how online political memes influence on Philippine millennials' view on presidential candidates for the 2016 presidential election. The researchers constructed a paradigm using the IPO (input, process and output) model showing the overall flow of the processes in helping them on their vote for the election.

IPO Paradigm

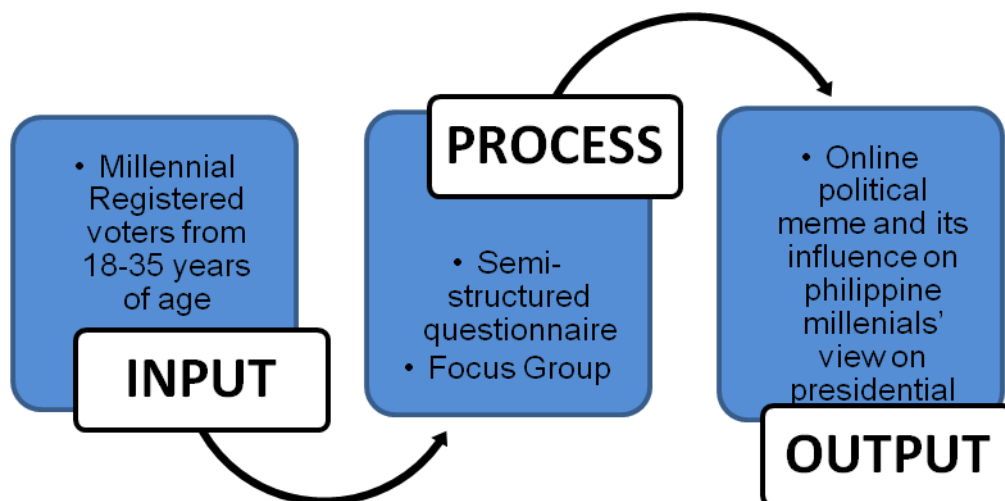


Figure 2: IPO Paradigm

Considering the pronouncement above, this study proceeded in the manner presented in Figure 2 herein.

Statement of the Problem

This study aimed to analyze and evaluate the influence of the online political memes on Philippine millennials' view on presidential candidates for the 2016 presidential election. Specifically, will seek to answer the following questions:

1. How frequent do a Millennial visit a social media site?
2. What popular social media site does a Millennial frequently see political memes?
 - 3.1 Facebook;
 - 3.2 Twitter;
 - 3.3 Instagram;
 - 3.4 Tumblr;
3. How do political memes influence the respondent's views of a political candidate for the upcoming 2016 election?

The findings of this study redounded to the benefit of the society considering that the internet plays an important role in the cultural phenomenon of political memes today. Thus, political memes have become a new way for people to transfer ideas using the internet. Looking at this, The Researchers could find out if political memes influenced millennial votes for the election. For the researchers, the study helped them uncover critical areas in the popular culture. Thus, a new theory on influence of political memes arrived.

This study determined the influence of the online political memes on Philippine millennials' views on presidential candidates for the 2016 presidential election. The research was conducted at the University of Perpetual Help System-DALTA Las Piñas as perceived by the registered Philippine millennial voters from 18-35 years old.

The participants were students enrolled during the summer classes of the A.Y 2015-2016, who were chosen randomly. This study is limited to the online political memes of the five presidential candidates of 2016 election. This study was conducted last April 20, 2016, few weeks before the 2016 Philippine Presidential election.

METHODOLOGY

This chapter presents the research design, description of the respondents, instruments used, data-gathering procedure and statistical treatment.

The study made use of the qualitative research method. According to Denzin & Lincoln (2005) qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. At this level, qualitative research involves an interpretive, naturalistic approach to the world.

The researchers used a semi structured interview. Here according to Piercy (2004), a researcher asks a series of open-ended questions with accompanying queries that probe for more detailed and contextual data. Participants' answers provide rich, in-depth information that helps one to understand the unique, as well as shared circumstances in which they live, and meanings attributed to their experiences. The researchers utilized this method to investigate whether online political memes are a potent factor in forming the political views of the Millennials during the 2016 Philippine Presidential election.

The targeted population of this study refers to registered Philippine millennial voters from 18-35 years of age particularly enrolled college students during summer classes of the A.Y. 2015-2016 in University of Perpetual Help System DALTA.

The participants were chosen using the fishbowl method. In this technique, the researchers randomly selected five (5) colleges where student participants came from. Convenience sampling is also used in this study; Using Convenience sampling technique, the researcher's selected six (6) students who are easy to reach or because of their convenient accessibility and proximity to the researcher. Everyone is chosen entirely by chance and each member of the population has an equal chance of being included in the sample.

This research used an interview-questionnaire in assessing and gathering needed data. The instrument is a semi-structured form as the interview itself is patterned under the same form. The interview questionnaire is created using suitable questions modified from individual questions formed by the researcher.

A Focus Group discussion is also used, where the researchers together with the participants discussed, and shared their lived-experiences through shared answers; gestures; and body languages.

The research used a semi-structured type of method to conduct research. The following steps were followed for data gathering wherein the researchers used a convenient sampling method from 5 random participants who are enrolled in any course of the summer classes A.Y. 2015 – 2016. Sent an invitation to the chosen students to inform and request them to participate in this study. After informing the chosen participants, the researchers waited for their confirmation, upon confirmation, the researchers planned for the schedule of the focus group interview with the participants. Lastly, after confirmation and planning, the researchers and the participants engaged in a focus group interview.

RESULTS AND DISCUSSION

The presentation, analysis, and interpretation of data were gathered from the interview conducted by the researchers. The data was further analyzed if the online political memes has an influence on the participants' views on presidential candidates for the 2016 presidential election. The data is well-organized by the researchers, presenting each participant's experience and insights; likewise, a thematic chart cropped transcribed data from the interview to reveal the divergence and convergence of their stories and the reflections of the researchers.

The researchers conducted a focus group discussion with six (6) participants from five (5) different colleges who are enrolled in the summer classes of the A.Y. 2015-2016

1. How frequent do you visit a social media site?

The result of the conducted FGD revealed that, Participants were found to be active users of different social media sites such as Facebook, Instagram, Twitter, and Tumblr; thus:

Bulbasaur: "I visit a social media site every day. "

Chansey: "I also visit a social media site every day and every time. "

Dragonair: "For me, at least once a day"

Flareon: "For me, I visit 6-8 hours every day."

Except for two of the participants, the rest agreed that they visit these social media sites daily; thus:

Arcanine: "not that often, usually 2x a week, that's how often I visit a social media site like Facebook. That's all."

Eevee: "Moderately, like 2 days in a week."

2. What popular social media sites do you frequently see a political meme?

The researchers further analyzed that the participants were found to be more active users of Facebook among other social media sites such as Twitter, Instagram and Tumblr in which undoubtedly they frequently see a political meme; Thus:

Arcanine: "Facebook"

Bulbasaur: "Facebook also"

Chansey: "Facebook and Twitter but mostly Facebook."

Dragonair: "Facebook, Twitter, Instagram, and Tumblr."

Eevee: "Facebook and Tumblr"

Flareon: "Facebook and Twitter"

It was revealed in this part of the discussion that the participants have come across these online political memes most of the time as they visit different social media sites. As Daniele (2013) mentioned in his article, "...Memes have exploded onto social media forums like Facebook through the process of internet sharing." Therefore, it can be concluded that memes are one example of the growing use of social media as means to access, use, communicate and share ideas (this includes political). Thus:

Arcanine: "Every time I open my Facebook account; I always see these political memes."

Bulbasaur: "Yes, Every time I checked Facebook."

Eevee: "Every time also when I open Facebook, usually from my friends' shared post, I get to see these memes."

Aside from their usual encounter with these memes, political memes are most viral when there are recent political issues such as the 2016 Philippine presidential election. As Brad Kim (2016) mentioned in their research, "Memes can turn some of the most trivial moments and gossips about the candidates into central talking points of the campaigns..." Therefore,

it can be concluded that memes may be the source of political information and updates on the nation's political, economic, and social crisis. Thus;

Chansey: "Every time specially if there are live political issues like those of the Presidential candidates."

Dragonair: "For the past 3 months, maybe, after every 2 posts there is a political meme."

Flareon: "Often times, especially we are amidst of the upcoming election."

Participants were also asked on how do you react when you see these political memes. It was revealed in this part of the discussion that half of the participants find these political memes comedic, while the other half think in different ways. Those who laughed as they see these memes believed that political memes are for fun and entertainment through its satiric portray. Thus;

Arcanine: "I just laugh because mostly it was like a joke..."

Bulbasaur: "When I see these memes, usually I laughed, memes are funny because that's what they do, they are jokes."

Dragonair: "Every time I see, at first I love of course..."

Eevee: "...it was a laugh trip based on how it was edited..."

On the other hand, few participants in the discussion confessed that they also see these memes doubtful with its legality and truthfulness. They are firm in their belief that such memes are results of alteration of the creators giving fabricated information and biased reports. For them, there is a great deal of confusion between real political information from the fake ones circulating in social media by means of these political memes; Thus:

Chansey: "Nothing because not everything stated was definitely true."

Dragonair: "...after a split second you'll think if it is legit and factual."

Furthermore, least two of the Participants see political memes more than just a viral funny image but contains deep content of political point; Thus:

Eevee: "...jokes are half meant so, sometimes, I think it was factual not just for entertainment."

Flareon: "Depends on the political meme. If it is negative, I got curious; I research it if it is true and if it is positive, especially for my presidential pick; I feel a sense of pride that I was right about that person."

The participants were also asked if they have you forwarded or posted a meme about a political personality or a political issue. Four (4) of the participants do not have any experiences that involve themselves to forward or post a meme about a political personality or a political issue.

They tend feed and not to forward or post these (political memes) to avoid online wars; Thus:

Arcanine: "No, just letting others does it and I never join..."

Chansey: "No, because I'm not familiar of their memes and I don't know which ones is true."

Dragonair: "I haven't honestly. For me, people are recently "war freak" about their presidential pick."

Eevee: "No, I just feed."

The two other participants involve themselves by posting or forwarding memes about a political personality or a political issue. They firmly believe that doing such may influence others as to promoting their presidential bets for 2016 election and stimulate awareness towards a political issue.

Bulbasaur: "definitely yes, I have shared; promoting my presidential bet."

Flareon: "share, No. forwarded, yes because I want to stimulate awareness among my friends."

When asked who among the 2016 presidential candidates is most likely you make a comment or forwarded the political meme. This part of the discussion never indulge to comment or forward the political meme of the 2016 presidential candidates; Thus:

Arcanine: "None. I never commented because whatever defamation they spread, I don't care."

Chansey: "None. I never commented, not a single."

Eevee: "No, I don't comment. I keep my comments to myself because I avoid online wars."

Flareon: "same with her, I kept opinions to myself."

Moreover, at least two of the participants commented to a meme of the presidential candidate as their way of examining such candidate and also as support; Thus:

Bulbasaur: “Mostly, I comment positively towards Miriam.”

Dragonair: “Personal comments, all of presidential candidates because as much as possible I try to see the positive and negative side of everyone.”

Among the five presidential candidates the participants revealed the candidate they usually see on a political meme and describe the meme. They specifically describe each based on how they remember such; Thus:

Arcanine: “Binay regarding his skin tone and also Mar regarding his made up controversies towards other candidates.”

Bulbasaur: “same. Binay and Mar. Binay, regarding his corruption issue. Meme featuring the buildings he allegedly with a text stating the cost of his corruption. While Mar, pictures featuring how he abuses the government resources like with his recent issue with Kris and Korina, choppers and everything.”

Chansey: “Same. Binay and Mar. Binay, his comparison with Kokey.”

Dragonair: “Everyone has meme but mostly It is Binay, Poe and Duterte. Binay, mostly about his skin color and his comparison with Kokey; not to be harsh or anything. Mar, normal his made up controversies towards other candidates and about his being retard. Poe, the meme that I remember is with a pack of Lays in which the face of Grace Poe was in that pack of Lays; It was like the feature was nice but truly it is empty.

Eevee: “Usually, Duterte, Poe and Binay. Duterte, about why due process is needed when you can kill it immediately then Poe, about being the First American President of the Philippines and Binay, usually about his skin colorization.

Flareon: “Mar Roxas and Duterte. Mar Roxas, regarding the issue where he uses the glass as for the rice and his hands as for the water. It became remarkable to me. While Duterte, there is this political meme where the pictures of Duterte, Miriam and De Lima was collaged so it was named as “DUMEDEDE.”

3. How did these Memes affect your voting insights/decisions on the upcoming 2016 presidential election?

Upon further analysis, the participants finally made a clear statement that more than the entertainment they are getting from these online political memes, it was agreed, almost unanimously, that they’re voting insights or decisions on the upcoming 2016 presidential election was not affected by the persuasive impact of these memes. They too agreed that other media appearances of the candidates and other related factors may affect their voting insights and decisions more than of these online political memes; Thus:

Arcanine: “Nope, it did not affect me because every candidate has its negative and positive. Most important is what negative side of him that you can accept. Everyone has its negative; Also, His ability to find solution to the problems of the Philippines.”

Bulbasaur: “My Voting decision was not really affected of these memes because as part of the internet community you understand what are memes and what they do and you have to treat them as they are meme, they are jokes. But it is a means to an end, when you get to see memes, the follow up question is important. If it is based on facts or not, then afterwards start educating yourself and there you will see if there is affection.”

Chansey: “I am not also affected of these memes because with these Presidential candidates, they all have different excuses but whatever happens and whoever wins, we should respect it.”

Dragonair: “Like them, I believe, it hasn’t change my decision ever since. these memes were created to be a joke and make people laugh but I never took the memes seriously as people have posted it but like the saying, jokes are half meant but my basis is always how it was in the news and how they portrait themselves.”

Eevee: “No, but it made a change in me that I should know more about my candidate bet. I think, Meme for me, it can make people laugh but its true essence it wants us to be aware that there is a bigger person that there is a candidate that we should vote.

Flareon: “As a Millennial, I believe that these political memes paid an impact on how I should pick among the presidential candidates because it gives me

more points to weigh my options plus it gives me the impression of who among the presidential is the most attention from the people. Certainly, Yes It affects me.”

Note: (President Rodrigo Roa Duterte is declared by the Philippine Commission on Election as the 16th President of the Republic of the Philippines. In this study, Presidential Candidate Jejomar Binay has the most number of political memes in all social media sites, while in the result of the 2016 Philippines election, he got 4th place among the five Philippine Presidential Candidates.)

THEMES

As the study progressed, the researchers discovered things that were identified as themes. These were basically shared and lived experiences from the participants which remained constant as their responses to the interview were later dissected. The identified themes are as follows:

1. Political memes are part of the Filipino Culture

As part of the Filipino Culture, people nowadays especially when it's the season of election, they tend to edit pictures of the candidates and make fun of them.

2. The Political memes were created to make people laugh

Basically, Political memes are just made by the people to make others laugh. Though, some Political memes can offend some candidates, but still the thought of Political memes just make people laugh.

3. Political memes do not affect the millennials' votes on the 2016 Presidential Election, but instead makes them think in who they are voting for.

CONCLUSION

The Millennials use social media sites in gathering information about the presidential candidates. Political memes were to create presidential candidates towards increasing popularity. Online political memes do not affect the voting insights and decisions of the participants but instead provides direction on how they should select among the 2016 Philippine Presidential candidates. Also, the memes made the

millennials' think whom they are choosing as a candidate. This research not only provided the researchers with the output, it also concluded that indeed the generation today is the thinking generation.

RECOMMENDATIONS

The researchers of this study highly recommend that the millennials must be responsible in utilizing social media sites and must know how to ponder information they gain from these sites especially those of political in nature.

This study utilizes qualitative approach with six (6) participants, a further study with more participants is recommended.

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EDUCATING THE EDUCATORS

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INTRODUCTION

The word educate is derived from the Latin *educare*“ which means lead out”¹. Thus educators must lead or draw out information from the students. They have, instead, been pumping information into students since thousands of years.

This pumping of information has not helped. It makes only the teacher active in the classroom. The students are passive listeners.

In education, the main stress is on marks that a student gets in an examination. In recent times there has been a trend to provide high scores, and it is not surprising to see students get ninety five percent marks with ease.

This is possible only when textbooks are converted into much smaller test series. A three hundred page textbook is often converted into a five or ten pages test series with answers. An atmosphere is created where students are inspired to learn by rote the contents of the test series.

The test series many increase to 60 pages for an engineer examination. The teachers know this, the parents know this, and the students know this. The stress on examination results means there is no desire to understand the contents of the textbook. A test series can be cracked 15 days before an examination.

This is what students do till class X. Things become a little tougher later, but the stress is still on learning by rote. There is some summative and formative evaluation in the normal classroom, but that is not of much consequence. The schools assess liberally because the higher the percentage of a school the higher are the prospects of admissions of students.

There is nothing wrong in all of the above. Examinations are important; so are results. However, their entire span is less than a month. The remaining

eleven months in a year can be concentrated on true learning.

The purpose of education should not be decided by some educationist sitting in his office and writing about making students good citizens. It must also tally with the real needs of what people need in life. They need enough money to fulfill their basic expenses and still have money to spare for future needs. They must acquire health to enjoy their wealth. They must eat and sleep well and their relationships must be productive and happy.

Students want jobs once they finish their education. Governments and the corporate world can provide very few jobs. In a country like India, nearly eighty percent Indians are farmers, carpenters, masons, painters, vegetable vendors, grocery store owners, and those who work in factories on daily wages.

Schools and colleges have nothing much to offer them in terms of education which can help them in their work. Most of them work for long hours and earn very little money. They also cannot manage to work beyond a certain age, since the work involves intensive labour.

India is now shifting towards skill development. This is a step in the right direction. However, acquiring skills may not be enough. They simply do not earn enough money. Skills can generate wealth if students have are provided with an environment where they learn to become creative and intelligent while they acquire skills.

Creativity involves the use of imagination or original ideas in order to create something.² Intelligence is the ability to gain and apply knowledge and skills.³

These definitions are vital, because educators rarely include them in making students learn in creative and intelligent ways. The two words do not exist in their inherent psyche. In fact they do not exist in any

polytechnic or any other institution which provides skill development.

In fact, the meanings of these words are rarely fully grasped even by the best brains in the world. They would have created abundance if they did. Until twenty years ago, the educationists and the psychologists believed that intelligence could not be increased. They said it was genetic. Human beings were either born with it in abundance or they had to manage with whatever they had. They gave no hope those born dull or mediocre. It was a reflection on God, who differentiated randomly. By one estimation, twenty per cent of students are learning disabled. What kind of God gives no hope to twenty per cent of children? The fact is that we, as educators, have created a method which leads to boredom and exasperation. Children are curious. They bubble with a desire to learn new things. We give them textbooks to learn by rote. Somewhere there is some light at the end of a tunnel. It is a very faint one. But it is a light.

The light has already started a new revolution. It is now slowly accepted that intelligence can be developed and increased. What is more important is that education can foster it well.

This is a great acceptance of what the sages had been saying in India for hundreds of years. The pity is that the concept of developing intelligence has not been introduced in the classroom by teachers.

There are two main reasons for this. One is the obsession with knowledge and the second is the imparting of knowledge by teachers to students. The two are considered sacred in the world of education, when in reality; the reasons behind this conclusion should be revisited in a creative and intelligent manner.

Knowledge cannot be power, as Hobbes would want us to believe³. Knowledge is information and skill gained through experience or education.⁴ This information or skill can be good or bad, useful or useless. The good and the useful is decided by objectives of a student. It cannot be thrust by an adult, as most parents and teachers do today. They limit their choice to four or five careers. The problem is these careers form just one per cent of all jobs. Parents and teachers either give up on these students or force them to fend for themselves once they fail to achieve them.

It is true that education cannot cater to the objectives of every student. However, teachers can change the way knowledge is acquired by the students. They should be able to choose information and then give it meaning as per their minds. This makes students think creatively and it makes them responsible for their own destinies. This generates creative energy early in life. A creative and intelligent mind cannot ever lose.

More importantly, it considerably improves learning. Modern trends tell us that teachers must facilitate in the process of learning instead of passing inert information to students.

Facilitation in the process of learning requires a change in thinking. The shift should be to create an atmosphere where the student becomes an active learner from a passive listener.

There is ample research to show that purposeful reading, speaking, thinking, listening and writing can considerably improve learning skills.

Reading makes students familiar first with the alphabet, then with the word and finally with the meaning of the word in the sentence. One word can have many meanings. We can only know how it has been used from the sentence or context in which it is used. Carlyle warned us not to be slaves of words. Aldous Huxley believed words can make us rise above the brutes. They can also sink us to the levels of demons.

Speaking improves communication and elocution skills. It improves presentation skills and stage daring if students are asked to present their ideas in the class.

Thinking converts knowledge into intelligence. It can also make students creative if they speak in an atmosphere of true excellence.

Listening improves concentration if it is part of peer learning and peer pressure. It generates new ideas and builds confidence.

Writing is vital for very obvious reasons. It improves written communication if students write in creative ways, instead of writing mechanically while copying some work from guides or while preparing a project by cutting and pasting from the internet.

Writing requires hand, eye and mind coordination. It requires stamina of the hand. Good and precise writing can add substantial marks in an examination,

because it pleases an examiner to see a neatly written answer sheet.

According to Swami Vivekananda education is the manifestation of the perfection already in man⁷. This means

- Human beings are born perfect.
- This perfection is not automatically available to them.
- It is the job of education to draw out this perfection so that it reflects in the behaviour, character and success of the student.

This is obviously not happening. There is too much poverty, disease, hatred and inefficiency to even think of it as a possibility. Swami Vivekananda tells us “Education has yet to be in the world, and civilisation-civilisation has begun nowhere in the world.”⁸

Civilization is an advanced stage of social development. It is the symphony of democracy, which has intelligent discontent and leisure.

Education has repeatedly ignored the profound thinking of great educationists. Every teacher reads it. Every teacher quotes it. But no teacher uses it. Socrates wanted discussion. Teachers pump information into students. George Bernard Shaw wanted to see the child in pursuit of knowledge, and not knowledge in present of child. Yet, we see books chasing bewildered students. Bertrand Russell wanted education to foster intelligence because it is the main thing needed to make men happy. Teachers force students to learn by rote and then regurgitate the contents on an answer sheet.

Most teachers and parents want education to inculcate values. The problem is the vague understanding of the word “values”. “Values are standards of behavior”⁹, whereas “value is the importance or usefulness of something”¹⁰. Values are the motivating power of man’s action and are vital for his survival.

Values control man’s subconscious mechanism. For this he must know his objectives as per his own reality and mind and he must find the energy to achieve them.

Values cannot be taught. A teacher or educator can only inculcate his or her own values on every child. This is playing with the subconscious mind and the

child, telling him that he cannot choose his own objectives and must blindly follow what elders tell him. Poverty and most other forms of misery come when students are prevented from thinking creatively. Education must address this and create an atmosphere where students can think and act creatively at every step of his learning.

This can be created with the utmost of ease. Creative Educators, a registered NGO has invented a revolutionary technique which fulfills all the parameters stated so far.¹¹

It takes the following actions in a classroom to achieve what has been stated above¹²:

- It divides a classroom into groups of six, where the best and worst student exists in each group.
- It distributes pages to each group. Thus in class IX or X, ten groups in a class of sixty can be given a chapter each, so that the entire class gets 10 chapters.
- All students within the group read the entire chapter allotted to it and prepare notes.
- The students ask the teacher to explain the portions not understood by them.
- Students discuss among themselves and resolve difficulties. They once again ask the teacher to explain what has not to be resolved within the group.
- Students come forward in groups, to present to other groups, the portion allotted to them.
- After the presentation, other groups are asked to scan the chapter presented to them and ask questions. Students within the group answer the questions.
- Other groups come forward and repeat the activity.

In case of mathematics the procedure used is as follows¹³:

- The teacher explains a concept or exercise on the board as usual.
- He asks the students, who have understood the concept, to raise their hands. Usually

ten to fifteen per cent understand at this stage.

- These students explain the concept to other students within the group. The percentage of students who are able to understand the concept substantially at this stage.
- The teacher gives exercises to the entire class to establish the usefulness of the technique.

The above technique is relevant for all subjects taught in the classroom from class IV to the postgraduate level.¹⁴ It has all the elements of creative learning. The students read, speak, think, listen and write.

Students write creatively when they prepare notes while reading. Students learn to communicate while discussing, while presenting their portion to the rest of the class, and while asking queries from the teacher. Communication skills are very important for the corporate world. There is general lament about the poor quality and communication skills that students, even from very good colleges, have.

The students also learn analyzing skills while asking and answering questions. This is an even more cherished quality in the corporate world than communication skills.

We all know about discussions. However, discussions do not serve much purpose because they can be chaotic or directionless. They generate enormous energy when every individual within the group has a common and great aim, a common and great purpose, and a common and great destination.

Napoleon Hill called this the master mind club. He said this was the surest way to become rich.¹⁵ Creative Educators has demonstrated this concept of group dynamics on millions of students throughout India. There was a quantum jump in the examination results of the students, and in their concentration and positive attitude. They even have a revolutionary personality development programme based on their revolutionary technique.

Skill development is an improvement on school education. Schools provide generalized knowledge where as human beings need specialized knowledge. However, even in skill development, the need to think creatively and wisely cannot be undermined. The difference between a cook and a chef, and a tailor and a fashion designer can be an addition of two or more

zeros in his income. These zeroes are not added for skill, because a cook gives as much quality as does a chef. It is added because chefs and fashion designers apply their minds creatively to constantly find better materials, methods and machines. This upgrades the quality of products and reduces the wastage involved in production. It also makes the world a better place.

We need fashion farmers, masons, electricians, painters, plumbers, teachers, politicians, doctors, lawyers, and so on.

The revolutionary teaching technique of Creative Educators can be introduced to in the technical institutes of engineering and polytechnics for subjects taught in the classroom. The students carry the innovation of new learning into the workshop. They start thinking creatively at a very early age.

The dissatisfaction with education despite increase in literacy rate is because of the way teachers transmit information to children. They are bubbling with energy. The information provided by teachers is 30 years old. Information doubles on the internet every few days. Students are aware of this information. They do not want an outdated two hundred page book forced down their throats. They cannot react to the painful ordeal; so they shut down their minds in a sense and intellectual boredom and fatigue caused by listening to things they cannot relate to.

Improving literacy rates is not a bad thing. It brings more children to school. However, it cannot be a measure of excellence of the human mind. That can only come from creative thinking. The technique of Creative Educators improves concentration. There is no peer pressure of losing to other groups. There is also the goodness of peer learning where students are in complete harmony with learning at their own levels of thinking. It is a comfort zone which creates true excellence. Two things happen in peer learning. Students understand the language of the same group better than from a teacher. Adults speak a language alien to them. Students also explain till all the students have understood what is being learnt because they want to defeat other groups and do not want to lose to them. There is a healthy kind of competition.

Constructivism has become central to education in the world in the last few years. It shifts its attention from classroom lectures to creative learning in students. The theory has its roots in the dialogues and

questions of Socrates with his followers. The idea was to improve the quality of thinking.

Jean Piaget¹⁶ and John Dewey¹⁷ developed theories for progressive education. This led to the evolution of constructivism.

Piaget created his philosophy in 1920. It has not been introduced on a large scale in the classroom, despite a lapse of nearly one hundred years. The reason for this is Piaget's dependence upon objects for classroom learning. Education is centered round text books. Objects are rarely if ever available in schools. More importantly they divert from the central purpose of education, which is central to giving examinations based on text books.

The National Council of Educational Research and Training accepted constructivism for education in India. It created a document, National Curriculum Framework, 2005¹⁸ based on constructivism. It wanted children to construct their own knowledge, create understanding and become creative in what they read. It believed that this would result in special talents and skills and create joy of education.

The revolutionary technique of Creative Educators had been invented much earlier. It was first demonstrated in schools as early as 1990. The technique is now been implemented by the State of Maharashtra in India, and will soon spread throughout the country. The technique has gained momentum because it removes the weaknesses of other techniques and creates a technique which is rarely if ever criticized.

The technique was assessed for improvement in results. A three day revision of a class ten course fifteen days before their final examination showed 24% improvement results compared to the previous year. Some school showed 100% results. This prompted from Maharashtra government to implement it in the state.

The technique improves admissions and attendance. It generates immense of learning. Written feedbacks from students and teachers show unanimous acceptance of the technique.

I urge you to explore the possibilities of implementing this technique in your country. It could change the history of your country and of the world.

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ADAPTING CULTURES: A CASE STUDY OF THE SELECTED DALIT AND AFRICAN AMERICAN AUTOBIOGRAPHIES

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Abstract

As Maya Angelou writes 'the caged bird sings, with a fearful trill, of things unknown, but longed for still, and his tune is heard, on the distant hill, for the caged bird sings of freedom', the Indian Dalit and African American women from America are metaphorically 'caged birds' who sing a melancholy tune desiring to break the prison of the caste and the race. Marginalized women of all societies are very receptive and adaptable to the changing circumstances due to their large heartedness and forgiveness. Switching from one set of culture to another is really a tough task. Though change is inevitable and 'law of impermanence' is constant still adapting it to live life easily is a challenging task. Although untouchability and racism are banned in postcolonial and post-independent era Indian Dalit and African American women are the victims of both, domestic violence and gender discrimination. The two selected autobiographies would help to analyze and investigate the prolonged sufferings of the suppressed. Bebitai Kamble, *Mahar* by caste, has pathetically suffered due to male dominance at home and in the society, domestic violence and insecurity. Her autobiography originally written in her mother tongue Marathi and later on translated by Maya Pandit as *The Prisons We Broke* (1986) is a loud cry for justice. The agonies of African American women are very similar to the Dalits. Maya Angelo's *I know Why the Caged Bird Sings* (1969) is a story of her struggle to escape from racial exploitation and injustices done to marginalized women. The present paper is an attempt to show how marginalized women are portrayed as receptive and adaptable to the changes that are happening in transnational era. Lysgaard's cultural adjustment theory can be considered to understand cultural change and adaptation. The paper is an attempt to describe the auto-biographers' genuine efforts to assimilate and acculturate in the given set of culture. The paper is divided into four parts namely initial euphoria, frustration and cultural confrontation, cultural adjustment and adaptation and lastly acceptance by the auto-biographers.

Keywords: Marginalization, Caste, Race, the Dalit, the African American, Adaptability, autobiography etc.

INTRODUCTION

'Impermanence' is the law of nature. It is a saying that today's fashion can become tomorrow's pain. Nothing remains constant, that's why adapting nature for a change is a way of living in the era of Globalization. Renowned scientist Stephen Hawking has stated that intelligence is the ability to adapt to change. We are living in transnational and cross cultural society with exposure to several new things every day. The diverse world around us asks us to cope with different races, classes, castes, creeds,

religions, cultures and so on. Diversity is a blessing because it helps us to understand and respect each other. How can one maintain indigenous identity in the world of inter-racial, international and cross cultural contacts? Maintaining indigenous identity is an unacceptable challenge today because hybridity is the fact of the present day. One has to follow indigenity while coping with hybridity in transnational encounters. Assimilation and acculturation of cultures is the need of the hour. H G Wells has rightly pointed out that you have to adapt or perish, now as ever, is nature's inexorable imperative.

The challenge becomes tougher to the marginalized section of the society. The marginalized is trying hard to adjust with the world around and adapt good things of the centre in order to have a mutual dialogue on the grounds of equality. Although it is the need of the hour it is not easy to go with the change. Sustenance of good practice and eradication of bad is a challenging task. The age old hierarchic power structures have to be diminished but it is like mission impossible. W. B. Yeats can be our path finder when he says through his poem *The Second Coming*, 'Things fall apart; the centre cannot hold'. Cultural adjustment is an urgent need in postcolonial period. The Blacks from Africa when migrated to America and got established as American citizens it was a challenge for them to adjust and establish. The Dalits in India when got constitutional protection and came in the main stream it was not easy for them to adapt civilized way of living. The marginalized Dalits from India and the Black African Americans from the USA are trying hard to adapt social, political, economic, religious and psychological change that has been happening around. Especially Dalit and African American women are struggling hard to cope with the changing circumstances in the family and the society. Lysgaard's cultural adjustment theory can be considered to understand cultural change and adaptation. The paper is an attempt to describe the auto-biographers' genuine efforts to assimilate and acculturate in the given set of culture. The paper is divided into four parts namely initial euphoria, frustration and cultural confrontation, cultural adjustment and adaptation and lastly acceptance by the auto-biographers. A brief introduction of the auto-biographers would help to understand their struggle from a scratch.

Maya Angelou was an influential writer, poet and a critic of twentieth century. Never say die is the moral of her inspiring autobiography *I Know Why the Caged Bird Sings* (1969) which was followed by six volumes. Her literary career is outstanding with three collections of essays and many volumes of poetry. She was given the Presidential Medal of Freedom by President Obama and was honoured by more than seventy universities throughout the world. She had a lifetime appointment as a Professor of American Studies at Wake Forest University of North Carolina. She fought for the civil rights of the Blacks

and especially women. She worked with Malcolm X and Martin Luther King.

Baby Kamble's autobiography *The Prison We Broke* (2008) is an inspiring journey started from a poor Dalit girl that became the director of Ashramshala at Nimbure. Although born in a low caste Mahar family she received formal education till fourth standard due to her father. She became a member of Mahila Mandal at the very young age, later on became the president of Mahatma Phule Dynan Prasarak Sanstha, got married at thirteen, and wrote her memoir while working in the shop nearly in her thirties. Women were not allowed to search their identity so Baby did not disclose her creative writing to her family. She came in contact with Maxine Berntson, a sociologist who was working on the scheduled castes, who read her primary draft and handed it over to Vidya Bal, the editor of the Marathi magazine *STREE*. Finally her memoir was serially printed in the magazine. It has been published as an autobiography in her mother tongue Marathi and Dr Maya Pandit translated it into English. Turning to the first stage of Euphoria that is known as a period of excitement is the best stage of one's life.

Initial Euphoria: It is said that a child is a flower of heaven's garden. Childhood is a pure joy because it is without agony of the past and fret of the future. A girl, being a daughter initially does not understand man-made walls of discrimination and segregation. She lives with a dream of having her own world of a fairy tale with her own little kingdom. Her songs of innocence are far away from the songs that come through varied experiences of life. Marguerite Johnson/ Maya Angelou, an African American girl, depicts her childhood joys in the company of books that make her a sensitive day dreamer. Her world moves around her brother and her grandmother 'Mamma'. Her biological parents whom she has got separated at the age of three due to divorce of her parents she always craved for their parental love and affection. When she was in Stamps with her Momma she describes her Euphoric state,

During these years in Stamps, I met and fell in love with William Shakespeare. He was my first white love. Although I enjoyed and respected Kipling, Poe, Butler, Thackeray and Henley, I saved my young and loyal passion for Paul Lawrence Dunbar, Langston, Hughes, James Wedon Johnson and W.E.B. Du

Bois'Latiny at Atalanta. (Angelou, Maya. IKWTCBS. 1984; p. 16)

Turning to the childhood memories of Baby Kakade/Kamble, the second selected auto biographer who was born as a Mahar by caste in an Indian Dalit community whose childhood joys are no less than the girl of any race and class. Her brother and her grandmother are her true companions. She finds herself very close to her father who is large hearted and broad minded. He serves needy and poor throughout his life. His daughter wants to be like her father. She wants to do all pranks of boys and likes to imitate the world of adults. She and her friends used to play a game in which they imitated the upper-caste women with their typical third rate treatment to the low caste women. The father of the low caste daughter used to bring a long piece of white cloth that was used to cover a dead body of the upper caste. It was given in begging to the Dalits and ironically it became a property of children's play. Small children portray the cunning world of segregation by imitating the adults by draping the white cloth as a Saree. She describes their mimicry as,

"A lengthy piece would be given to the young daughter who would be related to get it. She would drape it around herself in various styles and perform a kind of fashion show. One moment she would drape it around her shoulder like a Brahmin kaki and imitate her accent, 'Hey you, Mahar woman, shoo, shoo, stand at a distance. Don't touch anything. You will pollute us and our gods and religion'. The next moment she would be a Gujar woman, draping the pallav in the Gujarati style, and finally, a Mahar daughter-in-law, pulling the pallav from head down to her nose. ... they, like anybody else, aspired for a better life. But they were bound by the chains of slavery. It was on the Mahar'slabour that these idle parasites lived. The condition of the Mahars was no better than that of bullocks, those beasts of burden, who slogged all their life for a handful of dry grass." (Kamble, Baby. TPWB. 2013, p. 88)

Cultural Confrontation: The clash between the centre and the margin has always given rise to cultural conflicts and encounters. The Dalits and the African Americans were treated as slaves in the past. Although slavery is completely banned by the law, indirect practice of it is still continued. In case of Maya Angelou, who came in contact with Martin Luther King Jr. and decides to live life for the Blacks'

cause. She experienced segregation and exploitation of the Blacks due to their colour. The blacks are condemned as slight better than monkeys which she hates the most. They were kept away from the city centres. She kept her life book open by narrating inhuman and aghast experience of rape at just seven, immature teen age pregnancy and single parenthood at a very early stage of life. She and her sisters have to confront on all steps of life due to segregation. Black men and women were not trusted and allowed to share public places. She says,

In Stamps the segregation was so complete that most Black children didn't really, absolutely know what whites looked like. Other than that they were different, to be dreaded, and in that dread was included the hostility of the powerless against the powerful, the poor against the rich, the worker against the worked for and the ragged against the well-dressed. I remember never believing that white were really real.(Angelou, Maya. IKWTCBS. 1984; p. 27)

Maya decided to fight for human rights and dedicated her life for the upliftment of the marginalized.

Situation of Dalits was not distinct in India. Living outside the town, eating dead animals, bowing heads in front of the upper-castes and living in 'Pardas' was a humiliating life for Dalit women. Baby Kamble came in contact with DrBabasahebAmbedkar, the maker of Indian Constitution and messiah of the Dalits in India through her grandfather. Her father and brother were ardent followers of DrAmbedkar. It is because of him girls like Baby got formal education and life of dignity. She decides to dedicate her life to the Dalit's cause. She quotes DrAmbedkar in her autobiography who showed them the life of dignity. DrAmbedkarmotivates his people through his speeches. He says,

"This slavery, which has been imposed upon us, will not disappear easily. For that we need to bring about a revolution. Let three-fourth of our people die in this endeavor, then, at least, their future will be better. I appeal to you, my mothers and sisters, be the first ones to step forward for reform." (Kamble, Baby. TPWB. 2013, p. 65)

Both the selected auto-biographers devote their life to uplift the marginalized socially, politically, financially, educationally, religiously and culturally.

Cultural Adjustment and Adaptation: Initial wrath of segregation was later on changed into adjustment.

Although they are the natives of their nations they are alienated and isolated. Compromise with the given circumstances is the only solution. There is a ray of hope that the day of reckoning will come and they will be accepted as a part of their culture. Maya Angelou takes help of books and the Bible, as her Momma calls it a 'Good Book', and tries to adapt the philosophy of 'forget and forgive'. She could survive after inhuman rap in childhood because of her religious and spiritual strength. She could successfully come out of depression because she got support of her brother and her darling Momma. When Joe Louis, the Black boxer wins the title of heavy weight championship Maya takes it as a positive sign and says,

"Champion of the world. A Black boy. Some Black mother's son. He was the strongest man in the world. ... It wouldn't do for a Black man and his family to be caught on a lonely country road on a night when Joe Louis had proved that we were the strongest people in the world". (Angelou, Maya. *I Know Why the Caged Bird Sings*. 1984: p. 147-48)

Spiritual strength is needed to fight against adversities. Baby Kamble was a victim of domestic violence at home and physical abuse as a Dalit in the society. She finds inner strength in the philosophy of Buddhism and the principles that she adapted to live life happily. She utters following words,

"Sheel, pradnya, and karuna have been the founding principles of my life. What else does this humble servant of Bhim want when she has these three jewels in her possession? When one has this wealth, what does the ordinary world matter?" (Kamble, Baby. *TPWB*. 2013, p. 135)

Acceptance: This is the last phase in which a person accepts that he/she is inseparable part of the culture and he/ she has to live and die for the nation. The acceptance of one's culture is possible only when one gets respect and dignity. If the selected auto-biographers would not have accepted their nation they would not have built a revolution in their society. Maya Angelou, for instance, transformed herself from a marginalized Black girl to that of an author, actress, screen writer, dancer and a poet. She worked as an activist and travelled all over the world. Baby Kamble spent her life for the Dalit women. She opened a residential school for orphans. She delivered lectures and sang songs for her Dalit community. She

opines that if our spiritual base is strong then we can't be the victims of failures. She shares her cultural initiation in following words,

"Many people believed that culture can be imbibed only from educated, rich and intelligent people. I can confidently tell you from my experience that it is not true. My house is located in an environment where all kinds of awful things happen all the time. But that does not affect us at all. It is not necessary to live in distinguished environment for one to be cultured and civilized. These are qualities you must have in your blood." (Kamble, Baby. *TPWB*. 2013, p. 117)

To conclude, both the auto-biographers have tried to change themselves. The slave past was left behind and the present is devoted to identity formation. Both have become respected citizens of their country due to their work for the down trodden. They have adapted the way of living of their superiors and role models. They are dynamic ladies with killer's instinct and followed the path that was shown by Mahatma Gandhi who asks us, 'Be the change you want to see in the society'. They finally adapt happy and contented living in spite of all adversities.

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MACHINE, OH! MACHINE, WHAT IS THE EMOTION IN THIS PAINTING? ASSESSING EMOTIONS IN ABSTRACT ARTS THROUGH MACHINE LEARNING TECHNIQUES

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Abstract

Can machines identify positive and negative emotions in abstract paintings? In order to answer this question two sets of abstract paintings (a) professional (MART) set and (b) an amateur set, conveying a wide range of emotions were rated for discrete emotions as well as arousal and valence by more than 700 raters. On the basis of the ratings, paintings were classified into three categories as conveying (a) positive emotions, (b) negative emotions and (c) indeterminate emotions. Manual content analysis of the images suggested significant dominance of certain kinds of lines and colors in positive and negative emotions. We employed Image processing techniques to identify the visual features related to (a) color content and (b) line segment trends. Logistic regression classifiers were then trained using 357 images and then validated on 154 images. Once the classifiers were trained, we were able to obtain probability measures for any given input image which we could later classify into negative, positive and mixed/ambiguous emotion images. Validation from test set reveal that we get accuracy close to 80 percent using color and line features. It is expected that this work will have implications for automated assessment of anticipated perception of images for a wide range of design contexts.

Keywords: Abstract paintings, emotions, Image processing, Machine learning

INTRODUCTION

Abstract art is the visual language that affords the maximum freedom to an artist, liberating her from the parochial concept of reality and allowing non-figurative, non-objective expression. This departure from reality confounds and perplexes the observer on multiple scales[1] but in spite of that still permits us to appropriate emotions to works of art. [2] concludes that emotion is the strongest predictor of art appreciation, independent of art styles and the expertise of people. It is no wonder that many studies show that subjects, even children, agree on the emotional and expressive nature of abstract shapes and colors [3, 4, 5]. Emotions invoked while observing the art are difficult to quantify. In this

paper, we explore the idea of analyzing abstract art forms and evaluating a “machine’s perspective” of the emotions resultant from the art.

Such an approach can give us some well needed insights required to formulate a theoretical approach to assessing abstract art and its emotive meaning. The paper identifies some color features which are capable of holistic representation of emotional abstract images and reports how a machine learning algorithm is trained to obtain weightages to these features. Some preliminary line features are also investigated with the hope to involve a more extensive textural feature representation. The contributions of this paper are as follows: 1) A

machine learning algorithm to predict whether a given abstract painting evokes a positive or a negative emotion. 2) Determining contribution of a color combination to being positive or negative.

RELATED WORK

Fusion of aesthetics and machine learning is a relatively novel field and is barely explored. It is believed that abstract art frees our brain from the dominance of reality, enabling the brain to flow within its inner states, create new emotional and cognitive associations and activate brain-states that are otherwise harder to access[6]. Reading such metaphysical ideologies may cause a person to doubt the establishment of such a fusion. We believe, on the contrary, that a machine may provide us an unbiased and neutral perspective benchmark, which we may evolve into an extensive framework for understanding and appreciation abstract art in all its glory. Some works in this domain are briefly touched upon in this section. In [7], it was examined whether and how expertise in art history would affect the self-reported aesthetic and emotional ratings, eye-movements, and EDA during viewing of paintings. In [9] an approach was proposed to classify emotions of paintings by identifying key areas in a painting believed to be the emotional regions. A bag-of-words-visual model which largely follows [8] was trained to distinguish between positive and negative images. In [10, 11], authors aimed to identify emotional regions and relate them to perceived emotion by human viewers relying on SIFT features extracted from the painting. One possible issue with isolated emotional region search could be due to the fact that abstract works inherently have no figurative depictions. Hence trying to locate textural similarities in a large number of paintings could very well prove to be inconclusive. This was one of the major reasons we considered features dependent on color composition and content that eliminate such inductive bias.

PROPOSED METHOD

Feature identification and extraction

Abstract art aesthetics tend to be highly equivocal, sometimes with conflicting emotional elements in the same painting. We had to model the artwork in a form that machine can recognize and process. What

we were looking for were descriptors or key points that are not only perceivably dominant but also contextually exhaustive for them to be capable of registering a large number of abstract images. We found the most obvious and usually overlooked characteristic of such art forms – color.

Color content and composition are a prominent contributor of the type and intensity of emotion evoked by an artwork. Artists can influence the viewers with subtle interplay between contrasting and harmonious colors, creating certain pockets which steal attention at the first glance and set the mood for the painting.

The principle advantage of using a supervised machine learning algorithm is in the fact that we do not need to dissect these intricate interactions that influence human perception. In fact, the respective weightage our algorithm assigns to particular colors and their correlations achieved for a given mood can be traced back to these “interesting areas” in the paintings. Another important feature that is tractable by machine vision techniques is the line segments encountered in abstract art forms. We performed some preliminary investigation with line features but the results proved inconclusively, prompting a further refinement in the process.

Color features:

For color features, we selected the content percentages of different colors of an image. This decision was driven by the fact that certain colors (by themselves as well as in conjunction with others) dominated certain emotional qualities. Identifying these important cues would be facilitated with the color content as a feature to be learned.

We divided the colour wheel into 10 colour bins to classify all possible pixels into a unique bin of color. HSL values for different colors can be found in Table 1. The color model we used was the cylindrical color coordinate representation HSL[14]. The reason for preferring HSL over RGB was that the identification of a color in HSL is largely determined by the hue and to some extent by lightness value[12,13]. On the other hand different shades of the same color have significantly different RGB values, causing the binning process to be more convoluted. Working

example of color component segmentation can be seen in Fig 2.

Whether an image invokes a positive emotion or triggers a negative response from the user can be attributed to the presence of certain colors and color combinations. Our training algorithm gives us weights for colors against the emotion they have been annotated with. This helps us to draw conclusions about the role of a color type and its content to influence a paintings mood.

Line Features:

We investigated the use of line segments to incorporate a more extensive textural features based learning. Due to the lack of figurative forms in abstract art, line positions, intensity and acuteness contribute to the impression a painting presents.

For the features, we identified that the angular orientation of line segments is a promising avenue of investigation. We used Hough transform[15] to obtain line segments and their slopes and calculated a variance measure to serve as a feature for the learning algorithm. Working example of line detection algorithm can be seen in Fig 1. Further refinements are needed, since the results using both line and colour features were not an improvement from the results relying solely on colour features.

Learning algorithm:

Consider the training data $\{(x^1, y^1), (x^2, y^2), \dots, (x^m, y^m)\}$, where $x = [1, x_1, x_2, \dots, x_k]$ is the feature vector and label $y \in \{0, 1\}$

Let $x = [1, x^1, x^2, \dots, x^k]$ be the feature vector. Here we add a new feature '1' as bias. Logistic regression learns a parameter vector $\theta = [\theta^0, \theta^1, \theta^k]$ such that

$$0 \leq h_{\theta}(x) \leq 1$$

$h_{\theta}(Z) = g(\theta^T x)$ where 'g' is sigmoid function.

$$g(y) = \frac{1}{1 + e^{-y}}$$

For example, $h_{\theta}(z) = 0.7$ implies 70% chance of having label '1'. We can then threshold $h_{\theta}(z)$ to classify the example. One such threshold could be if the probability measure exceeds 0.5, we assign it the label '1', otherwise we assign it to be '0'.

We use gradient descent to learn the parameters θ .

Cost $(h_{\theta}(x), y) = -\log(h_{\theta}(x))$ if $y=1$

Cost $(h_{\theta}(x), y) = -\log(1 - h_{\theta}(x))$ if $y=0$

$J(\theta) =$

$$\frac{1}{m} \left[\sum_{i=1}^m y^i \log(h_{\theta}(x^i)) + (1 - y^i) \log(1 - h_{\theta}(x^i)) \right]$$

Repeat $\{ \theta_j : \theta_j - \alpha \frac{\partial}{\partial \theta_j} J(\theta) \}$ Till we settle down at minimum $J(\theta)$

Using the training data, logistic regression fits a model h_{θ} to predict the probability of label for any new test example 'z' which has its own feature vector and is tested with the learned parameters θ .

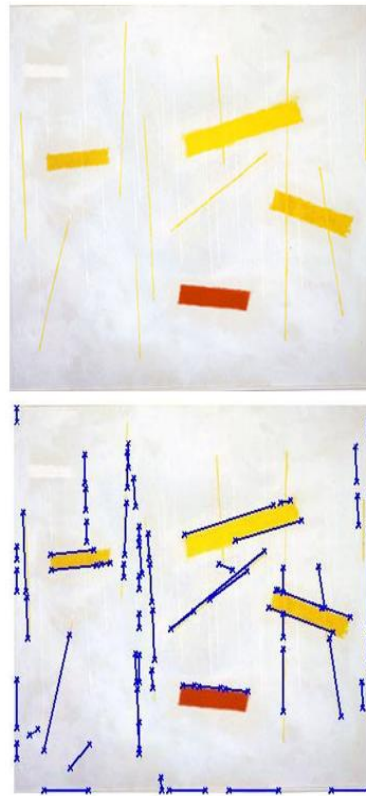


Figure 1 Image (top) and detected lines

Table 1 HSL values for color (Note: Range of Hue: (0 -360), Saturation: (0 – 1, Lightness: (0 – 1))

Color Bin	Hue	Saturation	Lightness
Red I	0-10	0.4-1.0	0.3-0.65
Red II	345-360	0.4-1.0	0.3-0.65
brown	5-35	0.4-1.0	0.05-0.3
yellow	35-85	0.4-1.0	0.3-0.65
green	85-175	0.2-1.0	0.2-0.65
blue	175-255	0.2-1.0	0.2-0.65
Purple I	255-280	0.4-1.0	0.2-0.65
Purple II	280-310	0.4-1.0	0.05-0.4
Pink	280-340	0.4-1.0	0.2-0.65
Gray	0-360	0-0.05	0.15-0.6



Figure 2 Image (left) and its blue color content segmented out (right)

EXPERIMENTAL DESIGN AND RESULTS

Dataset

We have used two datasets of abstract paintings. The first dataset consisted of 318 professional abstract paintings from the electronic archive of Museum of Modern and Contemporary Art of Trento and Rovereto, Italy (MART). The second dataset consisted of 193 amateur abstract paintings collected during class activities of the course Visual Communication at Indian Institute of Technology-Kharagpur. These paintings were rated by nearly 1087 students for 8 discrete emotions (Happy, Exciting, Wonder, Romance, Sad, fear, anger and disgust) as well as arousal and valence through an online survey. There were 610 male and 477 female students aged between 16 and 21. Average number of images rated by each participant is about 15. We have then classified all the paintings as positive or negative based on the ratings. Our final dataset has 511 paintings each labeled either as positive(1) or negative(0).

Evaluation

We used 357 paintings of the dataset for training and remaining 154 paintings for testing. We carried out two experiments. 1) We trained logistic regression model using 10 color features 2) We trained logistic regression model using 10 color features and one line feature. The accuracies in both cases are mentioned in table 2.

DISCUSSION

As can be seen from the accuracy results, the line features we used did not really contribute any classification information. We shall be refining these line features in future works. Instead of using one variance measure, we shall be making angular divisions and divide the variance into multiple subvariances. Another avenue worth improving is the choice of color bin boundaries. Currently we use a heuristic based approach to make the bins, but it may be beneficial to have an adaptive binning system for generating color feature vectors. We could also potentially consider non-exclusive bins such as a Gaussian mixture model for color features.

Furthermore, as suggested by the dataset, the binary classification can be developed further into 8-fold emotion based classification or a 2 dimensional arousal valence based classification.

Table 2 Accuracy of Experiments 1 and 2

Features	Accuracy
Color features	77.23%
Color + Line	77.03%

CONCLUSIONS

We observed that adding line features along with the color features did not improve the accuracy much. However, an accuracy of more than 77% is significant in classifying images into two distinctive categories in an automated manner. Line parameters need to be reexamined since they figure prominently as key features in traditional analysis of images. Future directions include achieving greater accuracy, categorizing images on the basis of discrete emotions, and exploring the application of our work in the related fields. It is indeed possible for machine to assess and classify emotions in paintings, and this may have far reaching implications for digital communication and social media.

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RECONSTRUCTING INDONESIANS' THOUGHT TOWARDS MANUSCRIPT OF NUSANTARA BASED ON LOCAL WISDOM AWARENESS EDUCATION (PERFORMANCE RESEARCH-BASED POST-COLONIALISM STUDY)

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Abstract

The phenomenon of alienation of Indonesian people toward their own ancient manuscripts as cultural heritage represents the fading of their national identity. This research represents an effort to deconstruct the alienation of Nusantara (Indonesia) ancient manuscript through performance research. The theatrical performance and parade entitled "Civilization Sold Out" by a volunteer community called Relawan Peduli Sejarah then was done to criticize the government. This research uses post-colonialism study and involves communication science to mediate the marginalized identities in order to survive in the space of culture. This study also uses a critical paradigm analysis, qualitative methodology and performance-based research. Subjects were selected through purposive sampling method. The data were obtained by in-depth interviews, participatory observation and documentation. The data analysis used in this research is narrative analysis. This study finally comes to three propositions. First, western hegemony tend to obscure the national identity. Second, tracing national identity must be conducted through sensitizing the society. Third, articulating identity is urgent as a strategy to preserve domestic culture. Local wisdom-world view mechanism for reconstructing towards ancient manuscript of Indonesia is indeed required to be done through genuine identity awareness. The awareness of Indonesia ancient manuscript represents non-western perspective construction in triggering crystallization of Nusantara's philosophies.

Keywords: Indonesia Ancient Manuscripts, Identity, Post-colonialism, Performance Research

*"Understanding others is wisdom, understanding
yourself is enlightenment" -Lao Tzu-*

INTRODUCTION

Paradigmatic dichotomy in cultural studies is influenced by a large flow of scientific communication which is rooted in the tradition of US pragmatic and critical European (Ibrahim, 2005 cited in Hardt, 2007). Rogers (1982) states that United States research Communications dominated empirical research rather than critical (quoted in Melody & Mansell, 1983). In an article Kuhn's The Structure of Scientific Revolutions, cultural studies in the philosophy of pragmatic United States gets a lot of criticism for not accommodating power, domination, subordination, and ideology as a central issue (Carey, 1983). While European Cultural Studies, Communication Studies confirm intersection and

culture by involving ideology and deconstruction as a means rejecting everything that is a universal binary and in view of the social reality (Grossberg, 2015).

To fill the inequality of knowledge of Communication production, Jefferson D. Pooley & David W. Park (2013) suggests the project de-westernize. Studies which elaborates on post-colonial theory used as a strategy to respond to all forms of colonization (Diala, 2011; Gosk, 2012; McGrath, 2012; Al-Shetawi, 2013). The post-colonial is able to facilitate subculture themes to learn freely without any shadow effect of domination (Baetens, 2005). "The study is very useful as a means of cultural stereotypes deadly unilateral and rebuilding the narrative of national identity" (Clark, 2006, p. 95). To solve the problem, turning on the critical character associated with historical and cultural context of Indonesia became a quirk in the coloring of

communication studies. Mechanism Asian approaches is not intended to reduce the contribution of Western scholars in coloring communication disciplines, such as Cooley, Mead, Lassweel, Schramm, Berlo, etc., but rather as a means of exploring the repertoire of communication studies to accommodate non-Western different characteristics with Western (Dissanayake, 2003).

The alienation of the old manuscript phenomenon which in fact is the cultural heritage, represents the identity of waning. A study in Africa, Ezeani & Ezema (2009, cited in Abdulkareem, Isah & Issa, 2012) states, Africa's inability to preserve its cultural heritage entities, are considered including the loss of identity. National Library of Indonesia informs that thousands of Indonesia ancient manuscripts are dominated by government and foreigners (Antara, 2014). Recorded from 7700 manuscripts ancient palace of the Sultanate of Yogyakarta, about 2,700 manuscripts were almost brittle (Anugraheni, 2014). National Manuscripts is not widely known to the public, because the information about culture, local knowledge and history of the nation only be obtained from school (Yudono, 2011). Constitutional mandate, such as the 1945 Constitution and article 32 of Law No. 43 of 2007 put the Nusantara manuscript as something of value, even need to be a manifestation of the national collective memory. Kartodirdjo, Poesponegoro & Notosusanto (1975), the information gap regarding the national history of Indonesia met due to resource constraints (cited in Achadiati, 2011).

The urgency review of historical sources through ancient texts Zhushu Jinian can validate the chronology of Chinese history and reveal the facts of history in it (Xueqin & Guozhong, 2010). "Interpreting classical texts containing local views as Confucianism or Bhagavad Gita can be universal enlightenment, especially in the field of political order in an attempt to overcome the moral crisis of the West (Godrej, 2009, p. 161). Agustina, the experts of Minangkabau culture mention the manuscript of Nusantara can become a benchmark of progress for the life of today's society (Antara, 2014).

The purpose of this study to deconstruct the alienation of Indonesia ancient manuscript by doing the performance research. Performance research directs the research context to shift toward narrative, performative and methodology-based art (Bochner &

Ellis, 2002; Clandinin, 2007; Denzin, 2003; Knowles & Cole, 2008; Sparkes, 2002, cited in Carlessa and Douglas, 2011). Bagley and Castro Salazar (2012) conducted a research performance through poetry performances Beowulf Alley to advocate the practice of discrimination against the Mexicans in the United States. Trinh T. Minh-ha raised documentary movie of Surname Viet Given Name Nam to disrupt any form of a single ideology and allows a lot of meaning (Littlejohn, 2008). Smythe and Dinh (1983), a critical research can initiate actions or educational projects that involve people can understand the communication system override to protect marginalized groups. Through public awareness and social criticism to the government in this study, being a participatory project against domination in encouraging the availability of the new channel as a medium for the articulation of social transformation.

RESEARCH LIMITS

The research entitled Reconstructing Indonesians' Thought Towards Manuscript of *Nusantara* Based on Local Wisdom Awareness Education (Performance Research-Based Post-Colonialism Study) does have limits. The limits which happen in this research are: First, the study was not intended to explain the specific identity of the Indonesia or Nusantara, the identity of the Indonesia is placed just to know the form of Western domination in showing the extent of the alienation of the Indonesian nation with a Nusantara script. Second, the researcher in doing the efforts to care of Nusantara ancient manuscript does not involve dissemination efforts regarding the content or the teachings of the text, but only inform the condition of the Indonesia ancient manuscript of concern included many flowing overseas.

Third, the researcher has tried to portray the alienation of Indonesia ancient manuscript by digging through the literature in the national competition themes of Indonesia ancient manuscripts; discussion forums and an interactive dialogue with the public, especially students and residents of Malang; national workshop and exhibition of Nusantara manuscripts attended various circles both academics, indigenous stakeholders kingdom, community or institution related to the Indonesia ancient manuscript; the general public and a wide range of students from various regions in Indonesia. However, in running

performance mechanisms through the show "Sold Civilization", the researchers hold it in Malang as pilot project of a culture of literacy in the Indonesia ancient manuscripts. The region is selected, because the Nusantara script in Malang has not received much attention (interview with Deny, Chairman of the Laboratory of History, State University of Malang, July 1, 2015, 10:23 pm). Fourth, this study involves Nusantara submission to the government and also the audience in it. However, these mechanisms have not been able to bring policies specifically related Nusantara texts, because it is possible and the process requires a much longer time in advocating for this issue to be of national importance. Therefore, with the above limitations, this research is intended only describe the isolation of critical reflection in deconstructing texts show the country through the mechanism.

Ethical Consideration

1. Researchers are fully responsible for both the process and the results.
2. Researchers do not take advantage of the participants (research subjects) for personal gain.
3. Researchers upholds the guarantee of privacy for any informant or all parties involved in the research process.
4. During the study process, the selection of informants were not forced but voluntary by declaring their willingness to be interviewed.
5. This study uses research performance, so as to facilitate verification of the parties involved or identify the parties who assist in the implementation of this research.
6. Researchers consistently and comprehensively to interpret the data for the sake of accuracy of the results.

THEORETICAL BACKGROUND

Starting from the research conducted by Prof. Arysio Santos for 30 years, proving that the epicenter of world civilization is Indonesia (Nusantara). But the indigenous people themselves who doubted that the birth of the Nusantara became the center of world civilization. This has been realized by Prof. Santos, that explicitly states from time to time there is an attempt to continue to hide the truth about the story of Atlantis (Santos, 2010). This is in line with the idea of post-colonial by Said in a work entitled *Orientalism*, said that the power of the West in translating the East is not to be objective, justifying

the East as something lower through the writings that are biased as product knowledge produced (Said, 2010).

A reflection that cite the novel by Toni Morrison presents the concept of re-membering, the process of recalling the past is described as an attempt to sew or knit back in history that has been cut by hand power (Budianta, 2011). From this research mechanism, in line with Budianta writing, it can be used as a solution to overcome the "collective amnesia" through a process of remembering critically (Budianta, 2011, p. 257).

Post-Colonialism

Post-colonial theory, as a theory that represents a form of criticism relates to the constitution of historical colonialism created, maintained and produced on the oppression of the colonial experience (Littlejohn, 2008). Post-colonial has a close relationship with power. Said split into four types of power relations that live in the discourse of Orientalism, include (1) political power (the formation of imperialism and colonialism); (2) intellectual power (East educate through science, linguistic and other knowledge); (3) cultural authority (canon of taste, texts and values); and (4) the power of moral (what was done and not done by an East) (Said, 2010).

Post-colonial hybridity conception gave birth to view the world from a position between two cultures and not really be a part of both, thus ushering in the conditions at intersections or Gloria Anzaldua (Littlejohn, 2008). In particular, a post-colonial Communication Studies commissioned into the filling blank related analyzes how communication strategies for creating the conditions that obscures all manifestations of domination and try to live in such a position (Littlejohn, 2008). Through this mechanism, the culture is not only a passive object of globalization, but rather be authorized subject enabled.

Nusantara Manuscripts as the Lost Indonesian Tradition in Post-colonial Overview

The diversity of values of Nusantara as a product of post-colonial culture through the lens can be seen in a critical perspective. As a result of the Western project, the East experienced a "orientalization" (meaning creation efforts on the East) and forced into

Western puppets (Said, 2010). Cultural heritage is fragmented in history, according to the Banjo (1998, cited in Abdulkareem, *et al*, 2012), is a way of life or broadly defined as any behavior that is a tradition, including ideas, actions and artifacts that are passed from one generation to another generation in order to establish the identity, achievements and values of society.

Indonesia ancient manuscripts or commonly known as codices is simply a script written in the past. According Dipodjojo (1996, cited in Sumasari, 2014), the codex is the result of handwriting which contains various expressions of creativity, taste and human initiative whose results can be called a work of literature, which has characteristic as general and specific, which essentially became recording the nation's past knowledge manuscript owners. Head of the Institute for Preservation of Cultural Values Yogyakarta revealed that the content of the value in the ancient texts can be a role model, guidance and guidelines for life in the present (Susilantini, Dwi & Suyami, 2014). Just as in the manuscript *Negarakertagama* had actually contributed to the writing of the history of Indonesia, especially with regard to Singhasari and Majapahit (Mustopo *et al*, 2007). Codices Nusantara can fill the blank space resources in Indonesian history.

Identity

Post-colonial studies can not be separated by spaces of identity. Orientalism project has managed a dichotomy between the West on one side and the East on the other. However, this dichotomy leads to an unequal position with a civilized nation glorifies the West and East are inferior (Said, 2010, p. Xii). Identity of the article by quoting Lim Merlyna Castells article entitled The Power of Identity: The Information Age Economy, Society and Culture are a universal human experience and the most fundamental source of meaning that gave birth to the symbolic identification (Lim, 2014). It can be interpreted that the identity has contributed in providing a representation of identity. Castells (1997, cited in Lim, 2014) mentions that the forms and sources of identity, there are three types, including:

- Identity of legitimizing

Identity is directed to the formation mechanism of identity by the dominant institutions in society, so it can affect conception authoritatively identity.

- Identity of Resistance

This identity is geared to the construction of identity by opposition to the dominant conceptions as representations of injustice.

- Identity of Project

This identity is conceptualized in efforts to establish a new identity as a means to redefine their position in society and suggested a thorough transformation in the understanding of identity in depth.

Castells (1997, cited in Lim, 2014) argues that identity matches can construct various forms of collective resistance against the unbearable oppression. Identity resistance effort lead to the formation of a common identity which allows to be one important element in today's society in relation to the collective awareness strategy to transform fundamentally against the dominant identity. Stuart Hall (1994) pointed out that a common identity is a process of "becoming" that never stops (Budianta, 2011). Epistemology in exploring the concept of identity is actually still open, through approaches to recognize their own cultural products.

METHOD

This study uses performance research with a critical paradigm. "Critical paradigm can reveal hidden truths by looking at the underlying sources of social control, power relations and inequality" (Neuman, 2013, p. 124). The based-art design study has manifested in various forms, such as short stories, poetry and also non-linguistic such as music, dance, visual arts and performance (Barone & Eisner, 2006, cited in Bagley and Castro-Salazar, 2012). Critical research-based art is not intended to describe or measure the impact or effect of the activity related to the art displayed, but through performances become a critical means to obscure the people for the alienation of the manuscript and get to know the script of the Nusantara as something meaningful.

The performance in this study is supported by the empirical issues related to the alienation of Indonesia ancient manuscripts which is evidenced during

several activities such as, competition; discussion forum; interactive dialogue; publicity through the mass media both print, radio and television; national workshop; and exhibitions and petitions. Form of performance in this study a fully integrated themed show "Sold Civilization ". Volunteers of Caring history held a theatrical and parades of Nusantara manuscripts' care involving reog as local arts and horse braid (*jaran kepang*) on area of Car Free Day Ijen Malang. In addition, researchers also establish communication with the parties to reflect criticism of government by handing over the gifts in the form of Nusantara manuscript to be given to the government through the Minister of Culture and Elementary and Secondary Education, the Chairman of Commission X House of Representatives and the National Library of the Republic of Indonesia. These performances purport to stimulate the public as a mass entity that is not organized formally can then respond to these performances and affect the government's attention to the texts of the Nusantara. The data collection through in-depth interviews, participant observation and documentation (Neuman, 2013). Data sources is explored by exploring the meaning of the parties involved in this research activity.

Data collection techniques in qualitative research is flexible to adjust to the conditions and needs in the field, such as a photo, open-ended interviews, observation, etc. (Neuman, 2013). This research position in the path of qualitative and descriptive, then some data collection techniques used by researchers in the framework of this research, including participant observation, in-depth interviews and testimonials. This study did not use statistical analysis but thematic analysis that focuses on the involvement of researchers (Neuman, 2013). Data analysis was performed throughout the research process, because the analysis is not the final stage of research but became dimension through all the stages (Neuman, 2013). The analysis in this study, continues to flow to explore data entry or with other terms, researchers facilitate dialogue between the data that has been entered with analyzes that are simultaneously done. Data analysis in this research using techniques of narrative analysis. As referred Griffin (1992a, cited in Neuman, 2013, p. 578), "narrative is a form of rhetoric and public that is logic as the description that integrates theorized description of a series of events accompanied by an explanation".

The focus of this study describes an attempt to deconstruct the Indonesia ancient script alienation. On one side of the Indonesia ancient manuscript position as a source of identity, on the other side of alienation Indonesian people with the Indonesia ancient script as a representation of Western hegemony. Critical research-based art as a means to raise awareness for and against any practices that legitimize power alienation Nusantara manuscript as a valuable heritage. In this study, researchers placed dissemination activities in a variety of media to gather data related to alienation of people with a Nusantara script. Integrated performances consisting of theatrical and poetry; parade matter of history; crowdfunding; *reog* performances and horse braid; and submission to the government as a communication strategy in the space that blurs the alienation of the Indonesian with the Nusantara script and get to know the script of the Nusantara as something meaningful. Researchers are exploring the show by involving the community volunteerism Cares Volunteer History.

The framework of research performance is a means to reposition the view Indonesian people in order to build awareness of literacy in Indonesia ancient manuscript. This study became a pilot project to strengthen national collective memory of the various parties involved, especially the parties involved or affected by the activity of this show. Through adopting performance-based study of this art, the nature of the research does not only find data but do activities that can stimulate change for the better, especially in growing awareness and concern for the Nusantara manuscript. The mechanism of this research into critical reflection as media awareness and social criticism.

Subjects in this study were selected through purposive sampling technique. Purposive sampling otherwise known as judgmental sampling as a means to take on the subject of research in accordance with certain criteria and are representative (Neuman, 2013). Through this technique, the researchers get the data in depth through the activities of some informant interviews that have been selected as the sample in this study. Determination of informants as samples in this study serves to obtain the maximum information and not to generalize (Sugiyono, 2015). Data sources explored by exploring the meaning of the parties involved and affected within the framework of this

study. In addition, considering the sources, researchers also gather information from relevant influential practitioners and support the depth and breadth of data as input to the study.

Adjusting research quality criteria with the selected paradigm. Lincoln and Guba (1994) suggested giving different terms in calling the validity and reliability in qualitative research quality criteria. Some of the criterias that determine the quality of qualitative research in critical paradigm (Hidayat, 2008), are:

- Characteristically historical Situatedness

The extent of research attention to historical context, social, cultural, economic or political. In this study, researchers have linked the historical context and the influence of dominant forces associated with colonialism experienced by Indonesia with portraits of low awareness and public awareness of the Nusantara manuscript.

- Wholeness or holistic

How far are comprehensive research done, so avoid partial analysis. This research was conducted through multiple activities in a single research performance. All data generated in this study were analyzed comprehensively by involving timeline of activities that facilitate the process of analysis so that no data is missed.

- Empowerment

How far conducted research can empower the subjects. In this context, the study does not only as a means to find data but researchers in this context involves the research subjects to cooperate in activities performative. For example, in the competition to form a team of researchers in analyzing the issues related to the Nusantara manuscript for the next resulting joint solutions.

- Enlightenment

How far the results of the study were able to contribute in giving awareness and enlightenment to the research subjects. Adopting a critical research-based art provides a means for researchers in producing activities that broaden the subject of

research. For example, researchers have held a national workshop and exhibition Nusantara script, so it can raise awareness and community care (research subjects) to the text of the Nusantara.

- Confirmability (Subject-Theory)

How far the results of the subject can be confirmed by theory. Data obtained from the subject further intersected with theory. In this study, researchers have discussed about post-colonial theory with data obtained from the subjects study.

FINDING & DISCUSSION

The alienation of the manuscript of Nusantara is experienced in almost all informants. Informants tend not to know the Nusantara texts, especially the real form and the content contained therein. In addition, the implementation of a national workshop and exhibition Nusantara manuscripts show that in the questionnaire that was filled, the participants did not know the Indonesia ancient manuscript and the majority could not access the content in the text. While the findings of others, some of the people who already know the Indonesia ancient script actually makes such goods as a commodity and something that is sacred (occult). National Manuscripts in this case is not understood like a constitutional mandate that mentions, the Nusantara manuscript is a cultural heritage which has role as an intellectual product of the Indonesian nation that worth to be preserved.

Manuscripts of Nusantara become one of the communication media civilization. How the nation's past can be recorded and communicated to generations of successors as his heir. Through Nusantara manuscripts, it should be able to recognize the identity by accessing information from its predecessors. However, the condition is opposite from the expectation. The society's ignorance in a nation with their heritage has become one of the discording forms to know the identity in order to access information from its predecessors. The civilization communication disjuncture stimulate Nusantara manuscripts are considered to be an alien.



Figure. 1 Collection of manuscript from society

The alienation of a nation with the history and the heritage of civilization, do not appear out for a sudden. Some of the findings that led to the alienation, among others: a low interest of local culture, media and the global flow of modern education. The tendency of people who interest the manuscript of Nusantara is only certain people who have experience and love with the culture and history. In fact the strange notion for people who were attempting to preserve local culture is inevitable. The development of the mass media to new media bring out the ways and new patterns of thought in constructing a public entity. The media thrust many cultures that are popular and commercial value laden. Production of information that continues to load things labeled modern, have consequences on the local culture that tends to traditional stamped or fashioned into unnatural and is considered out-dated. They have the exclusive logic (exclusion) who understand that the hidden agendas behind the media should determine which are loaded and which are not loaded (Ibrahim & Akhmad, 2014). It affects the interests of their audiences to become passive consumers internalize the frame of reference of popular cultures that is packaged by media. Even an extension of the West by making public institutions are able to disseminate the interests that they have, one educational institution. We only become consumers on cultural production and knowledge. Antonio Gramsci mention specific ideas more influential than others, so that a particular culture can also mastered other cultures (Said, 2010).

Discovering the identity as an interest as a nation are in a global cultural arena. Identity searches can be done when there is the awareness. The problem is, when the hegemony of Westernization happen,

society as if willing and precisely follow the currents comfortably, then that needs to be built in the beginning is raising awareness. Comfort and reliability synonymous with the status quo that has a legitimate structurally. The idea of art as a strategy to dismantle a regularity and reliability (Dahana, 2015). The integrated performance "Sold Civilization" by elaborating the concept of theatrical, poetry, marches and Nusantara submission to the government as a means of raising awareness and social criticism. The audience watched to see which reminded them of the condition of the Indonesia ancient manuscript. A theatrical play which had some characters as like the character of government and foreign collectors became an opening of criticism which reflected the reality. The government played a role who tend to be careless about the Nusantara manuscript, while the foreign collectors portrayed was very appreciative toward Indonesia ancient manuscript. The indifference shown explicitly (overtly), through the words "What is this ?, what is this manuscript? We are as Indonesian people do not need ". It is a criticism of the government and Indonesian people who feel that they do not need their heritage. Legacy of these texts are very valuable, with struggle and sacrifice predecessors in passing the record he wrote is not considered important yet.

Excavation meaning of identity is more difficult when the manuscripts as a legacy of the nation is no longer in its own nation. The manuscript, which should be the mirror's character is just ignored. The relationship between the state and the owners of manuscripts tend to be economical. Countries appear when there is a project that musttake the script, while the script owners concerned present to offer collections. The pattern of this relationship is pragmatic. This condition describes a climate that is not conducive to building a national vision for preserving Nusantara manuscripts. The state should provide guarantees and appreciation through educational solutions. The taken completion is not only for a moment, but involved the owners of the Nusantara manuscript in the collective preservation.

Awareness efforts to the text of the Nusantara carried through the parade to invite the concerning of audience with Nusantara manuscripts. Speeches and sing the national anthem as an accompaniment to voice alienation of the existing texts. This activity in collaboration with local arts, namely *reog* and *jaran*

kepang. Public enthusiasm was quite high with the presence of the art performances.



Figure 2. Theatrical and poetry reading by the members of the Volunteer Care History

While the efforts made to government criticism is by submitting RI through the Education Minister as a gift 'history through Minister of Culture and Elementary and Secondary Education, Chairman of Commission X of the House of Representatives Republic Indonesia, and the Chief of the National Library as a means of criticism and aspiration to live. The three institutions are considered the most competent institution in strengthening policies that accommodate the interests of the Nusantara manuscript to be conserved. Through the show "Sold Civilization" as a mechanism to destabilize form a single meaning to the text of the Nusantara. When Indonesia ancient manuscript is considered unimportant, then Indonesia ancient manuscript will disappear from the mind. However, when the Nusantara manuscript meaning in looking at the text of the Nusantara. This is consistent with the concept of postcolonial criticism to reject every single form of cultural understanding and look at cultural identity as something more complicated (Littlejohn & Foss, 2008).



Figure 3. Grant Submission National Manuscripts of the Society to the National Library of the Republic of Indonesia as Form Criticism and Concern for Government

Articulating identical identity as a mechanism shows particularities. How a nation will only be the consumer's life, when matters concerning selfhood is not actualized. Science communication are asked to think about how to live in space hybridity, the space between cultures (Littlejohn & Foss, 2008). When the West has been considered manifestations of power with all his power, then the reflection that needs to be done not only to reject and fight but can negotiate with articulating its identity. Identity is not a static thing, but rather a mechanism that proceeds. Collective identity is a process of "becoming" that never stops (Stuart Hall, 1994, cited in Budianta, 2011).

The forms of identity can be divided into three categories, covering identity crisis, critical and creative. First, the identity crisis was experienced by Indonesia when the domination of the West over its identity. West with all its manifestations of power has hegemony, led to the Indonesian people become alienated with the Indonesia manuscript. Countries as ruler tends to smooth out the condition, such as by allowing the practice of selling a script to foreigners, less education curriculum to accommodate local interests, and the preservation of Indonesia ancient manuscripts in various areas is less attention. It is as a crisis, so it is very conducive in order to cement the dominance of the West or in other terms as a state that has been legitimized (Castells, 1997, cited in Lim, 2014). Second, the critical identity as a means of doing resistance for any practice to domination by the West against Indonesia. Critical identity becomes a collective space in voicing alienation of the Nusantara manuscripts. Community of Caring Volunteer History becomes a pilot project to bring together people who volunteered to criticize a conditions deemed appropriate script associated country through performances. Shows in this case was employed as a critical mechanism as well as awareness. This is consistent with the concept of Castells (1997, cited in Lim, 2014) relating to the identity of resistance as an attempt by the opposition to construct various forms of domination that is not irresistible.



Figure 4. Action Performance Parade of Nusantara manuscripts with Community of Care History

Third, creative identity as a means to make modifications as new ways to communicate the identity of in order to live in the space between cultures. Creative identity arise as a result of critical consciousness is then translated in depth through creative processes. Alienation of a nation with a legacy of their own civilization should be realized together. The awareness about the manuscript of Nusantara is not as a nostalgic classic into a project to return to the past. Creative identity can be raised by the community-based public awareness or community volunteers. This is done when the identity crisis related to the alienation of the Nusantara manuscript tend to lack of recognition, state institutions became parties that paved westernization and tend to experience a crisis of confidence of the public, the initiation of the volunteer groups that have a critical awareness can be lighter in designing the identity creatively. When Volunteer Care History held a memorial day history, the support of the community and society, such as *reog* and braids and donations Nusantara manuscript of collectors manuscript as a gift a day of history to the country, into your field findings that suggest the involvement of the public is based on the collective consciousness and not materialistic, Through the mirror, the true public involvement is very important in contributing to the nation, especially in the preservation of assets of the Nusantara.

CONCLUSION

This study aims to deconstruct the script alienation country through the mechanism of performance research. The alienation of the manuscript of Nusantara experienced almost all the informants. Informants tend not to know the Nusantara texts, especially the real form and the content contained therein. In addition, the implementation of a national

workshop and exhibition Indonesia ancient manuscripts show that in the questionnaire that filled it, the participants do not know Indonesia ancient manuscript and the majority cannot access the content in the text. While the findings of others, some of the people who already know the script Nusantara actually makes such goods as a commodity and something that is sacred (occult). National Manuscripts in this case is not understood like a constitutional mandate that says that the Nusantara manuscript of cultural heritage as an intellectual product of the Indonesian nation to be preserved.

The alienation of the nation's identity as a consequence of Western hegemony is fragmented in three ways, including: a low interest toward local culture, global current popular media and modern education. In this regard, modern Western culture has managed to legitimize stamped in daily practices governing public taste. Global media production that reduces local culture and make popular culture develops massively reinforce the power of the West. The younger generation prefers Western culture, Western culture considers better, while the local culture as something strange and left behind. Practice hegemony increasingly entrenched with modern education that has formed the new sciences are considered to guarantee the future, hand in hand with the cultural policy of the state that is also not optimal in supporting the existence of the nation's heritage, especially the Nusantara manuscript.

Mechanism of performance research that involves the activity of theatrical and parades Nusantara manuscripts by Cares Volunteer History. These performances as a means of destabilizing forms of alienation to the text of the Nusantara. The players and the audience involved to interpret and fight the practice of hegemony by raising awareness in addressing the Nusnatara manuscript. Media awareness is supported by the activity of script concerns the country through a parade with local arts local elaboration, as a means which tend to get great attention from the public. Moreover, criticism of state policy efforts made through submission to RI through the Education Minister, Chairman of the Commission X of the House of Representatives, and the Chief of the National Library in order to address the aspirations of the governments directly.

This study gives an overview in articulating identity as a response to the practice of domination that has

alienated the Nusantara manuscript. The process of articulating the identity can be done when other forms of hegemony have been realized, then led the resistance as a reflection of consciousness, to then be able to negotiate identity of the manifestations of domination that occur. Through this projection of Nusantara manuscripts is no longer marginalized, but rather can be advocated for a national collective memory of even the world's collective memory (memory of the world).

PROPOSITION

This research resulted in three propositions. The first proposition, Western hegemony tended to obscure the identity of three things that led to the alienation of the Nusantara manuscript, covering the low interest of local culture, media and the global flow of modern education. This is supported by four power relations that live in the discourse of Orientalism, includes political power, intellectual power, cultural power and moral authority.

The second proposition, discover the identity of the Indonesia is done in a way to make people aware. In-search of identity made possible by the emergence of consciousness. Media awareness as a mechanism to destabilize the form of alienation to the text of the Indonesia. In conducting the awareness necessary to involve local wisdom, in order to get the attention of a larger mass.

The third proposition, articulating the essential identity as a strategy of maintaining the culture of the Indonesia. The forms of identity are categorized into three, covers an identity crisis, critical and creative. Articulating identity as a cultural strategy is achieved when the identity crisis has been realized, then reveal the identity critical to resistance to all practices of domination, and subsequently gave birth to a creative identity as a means to make modifications through new ways to communicate the identity of in order to survive.

SUGGESTIONS

Hegemony who has lived in a variety of fragmentation of life should not be regarded as a natural thing in the name of change and development of the times. A critical look needs to be raised in order to advocate for the marginalized cultures in order to survive in the global arena as an equal representation.

This study uses performance research, a critical research-based art. Performance research needs to be developed in academic communication studies. Elaboration of performance research and Communication Studies through the critical approach, can be used as a means of destabilizing the hegemonic practices that have been legitimized by conducting awareness and social criticism.

The results of this study as the first step in order to articulate the identity of the Nusantara. The need for a discourse analysis related products Nusantara manuscript, as a projection of the identity of the Nusantara meaningful searches in dismantling practices in a more discursive dominance.

The results of this study encourage the synergy between the public and the government in the face of public institutions that reproduce and preserve the value and colonial practice. National collective memory needs to be built by placing a customs agency or kingdoms, such as the palace of Yogyakarta as one of the agents of civilization informative communication.

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INTEGRATING MULTIPLE INTELLIGENCE ACTIVITIES IN TEACHING ENGLISH

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Abstract

Multiple Intelligences Theory was originally proposed by psychologist Howard Gardner at Harvard University in 1983. He defined eight types of multiple intelligence: linguistics, logical- mathematics, visual-spatial, interpersonal, intrapersonal, musical, bodily-kinesthetic and naturalist. Multiple Intelligences does not only explore teachers with more choices of activities in teaching English but also stimulate students to demonstrate what they have learned in many different ways. Therefore, This paper deals with Multiple Intelligence Theory in teaching English with a synthesis of some empirical studies. Definitions of Multiple Intelligence by Howard Gardner and its types of Multiple Intelligence are delineated. Research on Multiple Intelligence Theory in teaching English are reviewed. The possible activities in teaching English with different sets of Multiple Intelligences are discussed. The lesson plan of Multiple Intelligence approach in teaching English are explored. A brief summary of recommendation and conclusion are finally explained

Keywords: multiple intelligence, teaching English, literature review

INTRODUCTION

Every student is unique. Each has different characteristics compared to the others. This difference usually comes in a variety of conditions. A teacher who accompanied the students will deal with this difference. One type of difference that can be seen is the ownership of the different Multiple Intelligences. Multiple intelligences based learning is a process of two-way communication between teachers and students to achieve the learning objectives. This is done through the introduction of the Multiple Intelligences of the students as the basis for selecting learning strategies. The definition of Multiple Intelligence that is supported by some criteria which is the ability to solve a problem or create a product valued in a society is very different from the definition of intelligence implicit in standardized IQ (Hoerr, 2000). All children have different proclivities in the eight intelligences, so any particular strategy is likely to be highly successful with one group of students and less successful with other groups. Because of these individual differences among students, teachers are best advised to use a broad range of teaching strategies with their students

(Armstrong, 2009). There are some schools in US applied Multiple Intelligence during the teaching process as follows:

Table 1. MI School Program in US (Suprpto & Liu, 2014, p. 6)

Schools	Addres	Characteristics
Russel Elementary School	Lexington Kentucky (inner-city)	developed MI program over time
Expo for excellence Elementary Magnet School	St. Paul Minnesota (inner-city)	founded as MI programs
The Key Learning Community	Indianapolis Indiana (inner-city)	founded as MI programs
Skyview Junior High School	Bothell Washington (suburban)	founded as MI programs
Lincoln High School	Stockton, California (suburban)	developed MI program over time
Mountlake Terrace High School	Mountlake Terrace, Washington (suburban)	developed MI program over time

Gardner' Multiple Intelligence Theory

The theory of Multiple Intelligence was developed in 1983 by Dr Howard Gardner, Professor of education at Harvard University, and it was first published in the book *Frames of Mind* which is *The Theory of Multiple Intelligence*. Gardner (1983) described different types of intelligences as follows:

Linguistic Intelligence

Linguistic intelligence refers to an individual's sensitivity to the sounds, rhythms, and meanings of words and different functions of language. Teachers can stimulate their students' linguistic intelligence by encourage them to say and see words, read books together, and by providing any discussion (Lunenburg & Lunenburg, 2014). In addition to that, Linguistic Intelligence also refers to the capacity to use words effectively orally like a storyteller, orator, or politician or in writing like as a poet, playwright, editor, or journalist (Sariolghalam, Noruzi, & Rahimi, 2010). Students like reading, writing, telling story and playing word games (Armstrong, 2000)

Logical-Mathematical Intelligence

Logical-Mathematical Intelligence refers to the use of numbers effectively and make any reason very well. It is involved in recognizing abstract patterns, prediction making, sequencing, problem solving and also scientific investigation and it is associated by the term which is scientific thinking (Botelho, 2003). In addition, those The logical-mathematical student typically likes puzzles, mysteries, and problem-solving activities (Griswold, Harter, & Null, (2002).

Spatial Intelligence

Spatial Intelligence refers to the distinctive ability to understand the visual world perfectly and also the ability to correspond to spatial information graphically and have well developed mental images (Chapman, 1993). In addition, it also involves the sensitivity to form, space, color, line and shape and then visualize things either mentally or graphically (Christison, 1996). Students like designing, drawing and visualization (Armstrong, 2000).

Musical Intelligence

Musical Intelligence refers to the ability to express emotions and feelings through music sensitivity to rhythm, pitch and melody (Christison, 1996). And also, students with and musical intelligence are able to manipulate music and combine its elements (Heming, 2008). It is the capacity to create, perform, and appreciate music (Gardner, 2005, p. 7). Student like singing, whistling, humming and tapping feet and hands (Armstrong, 2000).

Interpersonal Intelligence

Interpersonal Intelligence refers to the ability to interact with people effectively and and also to engage in verbal and nonverbal communication (Lazear, 1993) and it also involves understanding people which is known as being "People Smart" (Lazer, 2000). Activities in interpersonal intelligence are such peer sharing, simulations, board games, and cooperative groups (Armstrong, 2009). Anyone who deals with people usually possesses a high interpersonal intelligence like teachers, the rapists, salespersons, and politicians (Gardner, 2006). Students like leading, organizing and relating and work best as part of a group (Armstrong, 2000).

Intrapersonal Intelligence

Intrapersonal Intelligence refers to the ability to understand oneself including one's own desire, fears, and capacities and to use such information effectively in regulating one's own life (Gardner, 1999). It deals with the individual self that makes students of their own feelings, and are self-motivated (Heming, 2008). Students are good at setting goals for themselves, planning and reflecting on their work who prefer to work alone (Armstrong, 2000).

Naturalist Intelligence

Naturalist Intelligence refers to the ability to understand the natural world (Stefanakis, 2002). In addition, it is the capacity to distinguish and categorize object or phenomena in nature (Gardner, 2006). Students using this intelligence are nature smart who have an awareness of the natural world phenomena like animals, insects, birds, fish, rocks. Therefore, students with this intelligence learn best when the content is related to the natural world

(Lazear, 1991). Students like playing with pets, gardening, investigating nature and caring for the earth (Armstrong, 2000)

MI on Teaching English

Narges & Bagheri (2013) investigated the relationship between Multiple Intelligences and Writing Strategies. They found that teachers are aware of how multiple intelligences could influence writing strategy used by learners which proves the individuality of the students. Moreover, by being aware of the writing strategy used by students, both teachers and students would know which strategies are almost learned and used most and which strategies need more emphasis and practice which is going to help to improve the students' writing.

Derakhshan & Faribi (2015) reviewed intelligence types that students employ in relation to their foreign language learning and she said that it is possible to motivate learners by different activities relating to the different intelligences and showed that there is positive effective to enhance, motivate and activate students' mind regarding different types of intelligences.

Ibnian & Hadban (2013) indicated some possibilities to motivate learners by activating multiple ways of meaning making through the use of tasks relating to the different intelligences. In addition, they concluded that the MI theory could will have a vital role in creating an attractive, encouraging and motivating atmosphere in ELT class and will provide a variety of language activities that stimulate the different tools or intelligences proposed by Gardner makes it possible to engage multiple memory pathways necessary to produce sustained deep learning.

Ghamrawi (2014) indicated that teachers' use of MI on vocabulary acquisition by preschoolers during English as a second language classes in a K-12 school in Lebanon acquired new vocabulary faster using traditional methods of teaching however their retention of such vocabulary was significantly weaker when compared with the vocabulary acquired in MI classes.

Morgan (2004) argued that Multiple Intelligence Theory framework is a useful tool for planning language learning tasks which insure that students can cope in the presence of challenge. When learners see what they can do, this has a positive effect on

their self-esteem and can lead to enhancing success in language learning and its academic results.

Activities in Teaching English with MI

Table 2. Gardner' Multiple Intelligences (Spirovska, 2013, p. 7)

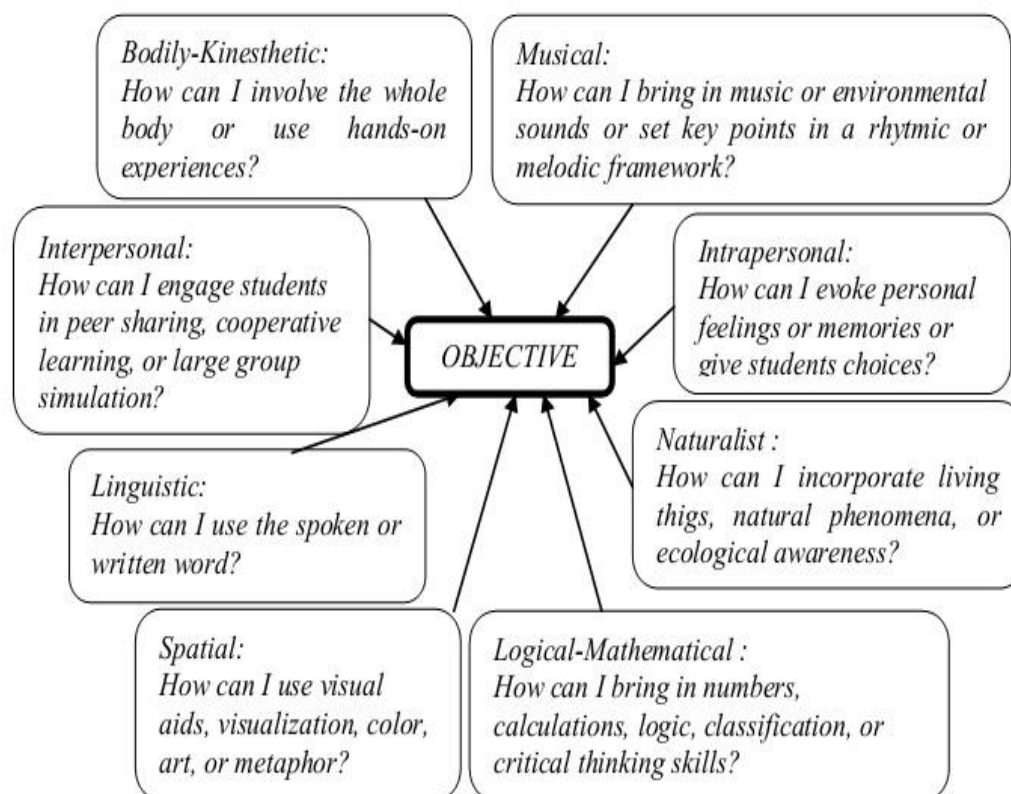
Linguistic Intelligence	Reading a story, choosing appropriate word to fill in a gap in a sentence, choosing an appropriate synonym or antonym for a given word, answering multiple questions related to a text.
Logical Mathematical Intelligence	Sequencing events in a chronological order, finding logical errors, presenting timelines of events presented in a story or a text, jigsaw puzzles and games, concept maps.
Musical Intelligence	Songs, tongue twisters, rhymes, playing songs in order to introduce a topic or analyze the lyrics, transforming lyrics into a text.
Visual Spatial Intelligence	Drawing diagrams, concept maps, matching pictures with words, describing pictures or images.
Bodily Kinesthetic Intelligence	Drawing, coloring, mime, dramatization, making models of objects and using reality (real objects), games
Interpersonal Intelligence	Analyzing a character, reflections on characters and their actions or motivation, analyzing or retelling/rewriting a text from another's character point of view, group work.
Intrapersonal Intelligence	Journal keeping, activities in order to elicit personal experiences (reflections, discussions and sharing personal experiences).
Naturalistic Intelligence	Comparison between a novel and a film, news broadcasted by two different resources, categorizing, analyzing settings, field trips and projects.

MI Lesson Plan

One of seven-step procedure suggests one way to create lesson plans or curriculum units using MI theory as an organizing framework are showed by the

kinds of questions to ask when developing a curriculum for a specific objective or topic. These questions can help prime the creative pump for the next steps as follows:

MI Lesson Plan: Teaching English



MI Planning Questions (Armstrong, 2009:65)

LESSON PLAN

Subject	: English	Media	: Paper and Pencil
Level	: Senior High School	Logical Mathematic	: Sequencing Events in a chronological order
Topic	: Who am I	Linguistic	: Reading a story, Retelling the story
Time	: 20 minutes	Interpersonal	: Retelling/rewriting a text from another's character point of view, group work
Basic Competence	: To explore students in teaching and learning English	Intrapersoal	: Journal keeping, activities in order to elicit personal experiences
Learning Objective	: The students are able to master English (Four Skills; Listening, Speaking, Writing, Reading)		

Visual-Spatial : matching pictures with words, describing pictures or images. Linguistic : Reading a story, Retelling the story

Bodily-Kinesthetic : Drawing, mime, Dramatization

Table 3

No	Activities	Time	MI Analysis
1	Introduction of Who am I the games	3 min	Linguistics Visual Spatial.
2	Tell the the students that there will be 4 skill in teaching English which are listening skill, reading skill, writing skill, and speaking skill	3 min	Linguistics
3	Ask student to student to prepare a pencil and some pieces of paper to draw some picture based on teacher' instruction	1 min	Visual Spatial Bodily-Kinesthetic
4	Give some clues for students to answer the question and then for them to draw the pictures of their answer on the paper	5 min	Visual Spatial Bodily-Kinesthetic Linguistic
5	Making any story of their finished pictures based on my clues	5 min	Interpersonal Intrapersonal Bodily-Kinesthetic
6	Performing the story that they have already done	3 min	Interpersonal Bodily-Kinesthetic
7	Giving any assignment : Closing statement	3 min	Linguistic

CONCLUSION

Multiple Intelligence encourages students in learning English based on students intelligences. In the multiple intelligence classroom, teachers are suggested to teach literacy instead of traditional teaching which is concerned with the teacher being the controller of the class and then teacher should build up their lessons in a way which engages all or most of the intelligence since Gardner suggest that almost everyone has the ability to develop all eight intelligences if they are given appropriate encouragement, enrichment and instruction (Armstrong, 2000). Therefore, teachers are suggested to ensure that they provide several different activities in order that students can explore their different ability in learning in the classroom. According to Snider (2001), Multiple Intelligence Theory related

materials have the strong potential to improve foreign language which is English because they engage learners' innate abilities. the teacher is not only as a merely language teacher but also they have to facilitate, observers, and design a very good lesson.

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PRACTICE-BASED RESEARCH AS AN APPROACH IN BRIDGING THE VISUAL ARTS AND ETHNOGRAPHY IN SOCIAL SCIENCE STUDY

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Abstract

This paper attempts to explore the theoretical aspect on how Visual Arts can be applied in the Ethnographical study by using practice-based research. The introduction provides some definitions and methods used in ethnography, visual arts, and practice-based research. Based on the comparative study made between visual arts and ethnography approaches, common characteristic between these two disciplines has been identified. The discussion argued that the application of visual art approach in ethnographical research can be made more effective through the combination of practice-based and visual ethnography method. Thus, it is suggested that Visual Arts Practice can be explored and become one of the alternative approaches in visual ethnography method by employing practice-based research. It is hoped that this approach opens up interdisciplinary studies by bridging the potential association between Social Science and Visual Art discipline in higher education system research.

Keywords: Practice-based Research, Ethnography, Visual Ethnography, Visual Arts

INTRODUCTION

For many artist and designer, research indicates practice. The concept of practice-based research will lead to understanding the nature and forms of research in art and design and is important introduction discussion for a future researcher in the field to be familiar with. The research is then communicated through work exhibited, and through objects, system performances, and even facilitated or created. Arising from particular needs and purposes, knowledge is gained and externalized through a continuous process of finding out, trying out and making out, within a framework of critical reflection and contextualization (Danvers, 2003). Practices will increase the knowledge that is gain throughout the process of doing a research. Bresler and Sullivan (2005) adding that an understanding practice describes the way visual arts knowledge is framed, encountered critique, and created during the research process as insight is achieved and communicated. The researcher is not only doing a research, but at the

same time also gaining knowledge about the practices that he or she been doing, as for example, if the researcher is applying visual arts practices into his research, indirectly he will gain knowledge about the process and knowledge throughout the process of doing the research.

From the early previous research, there is less emphasis on applying visual arts practice in doing ethnography research, especially involving visual data collection. When it comes to visual arts, the visual is to be a concern the most important. Visual is a medium of the message, as in visual ethnography the visual data is being emphasized rather than the other type of data collected. In visual arts, there is mentioned about art practice as research. Gere and Gardiner (2010) stating that the production of knowledge, i.e., research, is seen as a way of dealing with these internal needs, and hence, whilst art production is seen as central to practice based

research, art production itself is not generally seen as yielding knowledge.

In the past, research, particularly in visual arts disciplines, was problematic and its progress was hindered by the lack of suitable methodologies. Qualitative methodologies (including phenomenological, hermeneutic, axiological, ethnographic, holistic, naturalistic, descriptive, experiential, dialectical strategies, etc.) promoted the value of subjectivity, individuality, complex interaction, involvement, etc., and are now considered legitimate procedures. They offer researchers in Visual Arts guidance towards more appropriate procedures for research methodology (Gray and Malins, 1993). Due to this problem, this paper attempts to unravel the possibility to see the practice-based research in the visual arts to be developed into a discipline of social science research, especially from the point of culture and ethnography. The discussion below will explain basically about ethnography and visual ethnography methods that commonly used in social science research.

Ethnography

Culture which includes knowledge, belief, arts, law, morals, custom and any other capabilities and habits acquired by man as a member of society (Kroeber and Kluckhohn, 1952). Biber and Leavy (2006) clarify that ethnography research is aim to get an in-depth understanding of how individuals in different cultures and subcultures make sense of their lived reality. From this statement, can clarify that ethnography is a study about culture. In other words, ethnography is all about “writing a culture”. The ethnographers will go inside the social worlds of their research setting. In their research setting, the ethnographers will provide a detailed account of everyday practices and customs of one’s culture, subculture or a group. When conducting the research, the research setting is needed to be at the “natural” state, and not to be “set up” by the researcher at a specific site.

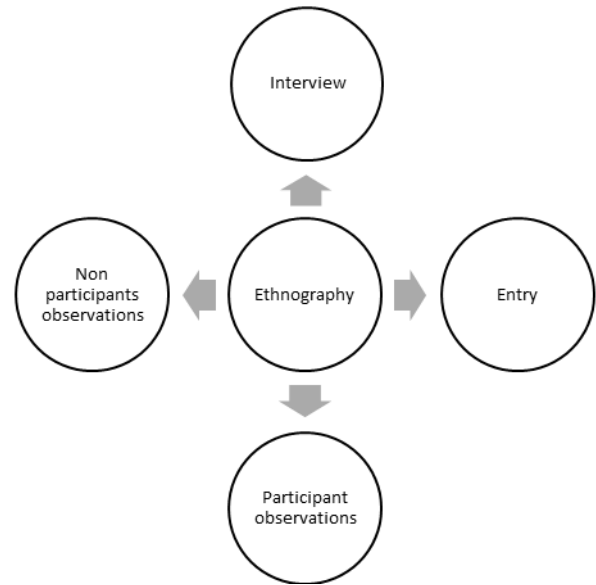


Figure 1: Method used in conducting Ethnography

As seen in figure 1, participant observation is claiming to be the primary research tool of ethnography and its practice. It requires the researcher to live or make extensive visits to the setting they are studying, observing as well as participating in the activities of those they are researching (Biber and Leavy, 2006). The participant’s observations said to be the primary research tool as to get an understanding through direct observations of behaviors and interactions with others in one’s research setting. Gobo (2008) also mentioned in his writing claiming that ethnography gives priority to observation as its primary source of information. Gobo assumes that ethnographic methodology comprises two research strategies: nonparticipant observation and participant observation. This ethnographic methodology as stated by Gobo gives priority to observation as its primary source of information. This is supported by Gobo’s statement as he said that: The researcher establishes a direct relationship with the social actors, Staying in their natural environment; With the purpose of observing and describing behaviour; by interacting with them and participating in their everyday ceremonials and rituals, and learning their code (or at least parts of it) in order to understand the meanings of their actions.

The entry also plays an important role in ethnography research. Gaining access is a major concern in

qualitative research. There has been a great deal of attention paid to the challenges of what is understood as an entry (Madison, 2012). Madison stated that as an ethnographer, he or she must consider how to enter the terrain of his or her subjects in ways that are appropriate, ethical and effective.

There is another term used in ethnography that is focused ethnography. The expression 'focused ethnography' was coined by Knoblauch (2005) to denote a specific type of sociological ethnography adopted in applied research. In Gobo's writings, he said that focused ethnography involved relatively short-term fields visit and their short visit duration being offset by the intensive use of audio-visual technologies for data collection and analysis.

To argue about the common sense of ethnography, there are many who argue that ethnography is a highly subjective method, in the sense that it is very sensitive to the researcher's attitude and perceptions (Gobo, 2008). This can tell that if different researcher visits the same setting, they will see different things, and as a result, their audiovisual data, for example, will record different aspect. The result of ethnography can be generalized. For example, if the researcher is focusing on behavior, then the result will be generalized to behavior. This is depending on the researcher plans on what to study about the culture itself.

Overall, the idea and practice behind ethnography have been identified. From this, the theory and practice can be identified to gain the information needed in order to find the suitability that can be incorporated in the context of practice-based research.

Visual Ethnography

Visual Ethnography has long been used as one of the methods adopted in the study of anthropology and social science. According to Eddy (2013), visual anthropology (ethnography) is a subfield of social anthropology that is concerned, in part, with the study and production of ethnographic images, photography, film and also new media. More recently it has been used by historians of science and visual culture. According to Harper (1998), Gregory Bateson and

Margaret Mead largely reinvigorated the use of the visual methods in anthropology. Their book entitled 'Balinese Character' (Bateson and Mead, 1942) showed the potential of visual ethnography in the study of culture, but it did not inspire a revolution in visual ethnographic methods. However, Rafee et. al (2015) claimed that visual ethnographic methods can also be applied in the production of Visual Arts. They also stated that Visual Analysis gave a definite strategy for examining the implications built up by the synthetic relations between the peoples, places, and objects delineated in Visual Ethnography images. In other words, the features of Visual Analysis has an important role in Visual Ethnography method especially for analyzing the visual images. Collier (2001) also added that analysis of visual records of human experience is a search for pattern and meaning, complicated and enriched by our inescapable role as participants in that experience.

Visual ethnography, the 'field' of ethnography where the study and production of ethnographic visuals are being emphasized, such as the usage of photography and film as a mean to develop a research, or as an outcome of an ethnographic project. The turn of the twenty-first century was a key moment in the development of visual anthropology as the technology of visual data recording tools are developing.

There are two ways to consider the relationship of visual ethnography to academic disciplines and interdisciplinary fields (Pink, 2013):

1. One is to ask to which disciplines might visual ethnography practice be relevant, and from that perspective to consider how the theoretical tenets of those disciplines and fields might inform the way it is practiced.
2. Consider which disciplines have overlapping concerns in seeking to understand visual images, audio-visual media, mobile technologies and the internet

The result of treating the interdisciplinary of visual ethnography from these two perspectives is that it allows us to go beyond simply seeing visual ethnography as a practical device that can be used to produce knowledge, to understand it further as a

practice and way of knowing and learning in the world that might be equally analysed.

“To develop the understandings of visual ethnography practice I apply in my own work I draw, sometimes critically, on a range of disciplines and fields, including visual anthropology, media anthropology, visual sociology, media and internet studies, visual studies/visual culture studies and art history and geography”-

Pink (2013)

The idea of an interdisciplinary approach to visual ethnography is close to its roots in visual anthropology where disciplinary boundary crossing has brought together, for instance, the theories and practices of art and photography with anthropological theory and practice. Meanwhile in Schwartz (1989), she discusses the use of photography as a methodological tool as well as a means of presenting in doing social research. In her article, she quotes how Byers (1964) argues about the two-headed view of photography:

1. It is either an art- technology is used to “produce a creative photograph of which the photographer is the ‘source’.
2. Precise machine made a record of a subject - the main concern is accuracy and hence, “the subject is the ‘source’.

Byers’s second argument has underestimated the aesthetic value of ‘practical’ photographs and overlooked the possibility of doing ethnography as an art practice. The first statement from Byers argues that by using technology, it can produce a creative photograph of which photographer is the source. But to be considered, the photographer and subject are both important. Why not combining both of the two-headed of photography to makes visual recording more impact.

Broadly conceive ethnography is the study of culture. The ethnographic report is however usually presented in written mode (Michael and Gregory, 1992). In an ethnography research vision is often primary, as the frequently overlooked metaphoric used of the term observation attest. Photograph of people and things

stand as evidence in a way that narrative cannot. This explains why visuals play their role in doing an ethnography research as the observation needs visual to support the evidence or data to contribute to the research. The witnesses and observations are transformed into a written account or more likely to say experience is transformed to written account. The works of eyes are done by language.

The standard use of visual in an ethnography research as suggested by Michael and Gregory (1992) consist of; (1) as part of ethnographic reports and (2) as a resource for the examination of visual phenomena. The question is, is the practitioner of the field knows how to create visual data that will impact on the understanding of the visual itself? This relies on how the practices of practitioners itself whether he has the knowledge of how to create visual that has the impact on how the visual can communicate through the visual itself.

Ethnography is popular as one of the tools to study culture but, there are differences between visual ethnography and ethnography. In an ethnography research, the ethnography researcher only pins down the most important steps in gathering data in an ethnography research, which is either by interviewing or by participant’s observations. It only depends on which one comes first. Ethnographer only prioritizes about the data collecting that is gain through interviewing and based on observations only. Visual data are not to be prioritizing important as the data by observation and verbal takes converted into dried text. The role of visual in doing an ethnography research is for evidence only.

The acceptance of ethnography or can call the representation of culture thus takes place in through the medium of language, are neglecting the visual modes of representation. Images are translated into words, the visual is mediated verbally. As in visual arts, the practitioners of this field knows how to create better visual, but they do not know the ideology of ethnography and vice versa.

Visual Arts

Since visual ethnography methods used in the study of ethnography, it is seen associated with the visual

arts. According to Oxford Dictionary (2010), the visual is described as of or connected with seeing or sight. Visual describe as a picture, map, a film, etc., used to make an article or a talk easier to understand or more interesting. Whereas art is described as the use of imagination to express ideas or feelings, particularly in painting, drawing or sculpture. Visual arts are art forms that create work that is primarily visual in nature.

The example of visual arts is such as painting, sculpture, printmaking, design, craft, photography, drawing, ceramics, video, architecture and filmmaking. The outcome of visual arts can be in 3-dimensional or in 2-dimensional.

The meaning of visual is, it is something that we see. We as human use our eyes senses to see something. Every artwork involving visual arts requires the combination of art elements and principle design. The elements of arts are a line, color, appearance, textures, shapes, and space. The elements of design are harmony, contra, balance, diversity, rhythm, movement, and unity.

As stated by Gray and Malins (2004) there is as yet no universal accepted approach to research within art and design. By this statement, the traditions within other disciplines should not be neglected, new procedures must be based on cultural, contextual and specific response to the felt and need and the nature of practice. Allison (1991) has suggested seven principles of research procedures which have been applied to Art's research programs as shown below (figure 2).

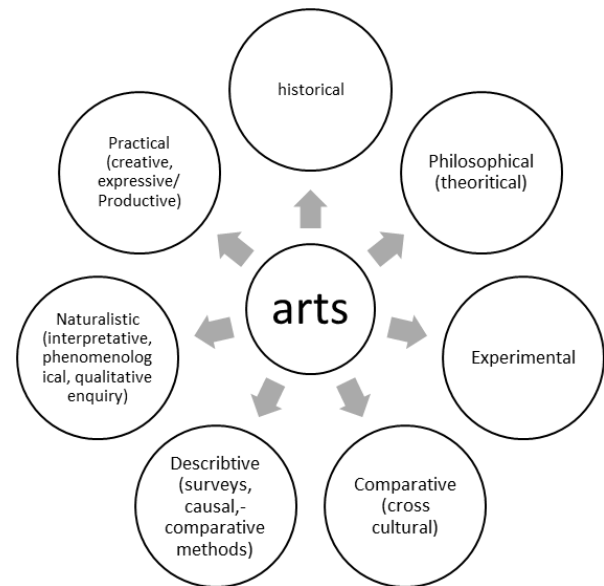


Figure 2: Principle research procedures of Art

The term “visual” also can be linked with communication. As mentioned by Sless (1981), visual communication is communications through visual aid and is described as a conveyance of ideas and information in forms that can be read or looked upon. Visual communication in part or whole relies on vision. Primarily, it is presented or expressed with two-dimensional images.

Visual communications contain image aspects. The interpretation of images is subjective and to understand the meaning communicated in an image requires analysis. Paul (2006) states that images can be analyzed in six perspectives; personal perspective, historical perspective, technical perspectives, ethical perspectives, cultural perspective, and finally critical perspective.

The study of ethnography can be said the study of culture. So in this situation, the best perspective to prioritize is the cultural perspective. As stated by Lester (2013) in cultural perspectives, symbolization is an important definition. Cultural perspectives involve identity of symbols. The used of words that are related to the image, the use of subject matters of the image are the symbolization of the image. By means, the subject matters captured or recorded is symbolized something to the society. But in visual communications, there is no further discussion on how the image was made. In the case of image

making, it is reliable on the knowledge and practice of practitioners of the image making itself.

Practice-based research

Before we see how practice-based research can connect the visual arts and ethnography, we need to understand what is meant by practice-based research first. According to Candy (2006). Practice-based research is an original investigation undertaken to gain new knowledge partly means of practice and the outcomes of the practice. Claims of originality and contributions to knowledge may be demonstrated through creative outcomes which may include artifacts such as music, designs, models, digital media, performances, exhibitions, and images. However, in this research, images are being the emphasis.

To further elaborate on practice-based research, Furlong and Oancea (2005) argue that practice-based research is an applied research that is undertaken either to determine possible uses for the findings of basic research or to determine new methods or ways to achieving a specific and predetermined objectives.

The term practice based research and practice-led research is often being linked to each other, but there are differences in the concept of this methodology. According to Dallow (2002), he define the grammar of “practice” as a research by creative practitioners through their own arts practice, then is where the process of making, producing or creating cultural presentations, and the explorations and transformation which occur in the process, is taken as an act of the research itself. He added, investing art practice requires charting something of the “doing” involves in the return of movement from the unknown of imagination to the relative known of the artifacts or production of artistic practice. In creative arts, the undertaking of its practice usually means to advance with or without theory or to go beyond the theory itself.

The use of photography in the context of practice-based research is for acquisition of visual data, storage or management of visual information, analysis of visual data and the representation of research findings involves the selections and framing

of particular section /aspect of the activity/environment, for research purposes photos need to be annotated, identifying the kinds of data presented in order to be useful (Gray and Malins, 2004, p. 108)

Visual Arts and Ethnography in relation to Practice-based Research.

Ethnography is a study about culture, the genre of the visual data collected through this research can be classified as in the realism genre. According to Barret and Bolt (2004), realism is one of the oldest theory of art, upheld by the ancient Greek. If a case to be made that visual data plays a useful role in ethnography, then the issue of realism must be directly addressed. Barret and Bolt added that Strand (1923) believes that the photographer ought to have a real respect for the thing in front of him namely reality and that very essence of photography is absolute unqualified objectivity. In addition, Weston (1980) added the camera should be used for the recording of life, for rendering the very substance and quintessence of the thing itself.

When dealing with visual ethnography, it can say that the ethnographers will be dealt with the actual, by means he/she will be dealing will actual people, places, ceremony, of the culture that has been chosen. Dealing with the actual, the ethnographers must learn not to only accept the fact, but to treasure it. Realism is closely associated with ‘straight photography’.

“Rely on your camera, your eye, on your good taste and your knowledge of composition, consider every fluctuation of color, light and shade, study lines and values and space division, patiently wait until the scene or object of your pictures visions reveals itself in its Supremes moments of beauty.”

Hartmann (1904)

Based on Hartmann’s argument, he states what is needed to think of whenever artist wants to capture a realism based images. Every knowledge about visual images and the use of technology must be used wisely and not forget the photographer’s practices in doing photography.

Based on the discussion, it can be seen that ethnography, visual ethnography, visual arts, practice-based research, and realism are related to each other. There are reasons why these things need to be considered. In ethnography, it is stated earlier that this so called method aims to get an in-depth understanding of how individuals in different cultures and subcultures make sense of their lived reality. However in ethnography context, the visual is for the purpose of documentation only; the image making method is being neglected. Whereas in visual ethnography, it only prioritizes about the technology that been used in the making of visual ethnography. There is no further elaboration on how the creation of visual images based on visual arts perspectives.

Both visual ethnography and ethnography needs visual as a source of evidence, then the ideology of visual communication is needed to strengthen the needs or the importance of creating visual that has an impact on the audience. The impact of images to the audience will be depending on how the ideology of visual arts and realism be applied in the practice of the practitioners. So the practice based in visual arts and ethnography knowledge will be a guide in applying all the ideology of combining visual arts in doing visual ethnography.

CONCLUSION

To date, no other method can be universally accepted for research in the visual arts. Thus, the approach or combination of other disciplines cannot be ignored and must be taken seriously. The new procedures must be based on the reaction of culture, context, and specific requirements that meet the needs of each other. Therefore, a new approach that is responsive to the needs of these will join forces to ensure a sustainable research. It is clear that most of the scientific research has elements of visual art in their research but were not developed thoroughly. Perhaps the main difference lies in the general impression, verifiability, replicability, and universality. The main criticism is always viewed from the perspective of the classical 'scientific method' that visual arts are very subjective and lack of firmness.

The purpose of practice-based research and to look into other disciplines are to ensure that this research

process is clear by taking advantage of latest technology. One of the most challenging issues for researchers in visual art today is to question and debate the research policy. As well to propose what we called as an 'art methods', that comply with the methodological approach that is less stringent and respected of the 'scientific method', but full accordance with the nature of Art. Thus, it is suggested that Visual Arts Practice can be explored and become one of the alternative approaches in visual ethnography method by employing practice-based research. It is hoped that this approach opens up interdisciplinary studies by bridging the potential association between Social Science and Visual Art discipline in higher education system research.

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CULTURAL CONSUMPTION AND CULTURAL IDENTITY OF MANGA KURABU COMMUNITY

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Abstract

Globalization leads to the increase of global connection and the decrease of spatial barriers. This tendency makes people easily enable to consume culture from other regions even countries. Accordingly, it is interesting to see that the process of cultural consumption can not be separated from production which portrays cultural identity through cultural expression. This can be strikingly seen from *Manga Kurabu*. *Manga Kurabu* is a community of the students of Japanese study program, Faculty of Cultural Studies Universitas Brawijaya, Malang. Thus, this research is done to explore how the members of *Manga Kurabu* consume Japanese culture and how they create new cultural product from their consumption which then influences their cultural identity. Ethnographic approach is employed as a method, covering field observation and interview with the members of *Manga Kurabu*. The result of the research revealed that the activities done in *Manga Kurabu* is a form of creative consumption. The members of *Manga Kurabu* actively intermingle Japanese pop culture and Indonesian local figures.

Keywords: Cultural consumption, Cultural identity, *Manga Kurabu* community

INTRODUCTION

There are many disputes related to the effects of globalization. Some believe that someday globalization will destroy local culture and cultural identity because of the homogeneity it brings, similarly, others think that globalization is negative phenomenon, the modern form of colonialism. Whatever the dispute related the effects of globalization, one thing is clear, that globalization has a certain impact toward the construction of cultural identity. As Tomlison (1999) states that cultural identity is the product of globalization. Thus another argument is that globalization, instead of destroying cultural identity, has significant role in creating and proliferating cultural identity. In this perspective, people are seen not mere objects of cultural influences, but subjects who can reject or integrate culture. Globalization makes them increasingly have exposure to different cultures and a global world. These facts make cultural identity development becomes a more complex process.

One factor that can change people's perspective about cultural identity is the growth of popular culture. Storey (1993: p.3) defines pop culture as mass culture. As mass culture, the text and practices of pop culture produced massively so that can be consumed and enjoyed by large group of people. In Indonesia, Japanese pop culture, especially manga (Japanese comics) has become a part of Indonesian global youth culture, especially since the late 1990s. There were time when Sunday TV programs were full of animation movies derived from Japanese manga, such as Fujiko Fujio's Doraemon and Tezuka Osamu's Astro Boy. Nowadays, the popularity of manga grows even bigger since new innovations and creativities added. The vast consumption of manga change not only the life of Japanese society but also other countries like Indonesia. In Indonesia, manga becomes a hobby and lifestyle. Not only they consume the culture, but they also create something to express their existence.

One of the communities that consume Japanese pop culture manga is Manga Kurabu. It is a club of

Japanese Literature Department students of Universitas Brawijaya for those who love manga. Formed in 2012, this club offers activity of drawing manga characters and putting the ideas and stories into manga. It is interesting to investigate the expression of Manga Kurabu members' cultural identity in the style of their drawings and works. Therefore, this paper examines how the members of Manga Kurabu consume Japanese culture and how they create new cultural product from their consumption which then influences their cultural identity.

Ethnographic approach is employed in conducting the research. Generally, ethnography is a description of people and their actions or behaviour. It describes the everyday, routine of culture. Ethnography belongs within the field of qualitative research, it is supported by Kirk's and Miller's (1986, p.9) definition below.

Qualitative research is a particular tradition in social science that fundamentally depends on watching people in their own territory and interacting with them in their own language, on their own terms. As identified with sociology, cultural anthropology and political science among other disciplines, qualitative research has been seen to be "naturalistic," "ethnographic" and "participatory."

It can be said that ethnography involves participation and observation of the other. Therefore, the data of this research drawn from observation of Manga Kurabu club activities and also interview with its members. However, not all members are qualified to be respondent, the basic requirement is that the respondents are the members that are already able to draw manga characters. In this way, they have established their styles and preference in drawing manga.

For this field study, the researcher conducted one month observation and interview toward Manga Kurabu community members. The observations were done particularly when Manga Kurabu held Japanese Culture Festival in the Faculty. While interview is done toward eight members of the club. Furthermore, The findings are divided into two; first is group of members whose drawings emphasize and maintain

Japanese content, and the second is members whose drawings undergo several alterations. In this case, the second group create another products by blending Japanese style of drawing and local culture.

BECOMING JAPANESE

Being a good manga artist takes time, effort, and commitment. One must read manga regularly. Most of manga artist in Manga Kurabu begin to read manga at a very young age, around 8 or 9 years old. One of members explained her decision to join Manga Kurabu in University.

Kita semua suka baca komik-komik Jepang dan suka banget sama gambarnya, karakternya. Aku sekitar umuran SMP udah suka nggambar-nggambar karakter komik Jepang sih. Cuma masih tataran iseng. Pas masuk universitas dan ambil sastra Jepang ya sekalian aja masuk UKM Manga Kurabu.

From the quotation, it can be said that the love of reading manga and the hobby of drawing are the students' common motivation to join Manga Kurabu community.

In Manga Kurabu community, one of the regular agenda is learning to draw. Chen (2007) said that most manga fans are infatuated with the characters rather than the plot. It explains the phenomenon in Manga Kurabu in which the artists in the beginning tend to focus on how to make the characters in their drawing look 'Japanese' or 'Manga-like'. Further, Orbaugh (2003) illustrates that Manga has specific style of characters, for examples big eyes for woman characters and the representation on less realistic body, or lean, for male characters.

For some members, maintaining the similarity with Japanese manga is important. This group of members show the eagerness to copy 'Japaneseness' in their drawings. Not only imitate Japanese style in making the characters, they also take Japanese setting and culture as the background of their drawings.



Figure 1. summer festival

Figure 1. above is the example of students' drawing which show typical characteristics of manga characters. The characters are humans with eyes that sometimes fill a third of the face, lean and non-muscular body of male. Furthermore, the hand gesture of waving and mouth shape are the signal of playfulness and innocence. Not only portraying typical manga characters, figure 1. also display Japanese cultures. First, the culture of clothing that shown by the yukata (a light, summer kimono) worn by the character. Second, the culture of summer festival in Japan which is shown in the drawing.

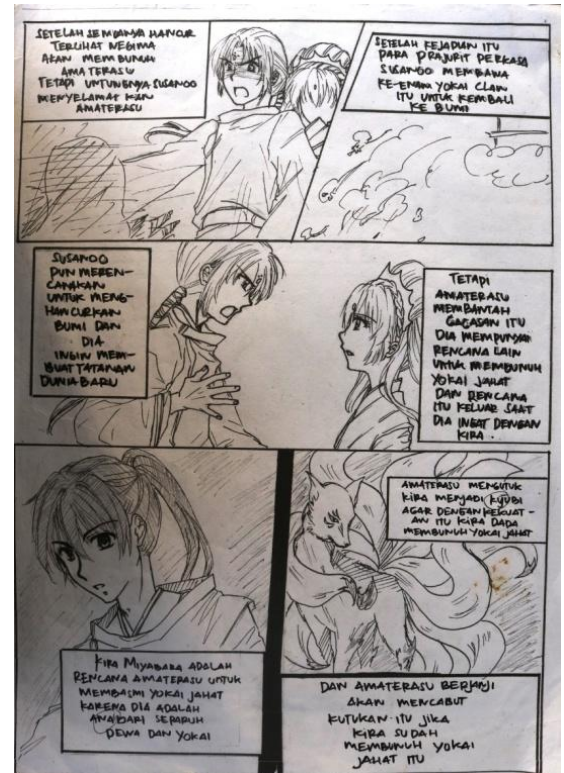
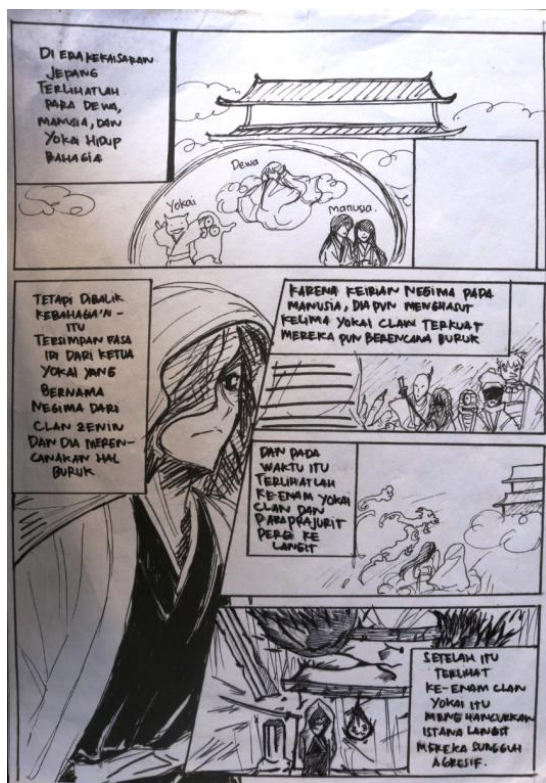


Figure 2: Left: Japanese setting; Right: Japanese mythological creature

expressed themselves. Figure 2. and 3 above clearly depict Japan as the setting by the narration "Long time ago in Japanese era, Gods, Yokai and human live harmoniously". This manga also tells the live of Yokai, Japanese mythology, a fox with nine tails.

For the students, drawing manga with Japanese setting and culture, not with their own culture background offer escapism and fantasy. One of he members said that reading manga is fun and pleasant, but it is even more enjoyable to adopt favorite manga characters or Japanese settings and cultures in his own drawing. He said that by doing that, he feels like he can travels and experience the adventure with those specific characters. From the explanation, it can be said that manga culture had become so embedded in their identity that they could not help but become "Japanese" to a certain extent when they



HYBRIDITY IN MANGA KURABU COMMUNITY

Different with previous group, the second group consists of young artists of Manga Kurabu who create their own manga characters, draw stories taken from their surroundings and local culture and share them with others. This group of people are active cultural producers who are engaged in the reproduction of the materials they consume and in the alteration of ideas, meanings and cultural references they perceive. The conventions in drawing manga seem to function as essential ground before they create distinct features of their sociocultural identities. It is in line with Fiske's (1992) statement that the meanings or values of such fan art are changed or distorted.

This kind of drawing can be found in the poster made by Manga Kurabu member to invite new member in the beginning of school year. Figure 3 below is official poster functioned as advertisement to attract freshmen to join Manga Kurabu. Although the setting is not really clear, the characters are quite interesting to be discussed further. The drawing depicts a girl with headaddress which is common fashion of Indonesian woman, particularly of Universitas Brawijaya, Malang. According to the artist, the drawing is made such way to familiarize Japanese culture, which is manga, to students. In this way, the students will not think that manga culture is something too foreign and eventually they are willing to join the club.



Figure 3. Manga Kurabu poster

Another example of the recreation of manga characters done by one of Manga Kurabu members shown by figure 4 below. Both figures show the drawing use typical manga style but take the Indonesian police officer figure as characters.

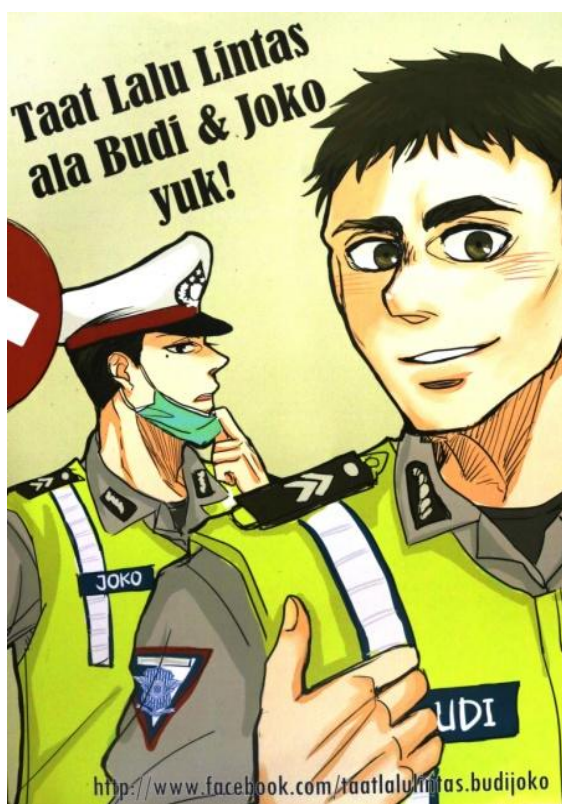
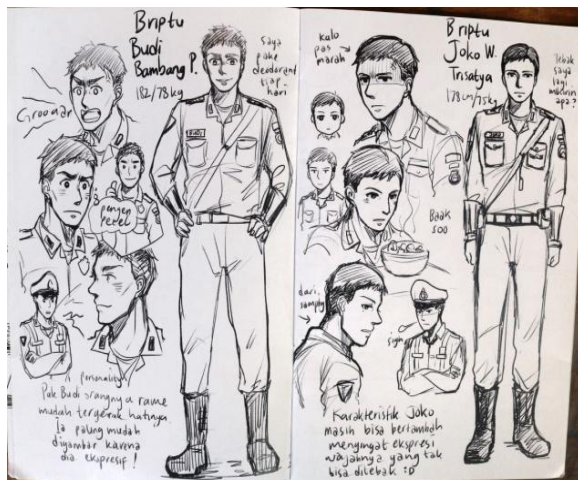


Figure 4.: Left: Budi-Joko manga; Right: Budi-Joko campaign

Locality in figure 4 can be explained further by the names of the character, Budi and Joko, which are common names for Indonesian men. Another interesting thing is the exploration of Indonesian culture through depiction of Indonesian food in the drawings. In fact, bakso or meatball shown in the figure 4. left above is popular food in Malang. Figure 4. right is made specifically as a campaign for young generation to be law abiding citizen. The artist posts this drawing on her facebook page and gets many

comments from other facebook users, especially young people.

Important factor that influence Manga Kurabu artist to put locality aspects into their drawing is the positive impact brought by the rise of Indonesian local comic artist. The most prominent work that influence young Manga Kurabu artists is Garudayana. Garudayana is Indonesian adventure comic book written by Is Yulianto released in 2009. This comic is considered fresh and unique because although it uses manga style in the drawing, but it tells the story of wayang (Indonesian traditional puppet story). Prabowo (2012) in his thesis argues that Garudayana is a wake up call for Indonesian local artists. Further, he states that one factor that determine the success of Garudayana in Indonesian market is that Yuniarto deliberately employs manga packaging, which is popular among young generation in Indonesia, in creating comic with local content.

In fact, the success of Garudayana did trigger a senior member of manga Kurabu to further explore Indonesian local culture and tradition in her drawing. Taking the opportunity to compete in an events for young Indonesian artists held by ministry of cooperatives and small&medium enterprises, she creates a comic entitled Perindu Hujan dan Batu yang Tertulis or longing for the rain and writing on the stone. Figure 5 below is the cover of Perindu Hujan dan Batu yang Tertulis.

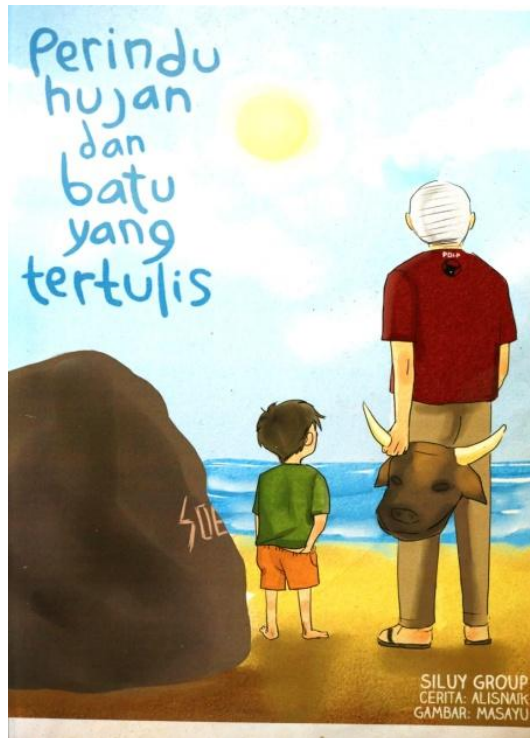


Figure 5. Perindu Hujan cover

Perindu Hujan dan Batu yang Tertulis tells about the diversity of Indonesian culture. It is explored through the depiction of old man who performs rainmaker ritual by throwing a cow head to the sea as offering which can be seen from figure 7, right below. The rainmaking ritual is a common phenomenon in Indonesia and this practice is done by many local tribes especially during dry season. In addition, the setting chosen in the drawing is “*Laut pantai selatan, Sendang Biru, Kabupaten Malang*”. *Sendang Biru* is fishing village in Malang region which becomes famous not only as tourism object, but also the site to conduct the practices of many rituals related with sea.



Figure 7.: Left: Local setting in *Perindu Hujan*; Right: Indonesian culture in *Perindu Hujan*

The fact that this comic won top 5 in the competition triggers the artist to be consistent in drawing similar projects. She admits that she enjoys the experience of being a successful artist. Being able to create distinct

product means that she has additional value as manga artist. She is not the only successful artist in Manga Kurabu, one of the members even already sell her own drawing which has specific characteristics in her online shop. The customers are varied, both from Indonesia and abroad. Thus, the mixture of 'own' and foreign cultures in the drawing as its uniqueness has tight relationship with the desire to be acknowledged as manga artist in broader scope. These artists blend their manga style drawing with other aspects and information which rooted from their original culture source. This kind of Manga Kurabu artists put themselves in "between space" to allow themselves creating new products inspired by their love toward manga culture while at the same time express their identity as Indonesian. Chaubet (2015) explains this condition as hybridity, in which cultural forms and practices intermingle and traverse across social boundaries.

CONCLUSION

This study illuminates that Manga Kurabu artists develop their own style and preference in drawing manga and some already add locality that make their products different from what so called original Japanese manga. These cultural products serve as a reflection of personal narrative of cultural identity. In addition, there are many factors that give impact to the molding of cultural identity: personal motives, the exposure of other works and support from government.

This study provides evidence that globalization does not always lead to the homogenous identity since the members of Manga Kurabu do intermingle Japanese pop culture and Indonesian local figures and culture. The researcher believes that these young artists' efforts in searching new way in presenting their ideas in drawings reveal the way they identify themselves as Indonesian in this globalized world.

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A STUDY OF FOOD AND CULTURAL IDENTITY REPRESENTATION OF YOUNG CUSTOMERS

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Abstract

This study aims to analyze the products of local food which are globalized such as *burger tahu* (tofu burger) and *burger nasi* (rice burger); and global food which are localized among others *maryam* bread served with local jam. Both of these kinds of food are discussed in context of their relationship with the youth's representation of cultural identity. Drawing on data collected from the young customers of those food, ethnography is applied as its method. Observation and random interview are done to help gathering the data. The data of the young customers' view towards the people who consume local food in modern way of serving and the reasons of consuming foreign food with modified tastes which suit local tastes more are analyzed in order to understand the process of cultural identity formation. The findings show the important role of the form of the food they consume in shaping their cultural identity.

Keywords: globalizing, localizing, food, cultural identity, young customers

INTRODUCTION

Malang as a city with plenty of universities has thousands of young students live there. Students as young generation nowadays cannot be separated from the thing called globalization. Globalization has many influences in everyday life, one of it is the effect on cultural products. People can easily see the effect of globalization on television show that they love to watch, on fashion that they like to follow, on music that they often to listen, and even on food that they need to consume everyday.

This phenomenon surely is promising good opportunities for those who have interest in culinary business. Students as young customers tend to try new things sold around. It then triggers many businessmen to build their own culinary business like cafe or restaurant. The huge numbers of those places automatically creates a kind of tight competition between them, those who attract most consumers win and those who can not should give up.

The trend clearly seen among those young customers now is that they quite like to try foreign food like

steak, sushi, or ramen. Nevertheless, those customers tend to choose foreign food which are already localized, which means that they are already adapted and served with Indonesian style. Not only that, globalized local food also attract many young customers. Those food are local food which are already morphed into something more global. This kind of trend occurs since young customers do not only need to eat, but they also need to form and show their cultural identities to those that they hang out together like friends, girlfriends, or boyfriends. As a result, this study aims to analyze the products of local food which are globalized such as *burger tahu* (tofu burger); and global food which are localized among others crispy fried steak and *maryam* bread served with local jam; both kind of food are sold at the restaurants or food stalls in Malang, East Java. The young customers chosen are those between the age 15 to 25 years old who frequently visit those places to eat. Both of these kinds of food are discussed in context of their relationship with the youth's representation of cultural identity.

LITERARY REVIEW AND METHOD

Ethnography is applied as a method of collecting the data. As stated by Spradley (2006, 11) data collection in ethnography can be done by “analyzing and observing what people say, what people do, and what artefact that people use.” Here, observation and random interview toward those young customers are done to help gathering the data. Those data are then analyzed to understand the process of cultural identity formation.

The meaning of identity itself is formed through symbolic systems of representation about the identity positions which we might adopt (Woodward, 2002, 2). Furthermore, Woodward stated that identity is produced, consumed, and regulated within culture. Nevertheless, according to Stuart Hall in Woodward (2002), one of the ways of thinking about cultural identity is that it is a matter of ‘becoming’ as well as of ‘being’. Here, Hall in Woodward (2002, 53) stated that “cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture.” Cultural identity is not something static, it undergoes constant transformation due to the change of culture and power. Like what Hall in Woodward (2002, 52) said, “..., identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past.”

The previous study used for this research is written by Craig J. Thompson and Zeinep Arsel entitled *The Starbucks Bradscape and Consumers’ (Anticorporate) Experiences of Glocalization*. Here, Thompson analyzed about the identity of the customers portrayed by certain brands that they consume. Moreover, Thompson here tried to show different meaning of consuming Starbucks products felt by Starbucks’ consumers which is affected by different cultural context based on their location. For example, customers from Seattle may feel a sense of local pride in Starbucks’ success. However, in different cultural contexts, young adults as customers will see Starbucks as a symbol of fashionable lifestyle which breaks free from local traditions.

For this field study, the researcher did a one month observation toward the customers who are mostly the

regulars in five restaurants and food stalls. The observation was done at Japanese cuisine restaurants, Korean cuisine restaurant/ fans cafe, a restaurant sells Western style food –mainly steak--, and a *burger tahu* stall. Around twelve young customers –consist of both female and male-- were engaged in deep interview, regarding on their preferences of food that they consume and whether those food have roles in shaping their cultural identity or not, according to their opinions.

From the data gathered, it is concluded that the young customers can be classified into two categories. The first one are those who thinks that food plays important role in shaping someone’s cultural identity, while the second one are those who thinks that food only plays a little role in shaping their own cultural identity, since they have something better as a compensation to show people which kind of society they belong to.

RESULT AND DISCUSSION

Food as a Mean of Shaping Customers’ Cultural Identity

The young customers classified into this category can still be categorized into two. First are those who thinks that consuming local food which are already globalized and consuming foreign food is a cool thing that makes them classified as fashionable young people who follow newest trend. The second one are for those who do not really understand and care enough about the original form of the foreign food that they consume, they linked their identity only with the food’s names and where they buy them.

The young customers classified into the first category are those who see themselves as modern and cool persons if only they consume modern food. For them, food from other countries like steak, burger, or sushi are the ones they call modern, that is the reason why they prefer to hang out with their friends or girlfriends/ boyfriends to the places like cafe or restaurant which sell those products. The problem is, since they do not really accustomed with the taste of those foreign food, they still prefer the ones with local taste rather than the original ones, as stated by

some of the consumers observed and interviewed at those restaurant.

For example, since Japanese cuisine is quite popular in this city, many people love to hang out in a Japanese restaurant. However, there is one of this kind of Japanese restaurant in Malang in an area called Dieng, which sells some Japanese food which actually have different taste with the real Japanese food. Customers would never find *sashimi* or anything raw in the menu. Instead, they will find a lot of fried food –even some sushi have fried stuff inside–. Nevertheless, many young customers visit this restaurant to eat. Older people are rarely found to eat here, except for those who are dragged by their young children. When asked, those customers mostly admitted that although they eat what it seems like foreign food, they still prefer food with local taste which are mostly familiar for them.

Another example is a quite popular steak restaurant. Many college students come to eat there (figure 1, left). They serve many kinds of steak, but the popular ones are the crispy fried steaks, whether it is sirloin, tenderloin, or even chicken steak. The reasons of their popularity are not only because they are cheaper than regular steak, but the customers also prefer something fried. Young customers tend to choose fried food since fried food is a kind of major food in Indonesia. One of the customers even stated that she loves to eat fried food so much, so even when she feels like to eat steak, she will prefer the crispy fried one. (figure 1, right). As long as the name of the food they consume is steak, they still categorize themselves as the ones who eat high-class food. Aside from the food, this restaurant also serves foreign drink with Indonesian traditional style. For example is their milkshake. They have an option in the menu to add some *cincau* in the milkshake that they serve (figure 1, right). *Cincau* here is a kind of traditional food from Indonesia which looks like jelly. Unsurprisingly, many customers tend to choose this option for their drinks.



Figure 1: Left: young customers in a steak restaurant; right:crispy fried steak with a glass of chocolate milkshake cincau

It also happens to them who consume local food in modern way of serving. Food like *burger tahu* (burger made from tofu instead of any bread, but the fillings like tomato, sauce, mayonnaise, cheese, and beef are still the same) have their own share of consumers mainly because they have the word ‘burger’ in it. For them, this kind of food is a symbol of an exciting contemporary lifestyle. Something normally known as traditional food but also becoming a sign of breaking free from constraining local traditions. Food that is seen belong to the higher class than traditional food that they often found. It is just like what Irvan, a senior high school customer, said, “*Aku lebih suka tahu yang dibegini daripada tahu petis atau yang digoreng biasa. Lebih apa ya? Lebih keren aja kesannya.*” Here, Irvan as one of the young customer clearly stated that the globalized local food that he consumed made him feel that he is cool and modern.

Moreover, those who are categorized into the second one are the ones who become fans of certain pop culture. They mostly do not really understand and care enough about the original form of the foreign food that they consume, they link their identity only with the food's names and where they buy them. The ones that can be easily spotted are Korean Pop culture fans. They consume kinds of Korean food in some certain places in order to represent their identity as fans. One of those famous restaurants is specially declared as a fans restaurant and located in a region called SawoJajar in Malang.

However, it turns out that the food served are not really Korean. For example their kimbap, which turns out is actually chungmukimbap. Chungmukimbap has

no eggs, vegetables, and any other filling inside. Nonetheless, they are served along with separated side dish, normally radish and semi dried spicy squid. Nevertheless, here, they serve it with something else like a small bowl of calamari soup—which tastes nothing like Korean dish-- or chopped fried chicken with mayonnaise, depend on what the customers want. This kind of modification is also found in other dishes, like their various kinds of *ramyun*—a Korean term for noodle—, which some are served with cheese instead of Korean traditional food like *kimchi*, and *bap burger*—or rice burger--.



Figure 2: Kimbap with calamari soup

Yet, since not only the taste is familiar and acceptable but also the price is quite cheap, the young customers – who are mostly a group of female senior high school students or college students – have no complaints of it. For them, as long as what they consume called Korean Food, they would still categorized themselves as Kpop fans who consume the same food as their idols. Moreover, they will consume a certain food with Korean name quite frequently after they watch their idols consuming the same kind of food on a particular Korean variety show. They are positioning themselves as the one who have similar taste with their idol, regardless that the form of the food is actually different.

Another kind of restaurant related with the enthusiasm of fans is Japanese food restaurants. Some of the young customers of those restaurants are fans of Japanese culture, like the manga or anime. Fans here does not mean those who only like to watch anime or read manga. Fans here refers to those who really love those stuff to the extent that they join manga club or become a part of cosplay community. These customers, like Kpop fans, love to hang out in restaurants which claim to sell Japanese food regardless that the food that they consume are not exactly look like original Japanese food.

The Anomali of the Cultural Identity Perception

There are some young customers who do not really care about what and where they eat, since they have something else as a kind of compensation to show their identity as cool and fashionable young people. Those who are grouped in this category mostly come from wealthy families and originally come from cities bigger than Malang. They do not feel any need to consume local food in modern way of serving or foreign food to form their cultural identity. For them, whatever food they consume has no affect in positioning hem into certain classified identity.

This conclusion is drawn from the statement of four young customers with the age between 20 to 22 years old chosen randomly. They do not treat particular food as the ones that shape their identity among their social life. They do not bother to consume certain food even when they are with their circle of friends or their girlfriends. It does not even bother them when they consume food from the stall which serves traditional food only without modern way of serving like fried cassava or fried tofu, the stall where most of its customers are *becak* (Javanese traditional vehicle which has three tires and pedalled by a driver) drivers or blue collar employees.

However, it is then stated that the reason they do not feel that is because they have their own way to shape their cultural identity. They might eat cheap food or traditional food, but they also drive their expensive cars to reach those places or dressed themselves in stylish and expensive outfits. The overpriced vehicles automatically become the compensation, as the tools which shape their cultural identity as someone who belongs to certain high class community. Surely it is understandable that not so many young customers can be classified under this category.

CONCLUSSION

Young generations as the ones affected by globalization the most are actively consuming cultural products, one of them is food. From the data gathered as the results of observations and deep interviews, it can be concluded that most young customers thinks that food plays important role in

shaping someone's cultural identity. The young customers classified into this category can still be categorized into two. First are those who thinks that consuming local food which are already globalized and consuming foreign food is a cool thing that makes them classified as fashionable young people who follow newest trend. The second one are for those who do not really understand and care enough about the original form of the foreign food that they consume, they linked their identity only with the food's names and where they buy them. Those who falls in this second category are fans of a certain pop culture.

Meanwhile, there are also some of those who think that food only plays a little role in shaping their own cultural identity, since they have something better as a compensation to show people which kind of society they belong to. This kind of young customers usually those who drive their expensive cars or dressed themselves in stylish and expensive outfits. The overpriced vehicles automatically become the compensation, as the tools which shape their cultural identity as someone who belongs to certain high class community.

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